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Friday
Magazine

In This Issue:

- ? Predictions for 1987-88
— Pages 2A, 6A, 7A
 - ? FM Interview: Frank McConnell
— Page 4A
 - ? Nostradamus' Enduring Legacy
— Page 3A
-



Barbara S. Uehling Chancellor, UC Santa Barbara

- ▶ Academic quality of the campus will continue to be strengthened and prospective students will again seek out UCSB as their #1 choice.
- ▶ The campus will be on target with its enrollment predictions.
- ▶ Rents in Isla Vista will decrease.
- ▶ Students will decide not to celebrate Halloween this year.
- ▶ UCSB basketball will be first in the PCAA standings with a 20 and 6 record.
- ▶ All students will get their classes and there will be no lines for registration. Consequently, social patterns will be disrupted.
- ▶ Steve Elzer will name his new goldfish Barbara U.

P R E D I C T I O N S

By Doug Arellanes
Editor, Friday Magazine



Who can predict the future? Some believe there are people who put themselves in a trance, look ahead in time, see what happens and then tell about it. Others put their faith in "forecasters," people hunched over in uncomfortable chairs, squinting at reams of unintelligible data in hopes of getting an accurate glimpse of things to come.

Which brings us to this issue of *Friday Magazine*. Back in July, we asked UCSB's faculty, staff and student leaders to submit their predictions for 1987-88. We got back a stack of predictions that amounted to a mixed bag. Some were dead serious, going to great lengths to tell what they see in store for us. Others went on a completely different tack, owing more to "Jeane Dixon's Predictions" in some of our favorite tabloids. Combined, however, the predictions we received told us not only of things to come, but of the predictor's aspirations.

The other articles in this issue deal with the

theme of the future and the unknown as well. *Daily Nexus* Editor In Chief Steve Elzer turns his investigative eye toward the famed Nostradamus, who supposedly predicted the rise of Napoleon and Hitler, as well as his own death.

The FM interview subject this time is English Professor Frank McConnell, a man who should know a lot about predicting things to come, as he teaches a very popular UCSB English course on science fiction. For those unfamiliar with Professor McConnell, Patrick Whalen's interview should make for lively reading.

In case it hasn't already been noticed, this is the first issue of the new, hopefully improved FM. We still plan to feature the best of UCSB's poetry, fiction and art, but we will also include offbeat nonfiction, the kind of stuff I'd like to see in other local magazines. But we won't know what you want to see in these pages unless we hear from you. So write to us care of the *Daily Nexus*, or come by the Nexus offices under Storke Plaza.

Now, turn the page and look into the future. And welcome to *Friday Magazine*.

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faculty and staff make predictions for
1987-88

Hymon Johnson
Asst. Director, Educational Opportunity Program/Student Affirmative Action & Lecturer, Graduate School of Education

Even a surface understanding of the laws of action and reaction and their broad application to the processes of human and world evolution cannot help but give one a tremendous sense of optimism and the "vision of light" at the end of any tunnel. Thought about such ideas, though, has also reminded me of the variables of time and space, of choice and change, and — fortunately — the humility (or folly!) which must accompany these six "predictions." Be that as it may, with all the willful optimism I can muster, **LET IT HEREBY, FORTHWITH, AND HEREUNDER BE ANTICIPATED:**

►That "Wars arise in the minds of men..." and that nature's *necessity* for minds to change NOW will become increasingly evident. (As Einstein once said, "The world we have made as a result of the level of thinking we have done thus far, creates problems that we cannot solve at the same level we created them at.")

►That in spite of what it looks like, the principle of balance — so evident in nature and science — will begin to manifest more convincingly in the hearts and minds of many. As one small but important consequence, efforts within the University of California to address ethnic and gender diversity among students, faculty and senior staff will greatly increase ... and so will heated debates concerning the myriad issues associated with these perennial problems. (As

the East African Maasai saying goes, "Hills are many, but no hill lasts forever.")

►That an increasing number of UCSB students will realize that their "diving" is commendably competitive, yet too shallow to yield the pearls they seek. This will cause many to seek more depth and breadth in their education. ("True education is not just for making a living; schooling or technical training can accomplish that! True education is fully encompassing and is for living and life itself!")

►That before this year's entering freshmen complete their degree requirements, the great majority of them will be convinced that "Politics without principles, education without character, science without humanity, and commerce without morality are not only useless, but are positively dangerous."

►That more and more educators of integrity will join the arduous but noble process of bringing increased sincerity and a more harmonious "climate" to the institutions of which they are a part. (According to Lao Tse, "The greatest impediment is the thought of impediment.")

►That the influence of politics (aka "politricks") in educational decision-making will increase, *then triumphantly diminish* over the next four or five years as people grow to accept intellectual integrity, cooperation, and "common" sense as the more important bases for sound decisions in education.

►That I will stay on the "high road," increasing the unseen power of the magnet of positive thought!

(See PREDICTIONS, p.6A)

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What's this World Coming to?

By Steven Elzer

Planning to see some of the Seven Great Wonders of the World before you die? If so, you have roughly 12 more years.



Heed the predictions of Michel de Nostredame, better known as Nostradamus, who has predicted we will be engaged in the fabled Battle of Armageddon. War will take place between Nov. 23 and Dec. 21, 1999. So ends a large part of society, according to Nostradamus.

Depending on how one interprets his 500-year-old premonitions, Nostradamus has accurately predicted some of the world's most significant historical events, including the Great Fire of London in 1666, the French Revolution, World Wars I and II, and the Russian Revolution.

Although his predictions have been refuted as vague poems, Nostradamus has emerged today as one of the greatest prophets ever to live.

Perhaps it is the unexplainable nature and breadth of his predictions that is so intriguing. Nostradamus wrote hundreds of poems foretelling the immediate and distant future.

His oracles were first published in 1555 in a book titled *Centuries*. The book contained 354 stanzas that he called quatrains. Today, scholars and dabblers in the occult look for contemporary events to match his forecasts.

One of his more notable predictions was the rise and fall of Adolph Hitler, which many experts claim is foretold by name. "Venice shall be vexed by Hister," one quatrain reads.

For years, Nostradamus kept his talents to himself, fearing that laypeople would not understand his gift. After many forecasts were realized, he decided to risk public scrutiny.

"I was willing for the common good to enlarge myself in dark and abstruse sentences, declaring the future events,

chiefly the most urgent and those which I foresaw would not offend the hearers," he wrote to his son in 1555.

His most "urgent" predictions focused on revolutions or disasters. Nostradamus expert Jean-Charles de Fontbrune wrote that, "a prophecy fulfilled is, finally, the only circumstantial evidence ... for the existence of God."

De Fontbrune argues that "the use of a prophecy predicting disasters for man is ... to lead each individual to reflect on the dangers inherent in the world in which he or she lives."

Oracles written by Nostradamus that seemingly predict our recent history include the Falklands War, the attempted assassination of Pope John Paul II and the assassination of former Egyptian President Anwar Sadat.

Future predictions include many devastating earthquakes, one of which will destroy the Roman Colosseum, the invasion of Italy and universal peace for a thousand years after the battle of Armageddon.

On the eve of July 1, 1566, the prophet told a student, "tomorrow at sunrise I shall not be here." That night he died in his sleep.

Almost 20 years after his death, Pope Sixtus V described an encounter he had with Nostradamus. While in Italy prior to his death, Nostradamus approached a young friar who stood among other colleagues. He knelt before the young man and when he was asked about his behavior, Nostradamus reportedly said, "I must kneel before his holiness." In 1585, that young man became Pope Sixtus V.

Nostradamus was indeed feared because of his ability to see the future. In 1781, more than 200 years after his death, his work was condemned by the Roman Catholic Church. But his quatrains continue to foretell history.

"I am able not to err, be deceived nor fail," Nostradamus once said. Five centuries later, his gift continues to baffle the world.

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Interview: Frank McConnell

Talking about Anarchy and Cosby with a UCSB Professor

By Patrick Whalen



Frunk McConnell leans back in his chair and begins to discuss rock 'n' roll, national affairs and science fiction — all in a single breath. His sharp, witty dialogue is often punctuated with bursts of laughter, but once in a while, when his laugh starts deep in his gut or his words shoot out just a tad too forcefully, he coughs hoarsely, a reminder of the Ritz cigarettes he fiercely chain smokes.

This is Frank McConnell in a nutshell. He cites Dee Snider of Twisted Sister as one of his heroes. During a hospital stay about four years ago (the result of a nervous breakdown and a divorce), Motley Crue videos gave him the inspiration to climb out of bed.

Frank McConnell is also a UCSB English professor and the author of 13 books on a variety of subjects — ranging from romantic poetry to science fiction. Currently, he is working on his third detective novel, tentatively titled Razorboy, after the Steely Dan song of the same name.

Most importantly, McConnell's bread-and-butter interest is science fiction and he has taught the genre to university students for more than 17 years.

An Ivy Leaguer who did time at Cornell and Northwestern before arriving at UCSB in 1982, McConnell "lucked" into teaching science fiction simply because it is something he truly enjoys. McConnell was considered a literary bad boy for dabbling in the world of the future, especially since he received his Ph.D (from Yale) for a dissertation on the romantic poetry of Wordsworth.

I cornered Frank McConnell late in July, a day before he

jetted off to Washington D.C. for a "briefing" on East Germany, where he will lecture on American literature during the winter and spring quarters. Before long, he predicted the course of the interview and often answered questions before they were asked.

FM: How much can we learn about the future from science fiction?

McConnell: We can learn a lot about the future from science fiction because science fiction is not about the future. Science fiction is about the present. And if you want to understand the future all you have to do is take a very hard look at where you are — if you want to know where you're going, the first step is finding out where you are right now. And that's what science fiction does. If you read a story about the thrill-crazed stewardesses of planet Venus or something or if you read about Flash Gordon's trip to Mars, you're not really talking about Venus or Mars, you're talking about our world, the world you and I live in right now, just seen through a kind of lens, sort of a distorting lens — which all science fiction is — and it gives you a fresh insight into the way we actually behave right now.

To give you an example, the hot movie this summer is *Robocop*, which I love. And *Robocop* presumably is about the future, where men can be turned into machines and where there's kind of a struggle between the machine part of the robocop and the human part, and at the end he takes possession of his humanity because the last line is, "What's your name?" and *Robocop* says, "My name is Murphy," which means the machine has become humanized. That's not about any future, that's about the world you and I live in — a world of answering machines, a world in which we are becoming increasingly mechanized and we want to preserve a sense of our humanity in the middle of that.

So, the futuristic stories are really about where we are now and where we're tending, and ultimately it's a kind of benevolent-optimistic version of the future because it says no matter how mechanized you become, part of you will always be human. You won't turn into a robot, in fact the robot will turn into Murphy, a human being.

FM: When I saw *Robocop* the violence really stood out, and a lot of media, psychologists, parents or whatever seem to always be screaming about violence in the movies, comic books and TV, including some science fiction. Is the future going to be so violent?

McConnell: No, our life is violent. It's not that the future is violent — we don't know what the hell the future's going to be. I could walk in front of a beer truck after this interview and that's an 86 on my future (laughs). But the life you and I live is violent. What science fiction does as a literary form or as a form of storytelling, is give you an opportunity to examine the violence that really is a part of our lives right now, but that most of the time is sort of ignored.

We have to ignore it, because I couldn't drive to Encino if I thought really seriously about the freeway killers. But they're (See MCCONNELL, p.5A)

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MCCONNELL

(Continued from p.4A)

there and they're real. You want a science fiction detail, I mean, 20 years ago if you had written a story about Los Angeles traffic becoming so impossibly congested that the cars could hardly move and the people becoming so frustrated — just at traffic, just at the fact that they can't get home, that it will take them an hour just to get to their exit four miles down the road — that you carry a gun and blow away the people that are blocking you. Twenty or 30 years ago that would have been a terrific science fiction story. In fact it has become the case.

What science fiction does is say that the world is just as violent right now as it was when we were hunting woolly mammoths or sabertooth tigers, except that we spend a lot of our time ignoring the fact that it is violent, and science fiction allows us to ... face a part of our lives we spend a lot of our time repressing.

FM: What do you think about cyberpunk and science fiction featuring anarchists in the future?

McConnell: I love it (laughs). You're asking smarter questions than I'm giving answers, because what cyberpunk and that whole business is about is the fact that we're technological man, we're clean, all of our needs are taken care of by machines, anything can be programmed, and we still want to kick ass. The day we stop wanting to kick ass is the day we stop being human beings. Punk doesn't bother me — I love punk, the Sex Pistols are one of my favorite groups in the world precisely because it's saying "Look, I've got this expensive electric guitar, and I'm going to use it as a scream, I mean, I'm going to use this expensive, sophisticated machine to say 'fuck you!'" And that's a human act.

Better than Oliver North or Pat Boone, who are basically two sides of the same coin.... There's a lot more human honesty in "God Save the Queen" than in all 24 hours of Oliver North's testimony for God's sake (laughs). Not that he's not fun — you know, he is the real Max Headroom, let's face it.

FM: Back to science fiction, how do you see the (evolution) of science fiction over the years — from Buck Rogers to *Robocop*?

McConnell: It's become more and more self-conscious of the fact that it really is a reflection of society, a reflection of the way we live and think now. It's evolved in taking itself more seriously and taking its responsibilities more seriously.

Sometimes that's not entirely good, because one of the worst things you can do to a writer is say 'Hey, you're really important,' and of course that's instant constipation — you

can't write another word. But science fiction from the 30s through the 40s and 50s to the present ... has evolved by examining a wider and wider range of themes and a wider and wider range of aspects of our reality, the reality we live in now.

In the 30s, basically science fiction was about derring-do, Flash Gordon and Buck Rogers and that sorta stuff, and it was the glorification of the engineer, the glorification of the technolog. You know, slimy beings, the giant squid from Uranus or wherever, and who fights 'em? The young, handsome engineer, who is virtually sexless and looks like a prep school boy, and who defeats evil just by making a more complicated machine. In the 40s and 50s that begins to change because people begin to worry about, 'Well wait a minute, what if the machines themselves are the enemy? What if it's not the squid but the weapons that we built to destroy them?' And that's a reflection, among other things, of the central fact of this century — the atomic bomb — and the fact that we've finally developed a weapon that may have it in for us in general, a weapon you can't point — you can point a spear, you can point a gun, but you can't point an atomic bomb.

So in the 50s science fiction becomes sociological, I guess as much as anything else. It begins not just to talk about the possibilities of technology, but the possibilities of society, of the monstrosities lurking within society. In the 60s and 70s and in the 80s, it really becomes psychoanalytic, it becomes radically political, it begins to examine themes of sexuality — that were taboo until the early 60s. I mean ... one of the great things about American science fiction is that it never talked about sex — you know, the maidens were always there to be taken away by the monsters and the heroes were always there to rescue the maidens from the monsters, but there was never any hint of anything more than puppy love between men and women. Until 1960 the only people allowed a loose screw in science fiction were robots. But now science fiction is sexually as explicit as the novels of William Burroughs or the novels of John Updike, and in some ways a lot more experimental, too.

FM: Is there any one version of the future by a particular author that you like the best?

McConnell: I guess the scariest one I know and the one I fear most is — well, there's two versions of it. One is Aldous

Huxley's novel *Brave New World*, and the other one is a novel very few people know about called *The Santaroga Barrier* by Frank Herbert around 1966-67. What both of them have in common is a future where all those things you've been talking about — violence, chaos, disorder, Cyberpunk and everything — have been successfully eliminated, and people live a nice, Nellie Stepford-wife existence, a life without danger, without risk, or without acknowledging the fact of mortality, the fact of the darkness that lies outside civilization, where people either narcicize or alcoholize or cathode rayize themselves into kind of a comfortable trance. Like 'Oh dear, they're blowing up India dear, news at 11. Let's watch it with popcorn.' That's what scares me the most.

I mean, that's worse than 1984. I love Orwell's 1984, but

"We're technological man, we're clean, all of our needs are taken care of by machines, anything can be programmed, and we still want to kick ass. The day we stop wanting to kick ass is the day we stop being human beings."



ALEX BASKETT/Daily Nexus

Orwell was wrong. The future is not going to be a brutal police state where you're in constant fear of the authorities. If we're all very unlucky, the future will be a police state where you won't be in fear of the authorities because you'll be in perfect agreement with them all the time, where satire becomes impossible, where comedy becomes impossible. The worst science fiction future is a future where Sam Kinison and Bob Goldthwait could not exist, but Bill Cosby could. Because (Cosby's) is a kind of comedy that says 'It's alright, everything's okay, don't worry' (laughs).

FM: Everything's great?

McConnell: Yeah! Right, everything's great, 'like 'The fairies have come to clean the house, dear.'

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Campus Leaders See the Future ...



MARK STUCKY/NEXUS

1987

Edward Birch
 Vice Chancellor, Student & Community Affairs

►The Yankees will win the World Series.

Cheri Gurse
 Coordinator, Women's Center and Police Department's Rape Prevention Education Program

►Halloween revelry will return to a spirit of fun, safety and goodwill.

►Students and staff will accept more responsibility for their own safety and security on campus, in their residence halls and in their I.V. apartments.

►Men Against Rape and Concerned Students Against Racism hold joint meetings and examine the connections between each problem. Also, they (will) become the most popular groups to join on campus.

►Every student will attend a program about dating, communicating and

►Gaucho Men's Basketball will finish second behind Las Vegas.

►Fall enrollment will be on target and slightly less than last year.

discussing sexuality in the context of respect, so that everyone will know how to prevent date rape and follow safer-sex guidelines.

►The membership (of) Nautilus will swell as women can do their workouts at night and use Rob Gym with no fear or trepidation.

►Men (will) enroll in a women's studies class, white students (will) enroll in a black, Asian-American or Chicano studies class, and students of color will invite white students to enroll in these classes.

►Everyone (will) wear blue jeans on Gay and Lesbian Blue Jeans Day — so you cannot tell the difference and everyone, even lesbian and gay students, feel safe and part of the community for that entire day.



RICHARD O'ROURKE/NEXUS

(Continued from p.2A)
Harold Drake
 History Professor

I. Sure Bets (You can make book on these):

►The Faculty Legislature will adjourn for lack of a quorum.

►Students will complain that grades are too low.

►Faculty will complain that grades are too high.

►Howard Clarke (Comp. Lit.) will write someone a nasty memo.

II. Ought to Happen (But don't hold your breath):

►A new undergraduate transcript will be introduced, showing not only the grade you received, but also the average grade given in that class that term.

►Students will demand more rigorous courses, longer reading lists, and more papers.

►Faculty will discover a way to evaluate teaching.

►The Bookstore will stop marking up textbooks 40 percent.

►The Nexus will publish one full issue without typos.

III. Long shots (Could happen, but probably won't):

►Ronald Reagan will be appointed to UCSB's endowed chair in Islamic Studies.

►As a compromise, goodwill solution to the oil debate, ARCO will offer to build a 16-story platform in front of the Old Mission.

►The Food and Wine Institute will merge with the Center for the Study of Democratic Institutions and publish a new magazine, "The Constitutional Gourmet."

►Ollie North will think the Constitution of the United States is a "neat idea."



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Films & Lectures Manager

►Congresswoman Patricia Schroeder will announce

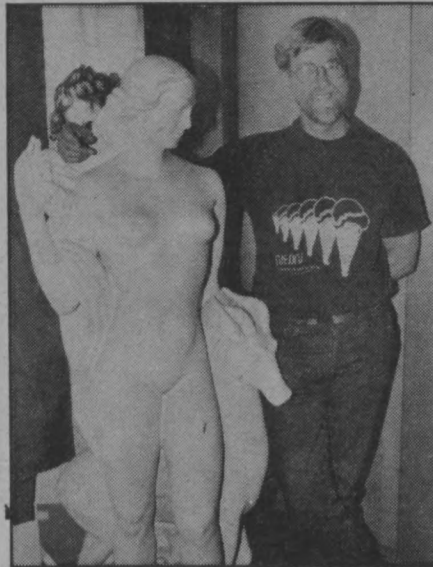
Wayne R. Ikola
Isla Vista Foot Patrol

- At least one intoxicated person will fall off the cliffs on Del Playa and be seriously injured.
- Two people holding parties in Isla Vista will be arrested for disturbing the peace after being told to shut down the party by Foot Patrol officers.
- Five people will be arrested for joyriding as a result of I.V. Foot Patrol officers using a "bait bike" in an effort to stop rampant bike theft.
- UCSB students will receive 150 citations for alcohol violations during the first month school is in session.

her bid for the Presidency and garner immense support from U.S. voters. However, at the Democratic convention, Paul Simon will be selected as the Presidential nominee and Schroeder as Vice President. They will win the election, defeating the Republican slate of James Baker and Oliver North.

- U.S. intervention into affairs in Iran and Nicaragua will be the catalyst for this defeat as the American people vote to avoid a repeat of events in Vietnam.
- A Canadian baseball team will participate in Major League Baseball's World Series in '87.

1988



David Farmer
University Art Museum

- The University Art Museum will receive major reviews of at least two of its special exhibitions in the *Los Angeles Times*, but most students on campus won't know about them because they mostly read the Nexus.
- The art world will come closer to Andy Warhol's 15 minutes of fame.
- A hitherto unknown 24-year-old artist will be the subject of increasing critical comment, have a major museum retrospective exhibition, be on the cover of *ARTnews* magazine, sell a painting for \$1 million, and then seem boring and stale to critics and collectors — all within the space of six months.
- In a referendum, the

student body will change its mind and abolish intercollegiate football and decide to support the Art Museum's application to the Pac-10.

►The Art Museum will commission an artist to paint a copy of Michelangelo's *Last Judgement* on the side of the Art Building, and some student will write a letter to the Nexus complaining about "that modern stuff that passes for art."

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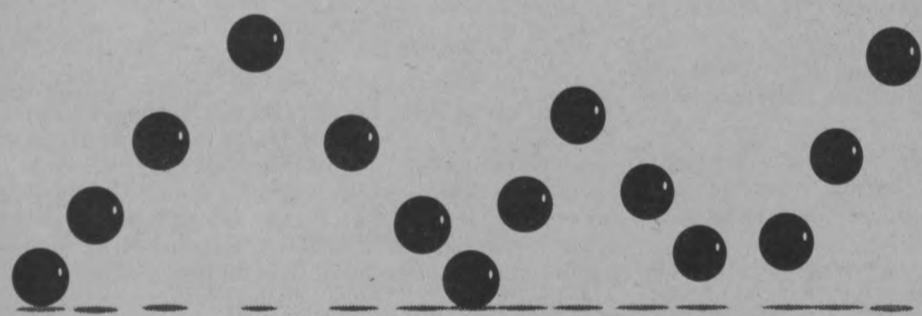
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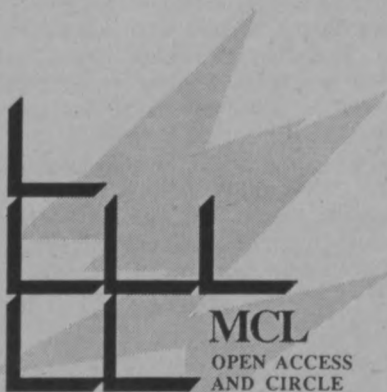
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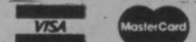
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The UCSB Police Department

The following are the regulations for pedestrian, bicycle, motorized bicycle, and skateboard or rollerskate travel on the UCSB campus. The authority for these is Section 2113 (f) of the California Vehicle code, which states:

"(f) A public agency, including, but not limited to, the Board of Regents of the University of California and the Trustees of California State Universities and Colleges, may adopt rules or regulations to restrict, or specify conditions for, the use of bicycles, motorized bicycles, skateboards, and roller skates on public property under the jurisdiction of that agency."

Definition of Terms

Bicycle: The term bicycle means a device upon which any person may ride, propelled by human power through a belt, chain, or gears, and having one or more wheels (231 CVC).

Motorized Bicycle: A "motorized bicycle" is any two (2) or three (3) wheeled device having fully operative pedals for propulsion by human power, or having no pedals if powered solely by electrical energy, and an automatic power is capable of propelling the device at a maximum speed of not more than thirty (30) miles per hour on level ground, (406 CVC). Vehicles commonly known as "mopeds" which meet the above requirements shall be referred to as motorized bicycles from here on.

Bikeway: A bikeway is a route designed for travel by bicycles only. This designation is indicated by signs, painted markings and/or the blue painted surface of such a path.

Walkway: A walkway is a route utilized primarily for pedestrian travel. Any surface not deemed bikeway or roadway shall be considered a "walkway".

Reasonable: "Reasonable" shall mean: not extreme or excessive, as defined in Webster's Collegiate Dictionary. Excessive shall mean: exceeding the usual, proper, or normal, also as in Webster's.

Regulations are as follows:

.001) **Unsafe speed:** No person shall ride a bicycle on a bikeway at a speed greater than is reasonable having due regard for the flow of existing traffic, weather, visibility, and the surface and width of the bikeway.

a) No person shall ride a bicycle on a bikeway at such a slow speed as to impede or block the normal and reasonable flow of traffic.

.002) **Distance between bicycles:** Having due regard for speed, traffic, and condition of roadway, a reasonable distance shall be maintained between bicyclists and between bicyclists and other vehicles.

.003) **Keep to the right:** A bicyclist shall stay in the right lane when on a designated bikeway. On any bikeway a bicyclist shall avoid weaving as s/he rides. When ready to pass or change direction of travel in any way, the bicyclist must check for other bicycles, pedestrians, and vehicles that could be affected by this change and notify them by the use of hand signals or other means as to the intent to change direction.

.004) **Pedestrians, skateboarders, and rollerskaters on bikeways:** The bicyclist has the right-of-way on a bikeway. However, bicyclists shall yield to pedestrians attempting to cross the bikeway.

a) Persons walking bicycles or motorized bicycles shall be considered pedestrians. As such they shall be subject to all regulations pursuant to pedestrians.

b) Pedestrians shall keep to cement walkways and shall avoid walking on roadways or bikeways except to cross at designated crosswalks.

c) Skateboarders and rollerskaters shall be considered pedestrians. Skateboards and rollerskates shall not be ridden on roadways or bikeways.

d) The provisions of this section shall not relieve the bicyclist from the duty to exercise due caution for the safety of any pedestrian on a bikeway.

.005) **Use of walkway adjacent to bikeway:** When a bikeway appropriate to the bicyclist's direction of travel is established, the bicyclist must ride in that bikeway. An adjacent walkway may not be used by a bicyclist.

.006) **Yield to emergency vehicles:** All bicyclists and pedestrians shall move to the side of the road, bikeway, or walkway and yield right-of-way to any emergency vehicle having either flashing red lights and/or siren on.

.007) **Throwing object(s) from a bicycle:** No object shall be thrown from a moving or stationary bicycle.

.008) **Dogs on bikeways:** No dog shall be allowed on a bikeway. The dog is subject to impound and the owner is subject to a fine in order to obtain release of the animal.

.009) **Bicycles on walkways:** Bicycles shall not be ridden on any campus walkway, (revised 1/8/86).

.010) **Pedestrian right-of-way:** Pedestrians have the right-of-way on a walkway.

.011) **Motorists on bikeways:** A motorist cannot drive on a bikeway at any time. Permission to do so in exceptional cases can be obtained from the University Police Department with the signed approval of the Chief.

a) Emergency vehicles shall be exempt.
b) The driver of a motorized bicycle shall be considered a motorist when the motor of the bicycle is engaged. As a motorist the driver of a motorized bicycle may drive on four lane, divided highways.

c) When the motor of a motorized bicycle is disengaged the driver shall be considered a bicyclist. As a bicyclist the driver may ride in any area on campus where bicycle riding is permitted. As a bicyclist the driver shall obey all regulations that apply to bicycles.

.012) **Bicyclists must obey vehicle laws:** Every person riding a bicycle is required to obey the same traffic regulations as the driver of an automobile. This includes obeying all stop signs, yield signs, red lights, and other traffic signals specific to this campus.

.013) **Bicycles on four lane, divided highways:** Bicycles riding on campus is prohibited on any four lane, divided highway.

.014) **Riding in a prohibited area:** Bicycles may not be ridden in areas which are marked for pedestrian use only. Bicyclists must walk their bicycles through these areas.

.015) **Lights and other equipment:** Bicycle equipment shall comply with the California State Vehicle Code. A light shall be used when a bicyclist is traveling at night.

.016) **No person shall operate a bicycle upon any bikeway riding other than upon or astride a permanent and regular seat attached thereto.** No operator shall allow a person riding as a passenger, and no person shall ride as a passenger on any bikeway, walkway, roadway, or highway other than upon or astride a separate seat attached thereto.

Parking Regulations

.017) **Bicycles shall be left, parked, or stored on the University campus only in areas specifically designated by the presence of racks or other devices designed for bicycle parking, or when designated by the posting of signs indicating the space as a bicycle parking area.** When racks are full, bikes shall be parked in an orderly manner off the ends of racks within the bicycle parking area. When no racks, devices, or signs designate an area to be for bicycle parking, a bicycle may be parked or stored as long as such parking or storing is in conformance with other sections of this chapter.

.018) **No bicycle shall be parked, stored, or left in any area where signs are posted indicating that bicycle parking is prohibited.**

.019) **No person shall park, store or leave a bicycle in such a manner as to cause said bicycle to block or otherwise impede normal entrance to or exit from any building on campus.**

a) No bicycle shall be parked, stored, or left within six feet of an entrance or exit unless a bicycle rack or parking device or marked bicycle spaces are provided within that distance, in which case, the bicycle must be parked in the designated bicycle area.

b) No bicycle shall be parked, stored, or left standing on any access or egress ramp.

.020) **No bicycle shall be parked, stored, or left so as to interfere with or impede the normal movement of wheel chairs or bicycles upon ramps installed for the purpose of assisting the movement of handicapped persons or bicyclists.**

.021) **No bicycle shall be parked, stored, or left in any of the locations described in the following subsections:**

a) **MAIN LIBRARY ENTRANCES;** to wit, any sidewalk, pathway, bridge, or area constituting an entrance or exit for the main library, west or east doors, except where such parking is permitted and designated by the placement of racks or devices or signs indicating the area as a bicycle parking area.

b) **ROBERTSON GYMNASIUM;** to wit, any sidewalk, pathway, or area within the perimeters of the Robertson Gymnasium and its auxiliary wings, except where such parking is permitted and designated by the placement of parking racks or devices or signs indicating the existence of a bicycle parking area.

c) **ELLISON, PHELPS, AND BUCHANAN HALLS COMPLEX AND PATIO AREAS;** to wit, any sidewalk, pathway, or area constituting an entrance or exit for the Ellison, Phelps, and Buchanan Halls complex, or any sidewalk, pathway, or area within the perimeters of said complex, including a distance of twenty-five (25) feet from all buildings in said complex, except in areas where such

parking is permitted by the presence of bicycle racks, or other devices or signs indicating the area as a bike parking area.

.022) **No bicycle shall be parked, stored, or left on any lawn or landscaped area except in those areas designated as bicycle parking areas by the presence of racks, devices, or signs which indicated the area a bicycle parking area.**

.023) **No bicycle shall be chained or otherwise locked or attached to any handrail, tree, shrubbery, door, sign post, lamp, telephone pole, or other object not maintained or designated for the purpose of securing bicycles.**

a) Whenever any bicycle is found to be in violation of this section, any University Police Officer, Bicycle Officer, or other person authorized by the Chief of Police may remove the securing mechanism using whatever reasonable measures are necessary to complete such removal for the purpose of impounding the bicycle. Any University Police official authorized to so remove and impound a bicycle in this manner, and the University, shall not be liable to the owner of the bicycle for the cost of repair or replacement of such securing device.

.024) **No bicycle shall be parked, stored, or left in any lobby, hallway or room of any building unless said area is specifically designated for bicycle parking.** Designated areas must be in accordance with all federal, state, and local fire and safety regulations. This section is not intended to prohibit the storing or parking of a bicycle in any area by any person's office or residence.

.025) **Any University Police Officer, Bicycle Officer, or other person authorized specifically by the Chief of Police may move, relocate, or impound any bicycle which is:**

a) Blocking or otherwise impeding traffic in any street, highway, roadway, path or sidewalk.

b) Blocking or impeding normal entrance to or exit from any building on the University.

c) Parked in violation of any of the sections of this chapter.

d) Appears to be abandoned.

e) Has been reported stolen to a law enforcement agency.

.026) **Any bicycle impounded pursuant to any section of this chapter shall be stored in a secure facility designated for such purpose by the Chief of Police.** A twelve dollar (\$12.00) fee shall be charged to the owner prior to the release of any impounded bicycle. Any bicycle being released must have a valid license. Fees collected pursuant to this section shall be retained by the Police Department for use in bicycle support programs and bicycle-related matters.

Licensing of Bicycles:

.027) **To operate a bicycle on campus, it must be licensed with a California State Bicycle License, which may be obtained at the University Police Department from the Community service Organization at their office or at special tables set up at the beginning of each Quarter at an advertised location.** The license fee will be six dollars (\$6.00). Registration is valid for a period of up to three years expiring on December 31, of the third year.

A license decal will be provided and placed on the frame below the seat of the bicycle. Removal, destruction, or alteration of the decal before the date of expiration is forbidden.

Upon change of ownership, or destruction of a licensed bicycle, the owner shall notify the University Police in writing. The license is transferable upon sale of the bicycle.

An identifying mark will be stamped into the underside of the crank with the owner's permission. This stamp ("SBC") will identify the bicycle as previously registered if the decal is ever lost or removed. All state law enforcement agencies shall be notified of this identifying mark; removal is against the law.

The owner's name, permanent address, bicycle description, serial number and license number shall be recorded. If a serial number cannot be found on the frame, one consisting of the license number shall be stamped into the frame. Removal or alteration of a serial number is a violation of section 537 (e) of the Penal Code.

Valid California Bicycle licenses from other agencies will be accepted by the University Police Department. It is recommended that owners re-register with the University Police Department in order to assure that current information is available in the event of theft.

Violation of any of these regulations is an infraction as provided for in the California Vehicle Code.

If any portion of these regulations is declared unconstitutional, the remaining portions shall remain in full force and effect.

January 8, 1986

Arts and Entertainment



Flowers
in
Toilet

Photo by
Mark Stucky
Nexus Photo Editor

Inside:

KCSB — the
alternative
wave pg. 10A

take a look
around at
art pg. 11A

arts and
lectures and
the meaning
of life pg. 12A

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Ambitious Alternatives at KCSB



KCSB General Manager Malcolm Gault-Williams (l) and Associate Manager Chris Hienz contemplate the rise of KCSB 92 FM.

ALEX BASKETT/Daily Nexus

Alternative: the choice between two mutually exclusive possibilities. Radio: the communication of audible signals. Alternative radio: KCSB — the on-campus broadcasting of music, public affairs, campus news and material otherwise not found on the mediocre stations of your Santa Barbara dial. The message? You have a choice: dull commercial radio filled with advertisements, or a refreshing change for your tired ears — KCSB FM 91.9 and AM 770/880 in the on-campus dormitories.

Like other UCSB communication services, KCSB is a student-run and -funded organization. Transmitting from Broadcast Mountain Peak to the coastal tri-counties with a power output potential of more than 100,000 listeners, KCSB is out-beamed in Santa Barbara only by the pop/disco station Y-97. This makes the power potential of the untypical station greater than that of most college radio stations. But what really makes KCSB unique is its diverse programming. The law of the land is — no playlists.

Now even if you're from the big city, you might think alternative radio means something like playing unsigned bands or a rhythm and blues hour. But as Chris Hienz, associate manager, notes, KCSB's "goal to air programs not obtainable from other stations" gives it a diversity unlike any stations from Los Angeles.

Organizationally, KCSB's FM station is structured by cell blocks which are determined by broad genres of music and material. There's a jazz, soul, blues, Latin, ethnic, and of course, like most college radio stations, a way-underground rock cell. Though these blocks give some unity to individual shows, disc jockeys must develop their own style and format to create unique shows. So there's a great deal of requirement and room for creativity on the part of student deejays.

Most KCSB deejays start out with an AM show and, since this is a 24-hour, non-stop, all day, all night, seven days a week for the rest of your life station, newcomers could end up with the java hour shift of 2 a.m. to 6 a.m. But such are the more tedious breaks of becoming a KCSB radio star.

Though there are no legal requirements to have an AM show, to become an FM host, deejays must complete a legal Federal Communications Commission training program. Training usually lasts 4-6 weeks, at the end of which an FCC licensing exam is given. From there deejays need only

comply with FCC formalities such as station identification and emergency broadcast testing.

However, last spring the FCC made a bigger appearance in the KCSB studio than in previous hands-off years, when a warning was issued to the station on the grounds of a listener's complaints of excessively explicit material being played on deejay Eric Stone's late-night program. Though the issue gave KCSB some newfound notoriety in these censored days (Free Jello Biafra), station general manager Malcolm Gault-Williams, a full-time professional employee of the university, now regards the Eric Stone warning as a "singled-out incident."

The FCC didn't make any charges against KCSB or implement a banned record list, but they have sent out ruling ordinances to all radio stations regarding the definition of what is indecent. Though the ruling is in part obvious, in that radio stations aren't allowed to air obscenities or play material with references to sexual acts and organs, according to Gault-Williams the ordinance is "still vague."

"I would rather see programmers exercise their good judgment," said Gault-Williams, by editing improper radio material or by just not playing it.

Though the edge of notoriety still lingers with the station, Gault-Williams notes that KCSB is in the upper ranks of college radio because of its diversified programming, power output, and upward of 20 hours per week of public affairs broadcasting. The public affairs programs are of current or controversial political content. But the greatest advantage of KCSB is for UCSB students. Currently, there are more opportunities for students not already involved with the station than there have been in recent times.

KCSB has a staff of 13 student managers and this fall they will be filling vacancies for a business manager, sports director, (KCSB has its own news broadcasting team, as well as airing a weekly A.S. call-in talk show focusing on current student issues), logging manager, and a public affairs director. Gault-Williams wants KCSB to be a "force to be reckoned with," and I just want some good radio to come to Isla Vista.

KCSB will hold a general orientation meeting Wednesday 23 at 6 p.m. The station is located under Storke Tower in the Storke Communications building.

—Laurie L. McCullough



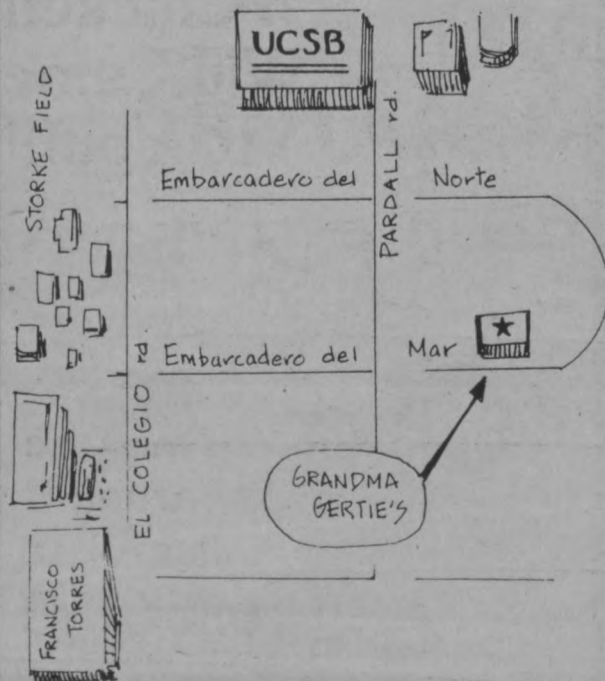
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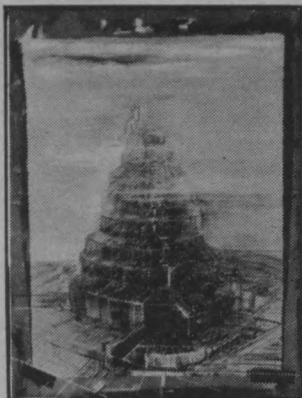
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Gary Brown's "Tower of Babel" will be part of the Faculty Exhibition at the University Art Museum.

ART: Take a Look Around at UCSB

is art. We stare at ten-inch screens with moving, senseless, audible but unthinking pictures for upward of half of our regular sleeping time. Just think what it would be like to look at something and be provoked to think about it. Well, maybe it isn't even art for thought. Maybe it's art for the pleasure of looking. But think how nice it would be to really get pleasure, to feel emotion from looking at something. When was the last time you leaned over to your friendly house cat and said, "Well, Meow, wasn't that a stupendous re-run of *Facts of Life*?" It doesn't happen very often around my couch.

Hi. My name is Laurie and I'm the Arts and Entertainment editor. Steven, my editor, gave me this assignment because he wanted me to tell you about the variety of the art world in UC Santa Barbara. Though this assignment is right up my lane, I couldn't help but feel a jagged description of the campus museums and upcoming shows would leave us all feeling a bit bored. You can find a basic description of the University Art Museum and the College of Creative Studies Gallery in the general catalog. Here I can only give you a sense of some of my experiences at the campus galleries and museums.

Take a look around; life

Looking at others' interpretations of our environment doesn't take academic knowledge. It takes openness, a willingness to open ourselves to a subjective experience. Looking at the revelation of another's character can lead to more than the knowing of the artist. It can lead to the knowing of the artist within and surrounding all of us.

The museums and

galleries on campus are very centrally located. Most surround Storke Plaza. It's very easy to stop off for a library or between-class break and meander through a show. For a short break try the one-room College of Creative Studies Gallery. It's a bright, high-ceilinged room with white walls and tile. The open-beamed ceiling gives it an air of work in progress.

The current exhibition of Dane Goodman's cut-out paintings and drawings is a perfect complement to this gallery's environment. The cutouts are eight feet tall wooden structures painted in different forms of nature. Goodman uses bright, almost fluorescent colors that attack the starkness of the all-white gallery, making the viewer's physical environment looming and alive. It's a show with an immediacy of spirit and physicality.

The coffee pot to the cup of tea of the CCS gallery is the University Art Museum. I like the surrounding exterior of this museum because it's wedged between the art

departments and a beautiful view of the lagoon and ocean. You're surrounded by art and then you get to walk into it.

This is a larger museum with separate galleries and shows, so it's nice to go when you won't feel hurried or overwhelmed. There's nothing worse than feeling like you're five again and being dragged through a museum.

The Faculty Exhibition will open this season with a forum for both staff and visiting lecturers. Faculty work, of all kinds, can be a tremendous insight for students and the photos for this show make it look as if it will deserve a great deal of attention. Also stop off to see the rotating exhibit of the University Art Museum's abundant permanent collection, as well as the great museum store.

Another gallery I really like is the Women's Center Gallery, which exhibits about once a month. It's a very peaceful and thought-provoking setting with some powerful shows for both women and men. There is also a small gallery in the University Center and though I find its setting uninspiring, the exhibits of student works are usually greatly admirable and well-developed.

—Laurie L. McCullough



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Fame and the UCSB Drama Dept

Fame is not a commodity limited to students in a New York school of the arts.

Last spring, UCSB student Matt Plaskett proved that a California college freshman can make an equal claim to immortality with his stunning performance as the master of ceremonies in "Cabaret."

The play was a student-performed production resulting from a cooperative effort of the UCSB drama and music departments; but Plaskett and "Cabaret" are not alone among the school's bright stars. "The Last Unicorn" — another 1986-87 production — placed among six finalists in a regional contest between more than 60 productions from Southern California, Arizona and Nevada colleges.

While they admired the performance, the critics were overwhelmed by the tenacity of the players in another arena. In Los Angeles for the competition, the staff appeared to be stuck when someone stole the truck containing all of the props and costumes. UCSB jury-

rigged the essential materials and performed to a standing ovation.

These examples represent only a small portion of what the UCSB drama department does.

acting, and theatrical design and technology.

The BFA program is the only one of its kind offered by the UC or California State University systems. Students can study



Samuel Beckett with the tramps from "Waiting for Godot."

The department offers two degree programs for theatre, a bachelor of arts and a unique course of study for a bachelor of fine arts. The B.A. program offers two areas of study:

directing, playwriting, dramatic literature or can create their own program. A B.A. in dance provides a broad study of the art, and the dance BFA concentrates more on training

for performance and choreography.

Both the dance and drama fields are bulwarked by a professional company of UCSB faculty — the Theatre Arts Group and Repertory-West Dance Company. TAG presents two plays each summer that are re-opened for the fall season. Rep-West holds a fall and spring dance production, with an annual concert each December at the Lobero Theatre.

Members of these companies provide examples for students, who gain experience in the department-sponsored productions. This fall, four such productions will be offered, including Samuel Beckett's "Waiting for Godot."

Members of the department staff say majors and non-majors alike can become involved in any aspect of the productions. Class credit is offered for all aspects of participation.

Auditions begin the first day of the quarter and script information can be picked up in Snidecor 1603 a week before Fall Quarter classes begin.

—William Diepenbrock

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A & L and the Social Mission



Ballet Hispanico

Mark Morris

Ohio Ballet

Green Fields of America

Most people thought it was quite a coup.

It was 1986. South African Bishop Desmond Tutu was on a fundraising tour through the United States and most major universities wanted him on campus. He spoke at UCSB.

In an obscure bungalow located adjacent to Cheadle Hall, Arts & Lectures office employees are busy planning some of this year's biggest on-campus events.

The UCSB Arts & Lectures program is recognized systemwide as one of the best, with only UCLA and UC Berkeley topping its achievements, according to A & L Director Janet Oetinger.

The program's fall calendar is chock-full of prominent speakers, including Abba Eban, former Israeli ambassador to the United States and the United Nations, Voyager pilot Dick Rutan and Prince Sadruddin Aga Khan, former United Nations High Commissioner for Refugees.

In addition to the many prestigious lecturers slated to appear on campus, Arts & Lectures will feature a wide variety of events that run the gamut from dramatic arts to ethnic and cultural performances and an international film series designed with the student audience in mind.

"What I'm trying to do is accommodate a broad

perspective of both Western and non-Western programming," Oetinger said, adding that an emphasis has been placed on ethnic and cultural diversity.

Decisions about programming are made by key staff members who consult the Arts & Lectures Advisory Board. The group is a combination of students, faculty and community members who meet quarterly to discuss entertainment prospects.

"We want to present anything that's going to give our mostly homogeneous student body a clue about what's out there. We're going to provide as many opportunities for students as we can to expose them to other world views, other values, other systems," she said.

To meet that challenge head on, the A & L crew has assembled a 10-week lineup that includes the Ballet Hispanico of New York, Green Fields of America — an Irish performing ensemble, Korean folk artists, 1980 Nobel Peace Prize winner Adolfo Perez Esquivel and the Modern Jazz Quartet.

"We're trying to challenge the community," Oetinger said as she listed off a dozen other programming dates. "Only at UCSB. Where else can you get that kind of wealth and diversity?"

"It is our intention to

present programming that is of very high quality; new to Santa Barbara or unusual in style or content; of well-considered diversity among art forms; broadly supportive of the university's educative and social missions, but also of appeal to wider audiences; reflective and supportive of Santa Barbara's cultural diversity; and not duplicative of programming already being done well by others..." the A & L statement of purpose reads.

More than 100,000 people will attend A & L programs during the next nine months. At any given event, only half the audience consists of students, Oetinger said.

"There seems to be this perception that this is a program for the community and that's just not so. We're here for the community's enjoyment, but these programs exist for the students and it's a lot of fun."

Beyond quality events, A & L is also a major student employer, placing 40-45 students on its payroll. Internships are also available in many areas, including marketing and graphic design. The majority of students, however, are employed as ushers.

A & L program information can be found at least weekly in the Daily Nexus.

— Steven Elzer

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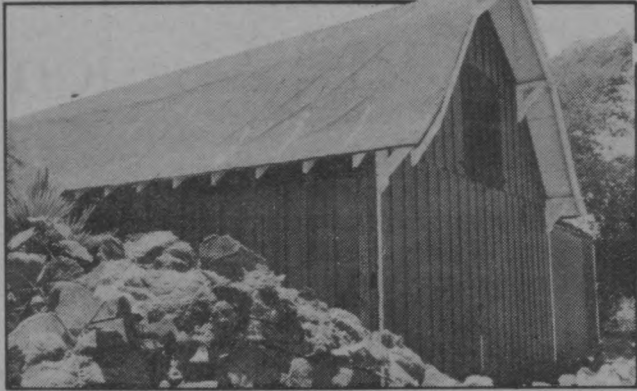
Modern Jazz Quartet

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More than a red barn, the future I.V. Museum?

Isla Vista's the strangest town. It can't decide between suburbia or urbania. It's the most densely populated square mile in all of California. Rents, roaches, and roommates are rampant. Beemers sit alongside cheese cars with graffiti or Jaws teeth painted on them. Greeks absorb whole apartment complexes and half-way houses are wedged into the

scheme as a source of county reconciliation. Beachfront property, yes — mmm, I dig that tar smell.

Is this a place for art or what? You'll never live in a place like I.V. again. (Please God.) The homeless are in a corner garden. The refugees are still afloat. Police on bikes. Thieves on bikes. Pizza on bikes. And noise. And

Isla Vista: Is There Art?

noise. And noise. This strangeness should be recorded and celebrated. Prophets, poets, musicians and painters gather and create. Let's continue with the bizarre and torched history of Isla Vista by exhibiting the queerness we live in.

The Red Barn is an I.V. Recreation and Park District building open to rent out for "rehearsals," "small events," and "special events." The fees are only \$10, \$20, or \$50 respectively and deposits minimal. Though there are decibel limits and amplified sound is only allowed on weekends, the Red Barn could be a per-

fect place for a strange I.V. art establishment.

Like the complementary Anisq'oyo Park amphitheatre, the possibilities for the I.V. scene is as great as the potential energy of its surroundings. Picture an exhibit of I.V. furniture — post-garage-sale stage and after sitting in the salt air for a year and being thrown off a balcony. This could be riotous. But don't call out the forces on this one. The greatest thing about I.V. is its users' crowded identity and we wouldn't want a good thing to get out of hand, I.V.-style, would we?

— Laurie L. McCullough

Victoria Street Theater

33 W. Victoria Street
Santa Barbara CA 93101

Life after MTC — Keeping Up with the Vic

If you are new to Santa Barbara and have the slightest interest in film, there are a few things you should know. There are 17 indoor and drive-in theatres in the city and Goleta, all but one of which is operated by our local monster-exhibitor, Metropolitan Theatres. General admission to an MTC screening has recently risen to \$5.50, and variety is limited almost exclusively to those eight or ten films in current national release.

One exception to the standard MTC showcase is the Metropolitan Riviera, situated at the top of the Santa Barbara hills. Located at the original site of UCSB, the drive alone is worth a visit to the Riviera, which bypasses the S.B. Mission and offers a beautiful view of the city, as well as the best-wallpapered restrooms in town. The Riviera screens mostly higher-grossing foreign films and usually runs shows upward of two weeks.

Our single alternative to the Metropolitan conglomerate is the privately operated Victoria Street Theatre, located downtown with a general admission price of \$4.00 (\$3.00 bargain rate for most Monday and Tuesday screenings), and a great option of high-class balcony seating. The Vic manages to keep up with the latest in off-beat, "art," and foreign films, as well as the occasional documentary or film festival. Films are usually offered within one month of their Los Angeles release, for both independent or corporate releases, and tend to run for one or two weeks.

Currently the Vic is screening *Straight To Hell*, a destined-to-be-cult favorite and the third such offering from American writer/director Alex Cox (*Repo Man*, *Sid and Nancy*.) Cox enthusiasts will probably not be dissuaded from this film by a negative review (I know I wasn't), but despite its

creator's past successes and a particularly attractive-seeming cast, *Straight To Hell* is poor at best.

As a long-time admirer of Elvis Costello, The Pogues, Dennis Hopper and Jim Jarmusch, it was rather disappointing to see them wallowing in so misconceived, so badly written, so weak, so boring, so embarrassing an effort as this film. *Straight To Hell* doesn't merit any more attention than I have already given it. One can only hope Cox's next project, *Walker*, will look more like a finished product and less like a drunken vacation in Spain.

On a brighter note, the Vic is also screening *Withnail and I*, a thoroughly original and entertaining British comedy recently released by George Harrison and Handmade Films. The lead characters are a pair of aspiring theatricals of the late 1960s in London who are driven to break their self-destructive lifestyles for a weekend holiday in the countryside. Director Bruce Robinson is beyond reproach with his debut film. His characters are believable and strangely sympathetic; his photography is remarkably mannered; his rural landscapes are lush and inviting. Richard E. Grant and Paul McGann are both excellent as "Withnail" and "I", respectively, and Richard Griffith is flawless as Withnail's passionate homosexual uncle Montague. The humor is constantly sharp and intelligent. See this film and be prepared to recommend it.

Whether or not you're able to see either film at the Vic, keep in touch with what's going on at our favorite alternative theatre, continuing to offer much of the best in contemporary film.

— Joseph Candora



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LET'S JAM! T...



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... a prophet
... a martyr
... God.
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* Sign up through UCSB Registration

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THE OFFICE OF THE CHANCELLOR
AND ORIENTATION PROGRAMS

PRESENT THE
CHANCELLOR'S CONVOCATION
FOR NEW STUDENTS

Sunday, September 20, 1987
2:00 p.m.
Events Center

Speakers will include:

- Barbara S. Uehling, Chancellor
- A.E. Keir Nash, Chair, Academic Senate
- Curtis Robinson, President, Associated Students
- Bill Wallace, Supervisor, Santa Barbara County

Leslie Griffin-Lawson, Dean of Students, will serve as host.

The ringing of the carillon bells at 1:45 p.m. will announce the beginning of the new student processional to the Events Center.

All returning students are also invited to attend.



discovery days '87

The Big Yellow Discovery Days Tent

— Answers & Advice —

Tuesday, September 15 - Friday, September 18

Tuesday — San Nicolas Lawn

Wednesday - Friday — by Storke Tower

★ SCHEDULE ADJUSTMENT HELP ★ FILM FESTIVAL TICKETS ★

★ INFO/PAMPHLETS ON SANTA BARBARA & GOLETA ★

★ INFORMATION ON CAMPUS & COMMUNITY SERVICES ★

★ ACADEMIC ADVISING ★

★ UCSB KIOSK — THE STUDENT HANDBOOK ★

★ INFO. ON DISCOVERY DAYS EVENTS ★

★ TOURS — WALKING AND BIKING ★

Survival Skills for College Students

These workshops are designed to offer hints on how to survive college academics.

STUDY SKILLS

Wednesday, September 16.....2-3 pm..... Buchanan 1910

Thursday, September 17.....6-7 pm..... Buchanan 1910

TEST TAKING

Wednesday, September 16.....7-8 pm..... Buchanan 1910

Friday, September 18.....2-3 pm..... Broida 1610

TIME MANAGEMENT

Thursday, September 17.....7-8 pm..... Buchanan 1910

WRITING SKILLS

Wednesday, September 16.....6-7 pm..... Buchanan 1910

Thursday, September 17.....2-3 pm..... Engineering 1104

Sponsored by the Center for Academic Skills Enrichment (C.A.S.E.)

Future Focus Panel

Thursday, September 17

Come and hear what UCSB alumni have to say about their college majors and current careers in:

Business.....9 am - 10 am Buchanan 1920

Health.....10 am - 11 am Buchanan 1920

Legal.....10 am - 11 am Buchanan 1930

Social Services.....11 am - 12 pm Buchanan 1920

Engineering and Hard Sciences.....11 am - 12 pm Buchanan 1930

Faculty Panel Discussion

*of educational philosophies,
approaches to areas of expertise,
and feelings about students.*

Friday, September 18 10-11 am Buchanan 1910

The panel will consist of:

Cedric Robinson, Political Science

George Taborsky, Biological Sciences

Judy Messick, English

Sheldon Kaganoff, Art Studio

Orientation Meeting for New Undergraduates Who Missed

Summer Orientation

Wednesday, September 16

8:30 - 10:30 am Buchanan 1910

LEARN ABOUT:

- Academic Requirements
- Campus Services and Resources
- Registration, Schedule Adjustment, and Important Deadlines

New Transfer Students

Start off UCSB with a bang by attending the
TRANSFER MEETING & RECEPTION

Thursday, September 17 4-5 pm

College of Letters and Science students —
Lotte Lehmann Concert Hall

College of Engineering students —
Engineering II Conference Room

RECEPTION WILL BE HELD IMMEDIATELY FOLLOWING IN THE MUSIC BOWL

New Non-Traditional Students

Are you different from the traditional college student?

- Are you returning to school after a break in your education of several years or more?
- Are you older than the average college student?
- Are you a parent with your children living with you?

If you can answer yes to any of these questions, then you belong to a special group of students who are invited to attend the following additional orientation events:

ORIENTATION MEETING FOR NON-TRADITIONAL STUDENTS

Friday, September 18 11 am - Noon UCen Meeting Room 3

WELCOME RECEPTION FOR NON-TRADITIONAL STUDENTS

Friday, September 25 9-11 am Women's Center

WORKSHOPS ON STUDY SKILLS

FOR NON-TRADITIONAL STUDENTS

Tuesday & Thursday, September 29 & October 1

— OR —

Wednesday & Friday, September 30 & October 2

All workshops are 10-11 am Women's Center

SUPPORT GROUP FOR NON-TRADITIONAL STUDENTS

Wednesday, October 14 12-1 pm UCen Meeting Room 3

Brown Bag Lunch — Drinks & Dessert will be served

New Graduate Students

ORIENTATION MEETING FOR GRADUATE STUDENTS

Friday, September 18 1-3 pm Buchanan 1910

Come & find about:

- Registration Procedures
- Graduate Financial Aid
- Student Services at UCSB

TOUR OF SANTA BARBARA FOR NEW GRADUATE STUDENTS

Friday, September 25 3 pm

Leaving from Cheadle Hall

Call (805) 961-3443 to reserve space

WELCOME RECEPTION FOR NEW GRADUATE STUDENTS

Thursday, October 1 3-5 pm Faculty Club

Wine and Cheese Social Hour

FILM FESTIVAL

Saturday, September 19

All movies at 7:00, 9:00 and 11:00 pm

Cost: \$2.50 per movie

\$5.00 for marathon ticket (all 3 movies)

Lethal Weapon — Isla Vista Theater
Ruthless People — Campbell Hall
Monty Python and the Holy Grail — Chemistry 1179
Tickets may be purchased at the door
or at the Big Yellow Tent

DISCOVERY DAYS HELPLINE NUMBER: 961-2197

Presented by Orientation Programs

UCSB
Arts & Lectures

Extracurricular Excitement

Welcome to UCSB. We know that you want to get as much out of your education as time and money allow. And that means taking advantage of the many opportunities for excitement (and fun) outside the classroom. With this in mind, here are some things we think you should know about Arts & Lectures.

A&L presents the best in music, dance and theater live on stage, classic and contemporary films, and lectures by people who make a difference in the world. This is the real thing. The Guarneri String Quartet, the Guthrie Theater and Mark Morris Dance Group are the people you read about in the *Los Angeles Times* and *The New Yorker* magazine — favorites with critics and audiences alike.

There's something for everybody, and lots of things for lots of people. A&L presents over 300 events from September to June. This year we'll see a stage adaptation of *Frankenstein*, an Israeli ambassador, a guitar trio from Amsterdam, a Japanese Kabuki version of a Shakespeare play, plus Korean drummers, Philippine dancers, British actors and Irish singers. In addition to the many live performing arts events and lectures, this Fall you'll see the New Directions in Film and American Adventures film series. Sound like a varied program? It is.

Most A&L events are free — and the rest are low-cost. As a UCSB student, you'll receive a special discount on almost all A&L tickets. So you can see the Ohio Ballet or Chamber Music Northwest or the Mark Morris Dance Group or many other exciting live events for about the price of a burger and a movie. And you can save even more money if you buy series tickets to performing arts events or film series.

A&L posters and flyers decorate bedroom walls and refrigerator doors all over town. Our dynamic, colorful brochures and flyers (available free, at the A&L Ticket Office) will remind you about upcoming shows that you don't want to miss, and preserve your memories of great shows you loved. Plus, they'll give your walls lots of class!

The arts prepare you for the road ahead. In your future careers, you'll meet many people for whom the arts are important. Have you ever wondered why so many "movers and shakers" make time for chamber music or modern dance or live theater? Maybe it's because they know that the arts are a source of inspiration, relaxation and fun for thoughtful people everywhere.

Drop by the Arts & Lectures Ticket Office. We'll give you free brochures with details about all of our performing arts, lectures and films for Fall 1987. Tickets for all 1987-88 events go on sale September 21. The Ticket Office is located in Building #02, adjacent to Campbell Hall (where many of our events take place) on University Road. And here are just some of the reasons why you'll want to know where to find the A&L Ticket Office.

All events at 8 PM in UCSB Campbell Hall unless otherwise noted.

September

- Swimming to Cambodia** 24
American Adventures
Spalding Gray talks about life, and everything.
- Round Midnight** 27
New Directions in Film
Tavernier's soulful film stars jazzman Dexter Gordon.

October

- Home of the Brave** 1
American Adventures
Laurie Anderson directs her own performance film.
- The Wannsee Conference** 4
New Directions in Film
A chilling story of the Final Solution.
- Dick Rutan** 5
An evening with the co-pilot of the Voyager, whose historic flight captured our imagination.
- Chamber Music Northwest** 6
Music Director David Shifrin leads the ensemble in works by Stravinsky, Mozart and Brahms.
- Ballet Hispanico of New York** 8
Free lecture-demonstration (4 PM)
"...these bodies were born to fly."
- Ballet Hispanico of New York** 9
A youthful, dynamic modern dance company with an emphasis on Hispanic themes and forms.
- Place of Weeping** 11
New Directions in Film
A powerful tale of apartheid and courage.
- True Stories** 15
American Adventures
David Byrne's loony vision of Anytown, U.S.A.
- Back Alley Theatre** 17
Are You Now or Have You Ever Been, a riveting drama about McCarthyism.
- The Smile of the Lamb** 18
New Directions in Film
An Israeli drama of tension on the West Bank.
- Green Fields of America** 20
Traditional Irish folk music and step-dancing, "the Irish experience in America."
- Modern Jazz Quartet** 21
Called "one of the premier phenomena in Western music" — and rightly so!
- Radio Days** 22
American Adventures
Woody Allen's heartfelt tribute to radio.
- Abba Eban** 25
The Israeli ambassador on "Prospects for Peace in the Middle East."
- Mark Morris Dance Group** 27&28
Morris is "hottest young choreographer in the country," says *Time* magazine.
- Adolfo Perez Esquivel** 29
The Nobel Peace Prize winner will discuss "Nonviolence and Social Change in Latin America."

November

- Funny Dirty Little War** 1
New Directions in Film
A brutally comic view of Argentine politics.
- Something Wild** 5
American Adventures
Jonathan Demme's truly strange adventure.
- Samul-Nori** 6
Authentic Korean folk music, ritual dances and beautiful costumes.
- Rembetiko** 8
New Directions in Film
The tragic life of a Greek musician.
- Guarneri String Quartet** 10
A sterling ensemble, the standard bearer for virtuosic quartet music.
- She's Gotta Have It** 12
American Adventures
Because just one man is never enough.
- The Legend of Suram Fortress** 15
New Directions in Film
A mystic, mythic visual feast by Paradjanov.
- Desperately Seeking Susan** 19
American Adventures
Desperately seeking Rosanna Arquette.
- A Girl from Hunan** 22
New Directions in Film
A touching critique of China's feudal past.



Samul-Nori



Back Alley Theatre



Green Fields of America



Mark Morris Dance Co.

Tickets/Charge by Phone: 961-3535