

Arts ENTERTAINMENT

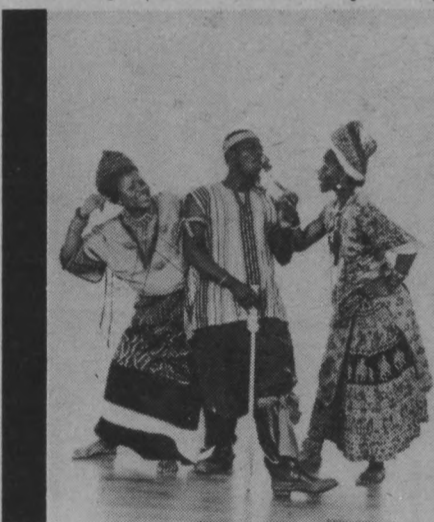
Folk Tradition: South African Rhythms

U-Zulu's Pride

By Judith Smith-Meyer
Contributing Editor

The most civilized dance group to perform at UCSB did so last Wednesday night. *U-Zulu Dance Theatre* brought to us a wholly enheartening lack of pretense in their presentation of "Igugu-Lethu" ("our pride"). An integrated mixture of moving music and song — highly technical, vibrant dancing, and strong dramatic and comedic portrayals of life in contemporary South Africa, "Igugu-Lethu" was a finely balanced work about cultural life in both the metropolis of Johannesburg and in a small Zulu village, which features both the importance of family and the political strife endured by the majority of people living in that country.

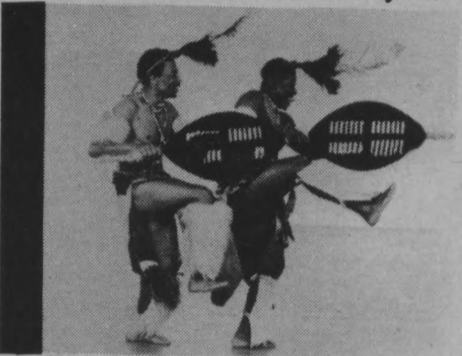
The story of a young villager who decides to seek a better life for himself by leaving for the city to earn a living, "Igugu-Lethu" shows us strong images of the harmony of village life juxtaposed with the moral (and official) degradation which pervades life for black people in the cities where officials can exert their Eurocentric power free of conscience. The first act entails the songs, dances, and tales (usually told in the original language with negligible, if any, loss of expressiveness to us foreigners) of people with deeply rooted beliefs; beliefs which sustain them spiritually in a combining, with no irony, of gentleness and strength. Pieces like Umakoti ("Provider Praising Women"), Ntomb Ingalile ("Marriage Proposal"), Mokhibo ("Children's Obedience"), and Thula-Thula (the most beautiful lullaby ever sung) tell of the importance of family; and Bangakanani ("Thanks to the Hunters"), Khiphi Nkomo ("Gift to the Fortune Teller"), Ema-Bomvini ("Recounting the Battle"), and Wajikeleza ("Chant of Replenishment") of the importance of community. Village



life is depicted as harmonious, free of perversion, and empowering.

On the contrary, greater emphasis on survival in the face of disharmony, moral

and ethical perversion, and attempted robbery of human dignity is evident in the second and third acts where it is their pride which sustains the black people in the city. Bayede ("Brick Song"), Thaba-Tshweu ("After-work Song"), and Gum Boot Dance at the end of the workday show



the young village man learning about the laboring life of city people and Ndiliqathelaqatheka (Clicks, like the kind you heard in "The-Gods Must Be Crazy," many, many of them) reveals that the vital forces that move people to pledge their love and tease and enjoy each other are not lost amidst the oppression. Alack, though, in the middle of a church service with "Hallelujah" expressions of faith, the visitor to the city is hand-cuffed and deported back to his village.

"I'm black, I'm black, I'm all alone; This is my land, but not my home" was the chorus sung in English, effectively stunning the audience motionless, by the man as he reflects on his experience on the way home. When he arrives at and is welcomed back into the village we find once again the distinctive harmony so clearly communicated in the first enrapturing act. Fast, rhythmic, powerful dancing which every member of the audience was coveting the training and ability to do, the warm and vibrant colors of the traditional costumes of the Zulu people, and the clear and voluminous voices of the singers in the village made us all glad to be home, even if vicariously so.

Whether it is the fact that the members of U-Zulu Dance Theatre are so closely bound geographically to the continent where the human species (that means every last one of us) originated or that they exhibit no pretension in sharing with us the purity and clarity of their culture that so deeply moved the audience; the most important message brought to light from their performance was the ultimately powerful unity of all people regardless their of linguistic or cultural differences. The realistic and optimistic work of U-Zulu Dance Theatre is a brilliant reminder of the truth of human beings and their beautiful and relentless drive to proceed in a far from brilliant world.

Simon's *Graceland*

By Noah Finz
Staff Writer

Perhaps the most prolific songwriter of all time has done it again. Paul Simon, who has yet to put out a bad album, struck gold once again with his most recent LP, *Graceland*.

Simon has stuck to his folk roots and has also expanded them to another continent. Many of the songs from the album were recorded at Ovation Studios in Johannesburg, South Africa. The songs take on a truly authentic African folk sound with the harmonizing of Paul Simon and such African singers as The Gaza Sisters, The Boyoyo Boys, and Ladysmith Black Mambazo.

As well as harmonizing with the African musicians, Simon co-wrote songs and used their instrumentals. Joseph Shabalala wrote the African words to "Homeless" and "Diamonds On The Soles Of Her Shoes". Combined with the English lyrics of Simon and the African vocals and instrumentation, these songs sound like American pop with a bongo sound that would be heard in the African jungle.

Simon's voice is almost too melodic to sound cynical or sarcastic, yet in "The Boy In The Bubble" that is exactly what he is. "And I believe/These are the days of lasers in the/jungle/Lasers in the jungle somewhere/Stacatto signals of constant/information/A loose affiliation of millionaires/And billionares and baby/These are the days of miracle and/wonder," Simon sings in his truly poetic style.

The album though is not devoted to making sarcastic political observations. "That Was Your Mother" is a joyful tune about one of Simon's favorite types of music. "Louisiana Zydeco music is great music that is too unknown," professed Simon to David Letterman. In the song he brings back the accordion that is widely used by Zydeco musicians and even makes reference to Clifton Chenier, "The King of the Bayou."

The LP is given another added extra with guest American musicians. In the title track, "Graceland", Simon is joined by The Everly Brothers on vocals. Linda Ronstadt joins him in "Under African Skies". And Los Lobos are honored by getting the opportunity to do "All Around The World Or The Myth Of Fingerprints" with Simon.

The three American groups have their foundations in folk music and most likely that is why they were chosen. Simon has combined his American folk tradition with African music to produce what I would call the album of the year.

Paul Simon, your album is bouncing into *Graceland*.

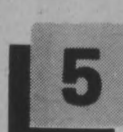
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Winwood in the High Life

After a too long lay off from the concert stage, Steve Winwood, the ageless British rocker, returned to a sold-out County Bowl crowd last Friday night. Winwood who seems to have been in the rock scene forever, covered songs from the early '60s Spencer Davis Group period through today's No. 1 album *Back in the High Life*.

Alone on a jet black stage, sitting in the spotlight at the grand piano, Steve opened with the eclectic bass rhythm's of the Traffic classic, "The Low Spark of High Heeled Boys." With a lean piano accompaniment Winwood slowly seduced the crowd with his sweet (former) choir boy vocals. The perfect opener for one of the most soulful, emotional voices in pop music. If "Low Spark" highlighted his voice, then the next piece, "Glad", a jazzy Traffic instrumental best showcased Steve's piano licks. Interesting that Winwood would open this tour with a pair of songs that closed out his last tour before Traffic disbanded.

With rock history on his side, Steve strapped on his electric guitar and dove into two hours of high energy rock and soul music from his 80's solo career. His new music brings out the best in him as he restlessly moves around all corners of the stage, jumping from guitar to synthesizer to electric mandolin to his 1980 hit "While You See a Chance" from the *Arc of a Diver* album. The sexy opening synthesizer lines melted into the clear night air as Steve sang his anthem to the search for romance and real love. Other highlights included "Wake Me Up on Judgement Day" and "Higher Love", from his current album — *Back in the High Life*. Both pieces were perfect vehicles for the tight, creative backup band Winwood brought along for this tour.

For the show closer Winwood reached all the way back to the mid-60s for the Spencer Davis hit, "I'm a Man". A surprise to the

diehard Winwood fans who wondered if he would play anything other than his solo work. But the icing on the cake was a two-sided encore that had Winwood in one of his few conversational moments dedicating the title track of his latest album to everyone in the audience — "for putting me back

in the high life." And then, saving the best for last, Steve with boyish grin unstrapped the electric mandolin, slid over to the Hammond organ, and proceeded to lay down what are probably the most famous high energy organ riffs in pop music — "Gimme Some Lovin'" — his original Spencer

Davis hit back when he was the skinny boy wonder of the British Invasion. Along with a blistering extended organ solo, little Stevie Winwood had the entire bowl on their feet dancing.

And then it all seemed to make sense. Earlier in the show Win-

wood was having fun with one of the lines from his 1982 sleeper single, "Valerie". Perhaps, placing a little extra emphasis on the hook line, "Come and see me, I'm the same boy I used to be."


— Robert Gerson

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Money Be Green

To some Paul Newman is a god, to others, Alfred E. Newman. Okay, so we've got this god-of-sorts Paul Newman who's going to draw a huge audience to see the comeback story of the year, and Tom Cruise straight from *Top Gun*, no better for the wear and tear. The director is Martin Scorsese, and you're there.

The *Color of Money* stars the above forementioned duo, plus Some Chick as Carmen, the girlfriend (every film needs at least one). Newman as Eddie Felson regains his pool cue handler status he so nicely developed in *The Hustler*. Cruise as the pretty-boy, smart-alec

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Vincent Lauria, plays a steady support to Newman's unstable, sometimes wandering Felson. And the film could not have survived without Chick's Carmen to act as the congruous element between Eddie and Vincent's strained pairing.

Newman is older now, he's been forced to retire the stick, and has the time and money to toodle around town in his white Cadillac and hang in pool halls. While in the midst of picking up a saloon cutie, he spots Cruise playing a fierce game of pool. There's an immediate attraction and desire to get that boy on the road and in the pool circuit. Cruise is skeptical, but he's finally overcome with reverence for Newman's uncanny knack to hustle, and on the road they go, Carmen included.

The film starts to get rolling here because everyone's vulnerabilities and bad habits begin to surface — those unattractive qualities that become apparent after the honeymoon. Vincent, Eddie, and Carmen relate on a number of emotional levels now. It's more than just going out and hustling the suckers for their cash under a false pretense. Vincent starts to feel jealousy when Eddie, only acting the part, chides him at a pool hall while sliding his hands up Carmen's leather attire.

Everybody learns a little something about themselves. Vincent wants to win, that's all. He's not interested in the delicate procedure of scamming the hall for the highest possible take. Instead he does what he pleases, until Eddie walks out on him. But that's not the real reason Eddie walks out, he wants to play, not coach. No sooner does the trio split, then they meet again in Atlantic city, where everybody's just a little older and wiser. Now who's the hustler? Eddie or Vincent?

There's a lot to be said about human nature in this film. Scorsese no doubt captured that tumultuous struggle to be the best, outthrust the hustler, and pay lip service to no one. He focuses in on the humiliation of being had, and the indelible anger and revenge which follows. It's the comeback versus the up and coming mixed with the realization (or lack thereof) that you gotta work at being the best.

The Newman-Cruise duo was slightly disquieting in the beginning, however, as the film progressed, their separate abilities meshed quite competently. Newman's character was rather inconsistent, seeming to stem from a lack of concentrated direction rather than an incapability on the part of the actor. Scorsese put his mark on the film with the peculiar camera angles and assortment of pool ball endeavors. Although not novel in idea, the film's execution demands applause.

— Valerie "Guitar" De Lapp

Peggy Sue G

Have you ever gotten into an argument where you didn't get the last word? Then as you went to sleep that night you thought of the perfect pun, the ultimate comeback, but it's too late: you've already lost. What if you were offered the chance to go back in time, to relive part of your life again, to correct all of those past mistakes. That is what happens to Kathleen Turner, who stars as Peggy Sue in *Peggy Sue Got Married*.

At her 25th high school reunion, faced with the tension of an upcoming divorce and the shocking maelstrom of high school memories, Peggy Sue collapses and is mysteriously transported back to 1960, her senior year of high school.

Being a successful woman of the eighties, Peggy Sue has trouble readjusting to the role of the stereotypical vestal, American girl. She follows her id, breaks up with Charlie Bodell, her present fiancé, and future husband, hits the bottle, and flourishes with the school's leatherclad beatnik, Michael Fitzsimmons.

After being married to Charlie for 25 years, Peggy Sue has the chance to change it all — she is in control of her destiny, and she's ready for a change. She says, "If I had the chance to do it all over again, I'd sure do things a lot differently."

Peggy Sue also has the chance to live with her family again. She answers the phone, her grandmother has called to say hello. But Peggy Sue can only hear the voice of her long dead grandmother. She has a chance to feel, to appreciate, to realize the love she had taken for granted, then lost forever. Kathleen Turner acts out an ultimate dream: to go back and say just one more time "I love you."

Kathleen Turner has already proven her versatility as an actress with her previous successes. She was the adventurer in *Romancing the Stone* and *Jewel of the Nile*, the business womanprostitute in *Crimes of Passion* and the hired killer in *Prizzi's Honor*. Now, in *Peggy Sue Got Married*, she portrays not only a married mother of two, but also a high school senior faced with reliving more than half of her life. She comes through with a performance that can only add to her fame as a leading female actress.

Her husband/boyfriend, Charlie Bodell, is played by Nicolas Cage, most remembered

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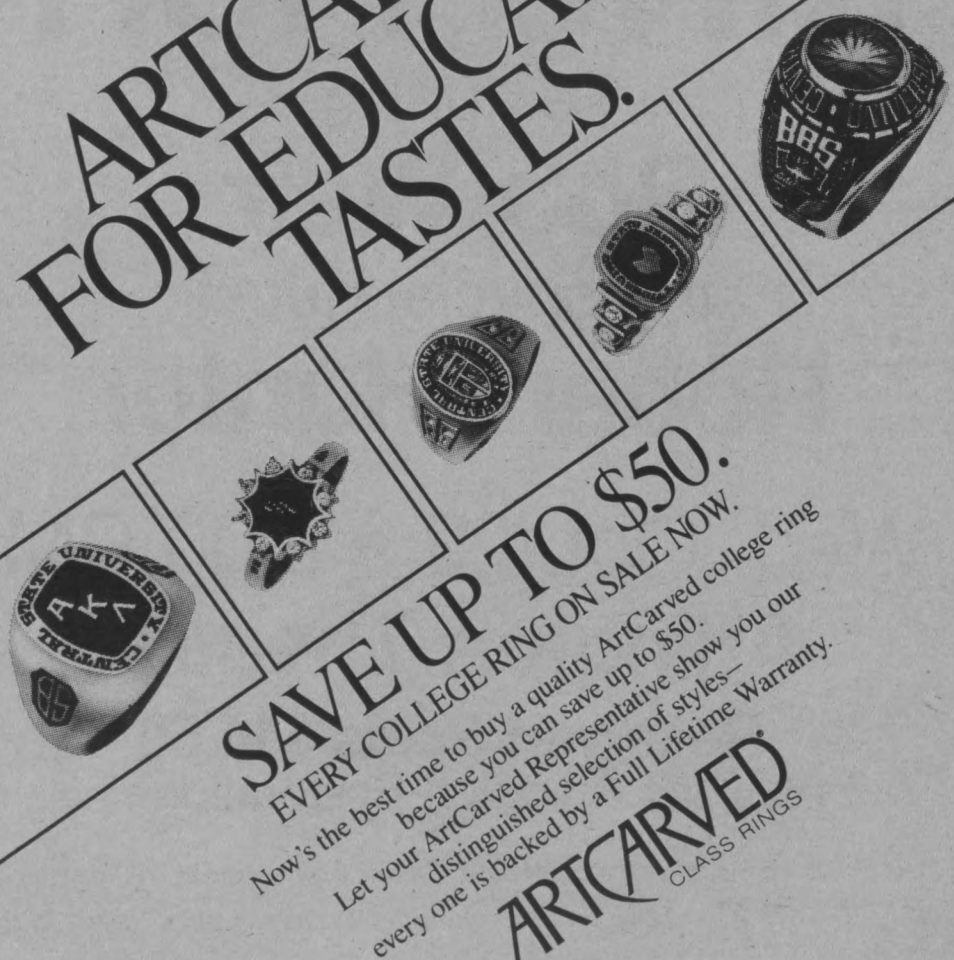
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for his excellence in *Birdy* and *Valley Girl*. Cage turns his character from what could have been another typical, boring lead man into a happy-go-lucky high school hot shot. He's got the right car, the right moves, and the right looks. All the girls love him, but instead of being a jerk, Cage makes Charlie into a charming, caring, sincere person. The kind of guy that won Peggy Sue's heart in the first place.

Peggy Sue Got Married is directed by Francis Ford Coppola. This comedy, filled not only with bright colors of impressionism but also joke-a-minute humor, represents a change for Coppola. No longer does he make the masterpieces such as *The Godfather I and II* and *Apocalypse Now*, which represent the shadowy, darker side of human nature. He has shifted his particular genius to the human sentiments, the things



that make you laugh and cry at the same time. He has the ability to evoke, and in *Peggy Sue* he pulls your heartstrings with tender acting, subtle irony, and delicate imagery.

With all that this movie has going for it, including an all-star cast, it may be doomed by the fact that it touches upon a recently overused theme, that of time travel. To say this film is a copy, a female version of *Back to the Future* would be a shallow interpretation of the sheer talent that comes together to make this comedy a success.

— Matt Stewart

campbell hall

Ducks Breathing Down Your Neck

In 1975, five buddies from the University of Iowa became inspired to form a professional comedy team with their off-the-wall humor. They've performed public radio programs like the madcap *Mr. Scientist* and *Duck's Breath Homemade Radio*.

Sound familiar? It's "Duck's Breath Mystery Theatre", and they will be coming this way on Friday night at Lobero.

The troupe's title has become more familiar to folks, partly because one of the performers, Merle Kessler is the fictitious Ian Shoales on *Nightline's* "All Things Considered".

"Authoritarian figures are definitely the ones we mock," said Martell. Through this mockery, their message to the audience is to encourage individual perspectives.

Actually, "Duck's Breath" humor has created dissent among some listeners because of its satirical content. Leon Martell said people who are threatened are people who are convinced of their supposed knowledge of science, and that it isn't a joking matter. In other words, Martell is saying, "Be wary of authority figures."

The skits in "Mystery Theatre" are directed for all types of audiences, but many of them originate from the group's college days together.

Martell said that one of their oldest skits is of an art class and he plays the T.A. showing slides while the other members mimic the actual paintings by posing as "Nude Descending a Staircase" and others.

If you've noticed, it seems a lot of funny and successful comedians are sprouting from the Midwest: David Letterman, Garrison Keillor, and "Duck's Breath". Martell explains this phenomena saying, "You have to have a sense of humor in those flat expanses. You have a lot of time to think while you're pitching hay. Farmers have a great oral tradition which tends more toward improvisation instead of poetry."

Is this a fact or mere "creative misunderstanding"? Martell views creative misunderstanding as an opportunity to learn from the less obvious, and more from the absurd.

Martell explained, "If you're truly a creative thinker, you gotta have a sense of the absurd." Sounds rational.

The Big Book of Science has been contributed by "Duck's Breath" to college students list of "must reads". They say it's just as good as a college education, only cheaper. And there's a tear-out Master's degree at the end.

One last word from Leon Martell: "There's a fine line between ignorance and arrogance". Watch out for those authority figures and when you encounter one, question him!

— Jennie Ruggles



Dudes Descending a StareCase.

Celso the Barrio Philosopher

When moonlight gets into your mind, it is called madness, but when it gets into your heart it is called love. — Celso

Laughter-evoking scenarios and serious moments delighted the audience at Saturday's performance of *I am Celso*. Playwright and Artistic Director Ruben Sierra played in The Group Theatre Company's production of Leo Romero's poem "Celso" adapted for stage by Jorge Huerta and Sierra. Celso is an earthy, instantly-lovable barrio philosopher whose musings are seasoned with time and a bit too much red wine. Self-deprecating



humor amidst mild satire effectively convey both funny and serious thoughts concerning a variety of topics, from women and wine to the church and community. Celso's word-pictures convey the feeling of his viewpoint and are sensitive adaptations of Romero's poetry.

Celso is wonderfully played by the skillful Sierra. It is evident that Celso is close to his heart and personal experience. "I knew and talked to people very much like Celso," said Sierra.

Opening with the dawn and concluding with the evening, the (Continued on page 6A)



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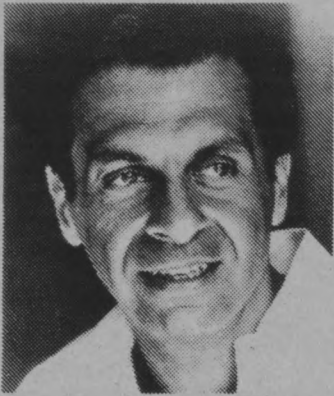
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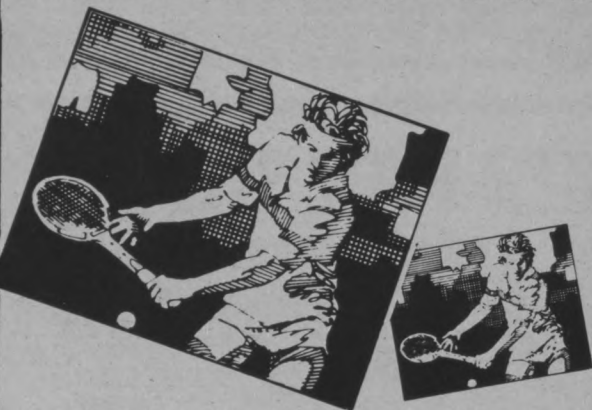


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OFFER RUNS
OCT. 13 - NOV. 7, 1986



**THE ALTERNATIVE
COPY SHOP**

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CELSO

(Continued from page 5A)

two-act program utilizes a single set, the interior of Celso's modest room. Acknowledging an audience, Celso commences to tell of his life and philosophy in a relaxed and easy manner. Empathetic feelings come easily after listening to his occasionally unrefined stories — sharing his laughter, feeling his sorrow. He is the sort of community character that children are told to avoid, community leaders dismiss, and old women smile at as they pass by. But he is also the type of character secretly respected for living life without shame or apology. Though not a man of coarse habits, Henry David

Thoreau would find some common ground with Celso's straight off-the-cuff lifestyle.

Traditional Hispanic themes such as the Church, Family, the Community and, of course, La Gorona show Celso to be true to his claim "I am the original paco loco." Celso's full genius is found in his portrayal of universal themes. Love, misery, fear, childhood, and death cut across boundaries of society and culture. Many can relate to Celso as he declares, "The problem is, I fear life as much as I fear death." "Depending on the audience, I have heard people say 'he's a Frenchman, he's an Italian, he's a German.'" Sierra street theatre and community theatre has dealt with social and political issues. I

am Celso does not leave the social and political consciousness aside, but reveals a sensitivity of character portrayal that is not limited to the experience of the barrio. The demands of a tough, paying audience which are more diverse culturally, and the necessity to support a professional theatre company are cited by Sierra as reasons for this "new genre."

To students of Hispanic theatre Sierra advises, "Read and think, look into all the literature, expand your horizons, look beyond." "Keep an open mind and an open heart," he admonishes. Celso is a man we can all relate to, and Hispanic theatre has much to offer the audience beyond *el barrio*.

— William Spaulding

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Tuesday, Oct. 28, 1986, 8 p.m.
Campbell Hall UCSB

The Youth Goodwill Mission from Taiwan is sponsored by Taiwan Television Company and making its twelfth U.S. tour in the fall of 1986. It is looking forward to visiting the Santa Barbara campus and community to perform Chinese songs and dances. The 15 member troupe was selected as the top performer from among 106 universities and colleges in Taiwan. They are a good sample of the youth of the Republic of China: idealistic, energetic, and full of hope for the future. Please support this performance; a generous offering of goodwill from the Chinese people to America.

Sponsored by the UCSB Chinese Students Association and Alpha Phi Sorority.

Ticket prices: \$6 general admission, \$5 students.

Tickets are sold at the door and in front of the Ucen, UCSB beginning Oct. 23.

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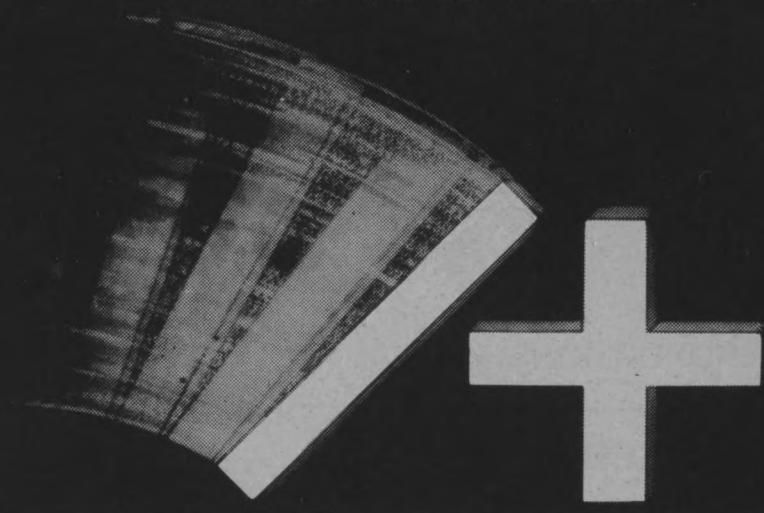
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If you would like to find out more about the opportunities at Applied Magnetics, just drop by the University Center at 4pm on October 30th and attend our orientation or sign up for interviews to be held in the Career Planning and Placement Center on November 12th and 13th.



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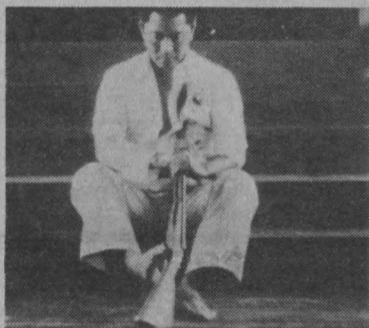
75 Robin Hill Road
Goleta, CA 93117

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Come experience "The Impi Dance Troop," Thursday night at 7 p.m. in Girvetz 1004. The Impi Dance Troop will bring you traditional gum-boot dancing. Learn how the men working in the mines of South Africa express and share about their work, their families, their struggle, their lives. It is done through dancing, music and speaking. Come see the joy, the pain. Come listen to the sounds born from the people and the struggle. Come feel the blood that pulses through the heart of South Africa. Come and know their burning desire for freedom.

The Impi Dance Troop consists of five black South Africans that temporarily live, study, and work in the United States. The performance begins at 7 p.m. tonight in Girvetz 1004. There will be a \$3 admission fee. Included in the admission fee will be a dance/social afterwards with live music, food and drink at Cafe Interim, beginning at 8 p.m. All proceeds will go to the "Free South Africa Campaign" which is currently raising money to help two black South Africans from the Pan-Africanists Central Committee leave South Africa and come to the United States and UCSB to educate us on the evils of apartheid and relate to us the black South Africans' ongoing struggle for freedom. Donations for the campaign can be mailed to the A.S. Student Lobby, UCen Rm. 3177, UCSB, Santa Barbara, 93106, or call Jaime Acton at 961-2139.

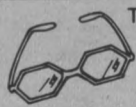
Himatsuri



Festival of Fire Balance of Moments

Having its Santa Barbara premiere through the UCSB Arts and Lectures program in Campbell Hall on Sunday at 7:30 p.m., *Himatsuri (Fire Festival)* is a film which should get director Mitsuo Yanagimachi noticed and praised. It is a piece of Japanese cinema which appeals to a new, visually sophisticated audience (Yanagimachi's support in his own country comes mainly from college students). The film is not a period epic. *Himatsuri* is an infinitely subtle narrative held together by a complex balance of moments. It is perhaps this Japanese generation's equivalent to Akira Kurosawa's classic *Rashomon*.

The plot revolves around Tatsuo (Kinya Kitaoji), a rowdy, womanizing lumberjack and hunter, and his town, which is caught somewhere between Japan's future and its past. *Himatsuri* is chilling and haunting in its Shinto-rooted psychology. The film brilliantly probes Man's changing interrelation with Nature and its deeper implications.



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Chairman of the Board
and President



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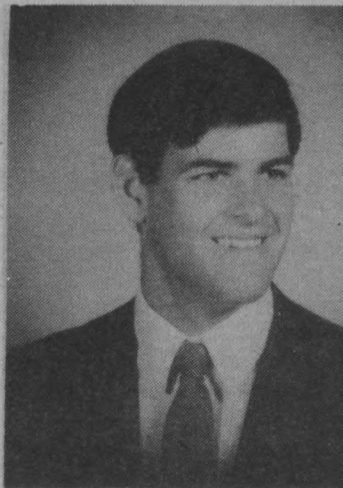


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GRANADA THEATRE

1216 State St., S.B.
963-1671

1. COLOR OF MONEY 5:30, 8:00, 10:20
2. CROCODILE DUNDEE (PG-13) Playing at The Arlington
NO PASSES OR GROUP SALES
3. JUMPIN' JACK FLASH (R) 5:45, 8:00, 10:20

FIESTA 4

916 State St., S.B.
963-0781

1. STAND BY ME (R) 5:45, 7:45, 10:00
2. THAT'S LIFE (PG-13) 5:30, 7:30, 9:30
3. CHILDREN OF A LESSER GOD (R) 5:00, 7:30, 10:00
NO PASSES OR GROUP SALES
4. PEGGY SUE GOT MARRIED (PG-13) 5:45, 8:00, 10:15

RIVIERA

2044 Alameda Padre Serra, S.B.
965-6188

BLUE VELVET (R) 6:50, 9:10

PLAZA DEL ORO

349 S. Hitchcock Way, S.B.
682-4936

1. NAME OF THE ROSE (R) 7:00, 9:30
2. DESERT BLOOM (R) 7:00, 9:15

GOLETA THEATRE

320 S. Kellogg Ave., Goleta
683-2265

CHILDREN OF A LESSER GOD (R) 7:00, 9:15

NO PASSES OR GROUP SALES

CINEMA TWIN

6050 Hollister Ave., Goleta
967-9447

1. CROCODILE DUNDEE (PG-13) 7:00, 9:00
NO PASSES OR GROUP SALES
2. JUMPIN' JACK FLASH (R) 7:30, 9:30

FAIRVIEW TWIN

251 N. Fairview, Goleta
967-0744

1. TOP GUN (PG) 7:00, 9:10
2. TOUGH GUYS (PG) 7:00, 9:00

MISSION THEATRE

618 State St., S.B.
962-8616

PICARDIA MEXICANA 6:30, 9:55
MAS VALE PAJARO EN MANO 8:10

SANTA BARBARA TWIN DRIVE-IN

907 S. Kellogg Ave., Goleta
964-9400

1. RUTHLESS PEOPLE (R) 6:45
FERRIS BUELLER 6:20
2. CHOKE CANYON (R) 6:50
WEEKEND WARRIORS 8:25

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A. S. Program Board Presents

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**Chick Corea
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**with special guest
Allan Holdsworth**



level is high.

Grammy Award winning Corea dropped out of Julliard in the early '60s to pursue his in-

Don't miss the "Chick Corea Elektric Band" on Saturday, Nov. 15 in Campbell Hall. Tickets are on sale now at the A.S. Ticket Office and other usual outlets.

Plan ahead now not to be studying on Thursday, Dec. 4, because Gene Loves Jezebel plus special guest will be playing in Campbell Hall at 8 p.m. Tickets are on sale now at A.S. Ticket Office and other usual outlets, so plan ahead and have your studying done in time to attend this concert.



A.S. Program Board is an affiliate of National College Television Network. NCTV shows '50s sitcoms, adult cartoons, audiophilia, many uncensored documentaries and much more. These programs are shown on cable channel 21 and this week features Bob Dylan, Tom Petty and The Heartbreakers.

U. of California/Santa Barbara	CABLE CH. 21
Bob Dylan/Tom Petty & The Heartbreakers	M 9:00P; TTH 5:00P; W 10:00P; F 8:00P
Here's Pie in Your Face	M 4:00P; TTH 10:00P; W 5:00P; F 7:00P
Burley/ Growing Tobacco in America	M 4:30P; TTH 10:30P; W 5:30P; F 7:30P
"Beat the Clock"	M 5:00P; T 9:00P; W 4:00P; F 6:00P/10:00P
Campus America/Richard Brown	M 5:30P; T 9:30P; W 4:30P; F 6:30P/10:30P
New Grooves with Meg Griffin	M 10:00P; T 4:00P; WTHF 9:00P

Friday Lagoon Concert FREE!

Noon-1

**Band to be
Announced**



Pub Nite
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So you still haven't made it to Pub Nite this quarter? Don't you know what you're missing out on! Come to Pub Nite this Thursday at 8 p.m. at the Pub and hear the sounds of "Candy" and "Agent X." Drink, dance and have fun while attending this week's Pub Nite. **DON'T BE LEFT OUT!!** Come to Pub Nite tonight and see what you have been missing.



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