

# GRAFFITI WARS

Editorial by Graham Budgett

So "NEO YORK" arrives prematurely in Reagan Country, (UCSB Art Museum from November 10), two years early and only three years late on the local art elite's usual five-year-plan for safely co-opting the "avant-garde."

Make no mistake, I would normally applaud such a move of daring-do, on behalf of the culture vultures; after all, this new stuff from the East Village has already attained "commodity" status, (surely the highest goal of all art) ... but something's wrong!

Something is sticking in my throat like "New York street food." No, not the stuff they are going to dish up at the \$25-dollar-a-head, pre-reception party, more like a frigid shard of pizza crust plucked from the trash on St. Mark's Place in November.

Imagine. Bleeding blue fingers lift the morsel to my scabby lips and I gnaw, unaware that I am the one in eight of New Yorkers who live in "official" poverty. I am mad, but I've had so little real food or sleep for so long that if the

president had told me personally that I chose to live this way my anger might have succumbed to a far greater, more dangerous madness. (He did not, however, address me — NO ADDRESS — NO VOTE!).

The pepperoni icicle stabs in my throat and I start to convulsively choke. A desire lodges itself in my heart as surely as the pizza in my pipes: *grant me a dying vision of defiance ... give me GRAFFITI ... fill my lungs with the voice of the people.*

I pan the street with rolling eyes and register nothing. Wait! Over there ... through the window ... light and warmth, music and food, people and drink, conversation and laughter and yes, on the canvas at which they look, graffiti.

They notice and look at me with true sympathy. I cough blood over the misted window of the storefront, it etches its abstract message into the glass and ice, they turn back to the more tangible statement inside.

Slumped in the doorway I drift, my vision of graffiti secured in the permafrost of Art History, safe!

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Yes, at 7 p.m. on Saturday, Nov. 10 the UCSB Art Museum will have street food, street drink, street music, street dance and of course urban art — all from streetside NYC, and all for twenty-five dollars, (hey, street is chic and chic is beautiful, hence beautiful is street and the price is twenty-five, dig?).

If you're "beautiful" enough to pay the money you're promised a "great party" — an exclusive safari through the dark and slightly naughty street culture of the East Village.

Yes, for a while the Art Museum is to become Holiday Inn, Johannesburg — where you can witness the quaint beauty of tribal custom, safe in the knowledge that paid



Stephen Lack proves there's more to street art than graffiti.

black-guards are keeping out the savages. (If you're a local artist or student you can get a discounted \$15 ticket by signing up to re-inforce the self-importance of the "in" crowd by being servile. Unabashed lackeys please contact Phyllis Plous, UCSB Art Museum).

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And what of the specimens, both art and artists? Well, depending on the degree of their co-optation, they will be appealing somewhere on a scale between the view that "art is revolution, revolution is necessary" and the views of dealers whose clients can afford to buy "the latest thing" because it fits beautifully above the sofa whilst accruing dollars.

It seems to me that graffiti (at least) is a violation of (alleged) oppressive structures (i.e. wall, city, state, bureaucracy). The exterior white gessoed boards that await the spray-cans of the East Village "freedom fighters" represent the zoo cage for the lion and the recent spate of on-campus guerilla graphics is more truly the nature of the beast.

It's hypocritical (surprise, surprise!) of the Establishment to condone the "freedom fighters" and at the same time to persecute the "guerillas." The ability of the powers-that-be to sanitize and consume radical material is aided by the upwardly mobile artist, who quietly succumbs to the dragged darts of fame and fortune.

Assassination and Terrorism, which are closer to graffiti than to easel-painting, ought to be unaesthetic (read: unAmerican), but if they are termed "neutralization" and "freedom-fight" — or for that matter "graffiti Art" — they immediately become acceptable.

Editor's note: Responses welcome.

## — The Wailers at the Arlington —

Santa Barbara will be the last stop of The Wailers Legend tour, promoting the greatest hits album of reggae superstar Bob Marley. The I-Threes, Marcia Griffiths, Judy Mowatt, and Rita Marley will be featured, along with several members of the original Wailers group. Songs written in tribute to the influential singer and songwriter will be played along with classic tunes from Bob Marley's 15-year musical career. An original Marley video will be screened as well.

The concert, presented by Rock'n'Chair Productions, will be held on Sunday Nov. 4 at the Arlington, and begins at 8 p.m. Tickets are available at the usual outlets, including Morninglory Music and Leopold Records in Isla Vista.

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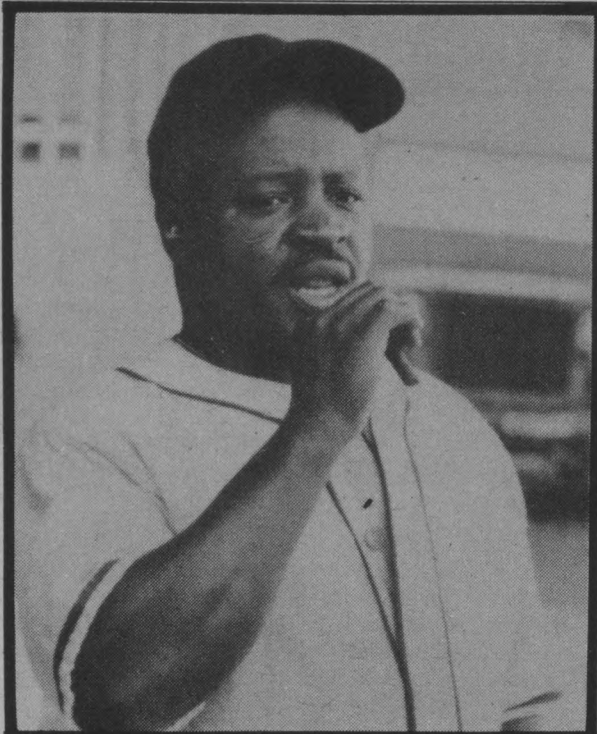
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**THE UCSB BOOKSTORE**



Actor Art Evans as Private Wilke in 'A Soldier's Story.'

Amidst the colorless face of Hollywood has come the recently released *A Soldier's Story*, a film which in Art Evans' words (Pvt. Wilke) "turns poison into medicine." In a recent interview, Evans discussed the possibility of a changing role for blacks in Hollywood.

Historically racist, from D.W. Griffith's *Birth of a Nation* to the more recent black exploitation films and an overall absence of people of color, Hollywood has suffered from an acute phobia of ethnic groups. Given this history, is it a small wonder that *A Soldier's Story* even made it to celluloid under a major studio? Not as much as it seems. Director Norman Jewison set out to make the film after viewing the Negro Ensemble Co. production of Charles Fuller's *A Soldier's Play* in November, 1981. Jewison persuaded Columbia Pictures to back the film with the agreement that it be made quickly and on a low budget. With time and money at a premium, director, cast and crew sacrificed their usual pay, each expressing a special commitment and pride in the project. In Evans' words, "We made it with our hearts". The result is a film which deals candidly with the issues of inter-racial prejudice as well as white-racism.

I asked Mr. Evans if he felt *A Soldier's Story* marked the beginning of a trend in the industry, an opening of doors to blacks and other ethnic groups and issues. He replied, "I feel that this film should, and I hope and chance it will, be a

## 'A Soldier's Story' Star Discusses Racism in Hollywood

Interview by Suzanne Van Cleave

catalyst for more films to be made dealing with racial issues and ethnic groups. This film is not just a black film, it's about human beings with everyday problems; a cross-over film in a sense." After further conversation Evans readily offered his perspective on the predominantly white-male run entertainment machine. He began, "Well here's a film with blacks and Hollywood says nobody's going to see a film starring blacks and yet people are flocking to see this film as they have to others in the past. It's a matter of them (studio heads) not being so uptight about who we are and what we do because there's absolutely no reason for there not to be an affinity between us all."

Beyond the broader aspects of racism in the industry, Evans shared some personal experiences he's had during his two decades in the business. I asked if he'd seen changes taking place. His tone grew more serious as he replied, "I can see there have been some changes but certainly not enough. Look at TV last season. You saw something like 53 white male stars, 40 white women, 10 children (one black), an Asian who didn't look Asian, a Latino who didn't look Latin, a black woman who didn't look black, then you had 6 monkeys, 4 robots, a dog and 3 or 4 black males. Has it changed? You have but to look at television nightly." He continued by stressing the inconsistency between art and life, pointing out that black people are also Americans. They are consumers buying products anywhere they are sold, yet blacks and other minorities do not receive equal time or power in any aspect of economic life. Evans called it "taxation without representation."

When I asked if he'd encountered blatant prejudice and discrimination, his voice tensed as he broke into a commentary about a review he'd seen the previous night. He said, "I saw a thing called *The Guardian* reviewed on TV last night. It stars Martin Sheen and Lou Gosset Jr. and the reviewers said they couldn't understand why Sheen was so weak and Gosset so strong. This I had a real problem dealing with." He pointed out that had the situation been reversed, no one would have noticed. "Why was Sheen so weak, because he is an actor playing a weak character. The emphasis of what they were saying was why is this white character so weak and this black character so strong? They have trouble with that and have the unmitigated gall to say they can't understand!"

Mr. Evans angrily related how he's been treated while working. "People look at you and they don't tell you that they're thinking certain things about you, but it shows. They don't expect me to be on time or know my lines or be able to do anything right. I've heard them talking about me without them knowing I was there. I've heard the conversations and it's so disgusting to me that people could

have such a low and unfounded opinion of blacks," he said. "It makes me question their inner-life condition. There's a great deal of insecurity out there regardless of how much wealth and power they might have. But I'm an artist and there are a lot of bright sides to this art. There's a lot of rewards and good times with white people as well as everyone else because fortunately it's not all like that. There are a lot of whites who take the brunt of the white-racist stigma just as blacks have the stigma of being lazy."

Evans went on to discuss the negative results of racism in American society. He emphasized, "In the end racism hurts everyone. Those who embrace it will find, like Sgt. Waters in the film, that it will ultimately destroy them. We must force this hatred to surrender. Racism is so subtle, so durable. It's so easy to use and so hard to get rid of." He continued, "There is pride and dignity in my people. I feel the earth is one country and humankind its citizens. I intend to fight against the infrangible obduracy of this society in a positive way. I intend to turn this poison into medicine and change the karma of what's going on. It starts with me. It starts with each of us."

## ☆☆☆☆Attractions☆☆☆☆

New Directions in Film continues this Sunday evening in Campbell Hall with *The Judge and the Assassin*, a film by French director Bertrand Tavernier starring Philippe Noiret and Michel Galabru. Showtime is 7:30 p.m. and tickets are \$2.50/\$3.

"The Private Eye" and "The Public Ear" will be performed at 8 p.m. November 15 through November 18 in UCSB's Old Little Theatre. The comedies were written by Peter Shaffer and are being directed by Charles McClelland and Craig Duke. Ticket information is available from the Arts & Lectures Ticket Office or by calling 961-3535.

Jim Rosellini will present "Music, Dance and Magic in West Africa: Documentary Films from African Family Films". Rosellini has worked for eight years in West Africa conserving on film and tape African music, dance and oral tradition which he will introduce and screen at 7:30 p.m. on Monday, November 12 at the UCen Pavillion.

"Peale Family Portrait", written by Marie Starr and Lisa Merkl, is presented by UCSB's department of dramatic art at 11 a.m. and 2 p.m. on Saturdays, November 10 and 17 in the UCSB Main Theatre. Ticket information is available from the Arts & Lectures Ticket Office or by calling 961-3535.

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On any given day you might find Robert Bjorklund jumping off a bridge, a cliff, an airplane, or a tall building. That is unless someone isn't jumping over him on a ski jet or trying to run over him in a speeding car.

Suicidal or accident prone might come to mind as a way to describe such actions in most people, but not Rob.

Rob is a stunt artist who recently created quite a stir in Santa Barbara by jumping off the 360-foot high Cold Spring Bridge (fortunately Rob had taken the precaution of tying himself to the end of a 160-foot rope). But mention the word "daredevil" to him and Rob bristles. To him daredevil means a person who takes unusual risks or chances and he insists that is not what he does. Every aspect of each stunt is worked out in precise detail before Robert puts his life at the end of a line.

Rob doesn't like chances, so when he jumped off Cold Spring Bridge, he took his pictures to FOTECH. He said he had tired others, but was most impressed with FOTECH.

When Rob isn't flying through the air, leaping tall buildings in a single bound, (or racing speeding bullets), he is mild mannered businessman Robert Bjorklund, owner of Paradise Productions in Santa Barbara.

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— Robert Bjorklund



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**Behind Iron Curtain:  
Not an Inclusive Element**

"I don't want to be a star. I don't want people to see my picture and say, 'What is he thinking?'" A conspicuous image is not something Steven Fields wants. Steven Fields is Iron Curtain. And Iron Curtain's recently released, self-titled four song EP is not something that demands AM overplay or a \$30 a seat national tour. It is a styled, precise record which attracts, yet pulls back; it presses into the conscious but flows into the subconscious like a sedative.

According to Fields, Iron Curtain is a one man show. Even though several other musicians made instrumental contributions to the four tracks on the EP, it is not a band, but rather a "project," singularly and creatively compiled by Fields. Considering that contemporary music appears to be such a highly collaborative product, one might expect a drastic, individual attack to be a lonely one. Not so, it seems. Preceding his career as a musician, Fields was a painter, hence the partiality to solo work. "I like doing things myself," he said. "My music is like painting, using the engineer as a brush." And paint he does, providing eerie, synthesized music with cryptic but articulate and poetic lyric force.

Although he cites his musical influences with diversity, mentioning Echo and the Bunnymen and the Supremes in the same breath, his sound is probably most comparable to a melancholy mating of The Cure and Simple Minds. His wish to remain relatively anonymous is mirrored in the muted, haunting note resonance of his music. The lyric

content manages to impart relevant social messages without being overbearing. He loosely described the first track on side two, "The Condos," as being about "that sort of Club Med in the sky afterlife we all seem to be seeking now. We're all always looking for something better and I don't exclude myself." Another quietly powerful cut on the record is "The First Punk Wars," an anthem, futuristic retrospection on the punk movement "looking back from a thousand years ahead." The song most conspicuously devoted to romance, "Love Can Never Die," Fields describes as a "psychedelic love song. It's about loss. You can lose a friend or a child, but you don't forget the love."

While the overall tone of the record is primarily soothing, a subtle flavor of derision glazes this work. "We have a lot of anger in ourselves but we don't express it because, well, it's not nice. So we put it out in music, but you don't want to hit people over the head." Fields has specifically designed his sound to attract people in a more subliminal way. "I don't want it to be analyzed to death. It doesn't necessarily have to be heard on a conscious level. I want people to enjoy themselves around the music." This music does not reach out and grab you. Rather, it slowly takes you in an absorbing, transfixing way. And although it's name may put you off, there is by no means a great wall surrounding Iron Curtain.

—Angela Whiting

**McCartney Falls Flat on 'Broad Street'**

This movie opens up with a short cartoon feature (written by Paul and Linda McCartney) about a bear who goes on a walk in the woods and winds up in the midst of a bunch of frogs singing and dancing. They get scared away by an owl and the bear goes home and tells his parents, who don't believe him. It's cute, drawn out, predictable and pointless. The music is nice. The movie that follows is just the same.

The story line is BORING. The dialogue is about as inspired as Monday-morning-at-the-office when the coffee machine's broken. It unfolds like a bad comic book, an awkward procession of two-dimensional cliches. Maybe if you're ten years old and haven't got a cynical bone in your body you can get through this movie without looking at your watch.

It is, at least, unflaggingly cute. Paul McCartney is wrinkled around the edges, but undeniably adorable, in a spacey, little-kid way. He uses it for all it's worth and it almost makes up for the complete lack of personality he projects. Linda, forever at his side, projects even less. The McCartneys in this movie are about as deep as Bambi.

Periodically the audience is saved from the clutches of

impending sleep by music. The music is good. If it wasn't for MTV it might even make the thing worth seeing. With a little help from Linda and Ringo Starr (who is allowed to speak a couple of lines, the most complex being "I'm on drugs") Paul goes from "Eleanor Rigby" and "Band on the Run" to his new songs, like "Not Such a Bad Boy" and "Ballroom Dancing." Some are set in the studio, some fall out of the sky to play in the background while he drives around in his amazing car (the car is worth more than the entire script) and some are set in elaborate restaurants and theatres. The most theatrical production is that of "Silly Love Songs," a marvelously staged number even though the song hardly possesses the drama to deserve such lavishness.

The best part of a bad film is, in this case, the fantasy sequences. During the course of an ordinary day some important tapes disappear, and Paul keeps slipping into reveries over what might have become of them. These daydreams are infinitely more interesting than what actually did happen.

Paul McCartney is a great musician. You should buy the soundtrack.

— Carol Brown

**Comedy...**

(Continued from pg.5A)

nerves. Brinkley and Loucks have something in common though, "I think I look like Christie Brinkley, really, if you squint and stand in Arizona..." She reminds me of an acquaintance back home; this is real funny stuff.

Bring on the dancing girls. OK, we'll settle for a grown man standing in a diaper claiming he's "baby man." No, we're not on Hollywood Blvd. I told you, we're in the 2nd Story. This hairy guy in diapers is Bruce Baum. Baum brings new meaning to the word props, of which his act is full. From a qualude steering wheel (you had to be there), to a barbed wire fence for keeping babies in their place, this guy is really, really funny, REALLY, (sorry Bobby). If the audience didn't laugh appropriately, Baum would threaten them with reading horrible poetry while wearing dark glasses. "You smile now Mr. Happy Face." After seeing Baum, I don't know if I'll ever be able to watch MTV again (which isn't such a bad thing). Ever seen a stand-up carrot? Go see Baum, Go see Baum, Go see Baum.

The 2nd Story Bar and Grill will be presenting comedy night Wednesday through Saturday from 8 to 10 p.m. So, go have yourself a merry little time.

— Valerie DeLapp

**Fixx ...**

(Continued from pg.4A)

The Fixx's new album *Phantoms*.

General Public gave a more noteworthy performance as the opening band. With a tremendous crowd reception Ranking Roger and Dave Wakeling played sounds distinctly English Beat but with a new added flavor. A great song titled "Matter of Fact" brought thunderous response with its blend of reggae, rap, and a drum solo from Ranking Roger. Likewise the response from the new single "Tenderness" and the old English Beat favorite "Save it for Later" proved that General Public is more than a substitution for the loss of their former band.

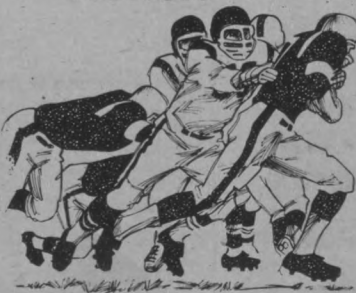
—Laurie McCullough

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## Movie Review

## The Barren Beauty of 'Country'—



Sam Sheppard

Little sister finds a contraceptive in her older brother's wallet. While country Mom Jewell (Jessica Lange) is horrified, country Dad Gil (Sam Sheppard) keeps his Right Stuff cool and settles the problem with a grin and a joke. Small domestic problems like this are intersected with big ones. When the family is out in the fields to harvest, a heavy thunderstorm knocks over the corn truck and buries son Carlisle under the corn. This scene makes for the central metaphor of the movie: the burden that the country puts on the shoulders of the men and women who try to make a living from it is too heavy for them to carry.

After a poor harvest, farmer Gil Ivy and his wife Jewell are suddenly in a dramatic situation: the FHA wants them to pay back a long term \$100,000 loan within 30 days after the office has decided that Ivy's farm isn't making enough profit and therefore wasn't worth the investment. The only way to raise this sum overnight is the total auction of land and machinery. Gil starts drinking and beating up his wife and son, but Jewell decides to fight for their land and living. Like some North Dakota Virgin Mary with her youngest kid on the arm, she goes around to other farmers and manages to create a sense of solidarity among those who are also in a tight financial spot; together the farmers manage to avoid the auction of the Ivy farm and demonstrate their will to resist the economic terrorism of the FHA. However, the problems aren't ended, only suspended.

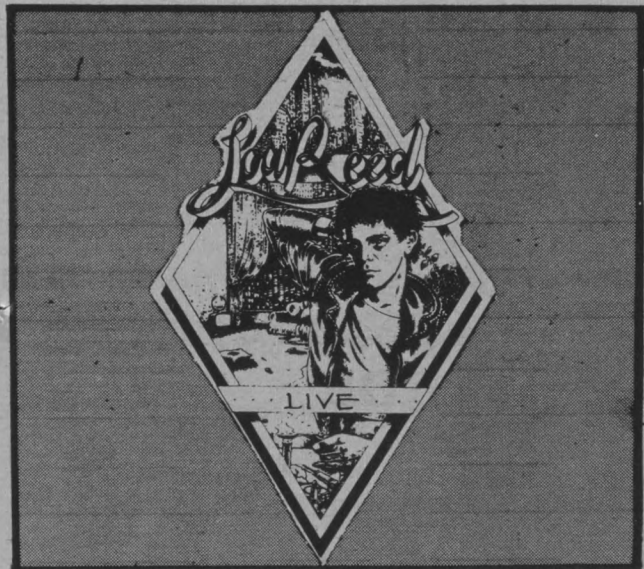
What sounds like a social documentary-kitchen-sink drama is a tightly woven movie about people who try to retrieve a decent living form their struggle against tough archaic nature and modern bureaucracy which is courageously denounced as the nasty trouble men have invented for others in order to make their life harder than

necessary. Despite the sentimental honesty of its social heroism (which looks like a straight lift-off from a Bruce Springsteen song), *Country* is a study in poverty and suffering in which the only tribute to Hollywood that director Richard Pearce makes are Sam Sheppard's elegant wool suit and Jessica Lange's blue silk dress, rather out of place in a barn dance. This, however, is part of the movie's objective realism; nowhere outside Michelangelo Antonioni's works have I seen a camera demonstrate such keen interest in material surfaces and objects, bodies and faces, landscapes and machines. The country's barren beauty is repeated in Sheppard's and Lange's faces, and Sheppard just needs to cross the yard in order to let his tired lanky gait express the trouble he's going through whether it's Jessica Lange preparing a frugal breakfast for her family or Sam Sheppard eating roast chicken and drinking Budweiser from the can while watching football on TV; you know what you are seeing is the True Midwest.

*Country* is also about measures: in a fight the son is measured against his father, man is measured against nature and bureaucracy and is defeated in both cases. Jessica Lange has to go through the toughest measure of all; she has to learn courage and resistance from her friend Louise's idiot son who fights his father's creditors when they come to impound his sheep. This is one of the movie's most unpopular statements: when ordinary people are too weak to fight for what rightfully belongs to them, a courageous idiot becomes the moral center of the action. Still, the Ivy family certainly have got the right name; they cling to their land like ivy to a tree and simply don't let go. Sam Sheppard's head-in-the-right-place sense of humor and Jessica Lange's feminine persistence create *real* (as opposed to reel) people who leave no doubt about this: it might very well be that America has to be conquered once again — this time not against those who rightfully owned it, but against those who have unrightfully usurped it. A movie about a different kind of patriotism.

— Matthias Rosenthal

## Lou Reed Concert



He's gone through many transformations. His concerts are a definitive rock'n'roll shot in the arm, a Velvet Underground, a Metal Machine, a Blue Mask. Lou Reed, currently at his happiest ever, appears this Saturday night at the Arlington Theatre with the promising new band Swimming Pool Q's opening at 8 p.m. Don't miss it! Tickets available at the usual locations.

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**THE  
RAZOR'S  
EDGE** **PG-13**

5:15

7:30

9:45

**Irreconcilable  
Differences**

**DIANE KEATON**

**THE  
LITTLE  
DRUMMER  
GIRL** **R**

965-6188  
**RIVIERA**  
2044 Alameda Padre Serra  
Near Santa Barbara Mission

Charlie Chan  
Film Series  
Thursdays  
6 pm

Super Samurai Film Series  
Fridays 6 pm

**AMERICAN  
DREAMER**

(PG)

6:30, 8:45

**SCARFACE (R)**

7:35

**FINAL  
WEEK!**

**TERROR IN THE AISLES** **(R)**

6:00, 10:35

7:00, 9:20

#1

#2

DE ORO

349 S. Hitchcock Way  
682-4936



**A Soldier's  
Story**  
A story  
you won't  
forget... **PG**

**SALLY FIELD  
PLACES IN  
THE HEART** **PG**

**GOLETA**

6:30, 9:15

#1

#2

**AMADEUS**

...EVERYTHING  
YOU'VE HEARD  
IS TRUE **PG**

6050 Hollister Ave.  
967-9447

**BODY  
DOUBLE** **(R)**

6:45, 9:00

#1

#2

**FAIRVIEW**  
251 N. Fairview  
967-0744

**(PG-13)  
FIRSTBORN**

5:05, 7:05, 9:05

**THIEF  
OF HEARTS (R)**

7:00

**CRIMES OF  
PASSION (R)**

5:00, 9:00

**BEST  
DEFENSE**

8:40

#1

#2

**SANTA BARBARA  
TWIN  
DRIVE-IN**  
907 S. Kellogg Ave.  
Goleta 964-9400

**SHEENA**

8:40

**THIEF OF  
HEARTS (R)**

7:00, 10:30

**BODY (R)  
DOUBLE**

**DRIVE-IN  
AIRPORT**  
Hollister and Fairview  
964-8377

**SCARFACE**

8:30

**TERROR IN THE  
AISLES**

7:00, 11:25

**Santa Barbara Drive-In  
wap Meet**  
964-9050

**SUNDAY  
SWAP MEET**

907 S. Kellogg  
Goleta 964-9050  
Sellers - Bring your new &  
used merchandise. Gates open 6 am  
Buyers - Find your greatest bargains

# A.S. PROGRAM BOARD

This page provided and paid for by A.S. Program Board

## Pyzow Brings Ballads To The Pub, Nov. 2

Nick Pyzow could easily be classified as the complete entertainer. His proficiency of voice and guitar, his artistry in arrangements of songs and his showmanship, both light-hearted and passionate, all set the foundation for such a bold title. But the foundation was long in the making, and the title is well deserved.

His blend of easy rock and folk music is a refreshing sound in any venue, and is easily embraced by the varied crowds he has played for. With many cover tunes, and original songs in the same style, he can play all night, and sometimes does! His cover artists include Bob Dylan, Bruce Springsteen, Jim Croce and the Beatles, to name only a few.

His first attempts at music

began at age five, earnestly singing with rock-n-roll records on the radio. Formal voice training was introduced by his singing in school honor choirs. Nick began playing guitar at age nine with the help of lessons at the local church hall. At age fifteen he helped form his first band, Runabout, with some friends, gigging with some success around the county at junior high and high school dances.

While a math major at UCSD, he was eternally restless to perform, and would pick up solo engagements at the college clubs. He formed a band, The Rules, in 1980. He left college that summer to embark on his own, writing more songs and playing in various bands in Los Angeles

and San Fernando Valley. Relocating to Anaheim in 1981, he did a set of original material at the Beach Ball in Newport Beach, and was immediately offered to play the early shows every Friday and Saturday night.

From this he received an offer as weekend headliner at the Blue Beat Cafe in Newport Beach, where he still performs two nights a week. His Sunday shows at Bilbo Baggin's in Costa Mesa quickly became a popular event as well. His show is a blend of originals and cover tunes, both ballads and rockers. At the close of the show, the audience leaves feeling fully entertained, and from his approachable manner and rapport, feeling like a part of



the show itself.

But the crowds don't leave for good. Many return again,

ready to listen and sing out. Come listen, and you will be completely entertained. The mailing list is growing, the news is getting

## Springer Speaks On "Politics And Education"

Tonight at 7:30 p.m. in Engineering 1104, Hank Springer will speak and answer questions on "Politics and Education: 1984." Admission is free.

Hank Springer is a man who knows the education system well. He is a former President of the UTLA, the Los Angeles teachers' union, and a teacher in the Los Angeles Unified School District for twenty years. For five years he has been a panelist on the Emmy Award-winning television show "Free 4 All." Another aspect of his concern for the education system comes from being the father of six, and grandfather of six. He will speak on the issues of the upcoming election regarding education. Hope to see you there.

## The Pontiacs Play The Pub Tonight

Tonight, don't miss the BEST DANCE BAND in Santa Barbara voted by readers of *Santa Barbara News and Review*, The Pontiacs! Come early and be ready to dance. This band has a history of great music. The same members have previously played with such acts as Stevie Ray Vaughan, Eddie Cleanhead Vincent, Pee Wee Crayton, Joe Cocker and Kim Wilson. The Pontiacs might even open for the Blasters later this month.

Tom Lackner, Bill Flores, Mitch Kashman and Jack Kennedy have been going for three years in the Santa Barbara night life. Cruise down to see The Pontiacs in The Pub for free, brought to you by your favorite A.S. Program Board.

## Neo York Opens At UCen Gallery

A preview party for museum supporters, Art Affiliates and students will introduce *Neo York, Report on a Phenomenon*, the first West Coast survey of young East Village artists at the University Art Museum on Saturday, Nov. 10 at 7 p.m. Reservations may be made through the Museum office, 961-2396. Tickets are available for students at \$15, general admission is \$25.

The kick-off entertainment and opening will include live music from the East Village, street food and drink, a disc jockey, dancing and visiting artists.

This eclectic survey will feature more than 140 vibrant, visual works by sixty artists. It will be housed in three locations, filling the entire University Art Museum art galleries, the College of Creative Studies and the UCen Gallery.

In addition to traditional media, there will be installations, tableaux, performance, video and paintings on the exterior walls of the main museum "tagged" by several New York street artists.

Visiting artists, dealers and critics will participate in a forum, "Neo York, The Phenomenon Reports," the following Tuesday, Nov. 13, at 4 p.m. in the Pavilion room of the UCen. Taking part will be New York television personality

Tucker Hewes, who will interview Gracie Mansion, Dean Savard, David Wojnarowicz, Rhonda Zwilling, Carlo McCormick, Michael Kohn and Phyllis Plous. Following the forum, public receptions will be held in each of the three galleries.

During the exhibition, video documentation will be shown daily, with a posted schedule, in the main museum. A daily slide presentation of East Village street life will be presented at the UCen Art Gallery.

East Village film critic, Tessa Hughes-Freeland, will organize two programs of underground films on Wednesday, Nov. 14 and Thursday, Nov. 15 at 5 p.m. in Room 1426 of the Fine Arts Building, diagonally across from the entrance to the main museum. A variety of film makers will include Nick Zedd, Scott and Beth B., Karen Luna, Sur Rodney Sur, Ela Troyano and Ivan Galiotti. The schedule will be announced.

On Tuesday, Nov. 20, Stephen Harvey, New York music critic and art consultant, will speak at the College of Creative Studies, Room 136 at 4 p.m. Harvey will discuss the integration between art, music and architecture in the East Village, all of which are featured in the movie, *Wild Style* by Charlie Ahearn. *Wild Style* will be shown that

evening at the Magic Lantern I in Isla Vista at 8 p.m. Admission is free.

A comprehensive, illustrated catalogue, tabloid style, designed by Monte Farris with essays by Dan Cameron, Walter Robinson, Michael Kohn, Carlo McCormick and Phyllis Plous will be available at the museum. A poster designed by Jay Fisher and T-shirts, commissioned from East Village artist Rodney Alan Greenblatt, will be on sale during museum hours from 10 to 4 Tuesday through

Saturday and 1 to 5 Sundays and holidays, including Thanksgiving.

Organized by curator Phyllis Plous and assistant curator, Mary Looker, the exhibition will continue through Sunday, Dec. 16. Sponsors of the exhibition and attendant events also include UCSB Arts & Lectures, Associated Students Program Board, the Department of Art History, the Studio Art Department and several private donors.

## Artist's Open Call

The University Center Gallery is planning four to five shows for one to three individuals.

Blind juried by individuals outside U.C.

Include up to twenty slides, proposal if applicable, whether or not you prefer group or solo, and include self-addressed stamped envelope for returning slides.

Submission deadline: Friday, Dec. 7, to A.S. Program Board, M-F, 9 a.m. to 4 p.m.

You will be responsible for: announcements, installation and removal, proper clean-up, notifying newspapers, and opening (small budget available).



Thank you to all the Ushers who worked the General Public/Fixx concerts

## PROGRAM BOARD NOVEMBER CALENDAR OF EVENTS

### NOVEMBER

1 The Pontiacs, R & B, The Pub 8 pm.

2 Nick Pysow, The Pub, folk, 5-7 pm

7 Noon band at UCen Lawn

9 UCSB Big Band in The Pub, 5-7 pm  
HOMECOMING

Preview Party, 7 pm. *Neo York, Report on a Phenomenon*

13 Howie Gold, Joey Comen, Comedy, 8:30 pm

14 Underground Films, 5 pm  
& 15 1426 Arts, FREE

15 The Basics in The Pub, 8 pm

16 UCSB Jazz Ensemble, The Pub, 5-7 pm

20 Stephen Harvey Art consultant and music critic. 4 pm, Rm 136, CCS

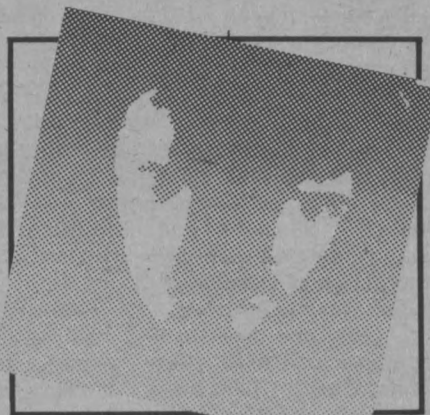
20 Film: *Wild Style*, 8 pm, Magic Langern I, Free.

## Big Booms for Hall & Oates

**BIG**—possibly. **BAM**—surprise. **BOOM**—well it's not that much of a surprise that Hall and Oates have produced another hit. Their new album, *BIG BAM BOOM*, shows that Hall and Oates have not lost their ability to progress with the changing sounds of pop music.

Funk rap, hand claps, and some heavy synth tracks bring a New York street sound into some of the songs making them probable dance hits. Yet electro-pop doesn't override the traditional sounds of guitars and saxophone familiar in previous Hall and Oates albums. *BIG BAM BOOM* is distinctly, maybe unfortunately, Hall and Oates. Daryl Hall's voice has the same punch and whine characteristic that it has always had, which is at times boring. John Oates, however, does contribute some enlivening lead vocals, especially on a great "Cold Dark and Yesterday."

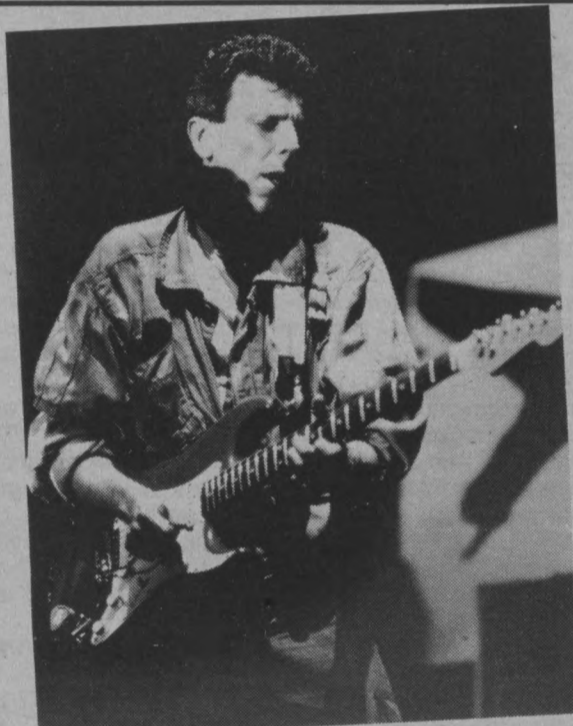
This is not to say that there isn't any talent or depth to *BIG BAM BOOM*. Side one opens with a fantastic instrumental tune that's heavily synthesized with some background



clapping and funk rap. It moves into the current hit single "Out of Touch," a catchy dance tune that says a lot about the roots of Hall and Oates. *We're soul alone. And soul really matters to me. Too much.* Soul matters enough to Hall and Oates to forgo current pop trends in favor of their distinct sound. Instead the album is interlaced with synthesizers, talking rap, and gimmicks such as spelling out the title of the song "Method of Modern Love." Some of the synth sounds come from a Fairlight, the modern genius of synthesizers that gives The Cars' "Drive" that fantastic wail.

The lyrics come from a collaboration of Hall and Oates with Sara and Jana Allen. They're pop lyrics of love, but with maturity and clarity. Most tracks, with the exception of a few bland songs seemingly recorded to fill space, are clever bits designed to hit home. They're not awe-inspiring, but they contain the talent familiar to most of Hall and Oates' previous works. Regardless, if you don't like the distinct sound of Hall and Oates, *BIG BAM BOOM* won't be a new album you'll have to hear.

— Laurie McCollough



General Public's Kevin White does his best imitation of Joe Strummer.

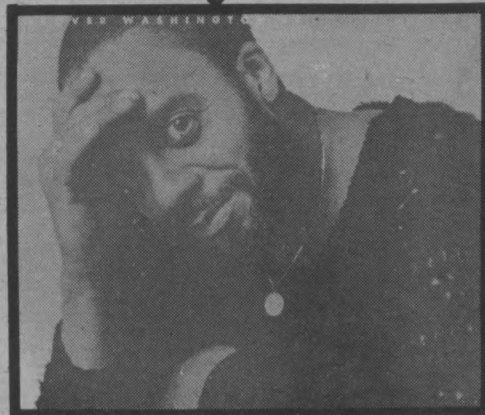
SEAN M. HAFEEY/Nexus

## Grover Washington Jr.'s 'Inside Moves' Shows Signs of Decline

An album should be something you can depend on, a complete work, not just a careless juxtaposition of moods. Grover Washington Jr.'s *Inside Moves* is inconsistent because of a lack of continuity and completeness. Much of the album is representative of Washington's previous success as the jazz/soul saxophonist of the Motown label and later of Electra. Grover has always delivered his jazz gently with a touch of funk which has made him one of the most popular jazz musicians today. But, unfortunately, I don't believe his popularity will flourish from this disjunct combination of songs.

This album, much like his *Winelight* album, seems to be intended for radio airplay and because of this, lacks much of the enjoyable "soulful jazz," a style he created in his early albums. *Inside Moves* doesn't stay true to the musical abilities of Washington as *Winelight* did. Works like "Watching You Watching Me" doesn't seem to feel right with Washington where "Secret Sounds," a piece reminiscent of his earlier style and one of the two songs on the album written by him, shows that Grover still has it, but he just isn't showing it as much anymore.

I always wonder in cases like these how much influence the record company,



producers, money, etc. have when an artist such as Washington changes his style towards the popular audience. It may be that Grover Washington Jr. enjoys his new popularity or just isn't interested in his old style. I cannot ignore my feelings, though, that much of the music on this album is just boring, showing nothing more than someone's trade of writing "catchy melodies." Because of the frequent occurrence of such songs on the album, my turntable will be seeing much more of his earlier, more cohesive, complete albums such as *Reed Seed*.

— Paul Michael Chavez

## 2nd Story Bar and Grill Dishes Out the Laughs

We're having some fun now, eh kids? If you, or anyone you're faintly acquainted with answered in the negative, refer them to the 2nd Story Bar and Grill on State St. This is the stuff dreams are made of (I've heard that somewhere before too).

Enter into a world of good humor and never ending laughs. The atmosphere of the 2nd Story is inviting. Once inside the door, you may find a second home among the dim lights and happy people. Friday night was no exception.

"You're going to school; what are you studying?" No comedy night is complete without this overused, but effective, opening line. Reno Goodale served the jokes up on a

platter full of well rehearsed, smooth lines. This man can do amazing things with hankerchiefs! Goodale finds a mohawk an effective way to open letters. His act was a real barrel-o-laughs, and was worthy of an encore.

Susie Loucks entertained the crowd with insults galore. The real funny thing was, the more she insulted the crowd, the more they thrived on it. With a voice barely above a whisper (throat problems) Loucks managed to degrade even Calvin Klein, or his underwear anyway. She didn't stop there, Christie Brinkley was next in target range, and boy does her laugh get on Loucks' (Please turn to pg.6, col.4)



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# The Fixx Don't Work



Cy Curnin is puzzled by his hands.

SEAN M. HAFEEY/Nexus

Asleep? Were my eyes closed? Gosh, and I was so excited for this.

While the near capacity crowd of mostly students might have been ready for an exciting and long awaited show, somewhere during the evening The Fixx missed. It started off uniquely with all house lights on, the band playing on stage, and Cy Curnin (lead singer) appearing through a trap door. Unique, however, turned to bizarre, and bizarre confusion turned, inevitably, to boredom.

Dramatics seem to be Curnin's focus for entertainment. Swaying hand gestures, playing with a shadowy background, and cowering and crawling on stage were the ways Curnin attempted to interpret his lyrics. But "Huh?" and "What's all this mean?" were the main reactions of the crowd. Curnin was an intense performer. The rest of the band, with the occasional exception of lead guitarist Jamie West-

Oram, didn't perform. Yet if you hadn't heard all of the Fixx's albums and knew their heavily stated political and social opinions, it probably didn't mean much to you.

The crowd's response to the band's well known songs was evidence of this. The hits "Stand or Fall," "One Thing Leads To Another," and "Red Skies" got the crowd dancing, jumping, and singing with conducting by Curnin. Lesser known songs left the crowd in their seats wanting something understandable and entertaining to watch. The Fixx, however, tried to appeal to a different sense. "Lost in Battle" was "for these people that do think," and "Less Cities, More Moving People" was for students dealing with "the same old books, the same old teachers, and the same old buildings." But if The Fixx wanted to forgo exciting

entertainment to educate the crowd, for those willing, they succeeded. Education, however, usually isn't pleasing to a crowd of college students wanting to dance.

The Fixx's sound was very good and worth noting. Curnin uses his distinct and intense voice with spontaneity and flair. The light show, however, was an addition to bizarre confusion. At times it enhanced the clean and simple structure of their stage set up; more often it was disappointingly uncoordinated and clumsy.

After the show Curnin and West-Oram were more interested in my opinion of the show rather than answering questions. Most talk, however, was related to the new video "Sunshine in the Shade" which will be filmed within the next few days. West-Oram described the video as "us playing our instruments and stuff like that." "Sunshine in the Shade" is also the new single release off

(Please turn to pg.6A, col.5)

# Orders From General Public



Hughie of the news and Dave Wakeling.

We were three. Sean Haffey, Laly Kassa and myself were off for an interview. The ECen didn't look any less alien as we approached the big orange doors around the back. Walkie-talkie security man reported us to his superior... Nuclear yellow hallways filled with echoes of the average chemical plant — and I'm getting a little carried away. We were pointed into a green locker room made homey with paint-spattered sheets and an I.V. standard style sofa — yes, this was the temporary headquarters for General Public.

Formed quickly after the split of the English Beat in July of 1983, General Public took their name from the sign outside the gates of Parliament: "No entry to the general public," it says. Fascinated with the ambiguities of the term and its all-around pervasiveness, the name was adopted. It could mean what it is literally, but when it's used by governments to describe "the masses" it takes on a kind of Big Brother entity as an invented facade for its policies.

Of the band's essentials, Ranking Roger was at KTYD, Dave Wakeling was engaged with KCSB and would be in shortly. In the meantime, the rest of the band was comfortably sprawled on the couch so we talked to them. Stoker on drums and Mickey Billingham on keyboards are out of Dexy's Midnight Runners. Horace Panter, better known as "Gentleman Horace" came from the Specials and guitarist Kevin White is an ex-member of Tin-Tin. Everyone was polite enough, telling us how they joined the band, discussing the British miner's strike and so on... though Stoker took it upon himself to tell everybody who walked in that he had forgotten out names.

Wakeling walked in; we promptly forgot everyone else in the band and set up the blaster. Very friendly bloke, Wakeling is. He made us all much more comfortable and all he did was offer us all a place to sit. He must be very sick of answering questions about his old band so my questioning was off-beat, so to speak.

Their new album has a rather curious design. The outside sleeve is a pair of cosmetic shots of Roger and Dave while the

inside sleeve features a powerful image of the lyrics imprisoning the band's trademark eyes. Of the outside, Dave said, "There was a lot of pressure on us to have something of that nature." As it turned out, I.R.S. had practically insisted on it. They did play around with the idea of dressing up as pop stars and placing themselves in desperate places around the world. Dave is pictured as a prisoner in Northern

Ireland's H-Block — a prisoner in his own country; Roger is supposed to be in Springbok, another name for Soweto — one of South Africa's dispossessed. Bet you didn't know all that, eh?

Asked about the dichotomy between the hard-core political songs and the standard pop present in General Public's L.P. and in the Beat's albums as well, Wakeling came up with a very practical analogy. "It'd be very hard to wake up every morning and want the same thing for breakfast. Having written "Big Shot" about capitalism, it's a bit funny going back and writing another song about capitalism... The only way it happens is if you see it from a new angle. So "Burning Bright" turned up and the new angle... 'bright' could be inspiration, it might be solidarity... or it might be nuclear holocaust. I don't know about you but I get mushroom clouds going off in me head sometimes..."

The song "As A Matter Of Fact," is that about government control of media and twisting the facts? "Yes, a little bit, but what all started it off was — it was meant to be a collection of impressions about all the things that bugged you but you couldn't put precisely as to what it was that was getting up your nose... and certainly the line 'roses to start with but now nothing in the garden grows' is to do with what you get promised in the election and what you get after the votes have been counted."

Once we'd gotten started off on politics, the interview turned into a conversation of impressions we'd been getting about the current mess, though I won't get into that.

About opening for the Fixx, he felt good. They were doing it for their first three dates in America and "it was really nice to start things off having the responsibility on someone else's shoulder," he said. "It's made it possible for us to play places (for the General Public solo tour) like Fresno and Sacramento as they're giving us quite a bit of money for these opening dates."

Well, one good General Public certainly deserves another, wouldn't you say?

— Hugh Haggerty

Avalon

ATTRACTIONS

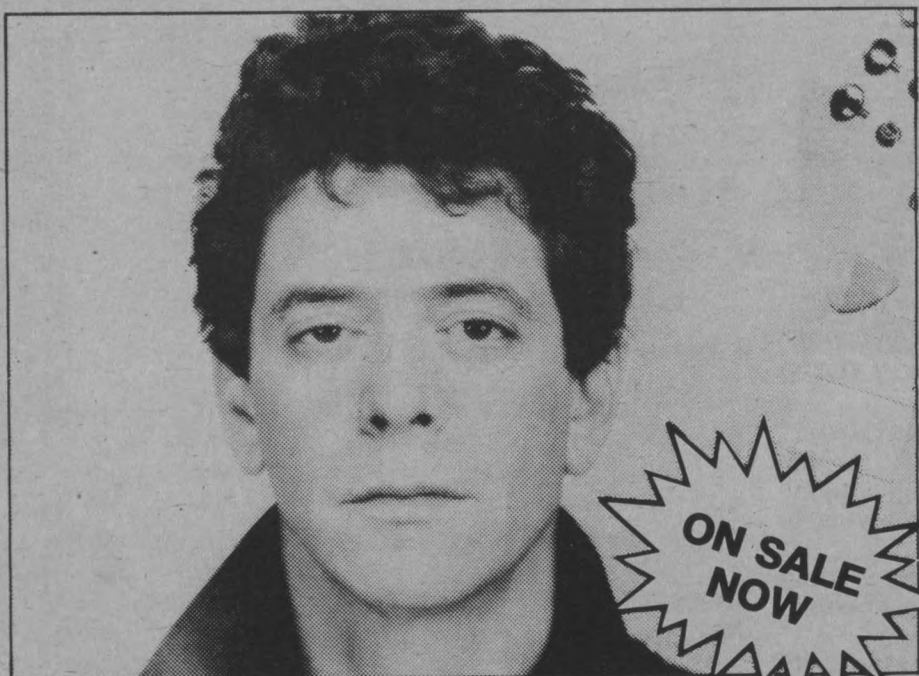
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**ARTS &  
ENTERTAINMENT**

**INSIDE :**

**FIXX**

**REVIEWED,**

**GENERAL PUBLIC**

**INTERVIEWED**

*Photos by Sean M. Haffey*

**THE  
BIG  
DEBATE:  
WHO  
WON?**

