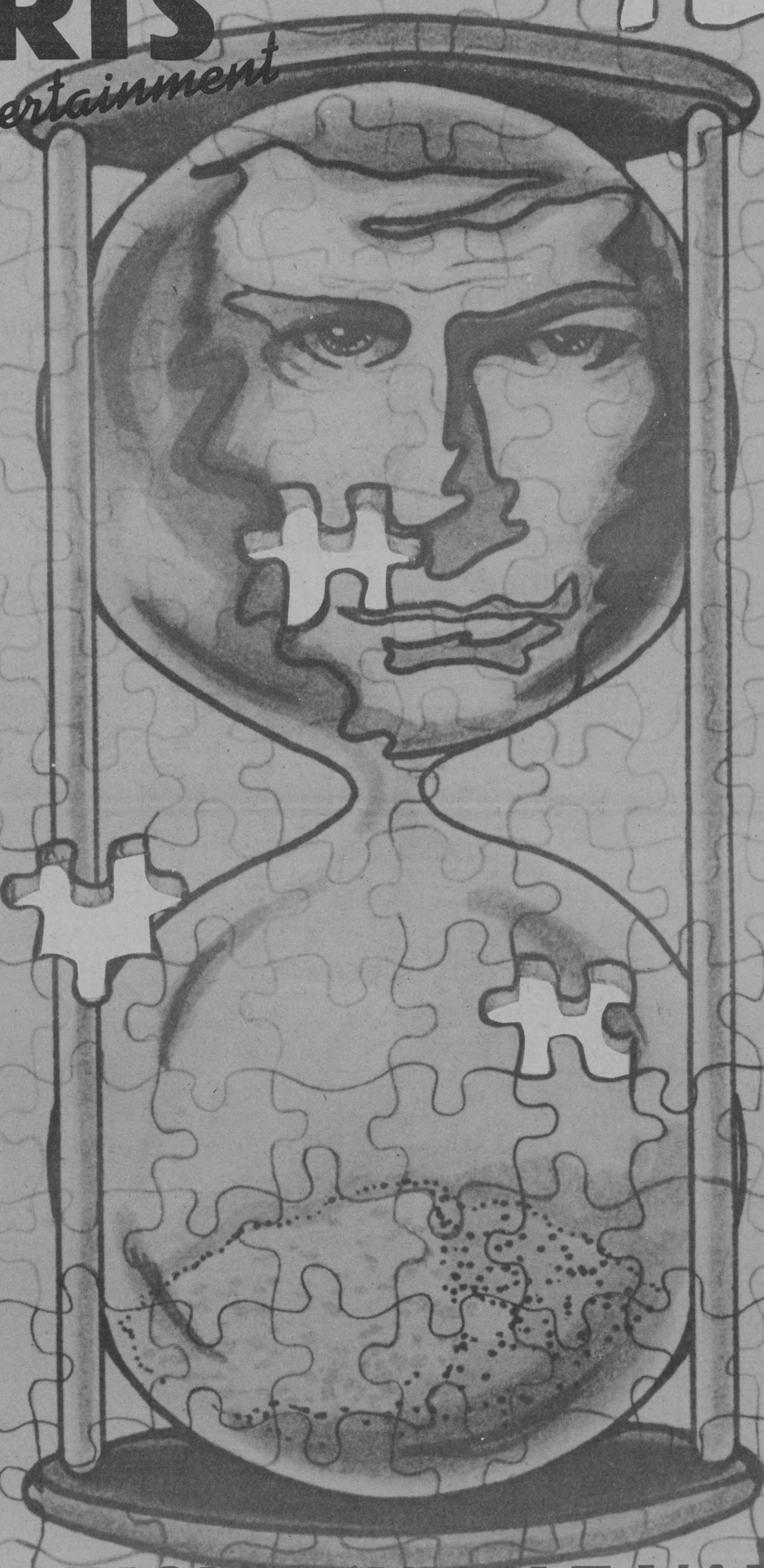


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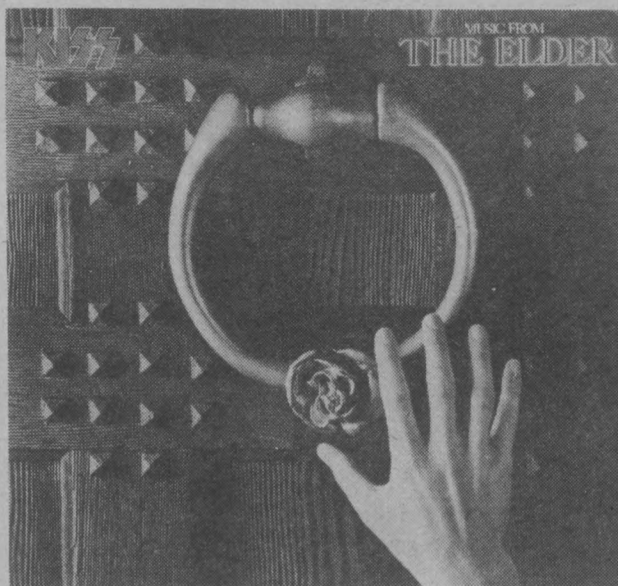
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KISS Conquers

By JIM REEVES

Though the members of Kiss would probably never admit it to their audience, Kiss is an acronym taken from Colonel Sanders, standing for "Keep it simple, stupid." For almost eight years, Kiss has done just that with some of the simplest heavy metal songs based on their own cartoon image. So with a concept album (which as a rule tend to be pretentious) it would be reasonable to expect a gaudy collection of bits and pieces

on (Music from) "The Elder".

However, if received with an open mind, "(Music from) The Elder" is surprisingly good. Every song fits well into the concept, something that cannot be said about Tommy, Quadrophenia or The Wall. There's a diversity from heavy rock tunes to soft ballads, and producer Bob Ezrin takes off the rough edges, making this record the most enjoyable concept album since the Small Faces' 1968 Ogdens' Nut Gone Flake.

The concept for (Music from) "The Elder" is pure camp, taken from any episode of Spiderman: the Elder is "goodness and knowledge" who protects the world and man from evil. The Elder trains a champion for this task and Kiss takes over from there.

But it's the sum of the band's (and a few outside people's) work that make such a simple idea work. One major contributor is Lou Reed who co-wrote three of the album's tracks, giving his better work here rather than on his latest solo LP. Another is Bob Ezrin whose role is much more than producer as he co-wrote half of the record's songs, while limiting Kiss' excesses as he did on the band's Destroyer album.

Bassist Gene Simmons has the most influential role, contributing the best songs, ranging from the Zappa-ish "Mr. Blackwell" to the softer "A World Without Heroes." The harder rockers, like Simmons and Ezrin's "I," have the standard Kiss shout-along chorus, but differ from past works in that they say more than most teenage themes. Moreover, "I" deplores drug abuse and the like while making a strong statement about self-confidence, without going to the Ayn Rand extremes of Rush.

There are various problems with (Music From) "The Elder" the two largest being Ace Freshley's guitar solos, which never really go anywhere, and the melodramatic touches, which include a fanfare, a spoken conclusion at the end, and the St Robert's Choir. Luckily, Ezrin tones down Freshley's work while never letting the choir and orchestra dominate the band.

Overall though, (Music From) "The Elder" is a consistent and enjoyable effort, surpassing any of the previous studio albums. Kiss may never be able to convince rock audiences that they can produce an outstanding rock album as the trends move out of the band's favor, but for the open-minded this minor masterpiece is recommended.

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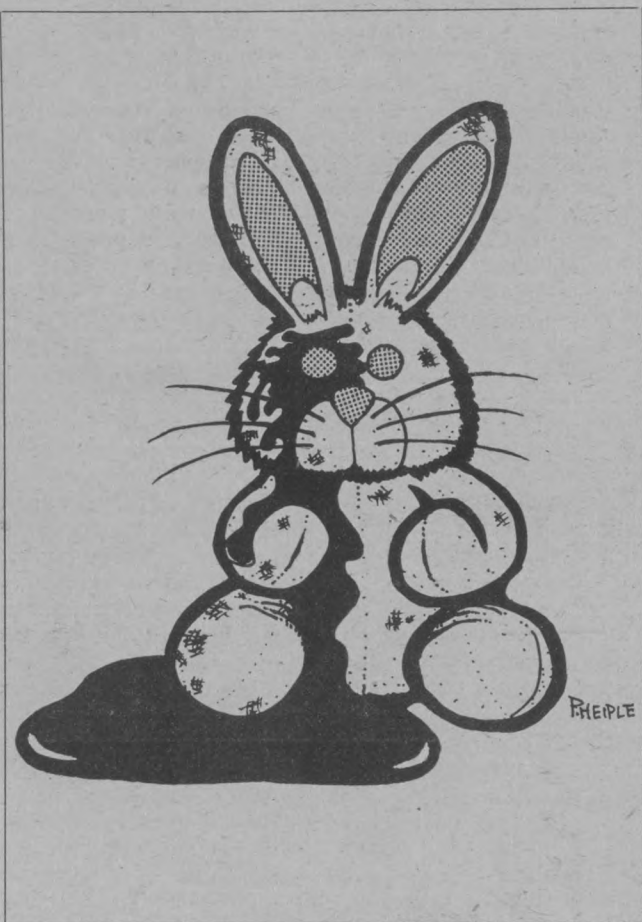
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Editor
Jonathan Alburger

'VICE SQUAD' NO PLEASURES



By BARBARA ALLEN

Director Gary Sherman's cinematic Frankenstein creation, *Vice Squad*, contains a series of explicit horror scenes centered around the sadistic life of cowboy pimp Ramrod (Wings Hauser) who enjoys mutilating Hollywood Boulevard prostitutes. Out of the wet, heated, neon-light panorama struts a woman, Princess, shellacked with sparkling make-up, soon to become victim to the vicious Ramrod.

This fairy queen of the streets is the mother of an adorable blonde preschooler by day, but when night falls Princess sheds her maternal skin and metamorphoses into a slinky, brazen hooker who taunts passing drivers.

Throw into the scenario a clean-cut preppie police officer, Tom Walsh (Gary Swanson), who wants to make everything hunky-dory in the L.A. streets and, presto, the predictably gruesome chase begins.

Actress Season Hubley seems to have a fetish for roles as the hardened, detached prostitute who is repeatedly abused by her street cohorts. In *Hardcore* (1979) and in the more recent *Escape From New York* Hubley's prostitute characters undergo excessive sadistic beating from male aggressors. If Hubley's aim is to perfect the hooker characterization, her latest creation of the hip-swinging Princess of Hollywood Boulevard falls short of authenticity.

Not only is bad girl Princess an unconvincing stereotype, but police officer and his motley crew are representative of the classic do-gooders who try to bring peace and order to a chaotic urban jungle. We wonder how Walsh and the squad have escaped the inevitable street socialization that hardens and callouses the soul. Walsh is irritably young and naive-looking; his appearance is closer to an Andover prep student than a 13-year cop who heroically galavants around the sleazy sections of Hollywood.

devouring a relish-covered hot dog. Kinky sex scenes that pose as sick comic relief attempt to remind us that no one wants straight sex these days. Moreover, in the background the inexplicably wet Hollywood streets glisten under the flashing red neon lights of bars such as "The Balled Eagle."

For the most part, having the ability to draw any sort of symbolic connection isn't a necessary prerequisite for the *Vice Squad* audience. One obvious parallel between hooker Princess and a children's stuffed toy attempts to take us below the film's superficial surface. Early on, Princess purchases her furry friend while combing the neighborhood. Dearest bunny makes his second debut as the drama unfolds; Walsh catches up the mangled Princess to offer her the tattered fluff ball. Princess turns her head in disgust, "It has blood on it!" She then slowly explains that the American-dream cop Walsh will never be able to change the grotesque conditions of the streets. Big deal. Perhaps the little stuffed rodent is an allegorical symbol for the hardcore Princess, and the forever blood-stained coat tells us there is no redemption for Princess and the rest


of the street inhabitants. Whatever the case, director Sherman's struggle to go one step beyond does nothing but show us that blood-stained stuffed animals with torn ears are no fun.

Vice Squad is injected with a lurid poison: the stereotypical characters grunt unoriginal lines and the cinematography depicts sadistic tragedies. The film's purpose seems only to inform us that street life is as horrendous as we always thought.

Yet, more disillusioning is that a portion of the audience, with their feet propped up on the velvet theater seats, cheer the psychotic Ramrod on in his acrobatic escapades, while they down buckets of popcorn. *Vice Squad* feeds the movie-goer's appetite for pure, savage aggression.

At one point in the film, a gaudily dressed pimp is hassled by squad members to reveal information about Ramrod's whereabouts, and the frustrated pimp mutters, "Man, I should of stayed home and watched TV." This advice couldn't be more pertinent when one considers the value of the gory cinematic trash embodied in a sick flic such as *Vice Squad*.

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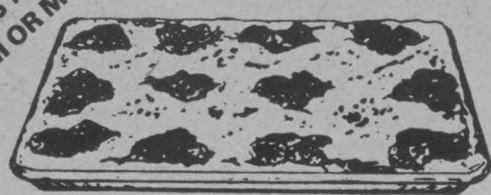
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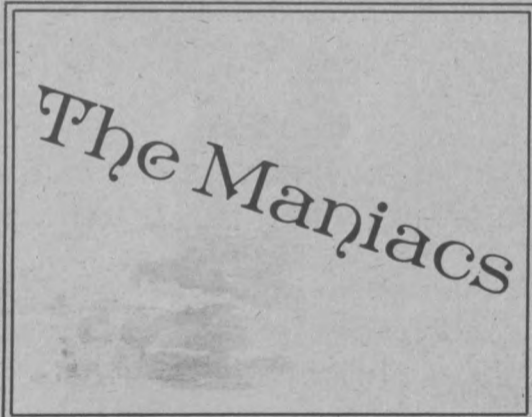
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'UNCLE VANYA': SENSITIVE SHOW WITH WELL-DRAWN PORTRAYALS

By KATHERINE DARROW

The UCSB Department of Dramatic Art's production of Anton Chekhov's *Uncle Vanya* has (up till now) received considerably less attention than the department's other production, *Much Ado About Nothing*. *Vanya* takes place in the smaller theatre and received the smaller budget, but the simplicity of the production was one of the aspects which made *Vanya* a success.

Subtitled "Scenes from a country life," Anton Chekhov's play deals with the comfort and boredom found in an all-too-familiar lifestyle. His characters reside on the old estate belonging to Serebriakov, a retired professor. It is Serebriakov's second wife, Yelena, whose beauty forces the other characters to reevaluate their peaceful but monotonous lives, and resign themselves to it all over again.

The cast worked well together in bringing Chekhov's people to life. Bob Robinson succeeded in revealing Uncle Vanya's volatile tendencies just enough in the beginning of the play so that his outbreak at the end of the play was

believable. Vanya is the one most affected by the beautiful Yelena, as he sees in her an escape from his gray and meaningless existence. Robinson's sensitive portrayal of Vanya was both tragic and comic. He interacted well with the other characters, particularly with Sonya (Janis Gillespie) and Astrov (Mark Philpot).

Mark Philpot's characterization of Dr. Astrov was especially good. Philpot brought to the flippant and hardened doctor a sense of vulnerability as well. Astrov is a misanthrope, but he is a lover of nature and is sensitive to beauty. Like Vanya, Astrov is also longing for something to break up the monotony of his middle life, but unlike Vanya, Astrov can hide behind his wry humor. Philpot's Astrov was a jaunty mischievous imp (especially when he is drunk) who is all too aware of his need for love, despite his cynical attitude toward it.

Janis Gillespie as Sonya was the most developed character in the cast. Even without words she was able to convey the change in Sonya whenever Astrov is

present or mentioned. When she and Yelena (Cate Pickavance) discussed the Doctor, Gillespie's calm expression changed, revealing a trance-like passion in her eyes. While Yelena is musing over her unhappy marriage to the professor, Gillespie's Sonya is truly in her own world — her mind filled with dreams about Doctor Astrov. This scene was beautifully choreographed and was a good vehicle for the talents of both actresses.

Gillespie's only problem was her tendency to speak softer as she finished a speech. Her soft spoken manner was appropriate for Sonya because she conveyed the inner strength and durability beneath Sonya's gentle exterior, but even from the first few rows she was difficult to hear at times.

A sharp contrast to Janis Gillespie's forceful but gentle Sonya was Pickavance's Yelena. Pickavance's controlled and mannered characterization of Yelena worked well to distinguish her from the other country folk. Yelena was not raised in the country; she is a beautiful



but foreign specter in their midst. Pickavance succeeded in creating the pretense necessary to the character of Yelena, but when the script required her to break down and reveal the

MUCH ADO ABOUT NOTHING

By LISA B. LEFF

The UCSB Department of Dramatic Art production of *Much Ado About Nothing* deserves its share of the praise normally associated with Shakespeare. A polished combination of action, direction, presentation and interpretation helped make the show a theatrical success.

The plot provides, through its relationships, a comical glimpse into the affairs and values of an aristocratic Italian society. Most of the action surrounds several matchmaking attempts, and Shakespeare's twist on the traditional "boy meets girl/boy gets girl/boy loses girl" theme. As the play's title partially suggests, there is an element of shallowness about the characters that makes it difficult to care genuinely about their conflicts. Yet under Stanley Glenn's direction, a competent cast, and superior technical aspects, this superficiality becomes surprisingly revealing. For example, the audience becomes familiar with the upper crust's penchant for game-playing and often destructive obsession with appearances.

The most enjoyable scenes were those involving the two super-wits, Beatrice and Benedick. Dante DiLoreto and Suzanne Irving offered an energetic duet of unconventional and amusing lovers. Although by the end of the show the predictability of their rapid repartee tended to distract from the rest of the performance, DiLoreto and Irving cast considerable insight into the nature of their characters'

volatile love/hate relationship.

A more difficult task was assigned to those characters representing the status quo in terms of their belief systems. Shakespeare's script does not suggest particularly likeable or well-developed personas for the traditional young lovers, Claudio and Hero. In these roles, John Carroll and Susan Verducci appeared appropriately foolish and lacked luster, but nevertheless provided strong backing for the more prominent players. As Don Pedro, a Spanish prince who is responsible for much of the play's confusion, Douglas Kaback must command both respect and sympathy. Kaback achieved this end fairly well by remaining somewhat removed during the more comical moments.

Other highlights of the performance were the scenes that professed nothing more than lighthearted fun. These include a five-minute dance sequence during a masked ball, and the scene where a bumbling constable (Mark McKerracher) dispenses a ridiculous charge to the slapstick Watch ensemble. Gary Matanky's Don John, Don Pedro's villainous bastard brother, was delightfully despicable! It was in the pseudo-tragic mode, such as when Hero is publicly disgraced by Claudio at their wedding, that the entire production was at its weakest.

Glenn's decision to move the plot's historical setting forward 200 years, from the Elizabethan to the Napoleonic era, is representative of the considerable care taken throughout to insure a high quality experience. Shakespeare himself would have been pleased with this creative context, which dramatized his characters so accurately. The costumes by Claremarie Verheyen, designed to play up the egocentricity of the men and the powerlessness of the women, were a significant contribution. Richard Harmon's elaborate scenery and lighting were equally effective.

Because *Much Ado About Nothing* is the Department of Dramatic Art's contribution to this year's Southern California tribute to William Shakespeare, the production was allotted an extraordinary budget, that although well-spent on pomp and pageantry, will probably go unparalleled for a long time. Perhaps this fact allowed for the super, all-out effort contributed on many levels. Regardless of the reasons involved, with performances continuing tonight through Saturday at 8 p.m. and a matinee show Saturday at 2 p.m., UCSB's production of *Much Ado About Nothing* remains something to be seen. For ticket information contact Arts and Lectures (961-3535).

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Photo by Patrick Siefe

Astrov in the final act, she tensely threw herself into his arms, then jerked herself away and regained her composure before she even had a chance to reveal any emotion. It is only during those scenes which require Yelena to break down that Pickavance was thwarted by her sense of control. She captured the grace and poise of Yelena, but she did not develop the passionate woman underneath. Aside from those few awkward moments, however, Pickavance was as successful as the rest of the cast. The scene with Astrov in which she questions him about Sonya added a welcome, and subtle, comic moment to the play.

Other comic moments were created by Leslie Colter who almost outdid her role as the old nurse, and Peter Lefevre in his portrayal of the long-suffering, pock-marked Telyegin. Marc Honor could not have been better in his characterization of Serebriakov; his pompous self-pitying aged professor was very real. Patricia Loughrey was supportive as Vanya's old mother, and Stan Logan made a brief appearance as a workman.

The most striking aspect of *Uncle Vanya* was the picturesque quality created by the combination of actors, costumes and scenery. Director John Harrop has taken Chekhov's scenes

from a country life and created a series of scenes which revealed a deep appreciation for composition. He makes use of every area of the stage in the studio theatre. His actors were positioned so that, whether there is one or many on the stage, their positions made up a picture pleasing to the eye. His opening scene, before the action begins, was especially beautiful, and served to set the mood of the play.

The pervading gray quality of Richard Harmon's set worked well to compliment the costumes designed by Claremarie Verheyen. It worked particularly well in contrast to the costume of Yelena, and the set successfully reflected the dull gray patterns of the other characters' lives. Harmon took a dare in designing a movable set for the Studio Theatre, but aside from a few long scene changes, the set functioned smoothly as it changed from exterior to various interiors of the estate. The design was simple but versatile, and that was the beauty of it.

Vanya was a tightly crafted, excellent production. All aspects of the show fit together to create a gray Chekhov that shimmered nonetheless.

Uncle Vanya runs March 3-6 and 9-13, at 8 p.m., with showings at 2 p.m. on March 6 and 13.

passions and frustrations beneath her polished calm, her performance lacked credibility.

During her first scene with Serebriakov (Marc Honor), Pickavance was ap-

propriately removed and oblivious to Honor's grumblings, but when she does lose patience with him, her outbreak seemed unnatural and forced. When she finally succumbed to

and aimless, but closer examination reveals them to be subtle, carefully structured and arranged works that will richly reward the patient listener. Take for example, "No Thugs in our House," which is almost a pastiche of changing tempos but done without the kitsch or cuteness of American "new wave" bands like the aforementioned Oingo Boingo. And if you want the good, hard-driving pop that is XTC's trademark call up KTYD's Doc Rock on Saturday night and clamor for "Senses Working Overtime," which is the band's best single since "Life Begins a the Hop" and so far the most infectious, yet intelligent, single of 1982.

The band is also back on the beam lyrically (*Black Sea's* "Sgt. Rock is going to help me" was not one of XTC's high points). "Jason and the Argonauts" is an imaginative metaphorical attack on modern consumerist mores; "No Thugs in Our House" handles the politically explosive subject of racial hatred in Great Britain in a playful way without trivializing the whole issue (as the late, great Specials did so well); while "Knuckle Down," which bears a passing resemblance to, of all things, the theme song to "Welcome Back, Kotter," is a friendly and disarming plea for better race relations. Finally "Melt the Guns" is a non-overbearing and far too solitary anthem against gun violence. Is anyone out there listening?

Well produced and engineered by Hugh Padgham, the band sounds excellent and tighter than they have been in the past. Finally, special kudos go to drummer Terry Chambers, whose unflashy yet incredibly powerful drumming is increasingly evident as the glue that holds the whole thing together.

XTC

By R. PALMER

There are so many good English punk, post-punk, new wave and pop bands (e.g., Siouxsie and the Banshees, Echo and the Bunnymen. The Teardrop Explodes, the Jam (!!!) being neglected by American audiences that it's had to single out any particular one as especially overlooked and underrated. But, XTC is a case in point and the band's lack of success in this country is a little surprising, since at first examination their witty and lyrical pop seems perfectly suited to America's politically apathetic and probably mentally deficient record-buying public.

The trouble with XTC is that they're too witty for their own good and apparently beyond the grasp of most people, even those with college educations. This was clearly exemplified when the band, along with Oingo Boingo, supported the Police in their concert at the Events Center back in the fall of 1980. Bad enough that the crowd fell all over themselves to worship the Police (those bleached-blond Aryans who dare to call themselves a new wave band); even worse was that XTC was given an ice-cold reception, far cooler than that accorded Oingo Boingo, whose puerile pop is regarded in some disreputable circles as the epitome of wit and humor. There's just no accounting for taste.

Which all leads into the announcement that XTC has a new, double album out (only as an import — it will be released domestically later this year, but cut down into a single album) called *English Settlement*. It may not garner them any new American fans, since it's an ambitious work that moves them not closer but farther away from the near-pop cliches that the band flirted dangerously close to on their last album, the otherwise excellent *Black Sea*.

On first listening, the new Andy Partridge and Colin Moulding compositions struck me as a bit meandering

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And The Winner Is...

By JONATHAN ALBURGER

Perhaps the most divinely decadent pastime an entertainment writer can involve himself with is the Oscars game. Everybody does it; it's such unadulterated, frivolous fun that questions such as, "What was your favorite film?" frequent office and cocktail conversation. Though the Academy Award nominating power lies with a select few, we all participate with great vicarious anxiety as the envelope is opened.

But the question remains: who will take what Oscar, and why them? Well, I've been following this Hollywood horse race for many years, so it's my turn to predict the winners on the golden evening, March 29 (ABC, 6 p.m.), and make mention of a few artists who were overlooked.

Best Picture: *Reds* should and probably will win the big one, which means (as a general rule) the Best Director accolade will be handed to Warren Beatty for the grand results he achieved from a truly burdensome undertaking. The likeliest upsetter would be the tear-jerking *On Golden Pond*, an appealing film with a fine central performance by Henry Fonda.

Speaking of Fonda, he's my choice for the Best Actor nod, and I think he'll win, too. Yet, his competition is from two other veterans: Burt Lancaster for *Atlantic City* and Paul Newman for *Absence of Malice* (here, Newman is misnominated, for he should have been up for *Fort Apache, The Bronx*, not the obviously inferior *Absence*.) One point of contention is that Dudley Moore is considered for *Arthur*, a likeable performance, sure, but one which falls far short of his potential. Why wasn't James Caan nominated (he's been historically overlooked) for his gripping performance in *Thief*? or Nicol Williamson's dazzling Merlin in *Excalibur*?

It's terrible to feel that even though she was moving, Susan Sarandon should not have been nominated (*Atlantic City*) — not with brilliant performances by Faye Dunaway (in an otherwise worthless *Mommie Dearest*), Candice Bergen and Jacqueline Bisset (both in *Rich and Famous*), and Kathleen Turner (*Body Heat*) left out in the cold. If a sweep for *On Golden Pond* develops, it's very possible Katherine Hepburn could grab her fourth statuette; however, my top choice is Diane Keaton for *Reds*, followed by Meryl Streep for *The French Lieutenant's Woman*. Oscar will always give us a good surprise or two, so who knows?

Supporting role acting awards have always been the biggest category and the hardest to second-guess. Personal favorites tend to get very subjective, so I'll stick to my front runners of who's nominated: Howard E. Rollins for *Ragtime* (Best Supporting Actor); Joan Hackett for *Only When I Laugh* (Best Supporting Actress).



By SUSAN DILORETO

This article is a warning: Be prepared for hard core doses of L.A. punk; if you haven't been exposed to it, it can definitely be an experience. This Friday, March 5, Black Flag, the Adolescents, Channel 3, and Overkill will be performing at the Goleta Valley Community Center, so go if you dare.

Black Flag is the most popular of the L.A. hard core punk bands, always attracting the most police to their shows. (One of their shows at the Whiskey ended with 22 squad cars out front.) They play with a frantically fast tempo and energetic stage theatrics. The Adolescents, also a top bill L.A. band, puts on an equally exciting show. They reached their pinnacle of success with their 1981 smash hit "Amoeba." Channel 3, also fairly popular, found their way onto the *Rodney On The Roq, Volume II* album with "You Lie."

Tomorrow night's show is sure to bring the punks of Santa Barbara out of the woodwork and into some intense slamming sessions. The merely curious concert-goer can find safety on the outskirts of the auditorium. The more than curious can find bruises if not careful about where, how or with whom they dance.

If the first gig intrigues you, next Saturday, March 13, the Circle Jerks, Wasted Youth and the Bad Brains will be playing at the Community Center, carrying on the place's new-found purpose. The Circle Jerks, who have been around as long as Black Flag, put on a slightly more entertaining show. Their material is a little more creative;

EVENTUALITIES

The bells will be ringing today at 5 p.m. as a free tour and demonstration will take place for all those interested in the big bells in Storke Tower, rising proudly over UCSB campus. Show up for this rare opportunity to be guided around the tower and its internal mechanisms.



The Jose Limon Dance Company will present the work of one of the greatest choreographers, as well as the work of American dance pioneers Anna Sokolow, Doris Humphrey, and Lucas Hoving, Monday, March 8, and Tues., March 9, at 8 p.m. in UCSB Campbell Hall. Tickets are still available through Arts & Lectures; call 961-3535 for info.

however, Black Flag's latest lyrics are so hilarious that it makes up for their weaker musical originality. Wasted Youth, although not as popular as the Circle Jerks, still play like mad (what the L.A. punk bands are known for). The Bad Brains, from our nation's capitol, is a rumored reggae/punk band.

The three main bands of the two nights, Black Flag, the Circle Jerks, and the Adolescents, are all well worth seeing. (Too bad they aren't on the same bill.) The \$7.50 admission price is really inexpensive when you think about all the entertainment and exercise included in one evening. The concerts luckily occur near finals. So, instead of nervously lashing out at all your loved ones this quarter, get out your aggressions at one of these gigs. It's great therapy.

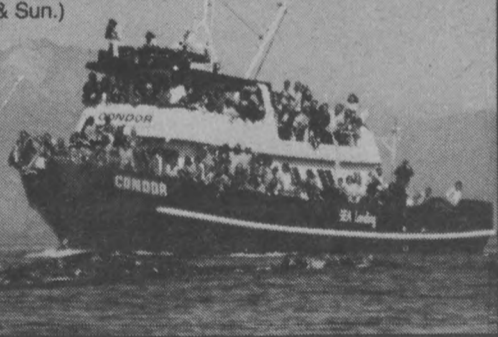
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A.S. PROGRAM BOARD

Editor:
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'Rock Films Weekend'

By Jim Reeves
Well folks, this is it... you're last chance to rock out with A.S. Program Board before finals start. For two big nights in Campbell Hall, A.S. Program Board's Film Committee is presenting the Rock Films Weekend!

On Friday night, starting at 8 p.m., is the first of three great films, Led Zeppelin's "The Song Remains The Same." Next up are two great Rolling Stones films, "Gimme Shelter," and "The Stones at Hyde Park." Student tickets are \$3.50, or \$2.50 if you only want to see the Stones films. General admission tickets are \$4.50 for the entire night, \$3.50 for the Stones films only.

On Saturday night, also starting at 8 p.m. are two more rock and roll films starting with The Clash in "Rudeboy." Following this

movie is Penelope Spheeris' "The Decline and Fall of Western Civilization." Ticket prices are \$3.50 for students and \$4.50 for the general public.

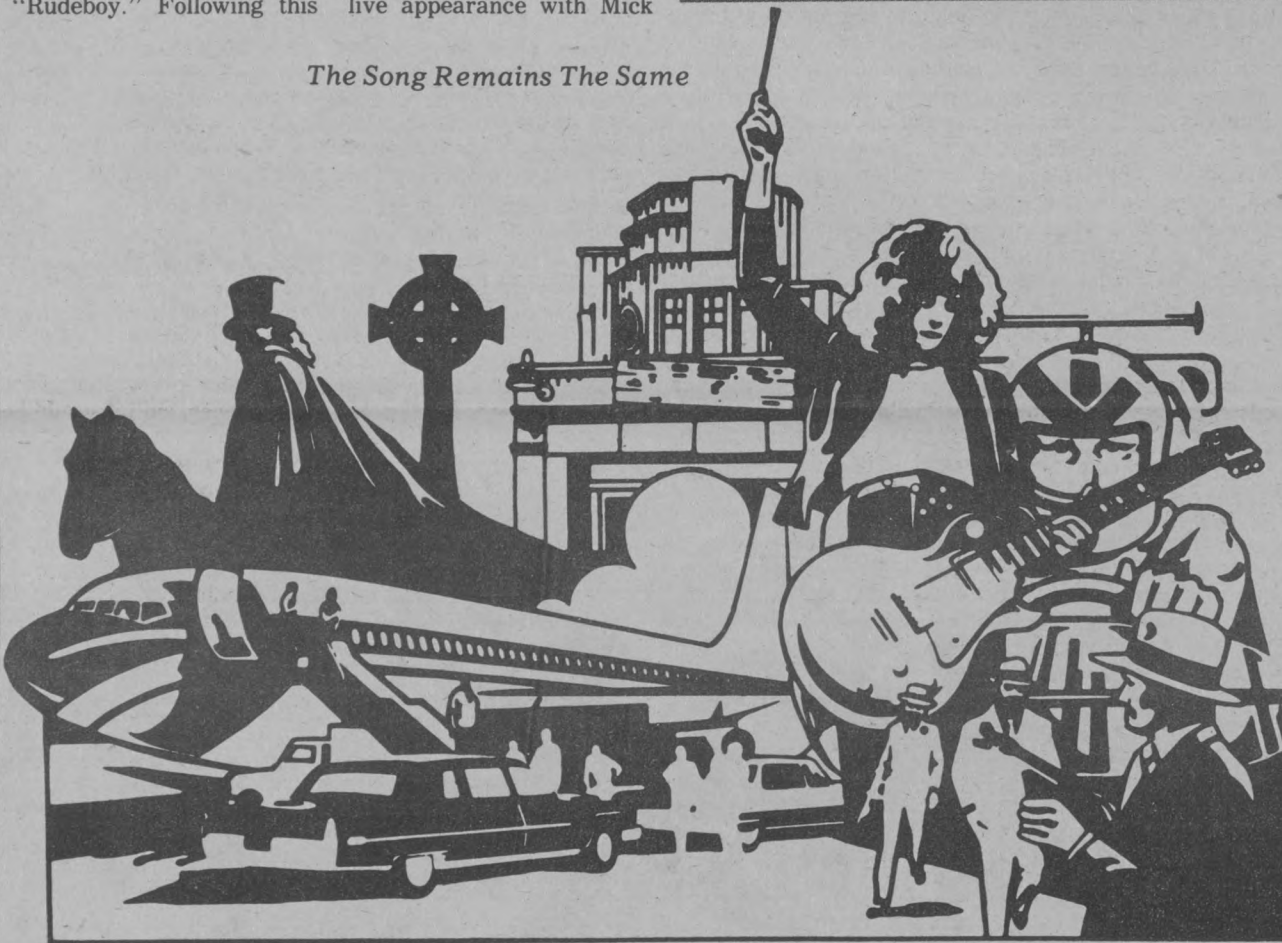
If you wish to attend both nights of hot concerts and rock fantasies on celluloid it will cost a mere \$6 for students, and \$7 for the general public.

Along with "The Rolling Stones Rock and Roll Circus" and "Cocksucker Blues," the "Rolling Stones Hyde Park Concert" is a rare and seldom shown film from the history of the world's greatest rock and roll band. Held a few days after the death of former guitarist Brian Jones, the Hyde Park concert was witnessed by over 200,000 fans, the largest concert ever until Woodstock. Featuring the band's first live appearance with Mick



The Decline of Western Civilization

The Song Remains The Same



Taylor, the Hyde Park mindblowing change of concert is a vital pace. Director Penelope Spheeris uses the Los Angeles punk music scene

Following some four months later was the Stone's 1969 American tour and the films culminating with the free concert at Altamont. Captured on film by Albert and David Maysles, "Gimme Shelter," begins with the triumphant power of Stones' live shows and ends with the Altamont fiasco. "Gimme Shelter" is the shocking anti-thesis of the other great 1969 concert film, "Woodstock."

On Saturday night "The Decline and Fall of Western Civilization" will be playing with "Rudeboy." In a genre (rock and roll movies) noted for sloppy efforts and a topic (punk/new wave) usually presented with annoying incompetence, "The Decline of Western Civilization" is a

circa 1980 as her focus for this amazing documentary, and the films compelling format balances outstanding concert performances with enlightening (and often hysterically funny) interviews with band members, managers, club owners, writes, and hard-core fans. Technically stunning, "The Decline" has a remarkably lucid approach to its uncompromising subject matter. The disturbing footage is critical as well as sympathetic, and the skill and wit with which the illuminating material was assembled cannot be ignored. There is even a clever use of subtitles for the lyrics to some of the film's more incomprehensible songs.

Positions Open

Applications are now available for positions on the 1982-83 Program Board. If you have lots of time, energy, and ideas you are the kind of person A.S. Program Board needs. Applications are due April 9. Positions open are: Concerts, Special Events, Publicity, UCen Activities, Cultural, Films, Lectures, Commissioner, Security, Production, and

Representatives-at-Large. More information on the positions is available at the A.S. Program Board office, room 3167 of the UCen.

A member of Program Board gains knowledge and experience dealing with people, and of course paperwork. It's a great position for all those interested in programming and people. It pays good too, (just kidding)!

Gallery

On view in the UCen Art Gallery through March 12, watercolors by Marianna Tomaz, and small acrylic and pastel paintings by Elizabeth Anderson.

The next exhibition will be three Korean students, Julie Sim, Soon-Duk Park, and Jennifer Hong, running one week March 15-19.

People interested in exhibiting in the Gallery can submit proposals beginning May 24 for slots in the Fall '82 exhibition schedule.

.. Cultural Groups Funding Policy ..

A.S. Program Board Cultural Week Funding Policy

I. All Cultural Week budgets should be in the Program Board office by noon of meeting day (Monday usually, but check with the A.S. Program Board office for exact day. Meetings are weekly) THREE (3) weeks before the intended cultural week.

II. A representative from the student group should be present at the Program

Board meeting, (check for time and place of meeting), to present the budget, or the budget will not be approved and the cultural week cancelled.

III. General information needed for requisitions to expend money from the budget (i.e. purchase orders to vendors) must be in the following Monday, noon. (This is the Monday following the Program Board meeting at which the cultural week budget was approved.) TWO (2) weeks

before the event.

IV. All contracts/agreements for performances during the cultural week, must be in (to the A.S. Program Board office) TWO (2) weeks before the event, or the cultural week will be cancelled.

V. A \$400 maximum per student group will be allowed to program cultural weeks. NOTE: No "matching funds" will be available as of March 1, 1982.



YES, I want to participate on a committee

Name _____

Address _____

Phone No. _____

I'm especially interested in:

- films
- concerts
- publicity
- UCen events
- lectures
- security
- cultural
- special events
- production

J. GEILS BAND

The J. Geils band will be appearing at the UCSB Events Center April 3 at 8 p.m. Special guests will open the show. Tickets for this great show are on sale tomorrow at the A.S. Box Office. Ticket prices are \$9.75 and \$10.75.

Tonight, 8 p.m.

Michael Mawby

Michael Mawby, Legislative Director of the National Campaign to Stop the MX, will be speaking in Broida (Physics) 1610, tonight at 8 p.m. The lecture is free.