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Concert review

Wildman Ted Nugent rocks in Sacramento

By Kevin Bartram
Pacific Sports Editor

Is Ted Nugent, America's most flamboyant rock star, a wild man?

Take a look at his visually assaulting album covers. Listen to his scabrous music. There is plenty of evidence to vouch for the claim that Nugent is somewhat deranged (by society's standards).

But the best way to investigate this topic is to see Mr. Nugent live, in concert, which is exactly what about 5,000 radical Sacramento rock fans did on April 5, at the capital

city's Memorial Auditorium.

Whether or not Nugent is wild is purely opinion but he is a showman and kept the crowd interested and attentive for the entirety of the program, which included four encores.

Ted played for about two hours and kept the crowd interested and attentive for the entirety of the program, which included four encores.

To start the show, Sacramento's Mark Watson Band warmed up the crowd. The auditorium's patrons were so hungry for rock (or some kind of noise) that they actually seemed to enjoy the distorted music Watson's

band played. Actually, the songs have great potential, as they remind one of Van Halen, one of the nation's premier up-and-coming bands. However, the sound system at the auditorium was not the best and combined with at best average acoustics, Watson started off in the hole.

After the between-band break, the lights dimmed, the crowd arose and Nugent jaunted out in his white tights and suspenders and his hair combed out to the middle of his back—all typical rock concert procedure.

Actually Nugent's show is mostly just typical rock concert ritual, but with a bit more flair and a lot more intensity.

Nugent led his band through all of his best known tunes including "Stormtroopin'," "Just What the Doctor Ordered," "Need You Bad" and "Stranglehold." He also did three songs in a row that are associated with animals: "Cat Scratch Fever," "Dog Eat Dog" and "Great White Buffalo," to prove that he must identify with the furry creatures somewhat.

Wildman? Maybe. Nugent played one tune, "Paralyzed," that is to be included on his new album which is scheduled for release late next month. The song immediately spurred the crowd and is definitely destined to be one of his all-time greats.

Nugent's best song of the evening was his popular "Wang Dang Sweet Poontang" off his "Free-for-All" album. The band came off very well as this was probably the least distorted song played by Nugent. The distortion of the first band carried over to most of Nugent's material, but, due to some higher quality sound

equipment and Nugent's on-stage antics, it was not noticed as much.

On-stage, Nugent is in a class by himself. He can jump from platforms and speakers without dropping a note as well as anyone in the business.

And his obscenity, of course, is famous by now. As this is not exactly the Berkley Barb, Mr. Nugent cannot be quoted, but you can be assured that some of his comments could offend even some liberal-minded people.

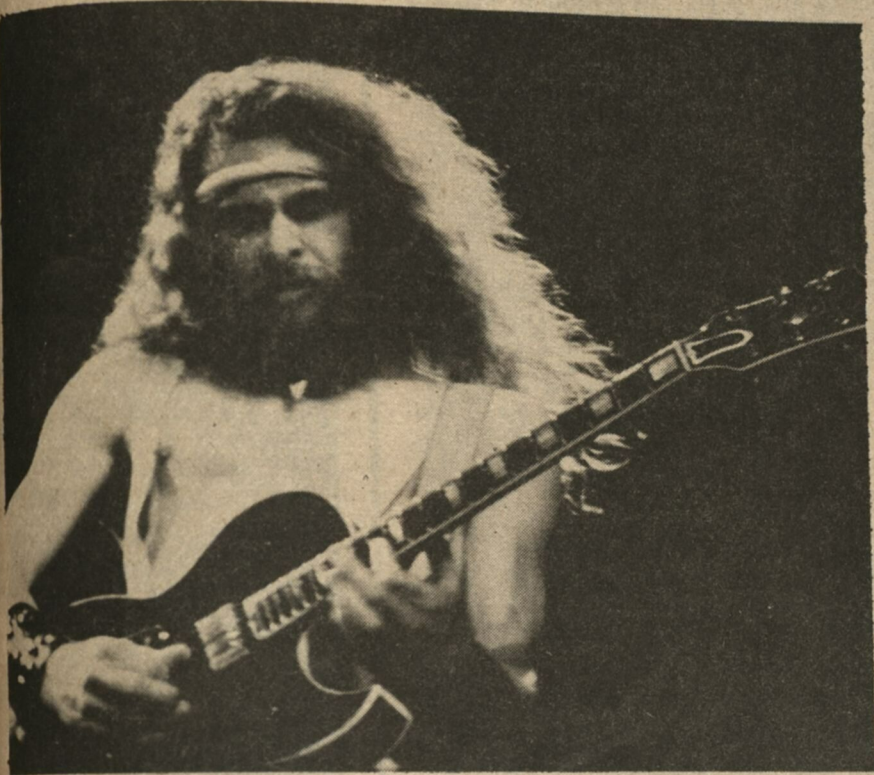
Nugent's encores included "Free-for-All," which was very inspired, tight and well-done. He then followed up with "Motor City Madhouse," which turned out slightly sloppy.

After being summoned back onto the stage for a third encore, Nugent was joined by bay area guitarist Ronnie Montrose and the band broke into a great jam session with Nugent, Montrose, Nugent's other lead guitarist, and bass player blowing their way through "Johnny B. Goode" and an old Montrose tune. The players seemed very relaxed and appeared to be truly enjoying themselves.

With flash pots and blaring guitars, the concert wound up with an appropriate vigor that is to be expected for a performance of such an entertainer.

With Nugent's concert showing every characteristic of an America rock show including wild special effects, an abundance of noise and stoned juveniles, one can't truly say he's attended a true rock concert until he's witnessed "the wild man" in action.

On the morning of April 6, about 5,000 semi-dead, hungover and burned-out Sacramento rock fans could attest to that.



Ted Nugent



National dance week April 23-27 Photo by Laurie Knutsen

National dance week to be celebrated at Pacific

An entire week of dance performances will be presented at UOP during National Dance Week, April 23-27.

The performances, collectively entitled NOONDANCE, will be held at 12:00 noon each day. Several special guests will be performing during the week, which is sponsored by the Pacific Dance and Electric Company, UOP's student dance group, and the Associated Students of the University (ASUOP).

The schedule is as follows:

MONDAY APRIL 23	The San Joaquin Concert Ballet dir. Dorothy Percival in the Anderson Dance Studio
TUESDAY APRIL 24	Jerry Duke, S.F. State University Appalachian Clogging Workshop at the University Center Patio
WEDNESDAY APRIL 25	The Pacific Dance and Electric Co. in the Anderson Dance Studio
THURSDAY APRIL 26	Bernie Bang Mime Performance at the U.C. Patio
FRIDAY APRIL 27	The Pacific Dance and Electric Co. Jazz Dance Performance in the Anderson Dance Studio

National Dance Week is a National annual event. This year is the second that professional and regional dance companies and schools have united to further the growing awareness of dance in communities across the country.

This week also marks the beginning of the second year of operation for the Pacific Dance and Electric Company. The group made its first appearance during last year's National Dance Week.

Pacific Dance & Electric Co to perform

The Pacific Dance and Electric Company, UOP's performing dance group, will be presenting their first major concert on May 5, 1979.

The concert, to be held at 8 p.m. in the Conservatory Auditorium, will feature choreography by UOP Dance Instructors Karen Friend Bradley, Barbara Ubaldi, Mary Hunt, and Lauralee Gehrke in addition to original student works. A cast of twenty-seven dancers will perform pieces in modern dance, tap, ballet, folk, and jazz.

Tickets are \$1.00 for students and \$2.00 for general admission. They are available from the Athletic Box Office (946-2474), members of the cast, at various NOONDANCE performances of the week of April 23-27 or at the door on May 5.

One man drama show

Arthur Wagner, actor, director and acting teacher, will perform a one-man show in the Long Theatre, Saturday, April 21, at 8:00 p.m., presented by the University of the Pacific Drama Department.

The evening program will feature Anton Chekhov's comedic monologue-lecture "On the Harmfulness of Tobacco" and Samuel Beckett's famous tragic-comic monodrama, KRAPP'S LAST TAPE.

Wagner is currently a professor of drama at University of California at San Diego. He was educated in theatre at Earlham College, Smith College, and he earned his Ph.D. from Stanford University. He received intensive actor training from Paul Mann at the Actor's Workshop in New York City.

His wide ranging performances include the roles of "MacBeth," "Henry Higgins" in *My Fair Lady*, "Detective" in Ionesco's *Victims of*

Duty, "Orgon" in *Tartuffe* and "General Burgoyne" in Shaw's *The Devil's Disciple*. In 1968, Wagner was guest artist at Columbia University in the lead role in the premiere production of Albert Bermel's *Going for a Thrombo*.

This program has been presented at various theatres throughout California. Wagner's current tour includes presentations of his one-man show and his lecture on acting at California State College, Stanislaus in Turlock and at UOP. The UOP acting lecture will be presented from 12:00 noon to 3:00 p.m., while the performance will start at 8:00 p.m.; both programs are scheduled for the Long Theatre.

For further information please phone the UOP Drama Department box office: 946-2289. Tickets for general admission will be \$2.00; students and staff, \$1.50.

Living in Stockton

Two concerts slated for UOP

Hawaii's Kalapana to appear

Kalapana, a soft rock group from Hawaii, will be making their second annual appearance in concert tomorrow night at UOP's Conservatory of Music.

Opening the 8:00 p.m. concert will be singer-songwriter Keith Metzger. Metzger, a UOP student, will be accompanied by Ross Perry on bass guitar, Tony Ho on harmonica, and Paul Vaughn on percussion.

This concert is one of twenty on Kalapana's Spring Tour schedule which covers the thirteen western states and Hawaii.

The group has recently completed a feature length surf film,

"Many Classic Moments," which is currently in release on the West Coast. The original soundtrack for the film was written and performed by Kalapana.

Following their final U.S. date at the Whiskey in Hollywood, Kalapana will leave for a return tour to Japan where their latest album, which has not yet been released in the U.S., is moving steadily up the pop charts.

Admission is \$3.00 for ASUOP cardholders and \$5.00 for the general public.

The event is sponsored by ASUOP.

(For related story see pg. 4, col. 5)

England's Tom Robinson Band

The Tom Robinson Band, a popular English rock group will appear in concert on Monday, April 23 in Raymond Great Hall.

The Readymades, a Bay Area new wave band will open the concert which begins at 8:00 p.m.

The Tom Robinson Band is on its first nationwide tour of the United States to promote their second album "TRB TWO," which was released April 16 by Capitol Records. The album was produced by Todd Rundgren.

The four-man band consists of Tom Robinson (lead singer, bassist), Danny Kustow (guitar, vocals), Ian

Parker (keyboards) and Charles Morgan (drums).

On their first album, "Power in the Darkness," the band had two singles that hit the top of the English and Swedish charts, "2-4-6-8 Motorway," a song about a gay truck driver, and a proclamation "Glad To Be Gay."

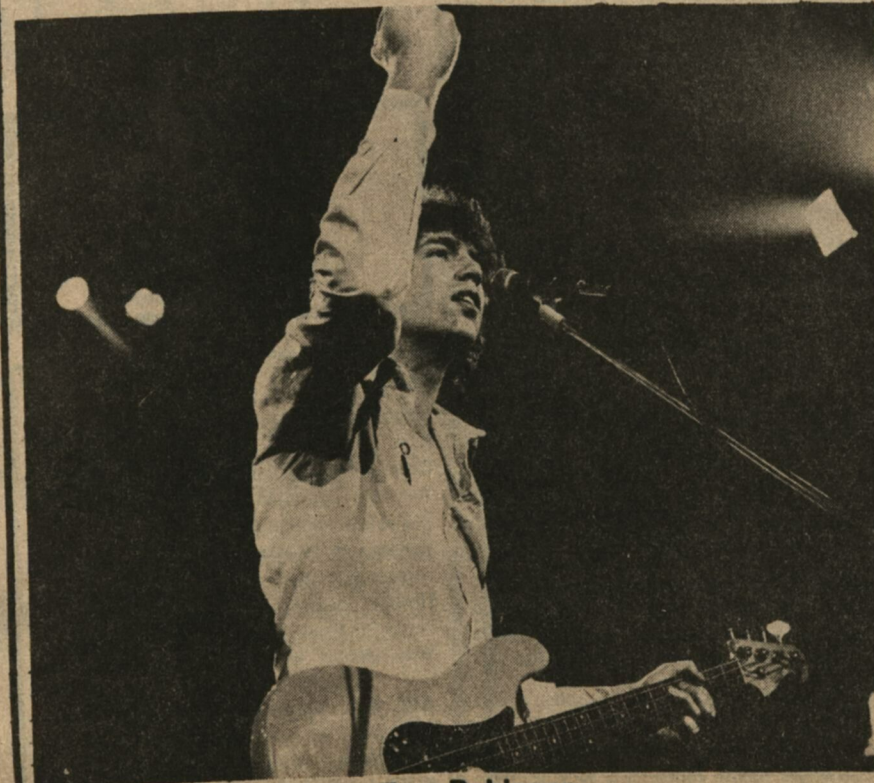
Although Tom Robinson is gay, and many of his lyrics reflect this characteristic, he tends to prefer to downplay the fact.

The band also leans toward political overtones in their lyrics, especially concerning the political upheaval of their native England.

(For related story see pg. 4, col. 1)



Kalapana



Tom Robinson

This special entertainment edition of the Pacifican has been brought to you through the efforts of Living in Stockton Editor Sue Keenom. Although April 20 was not included in the Pacifican publication schedule, it was felt by the staff that pre-event coverage of ASUOP sponsored social activities such as the Tom Robinson Band and Kalapana concerts would be of value to students. The Pacifican staff hopes you enjoy the edition.

Sharon Fox
Editor-in-chief

CAMPUS CALENDAR

Friday, April 20

Print III Salon Contest — U.Cen. Gallery — Reg. Hrs.
Faculty Symposium — Common Room — 12:00 noon
CIPSA Meeting — U. Cen. Theatre — 12:00 noon
Friday Prayers for Muslim Students — Chapel — 12:30 p.m.
ASUOP Film — "Sorcerer" — U. Cen. Theatre — U. Cen. Theatre — 6:00 & 9:00 p.m.
Student Brass and Woodwind Ensembles — Conservatory — 7:00 p.m.
Sr. Violin — Arian Lewis — Conservatory Auditorium — 8:15 p.m.
Tennis Tournament — Sign-up Deadline — Information Booth
Night Club Night — Redwood Room — 9:00 p.m.
Saturday, April 21

Print III Photo Salon — U.Cen. Gallery — Reg. Hrs.
Baseball: UOP vs. St. Mary's - Billy Hebert Field — 12:00 noon
International Film Festival — "The Exterminating Angel" — U. Cen. Theatre — 1:30 p.m.
ASUOP Film — "Sorcerer" — U.Cen. Theatre — 6:00 & 9:00 p.m.
Inter-Varsity Christian Fellowship Square Dance — Great Hall — 7:00 p.m.
PWE — Yosemite Photo Trip
Tennis Tournament — Campus Courts
Concert: Kalapana — Conservatory — 8:00 p.m.
Sunday, April 22

Print III Photo Salon — U.Cen. Gallery — Reg. Hrs.
ASUOP Film — "Sorcerer" — U. Cen. Theatre — 6:00 & 9:00 p.m.
Intramural Basketball — South Campus Gym — Time TBA
Sacrament of Reconciliation — Chapel — 7:00 p.m.
The Navigators Meeting — Common Room — 7:00 p.m.
Mass — Chapel — 8:00 p.m.
PWE — Yosemite Photo Trip
Monday, April 23

Print III Photo Salon — U.Cen. Gallery — Reg. Hrs.
Pharmacy Registration
International Film Festival — "Knife in the Water" — U. Cen. Theatre — 6:30 p.m.
Soph. Piano — Mark Barville — Conservatory Auditorium — 7:00 p.m.
Executive Council — Newman House — 7:30 p.m.
Intramural Basketball — South Campus Gym — Time TBA
Opera Theatre — Studio Theatre — 8:15 p.m.
Jr. Piano — Richard Staaterman — Conservatory Auditorium — 8:15 p.m.
Concert: Tom Robinson — Raymond Great Hall — 8:00 p.m.
Tuesday, April 24

Career Development Workshop Common Room — 3:00 p.m.
International Coffee Hour — U. Cen. Gallery — 4:30 p.m.
UCPC Meeting — U. Cen. Program Planning Center — 4:30 p.m.
ASUOP Senate Meeting — U. Cen. Redwood Room — 5:00 p.m.
Folk Dancing — Elbert Covell Centro — 7:00 p.m.
Jr. Theory/Composition Recital — Mark Hoover — Conservatory
Opera Theatre — Studio Theatre — 8:15 p.m.
Sr. Piano — Bernadette Hoke — Conservatory Auditorium — 8:15 p.m.
UCPC International Film Festival — "Le Bonheur" & "Gervaise" — U. Cen. Theatre — 6:30 p.m.
Wednesday, April 25

Intramural Basketball — South Campus Gym — Time TBA
Pharmacy Late Registration with \$10 fee
UCPC Foreign Film Festival — "Closely Watched Trains," "Chaïry Tale," "Banares," and "World of Apu" — U. Cen. Theatre — 6:30 p.m.
Ballroom Dance Class — South Campus Cafeteria — 7:00 p.m.
Mu Phi Recital — Conservatory Auditorium — 7:00 p.m.
Mini-Course: ECKANKAR — WPC 134 — 8:00 p.m.
Sr. Voice Recital — Bob Smith — Conservatory Auditorium — 8:15 p.m.
Rathskeller Amateur Night — 9:00 p.m.
Thursday, April 26

Film — "Turtle People" — Faraday Lecture Hall — 10:00 a.m.
Inter-Varsity Booktable — U. Cen. Patio — 12:00 noon - 4:00 p.m.
Intramural Basketball — South Campus Gym — Time TBA
Ballroom Dance Class — South Campus Cafeteria — 7:00 p.m.
Newman Life Issues Series — Title TBA — Gold Room — 8:00 p.m.
Ski Club Meeting — U. Cen. Theatre — 9:00 p.m.
International Film Festival — "Every Man for Himself" and "God Against All" — U. Cen. Theatre — 6:30 p.m.
"The Playboy of the Western World" — Long Theatre — 8:00 p.m.

Women in design

Pacific Gallery at 501 West Harding Way is presenting a group show by "Women in design," of decorative arts. The show started April 16 and runs through May 5. The show will be open to the public free of charge, during normal gallery hours, Monday through Saturday, 10:00 a.m. to 6:00 p.m.

"Women in design" is a new group dedicated to promoting professionalism in the decorative arts. The arts that are represented will be original clothing, ethnic clothing, quilting, soft sculpture, batiks, drawings, graphic embroidery and hand made fabric.

For further information call 466-4180.

Album review



'Black Sheep'

Jan Hammer
Asylum Records

By Tim Jones
Pacifican Staff Writer

"There is no guitar on this album,"—Jan Hammer, **Black Sheep**. "No synthesizers of any kind used."—Tom Scholz, Boston.

"Sugar-free; only 1 calorie per can."—Tab Cola.

All of these proclamations have something in common. They presume that the perception of the product will be altered and the appreciation enhanced in light of the added information.

Both Jan Hammer and Tom Scholz of Boston have concocted their own type of sugar-free soft drink. Scholz has put considerable time and energy into pushing the capability frontier of the electric guitar beyond the norms. The result is a sound very much like that of a synthesizer, but the exciting thing is that it is *not* a synthesizer. Like doing complex computations on a slide rule rather than a hand calculator, Scholz has done it the hard way, and he knows that this *craft* is part of the glory of Boston's art.

Hammer, on the other hand, has done the reverse. He has learned to play a synthesizer just like a super lead guitarist plays his ax; again, quite an accomplishment and one which he feels must not go unrecognized.

But, like the cola fan who isn't on

a diet, this consideration means nothing to the teenage girl who keeps the rock ship afloat. I may care, and you may care, but she doesn't care.

This is Hammer's first all out rock effort, having been a long-time rock-jazz fusionist who has worked with dozens of artists. But he has been a frustrated lead guitarist ever since receiving the kiss of death from the charming Mr. Jeff Beck, with whom he did two albums in 1976, notable that veritable syringe of pure adrenaline, **Wired**. Undoubtedly, Hammer left a hickey on Beck as well, whose direction since that album has been exclusively fusion.

Black Sheep is supposedly the work of a 4-piece group, but the actual involvement of the other three is flimsy; clearly this is a Jan Hammer solo album. There is no denying that he does everything disgustingly well (except sing), and whatever the others play, he plays it better. He plays drums on 5 of the 8 cuts, does all the rest of the instrumental work, and even dares to sing on 2 cuts. I suspect that the group presentation was an attempt to camouflage a "one-man-does-it-all" album, which rarely are successful. And understandably so, a one man group lacks the added input provided by unique individuals which make up a group, however good or bad.

The frequent similarity of **Black Sheep** to old Jimi Hendrix is more than coincidental. Not only do his licks often lie in the shadow of that fallen giant, but he chose a vocalist who is reminiscent of Jimi. Driving this association home is a version of **Manic Depression**.

Try though he may, Hammer is still not yet a complete rock artist, at least not an up-to-date one. The material is too jam-boogie oriented, which was happening 10 years ago. The vocal quality is also not refined enough for today's standards; it is like an orator, very declamatory, nothing visceral about it at all. And the lyrics are pure puff; embarrassing, really zero.

But, for those who like super hot lead guitar and high speed drumming, Jan Hammer is your man.

Porn films pose problems on university campuses

CPS—Despite a law enforcement trend toward allowing campus showings of x-rated films to go unchallenged over the last several years, three schools have, out of fear of legal reprisals, imposed policies effectively banning "pornographic" movies.

The University of Alabama, the CW Post Center of Long Island University, and Lehigh University have all cancelled recent showings of x-rated films because of fear of police raids or alumni reaction. The cancellations, moreover, cast future schedulings of such films in doubt.

At Lehigh, Dean of Students William Quay began the controversy when he delayed a showing of January "The Story of O," citing several alumni complaints after a 1977 campus screening of "Deep Throat." Now, the issue has escalated into a debate in which the administration contends that all pornographic materials should be banned from campus, and in which students groups are questioning how much influence the alumni should have over "extracurricular activities."

Quay maintains that some alumni, who contributed \$4.1 million to the university in 1978, would not consider the use of school facilities for the showing an extracurricular activity.

At CW Post, according to the student paper, the *Pioneer*, the student government association's proposed May 3 showing of "Deep Throat" was cancelled because the vice president for student affairs thought the

film might violate Nassau County (NY) obscenity statutes.

Vice President Dennis Payette told the paper that the county district attorney's office informed him a police raid was possible if the film were screened on campus.

Though the SGA had shown several x-rated and x-rated films before, Payette determined that showing "Throat" would be an "unnecessary risk."

And at Alabama, a recent state Supreme Court ruling held that the community standards of what is obscene are in practice state standards. As the result, all showings of x-rated films on the Alabama campus have been cancelled.

Randi Burke, Chairwoman of the Alabama Union, which books the films, said the student group had "shown a number of x-rated films with a particularly strong attendance" earlier in the school year.

Potential legal problems, she said, have forced the union to drop plans for future films until "the law is clarified."

Prices still waiting to be picked up from April 2
G. Perez
Karen Gatarz
Vivian De La Cruz
University Bookstore

CLASSIFIEDS

NEED A HOUSE SITTER? Two UOP students are available from May 20 to Aug 31, 1979, to housesit. We're willing to care for pets, lawns, etc. If you are interested please contact: Shelley Dick at 943-0326 or Carrie Gill at 946-4568.

WANTED: Women's Volleyball Manager; for the 1979-1980 season. If interested please contact Dr. Liskevich in the Athletic Dept., or Gary Kamimori at 943-0363.

TUTORING: by a German teacher, native. If interested, contact 477-4197.
APT. FOR RENT Starting end of May \$160 per month contact J.C. or L.W. 943-0412.

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Outside the city limits

Bay Area

Al Jarreau with special guest **Ronnie Laws** will appear at The Circle Star Theatre in San Carlos, tonight and tomorrow night. Tonight's show begins at 8:00 p.m. and tomorrow night's show begins at 7:30 p.m. The price is \$8.75.

Tower of Power, along with special guest **Peaches & Herb**, will be at the Oakland Auditorium tonight beginning at 8:00 p.m. Tickets are \$8.50.

For true rock and roll don't miss **Robert Gordon** in a Bill Graham concert at the Oakland Auditorium on Thursday, May 3, at 8:00 p.m. Tickets are \$6.50 and \$7.50.

George Benson plus a special guest will appear in concert in the Greek Theatre on the U.C. Berkeley Campus on Saturday, May 19, at 8:00 p.m. Advance tickets are \$8.50, \$9.50 the day of the show.

South Lake Tahoe

Shipstads & Johnson's Ice Follies with special guest **Peggy Fleming** will be at Harrah's through May 1.

George Benson with special guest **Seawind** will be at Del Webb's Sahara Tahoe April 20 through the 22.

Columbia State Park

Comedies and musicals will be featured in the 1979 University of the Pacific Drama Department summer program at Fallon House Theatre in the Mother Lode.

The 30th consecutive season will open in Columbia State Park with the musical "Carnival" on June 30. Other shows in the seven-week repertory schedule will open as follows: the comedy "The Prisoner of Second Avenue" on July 7, the musical "No, No, Nanette" on July 14, the comedy "Never Too Late" on July 21 and the comedy "The Importance of Being Earnest" on July 28.

Tickets can be purchased in Stockton until June 8 by contacting the Drama Department, University of the Pacific, Stockton, CA 95211. After June 8 write to Fallon House Theatre, Columbia, CA 95310 or telephone (209) 532-4644.

Shows are scheduled at Fallon House at 8:30 p.m. Tuesday through Saturday, with matinees on selected Saturdays and Sundays at 2 p.m. The company of students who will par-

ticipate in the summer season will be announced soon.

Sierra Nevada

Boreal spokesman Julie Cooper announced that Sunday April 22 will be the last day of operation for the season. "With 24 degrees and 12 inches of new snow that may seem like strange," she said, "but skier interest dropped off dramatically with the gasoline scare, and this prompted the decision to close earlier than usual."

"Boreal will operate for both day and night skiing for the balance of the week, operating with the usual hours."

"Also" she said, "Sunday will be Boreal Skier Appreciation Day. While an All Lift Ticket will cost \$10.00 (in the past it has cost \$8.00) Boreal skiers will receive a coupon good for an All Lift Ticket next year anytime during the next week period. Also included will be coupons good for the new summer Alpine Slide which will open in the for the July 4th weekend."

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The most admired and best-liked film at Cannes this year, Werner Herzog's film will surely signal the director's breakthrough from cult favorite to universally recognized master filmmaker. In this adaptation of the Kaspar Hauser legend (about the sudden appearance in 1820's Germany of a young man with no memory and no knowledge of the outside world), Kaspar is seen as another of Herzog's marginal characters in extremis. "Every Man for Himself" is the director's most accessible and most moving film. And Bruno S. does more than "play" Kaspar; he mysteriously embodies the spirit of a manchild in a threatening land. Grand Special Jury Prize, Cannes Festival.

EVERY MAN FOR HIMSELF AND GOD AGAINST ALL (The Mystery of Kaspar Hauser)

Written and Directed by Werner Herzog Starring Bruno S.

"Everyman For Himself
and God Against All"

April 26th, the last day
of the International Film
Festival, 6:30 50c donation,
Sponsored by International
Students Association and UCPC

Concert review

Fans of all ages flock to see Alice Cooper the original punk rock star still going strong

By Kevin Bartram
Pacific Sports Editor

By now, it is well known that Alice Cooper puts on the biggest production in rock history. That fact was well evidenced on March 31 when he brought his appropriately named Madhouse Rock to the Oakland Coliseum Arena as Dad, Mom and Junior all showed up to witness rock's big event.

Alice's record-buying audience consists mainly of kids in their early 20s and teens, but his concert following is of a wide range of ages. Elderly folks, middle-aged couples and children bordering on infancy can be found in good numbers at his shows.

Alice Cooper has built a reputation actually two reputations while selling millions of albums. One rep he is attempting to bank and the other he is not about to lose.

As Alice's battle with alcoholism was well publicized, he was once a very reputable drunk. However, he fought, and appears to have defeated, the disease.

This victory was proclaimed rather majestically to start his show. A movie screen lowered in the middle of the stage, a film showing a fake plant in action began rolling. After giving the audience a few seconds to grasp the idea, Cooper came reeling through the perforated screen, complete with his wild, ragged clothes, grishy make-up and segued into "I'm Eighty."

The movie's first part ended from the inside, the title track from his new album. The song is a rock ballad following his battle with the bottle. This number was very clear but without looking rehearsed.

Yes, it appears Alice has altered his reputation. His bad one, you might say.

Then there is his other

reputation as rock's master of grotesqueness and king of obnoxiousness. This reputation this good one, believe it or not he does not want to destroy as it is worth too much on the black side of the ledger. Alice Cooper is the original "punk rocker" and this quality has paid off for nearly a decade.

This gimmick definitely did pay off in Oakland last month as he thrilled a full house and managed to live up to his "good" reputation. With an excellent back-up band, Cooper ran through his biggest hits including "Eighteen," "School's Out," "No More Mr. Nice Guy" and his latest single "Are You Coming Me Now." These tunes were greatly recognized by the audience as

Cooper's selections have received much AM radio play over the years.

Other numbers were accompanied by gimmicks such as well-choreographed dance-acts, movies and some of Alice's famous special effects.

As he wound up "I Never Cry," Alice pulled out a knife and proceeded to "slit" his wrist. Blood spurted out of his wrist-band and the showman had succeeded repulsing the arena's patrons. During the performance of his hit "Billion Dollar Babies," Alice dismantled a toy doll by pulling its limbs, head and hair from the torso. Then, of course, there was his infamous snake scene when he uses a live boa constrictor or python to tantalize and tease the

crowd.

Insanity? Nope. That's show business.

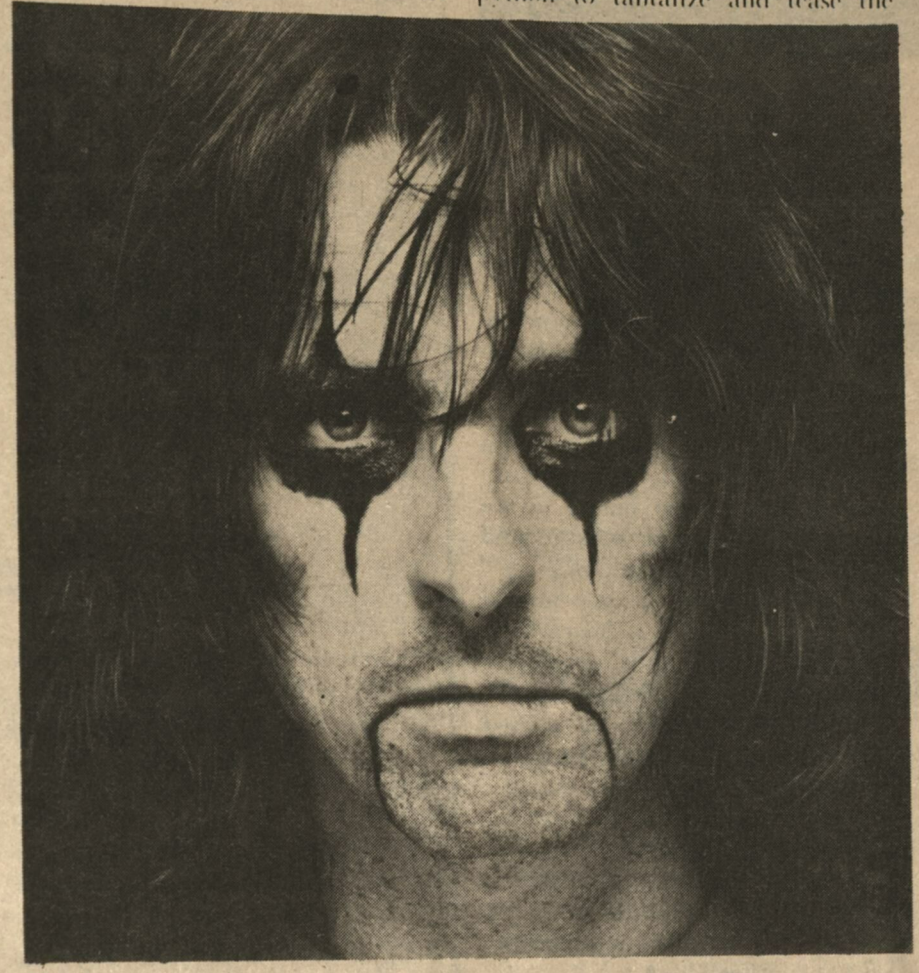
The movie screen was put to good use as it was in action on numerous occasions during the show.

While Alice sang of the hazards of being female in "Only Women," shots of a ballerina were projected to get a soft mood.

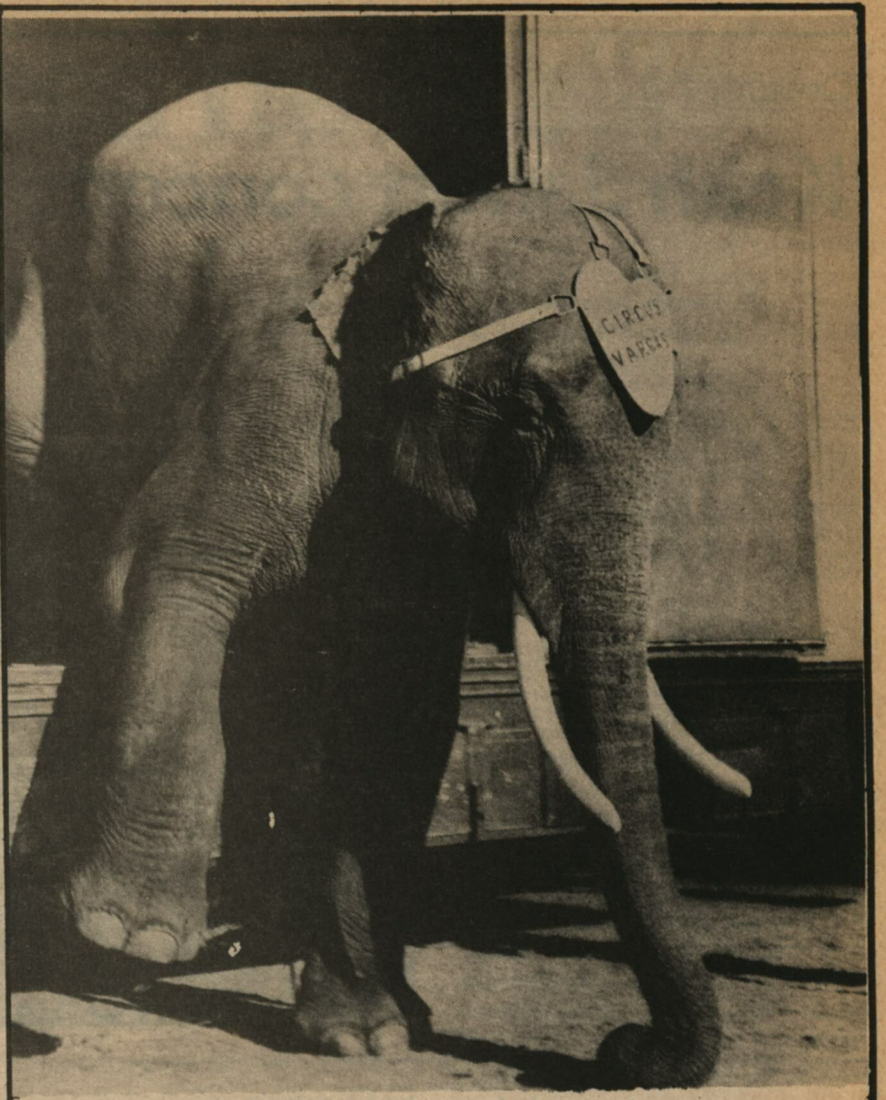
The part of the show the crowd seemed to enjoy the most was an instrumental number in which the picture screen, Cooper and the dancers were all enlisted. As the band jammed behind the screen, Cooper and company ran from the stage to the screen as all moves were perfectly timed. As a performer would jump through the screen, he would appear on the screen, in the film. Alice ran back and forth while the dancers (who were portraying hospital orderlies) chased. At the end of this act a bomb was thrown "into" the screen by Alice, back by the dancers, once more by Cooper and then it exploded as flash pots were ignited on stage.

All in all, Cooper's show was excellently produced and choreographed as the all-around assault on the senses appeared to keep the audience deeply entranced for the hour and 45 minutes he performed. This show is one of a kind and is a must for all concert-goers. The only question with Alice Cooper is just how long he can keep selling out with this format.

If his Oakland performance can be used to help answer that question, Mr. Cooper will be entertaining fans for as long as rock is on top of the music industry.



Alice Cooper: the king of punk rock



THE CIRCUS VARGAS elephants are only one of the over 20 acts you will enjoy under the world's biggest top.

Circus Vargas returns to delight Stocktonians

Circus Vargas, billed as the world's largest big top, began its annual visit to Stockton last night in a gala opening night premier.

The big top, which seats over 5000 and is larger than a football field is situated at the Weberstown Mall, 4950 Pacific Avenue.

There will be 8 more performances beginning this afternoon at 4:30 p.m. For further show times see schedule below.

Tickets are \$5.75 for adults (12 and over) and \$3.00 for children. Seats in the preferred section are an additional \$1.25 per person, box seats are an additional \$2.50 per person.

See tigers, elephants, horses, Samoyed dogs, clowns, high wire acts, men and women on the flying trapeze and much much more during the two hour long performance.

For an afternoon or evening of good, old-fashioned entertainment don't miss Circus Vargas April 20-22.

CIRCUS SCHEDULE

Friday 4-20	4:30 p.m.	8:00 p.m.
Saturday 4-21	12:30 p.m.	4:00 p.m.
Sunday 4-22	12:30 p.m.	4:00 p.m.
		7:30 p.m.

Don't miss the
Circus
April 20-22

TOM ROBINSON BAND

also:

The Readymades

Monday, April 23
Raymond Great Hall
8:00 p.m.

Admission:

\$1.00 ASUOP Cardholders
3.00 General Public

KALAPANA

plus: KEITH METZGER
Tony Ho, Ross Perry, Paul Vaughn

Tickets: \$3.00 ASUOP

5.00 General Admission

ASUOP Records,
Delta Box Office,
Tower Records

U.O.P. Conservatory
Sat., April 21st
8:00 p.m.

Concert review

Keith Jarrett concert: a momentous event

By Darren Damonte
Pacifican Staff Writer

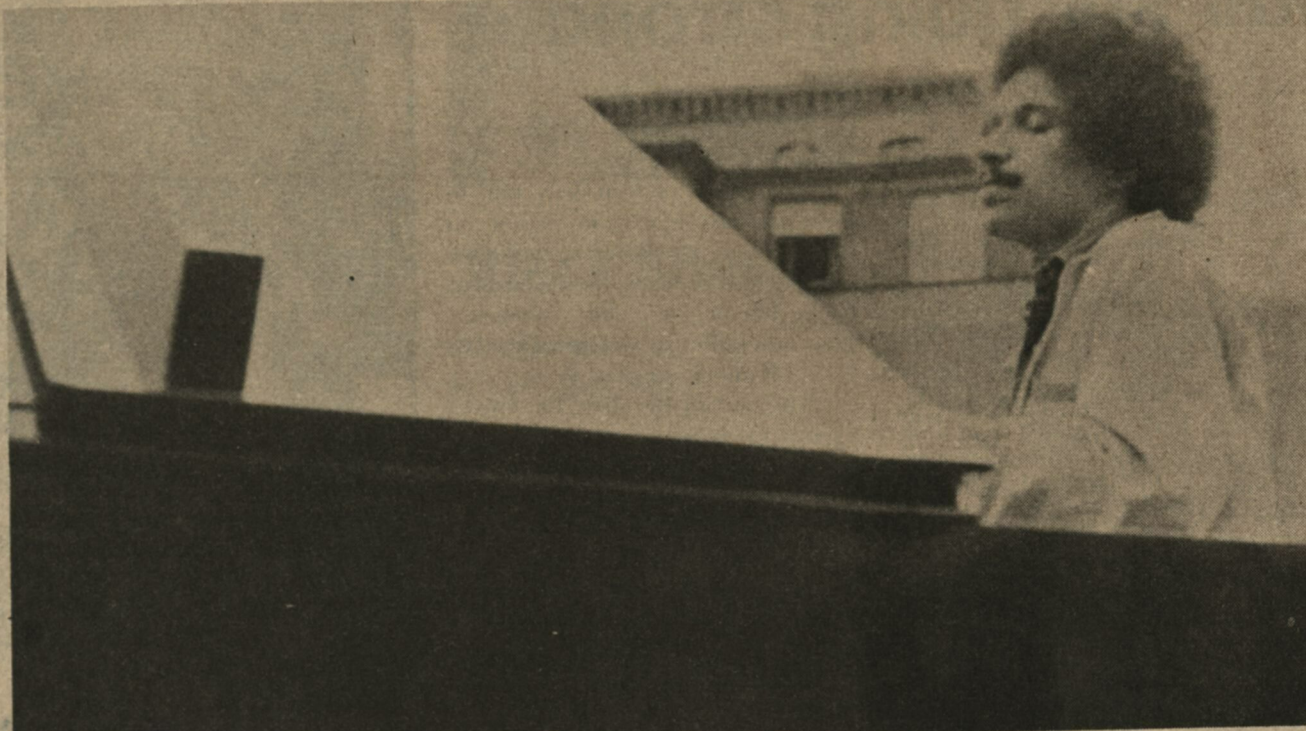
A solo Concert by Keith Jarrett is a momentous event. Audiences around the world consistently pack huge concert halls, hungry for the musical soul food which Jarrett dishes up. And they are seldom disappointed.

Sunday night's concert at San Francisco's War Memorial Opera House was no exception to this rule. Just the promise of Keith Jarrett plying the keys of a twelve-foot Steinway was enough to fill the house to capacity and beyond; all 3252 seats were snatched up, with an additional 300 fans paying to stand in the back of the hall.

The reason for this ardent devotion becomes apparent as soon as Jarrett walks out on stage and begins to play. His music is hypnotic, transcendental. And its creations are something awesome to experience.

In solo concerts, which have formed the foundation of his acclaim, Jarrett relies solely on improvisation to transport himself and his audience along a mystical musical journey. When he takes the stage, he claims that his mind is completely cleared, that music "flows of its own free will" through his blank consciousness, that he is merely a middleman in translating the muse onto the keys of the piano.

This existential character of Keith Jarrett's improvisations creates an unparalleled intimacy between performer and audience; the music is conceived, executed, and perceived all within a split second, and each



Pianist Keith Jarrett

time Jarrett sits at a piano is a spontaneous and unrepeatable phenomenon.

Jarrett's music defies traditional categorization. Because of its improvisational nature, it is usually labelled as jazz for want of a more suitable description. Actually, traces of a gamut of musical traditions are present at a Keith Jarrett concert.

In one instant, aural images of righteous blues and gospel occur to the listener; in the next, one hears the delicacy of modern composers such as Debussy and Bartok. Most of the time, however, attempts at classification prove to be futile.

For Keith Jarrett, or whatever

force lies behind his expression, is a master at combining and contrasting musical tones in a completely original way. In Jarrett's hands, the piano becomes a new instrument of unlimited capabilities.

Against rhythmic patterns set up in the left hand, his right hand weaves melodic lines which can be pastoral and soothing, just as they can be intensely climactic explosions which make the entire Opera House resonate with energy.

Through his two 50-minute non-stop sets, Jarrett himself seems to be in agony. He writhes, groans, sings, grunts, stands, sits, bends, stomps, and whoops, his diminutive but muscular

frame straining heavily under the labor of creation. He performs a complex dance with his instrument; his fingers massage the keys, his head points upward, his entire being is a picture of powerful concentration.

When that supreme concentration is disrupted, however, the artist reacts icily. When members of Sunday's audience distracted the performer with continued coughing about 20 minutes into the first extemporized opus, Jarrett halted in the midst of an exquisite passage and stood before the audience.

"Let's all cough now," he said evenly, and when the audience silenced itself to his satisfaction, he resumed where he had left off.

This type of behavior has caused many critics to characterize Jarrett as a haughty, arrogant prima donna. Jarrett contends that all of his actions must be dictated by the cardinal rule of his music, which is spontaneity, and that such distractions as coughing, late arrivals, and cameras defile the purity of his art.

Nevertheless, his admirers seem content to endure his idiosyncracies for the sake of his remarkable music. Sunday night's young, sophisticated crowd was satisfied, rewarding the artist's talent with a standing ovation.

Ultimately, words can only hint at the power of a Keith Jarrett performance. In order to be understood and appreciated, his art simply must be experienced.

Sailing

Sailing, a basic course in the handling of sailboats, will be given by instructor Rodney Hines during two sessions this spring. The first session will be held in Anderson Y, with lectures on Monday, April 28, 7:30-10:30 and Friday April 30, 7:30-10:00. The 12 additional hours of practical experience using small and large sail boats will be arranged with students attending. Second session lectures will be on May 30 and 31 with the practical to be arranged.

Lectures will include sailboat types, and classes; rigging and required and recommended equipment; boarding and rigging procedures; maneuvering in and out of moorings and docks; trimming sails, rules of the waterways; safety measures including capsizing and righting, man overboard and retrieving, knots and related subjects.

Practicum will include small boat handling with either the students or instructors boat.

Course including fees \$35. Pre-enrollment advisable. Family fee available on request. Call Rod Hines 465-3044 or the PE Office.

Intercession

Twenty-eight UOP students will have the opportunity to experience the Arab culture first hand this summer in a travel-study course.

Halvor Hansen and Munir Nasser, professors in the communication arts department, will direct the course which was prompted by an invitation from the Saudi Arabian gov

The concert begins at 8:00 p.m. Admission is \$1.00 for students and \$3.00 general.

Contact Hansen or Nasser at 946-2505 for more details.

ABOUT TOWN

Nightclub nite

Enjoy a candle light dinner and then an evening of music and comedy Wednesday, April 25 on "Night Club Night" in the Redwood Room beginning at 7:30 p.m.

Reservations are a must and can be made at The Rat before April 15. Semi-formal attire is required. Drinks will be served after 9:00 p.m.

The event has been organized by U.C.P.C., ASUOP, and Food Service.

Calliope

Calliope will be published the first week of May. The distribution of the literary journal takes place in the COP English office. It is supplied to students without cost.

This year Calliope received multiple contributions, in addition to staff contributions. Six authors who were major contributors to the Calliope, are: A. Larsel, Arturo Fierro, Rachel Burleson, Jan Egan, Dan Wells, and Rachel Sidhe Moore.

If you submitted your creative talent and would like the original returned, they can be obtained by contacting one of the editors, Amy DeLong-943-0490, or Denise Finks-943-2911.

Amateur Nite

On Friday, April 20 the last "Amateur Night" of the year will be held at the Rathskellar beginning at 9:00 p.m.

To enter the competition you may sign up at the Information booth located in the University Center.

The event is sponsored by Lowenbrau.

UOP play

The Drama Department has announced the opening of its final production of the 1978-79 season, John M. Synge's *The Playboy of the Western World*. Performances will be held in the Long Theatre (South campus) April 26 through April 28 and May 3 through May 5 with curtain at 8:00 p.m. General admission is \$4.00, students, faculty, and senior citizens are admitted for \$2.00.

Synge's play is an Irish comedy classic about a young man who becomes a local hero when he arrives at a country pub claiming he has murdered his father. The whole town vies for his affections until the boy's father shows up seeking revenge on his son and shattering the boy's brief

period of glory. The play is an ironic comment on the nature of fame and the misplaced values of our culture.

The role of the young man, Christy Mahon, will be played by David Kelly, a UOP freshman from San Jose. David was also seen as Dalton in the recent Studio Theatre production of *Equus* and numerous roles last summer at the House Theatre in Columbia.

Dyer, a senior Drama grant student who has been working this year as Costume Assistant, will play the role of the pub-owner's daughter. Dyer was also seen in last year's production of *The Children's Hour*. Others in the cast include Chantel Fee, familiar to UOP audiences, Kelly Thomas, and Dean Stano, both in their UOP stage debuts.

Seating is reserved. Ticket information is available by calling (209) 946-2289.

'Our Town'

The Stockton Civic Theatre presents *Our Town* April through May 19.

The play by Thornton Wilder tells the story of a girl from the day she is born to an awakening through marriage and death, trusting blindness in life and enlightenment in death.

The Stockton Civic Theatre is located at Willow and Main Streets. For further information, reservations call: 463-6813.

Special rates for groups can be arranged.

Fashion show

The Alpha Kappa Alpha Sorority will present its first annual Spring Fashion Show on Sunday, April 22.

The theme for this year's show is *Deja Vu*, and it will feature male and female models who are students at UOP.

The intermission show will feature a dance troupe, lead by dance instructor Edwin Henry III, a live combo will accompany the troupe. The combo will be headed by Judy Owens and is composed of conservatory students. The models will also perform.

The show will be held at the School of Pharmacy Building (room 103) from 3:00 to 5:00 p.m.

Tickets for this event may be purchased from any Alpha Kappa Alpha sorority member. For further information call: 465-2890.

'Boulevard Nights' causes controversy

By Scott Cherney
Pacifican Staff Writer

Following hot on the heels of "THE WARRIORS" controversy comes "BOULEVARD NIGHTS," a new film that features the actions of Chicano street gangs in the Los Angeles barrio area.

"THE WARRIORS," as you may remember, was said to have inspired acts of violence in certain audiences across the country, resulting in reports of random fighting in and out of the theaters. Now, a little over one month later, comes the latter movie, and unfortunately, trouble has followed it as well.

San Francisco Mayor Dianne Feinstein requested that the Alhambra Theater cancel its showing of "BOULEVARD NIGHTS," which the theater owners agreed to on Monday, March 27. The request followed an incident that occurred the previous Friday evening after the film's last performance which involved the shooting of four young people outside the theater and the stabbing of another youth in the same vicinity.

A representative from Warner Brothers, the company that releases

BOULEVARD, has commented that the only other incident related to the showing of the film were a few "minor skirmishes" at a San Jose drive-in.

One would think that a movie that could inspire such hatred would be a powerful piece of cinema.

Nope. "BOULEVARD NIGHTS" is no big deal.

The film isn't about gangs after all. Desmond Nakano's screenplay focuses upon two brothers, one a real dip who finds a sense of belonging in a local gang. He becomes as hip and bad as the rest of the members, who don't think he's such a nerd. Actually, all he's become is a dangerous dip.

His older brother used to be a member of the same gang, now he's ready to grow up and accept responsibility as a human being. But, first he has to straighten out his sibling.

On one hand, the film condemns the life style of the gangs, stating that they are responsible for the deterioration of the neighborhood and that the violence they bring down on each other effects every one.

Yet, when the older brother is moved to take justice in his own

hands with a pistol, he tells the gang that this is "personal." This type of contradiction is apparent in many other moments of the film, erasing its original intentions to the point of audience misinterpretation.

Also rather unusual is the fact that BOULEVARD is a bit lame on the action side. Director Michael Pressman adds no life to the blandness of the fight scenes. The big climax falls flat as day old beer.

So why is "BOULEVARD NIGHTS" such an audience reactor? Perhaps it hits home to a number of awkward, wayward kids who feel that ever-present peer pressure hammering at their psyche. We all have felt it. It's that over-powering status quo that demands that we belong to the team or suffer isolation. In the world of the barrio, it may be as big a sin to be an individual as it is in the comfort of suburbia. From that angle, the film works, and since it does, violence can emerge.

A film can be an extremely powerful influence, inspiring both love and hate. You can't ban something that causes a reaction. Where would one start?



The Readymades to open for Tom Robinson Band

The Readymades, a popular Bay Area new wave band will open for The Tom Robinson Band on April 23 in Raymond Great Hall.

The five-man group is billed as "new wave" although they are a pleasant mixture of punk, rock and roll and pop also. The band consists of Jonathan Postal (vocals, bass), Morey Goldstein (keyboards, sax, vocals), Wayne Ditzel (bass, guitar, vocals), Ricky Sludge (lead guitar), and Paul Zahl (drums).

The band, who has yet to sign a recording contract with any particular label, has just finished recording a demo tape with Blur Oyster Cult's producer Sandy Pearlman.

Although they have yet to sign with a major label, the group has cut a three song EP on Automatic Records titled "Terry Is A Space Cadet." The three songs, "Electric Toys," "Supergirl," and "Terry," have been receiving considerable airplay in the bay area. At one time, "Electric

Toys" won Offbeats single of the week award.

Short, neatly styled hair, thin ties, sportcoats, and pointed black boots all combine to give The Readymades that mod-mid sixties look, which, they quickly admit is fashioned after none other than The Beatles.

The concert begins at 8:00 p.m. Admission is \$1.00 for students and \$3.00 general.



TOP ROW FROM LEFT: Keith Metzger, Paul Vaughn, Ross Perry, Bony Ho

Keith Metzger and band to open for Kalapana

Singer-songwriter Keith Metzger will be appearing along with Kalapana this Saturday night at the UOP Conservatory of Music.

Metzger, a UOP student who has played for many years as a solo at the Hatchcover Restaurant in Stockton and other similar nightspots, will be accompanied by Ross Perry on bass guitar, Tony Ho on harmonica and Paul Vaughn on percussion.

"It gets somewhat monotonous

performing all the time by yourself," stated Metzger. "This is why I'm playing with these guys. They are fine musicians and Ross is a great help in arranging the material that we write."

The concert is sponsored by ASUOP and will begin at 8:00 p.m. Tickets are \$3.00 for ASUOP holders and \$5.00 for the general public. Tickets will be available the door.

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