

ARTS WEEK

REVIEW

3A

PROFILE

6A

Mickey
Rourke
Blows ItCanada's
Grapes of
Wrath

The Arts and Entertainment Section of the Daily Nexus/For the Week of Oct. 12-19, 1989

Syllabus

OF NOTE THIS WEEK



MUSIC

Top 5 at Morninglory Music:

1. Red Hot Chili Peppers, *Mothers Milk*
2. Tracy Chapman, *Crossroads*
3. Tears for Fears, *Sowing the Seeds of Love*
4. Young MC, *Stone Cold Rhyming*
5. David Byrne, *Rei Momo*

At Rockhouse Music:

1. Bad Brains, *Quickness*
2. Red Hot Chili Peppers, *Mothers Milk*
3. Meat Puppets, *Monsters*
4. Erasure, *Drama* 12-inch
5. Camper Van Beethoven, *Key Lime Pie*



FILM

FILM

Tonight:

Weekend at Bernie's, I.V. Theater, 7, 9 and 11 p.m.; \$3

Tomorrow:

Major League, I.V. Theater, 7, 9 and 11 p.m.; \$3

Saturday:

The Wall, I.V. Theater, 7, 9 and 11 p.m.; \$3, duuude.

Better Off Dead, Campbell Hall, 7, 9 and 11 p.m.; \$2.50

Some Like It Hot, Victoria St. Theater, 1:30 and 4 p.m. Phone: 965-1886

Sunday:

The Navigator, Campbell Hall, 8 and 10:30 p.m.

Some Like It Hot, Victoria St. Theater, 1:30 and 4 p.m.



PERFORMANCE

Tomorrow:

Concert This Ascension, Ex-Voto and One Human Minute at Anisq'Oyo Park at 7:30 p.m. Free.

Tuesday:

Drama Actors from the London Stage in "Stoppard This Evening," at Campbell Hall, 8 p.m. Tickets: \$12/10/8 for students, \$14/12/10 for non-students

Wednesday:

Concert David Byrne at the Santa Barbara County Bowl, 8 p.m. Tickets: \$23

Concert Yolocamba I Ta, Latin Jazz from El Salvador, at the Victoria St. Theater, 8 p.m. Tickets: \$10

S o m e L i k e
I T
H O T

■ Review

Monroe In Top Form In
Billy Wilder's Hilarious
Cross-dressing Comedy
This Weekend at the Vic

By Brian Banks
Reporter

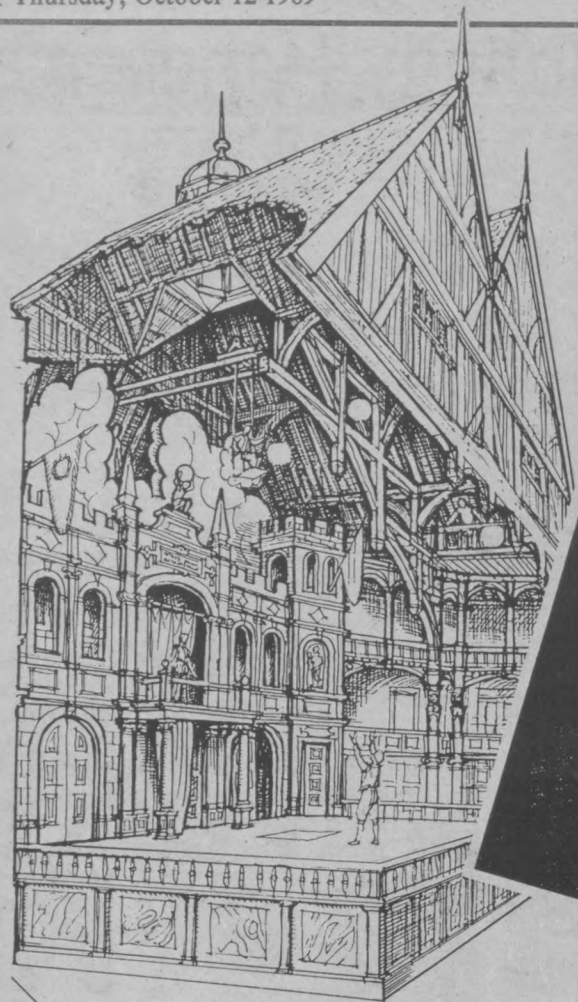
Marilyn sings! Marilyn dances! Marilyn barely wears a dress! And best of all, Marilyn acts!

That's right. Marilyn Monroe, poster girl extraordinaire, displays a great flair for comedy in the 1959 classic, *Some Like It Hot*, showing this weekend at the Victoria St. Theatre.

Teamed with Jack Lemmon and Tony Curtis, the blond bombshell holds her own with the help of dozens of snappy one-liners.

The story has two unemployed musicians (Lemmon and Curtis) on the run from the mob. Disguised as women, they join an all-girl orchestra, where they meet Sugar (Marilyn), the lead singer. Problems arise when the two (wo)men both try to get close to the lovely Marilyn and keep away from the mob.

The film features some quick and clever dialogue, See HOT, p.4A



William Shakespeare

Setting the Stage for Some Great Theater

Actors from the London Stage

Tickets are going fast for the two upcoming productions of Actors from the London Stage, "Stoppard This Evening" and *The Winter's Tale*. The first production, "Stoppard This Evening," is a celebration of language—Tom Stoppard's specialty. The playwright, who was born in Czechoslovakia in 1937 and moved to Great Britain in 1946, electrified the theater world in the late 1960s and early '70s with his skillfully clever and highly imaginative creations filled with word games, literary lampoons, puns, and verbal pyrotechniques.

For "Stoppard This Evening" choice selections include visits with the pompous critics Birdhoot and Moon from *The Real Inspector Hound*, barbed travesties of *The Importance of Being Earnest* in *Travesties* and of *Hamlet* in *Rosencrantz & Guildenstern Are Dead*. Interspersed between the excerpts are actual comments positive and negative, from critics and a few words from Stoppard himself. The performance concludes with Stoppard's one-act radio drama *Albert's Bridge* performed in its entirety.

On Saturday, October 21 at 2 PM and at 8 PM, the actors will take to the stage again for a complete and unadapted, five-person presentation of *The Winter's Tale*, a tragicomedy written during the last period of Shakespeare's career. Irrational jealousies of a king, a queen falsely judged, a princess raised by shepherds, and a prince disguised as a rustic peasant are the romance ingredients Shakespeare uses to fashion a play of possibilities both tragic and comic.

This year's participating actors include Sam Dale, Ann Firbank, Tim Hardy, Eunice Roberts and Richard Simpson, who have had extensive dramatic experience on a variety of London and other British stages, television and film. The five actors will attend UCSB English and dramatic arts classes to

discuss the actor's trade and the joys and challenges of bringing Shakespeare to the modern stage.

Tickets for either "Stoppard This Evening" or *The Winter's Tale* are \$12/\$10/\$8 for UCSB students, but hurry, these events are selling out.

What's Right? What's Wrong?

Your roommate is selling drugs. Do you ignore the situation, talk with the person or go to the authorities? Here's a program designed to directly address such occurrences. A 15-member panel of UCSB students, faculty and staff will participate in a provocative discussion designed along the lines of the acclaimed PBS-TV series "Ethics in America" that aired last winter. The UCSB panel discussion, *Ethics on Campus: Personal Relationships and Responsibilities* takes place on Tuesday, October 17 at 7 PM in the UCSB University Center Pavilion. Panelists will be asked to assume roles — such as a lover, friend, parent or teacher — and explore hypothetical situations having to do with sexual values, personal responsibility and communication challenges. The event is free and guaranteed to be thought provoking.

Separation of Church and State?

Richard P. McBrien, the Chairman of the Department of Theology at the University of Notre Dame and past president of the Catholic Theological Society of America, believes that organized religion has the responsibility to directly participate in the great social, political and philosophical questions of the time. McBrien's address, "Involvement and Non-Involvement: Religion and Politics in America," on Thursday, October 12 at 8 PM in Buchanan Hall, Room 1910, will center on that very subject as he discusses what role he thinks religious values should have in shaping society's conventions and customs.



The More Things Change. . .

When a group of 14th-century Englishmen escaping the Black Plague dig their way into a modern-day metropolis, what they discover is all too familiar — disease, fear of war, poverty. *The Navigator*, a New Zealand film, won six Australian Academy Awards and numerous other international awards for its distinctive portrayal of the modern (and not-so-modern) human condition. The film screens Sunday, October 15 at 8 PM in UCSB Campbell Hall as part of the International Cinema series. Tickets are \$3 for UCSB students.



It Was 50 Years Ago

The 1939: Hollywood's Glorious Year series continues with *Wuthering Heights*, a stormy tale of passion that makes today's love stories look like a mere drizzle in comparison. Laurence Olivier is Heathcliff, Merle Oberon is Cathy in this William Wyler adaption of Emily Brontë's remarkable novel. The film screens Thursday, October 19 at 8 PM in Campbell Hall. Tickets are \$3 for UCSB students.

Servicing the Student

More than 20 campus departments that are here to serve students will be setting up their wares and staffing information tables at the UCen Pavilion on Friday, October 13, for the annual *Student Services Showcase*. From 1 to 4 PM students are invited to stop by, visit and find out exactly what such programs as the Student Health Center, Tutorial Service, and, of course, Arts & Lectures really do.

For tickets or information call: 961-3535

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			12 Richard P. McBrien 8 PM Buchanan 1910	13 Rhapsody in Taps 8 PM Campbell Hall	14	15 The Navigator 8 PM Campbell Hall
16 Gloria Anzaldua 4:30 PM Girvetz 1004	17 Ethics on Campus 7 PM / UCen Pavilion Actors from the London Stage Stoppard / 8 PM Campbell Hall	18	19 Wuthering Heights 8 PM Campbell Hall Robert Creeley 4 PM / UCen Pavilion	20	21 Actors from the London Stage Winter's Tale 8 PM Campbell Hall	22 La Lectrice 8 PM Campbell Hall

U C S B
A&L
ARTS & LECTURES

Mickey Rourke's Resume Doesn't Carry 'Johnny Handsome'

Despite Admirable Casting, Predictable Screenplay and One-dimensional Characters Hurt This Wanna-B-Movie

By Jesse Engdahl
Staff Writer

Oh Mickey, you're so fine, you're so fine you blow my mind...
Jeezo! Mickey Rourke.

He blew onto the scene with the steamiest five minutes of "Body Heat" (where he lectured John Hurt on car bombs with more sexiness than Mr. Best Actor could muster in the extensively explicit sex scenes with Kathleen Turner), and followed with an equally stand-outish performance in "Diner" against the (then-) powerful ensemble of Steve Guttenberg, Kevin Bacon, and Treat Williams.

It's really been nice how our latest, strongest "next James Dean" has managed to make quite an interesting string of films, filling a resume with depth and variety — movies that share his own determined stance that we should never sell out to market-headed studios and their banal, blood-sucking commercial principles, nor to the overly indulgent, hyper- and hypocritical, non-entertaining mush of the reactionary "art-cinema."

And damn, it's been good. *Rumble Fish*. *The Pope of Greenwich Village*. 9 1/2 Weeks. *Angel Heart*. *Barfly*.

Even *A Prayer for the Dying* was over-maligned and underrated, with Rourke making good company for the excellent performances by Bob Hoskins and Alan Bates. A cool mix of characters, all intriguing, multi-dimensional.

He has given us plenty of variety — Bukowski, the Wall Street sex broker, The Motorcycle Boy — yet developed a singular persona that we tend to hope isn't unlike his own: tough, but only because he is vulnerable. Sensitive, yet strong because of it. Wise, for all the mistakes he's made, and for



Ellen Barkin and Mickey Rourke try to look sleezy-yet-cheezy

all his knowledge of his own limitations. Beautiful, but not too pretty. Self-conscious, because of all he knows he wants and needs and can never hope to be. Controlled, yet explosive.

Just the usual string of shallow, cliché descriptions we use to explain who most modern actors really want to be — Brando, Bogart, Dean (or Clift, O'Toole, Pacino, to lesser and greater degrees). They are what they are by virtue of our inability to define them, and our desire to be them (or pressed against them).

Rourke may have shown more promise than proof so far, but *Barfly* exhibited clearly how "great" a performance he was capable of, as well as (and precisely for) the ability to carry these intangible strengths to a character so foreign to his own. The Oscar Nomination he never got probably reflected his condescension for Hollywood industry glamour as much as most people's condescension for gorgeous, self-enveloped Dean types, but his portrayal of the skid-row poet absolutely blew doors on Michael Douglas' Boeskyism.

And so that brings us to *Johnny Hand-*

some, which is so lame I don't even want to review it. Just as Mickey is great for lots of reasons I can't put succinctly, *Johnny* is terrible because it is neither truly tough nor really tender, simple nor deep.

It tries to walk the post-noir, sleezy-yet-cheezy world of strip joints, pool halls, and one-night, cheap hotels all populated by degenerate — but deeply philosophical — characters who have beautifully ratted hair, uncannily oily clear skin, and impeccably dusty designer clothes.

Johnny Handsome is about how cops are assholes with impractical principles but the principles are still all that work in a society that is structured against anybody who is good on the inside but was born on the wrong side of the tracks.

In this case it's Johnny, born with Elephantiasis of the face to a dope-addict prostitute, only to grow up a criminal who sees the only real friend he ever had gunned down during a heist by double-crossing partners-in-crime (who had made fun of his affliction, no less). Johnny is the only one caught because he stays behind with his (dead) friend, but gets out of prison be-



cause the world's greatest plastic surgeon happens to be a young, black man working in County General who feels for Johnny and gets him Mickey's face and parole for just that reason.

So Johnny, with an unbelievably fresh lease on life, defines the existential dilemma by not being able to forget where he came from or the murderers of his old buddy (but he is able to completely overlook getting them thrown into prison not only because cops are assholes, but probably because prison turned out to be so good to him).

What they were going for was the best B movie ever made, but all they ended up with was an incredible waste of talent; besides Rourke, Ellen Barkin, Morgan Freeman, Forest Whitaker, and Elizabeth McGovern are forced to stumble through the one-dimensional, wildly uneven roles the script has for them.

I could go on and on about how hilariously predictable each of them and the plot is, but this is getting long. In *Rumble Fish*, Dennis Hopper describes the Motorcycle Boy as being born in the wrong time, with the power to do anything but with nothing he wants to do.

This is what happened to Mickey in *Johnny Handsome*, but the movie's so bad that his attempts to save it are just stupid, not tragic.

Johnny Handsome
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with Stage Doll
10/19 The Godfathers
10/21 Tower of Power
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10/28 the Bombers
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FILM

THE BUZZ

FILM	THEATRE	COMMENTS
★★★★ The Wizard of Oz	Arlington	Miss it and you're a commie. (Doug Arellanes)
★★★★ Some Like It Hot	Victoria St.	(Reviewed this issue)
★★★★½ Animation Celebration	Victoria St.	Several superb shorts shine supreme. (Todd Francis)
★★★★½ The Navigator	Campbell Hall	(Reviewed this issue)
★★★★½ Sex, Lies & Video Tape	Goleta, Riveria	Underwhelming, but watching it is like having a long, in-depth, probing talk about sex with a close friend. (Doug Arellanes)
★★★ Parenthood	Granada 3	It didn't quite make me want to go out and father a gaggle of whelps, but the little kid's stressed-out mug made me want to rest nonetheless. (Jeffrey P. McManus)
★★★ In Country	Cinema Twin	Bruce Willis is surprisingly good in a movie whose only flaw is a somewhat sluggish script. (Brian Banks)
★★ Old Gringo	Fiesta 4	Jane's good, but not that good.
★★ A Dry White Season	Plaza de Oro	(Reviewed this issue)
★ Black Rain	Granada 3	Part "Dirty Harry," part "Robocop," part "Year of the Dragon," the movie plays like this year's Yankees — lots of power but no point. (Jesse Engdahl)
★ Johnny Handsome	Fiesta 4	(Reviewed this issue)
★ Sea of Love	Fiesta 4, Cinema Twin	Al Pacino is flawless, Ellen Barkin wears a tight red dress, but the characters are cardboard cut-outs. Why, Al, why? (Julee Stover)

Not yet reviewed: An Innocent Man, Shirley Valentine, Welcome Home

'Navigator' Rethinks Time Travel Genre

Crisp Direction
Saves Film From
Cliches; 10-year
Old Steals Show

By Brian Banks
Reporter

Billed as "An Odyssey Across Time," *The Navigator* certainly does not disappoint. From the haunting black-and-white images that open the film to the majestic nighttime colors that greet the astonished eyes of its 14th century adventurers, the film is a work of fresh and unusual talent.

It begins a mining village

in 14th century England, where a small group of men set off on a spiritual quest to ward off the imminent Black Death. They follow the visions of a nine-year-old boy, who has had prophetic dreams that the villagers interpret as a chance for salvation.

Needing to erect a cross on the cathedral in the boy's dreams, the group sets out on a journey "to the other end of the earth." After days of digging, however, they find themselves in New Zealand — in 1988!

It is at this point that talented young director Vincent Ward shines. He lets us see the 20th century through the eyes of the travelers. A submarine becomes a giant sea monster,

while cars whizzing by emerge as a deadly obstacle when trying to cross a highway.

But Ward does not let their journey pass without some humor. At first stranded helplessly (although right next to a 911 call box) they are mistaken for "Hare-bloody-Krishnas" by some foundry workers who agree to help the travelers fulfill their mission.

As the young boy with haunting visions, actor Hamish McFarlane is always on target. He appears at first innocent and naive, but gradually emerges as the leader. McFarlane excels in his ability to translate the boy's frightful and graphic dreams to a terrified and

confused group.

The others on the journey, including Bruce Lyons and Marshall Napier, are also excellent. In fact the entire cast — new to American audiences — is equally determined to the point where no emotion or expression is wasted.

With the help of an enhancing musical score by Davood A. Tabrizi and superb images captured on film by Geof Simpson, "The Navigator" becomes more than your usual predictable science-fiction movies. It is Ward's rare feat of imagination and originality that make this a fresh and powerful adventure.

The Navigator will be shown Sunday night at Campbell Hall, at 8 and 10:30 p.m.

Brando Dominates 'Dry White Season'

His Two Scenes
Alone are Almost
Worth the Price
of Admission

By Lainie Laurent
Reporter

A Dry White Season is essentially two movies. There is the Hollywood-glamorized version of the battle for civil rights in South Africa and there is Marlon Brando's film tucked neatly within that framework.

Since Brando only has two scenes, the thrifty student must decide whether it is worth the \$6 admission price to see him or wait 5 months for it to come out on videocassette. As far as seeing it for the Anti-Apartheid message: see *Cry Freedom*; it's already out on tape.

Brando plays a barrister (that's a lawyer for those who haven't seen *A Fish Called Wanda*) who is persuaded by a native South African schoolteacher (Donald Sutherland) to represent a dead Black man in the Apartheid-ruled courts.

Here is the true guts of the

movie, and probably the reason Brando took the role for the Screen Actor's Guild (SAG) minimum fee, instead of the hefty salary he could command for such a tiny role (*Superman: The Movie* comes to mind). Some of the most noteworthy lines from the entire movie occur in Brando's two powerful scenes.

Here are glimpses of Brando's genius as the intelligent, witty, charismatic actor he once was when he starred in *A Streetcar Named Desire*, *Mutiny on the Bounty* and *On the Waterfront* (to name but a

few).

A Dry White Season is also a movie about the suppression of Blacks by the South African government. It is the story of a South African schoolteacher (Sutherland) who evolves from ignorance to intolerance concerning the issue of the treatment of Blacks by the "Special Branch" of the South African government. As the teacher learns more and becomes more involved with the case of the dead man, he sacrifices his closed-minded friends and his job while estranging his

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HOT: Monroe, Curtis and Lemmon Hilarious

Continued from p.1A

written by director Billy Wilder and I.A.L. Diamond. No line is wasted as Lemmon, Curtis and Monroe all get plenty of hilarious material.

Lemmon and Curtis display courage as the men who wear flower patterns and carry purses years before the 1970s, when it really became fashionable. They form an excellent comic pair who trade one-liners in the tradition of

some of the greatest comedy teams.

A number of stars from that era lend credible support in small roles. George Raft does a funny take-off of his coin-tossing "Scarface" role, Edward G. Robinson does another of his gangster bits, and wide-mouthed Joe E. Brown delivers the film's classic closing line.

And, of course, there's Marilyn. Wearing dresses that look like they were glued on and sometimes playing the dumb blonde, it

almost seems like another of those "Marilyn" roles — the ones where it now appears that Hollywood was using her for her appearance.

But her performance squelches that thought. She makes the most of her character and gives the film some of its best moments. With lines like, "I could quit drinking anytime I want to ... I just don't want to," she proves that she could have been one of the great comic actresses of her time.

A hugely successful film

when it was first released, "Some Like It Hot," has stood the test of time. Its dialogue remains as fresh and funny as the performances. It has an enduring quality that ranks it as the best film in Marilyn Monroe's all-too-brief career.

Some Like It Hot

Directed by Billy Wilder
Written by Billy Wilder and I.A.L. Diamond
Playing at the Victoria St. Theatre Sat. at 1:30 and 4 p.m.; and Sun. at 1:30 p.m.
Phone: 965-1886

DRY WHITE

Continued from p.4A

daughter and wife. The man wins his small battle in the eyes of his son, but loses the war.

There are competent performances by the rest of the supporting cast members (excluding Brando) and the location shots are nothing spectacular. The music is reminiscent of Paul Simon's *Graceland* album with many of the vocals being sung by the cast of "Sarafina!"

The special make-up effects are gruesome and effective to evoke sympathy for the torture that Blacks are subject to in the Apartheid governments of Africa.

Aside from Brando's performance, *A Dry White Season* was not a very inspired movie, considering how explosive the subject matter is. It is basically an MGM/UA vehicle that some studio executive said, "Hey, a gripping psychological drama set in South Africa — let's make it suitable for American audiences so it will sell lots of tickets!"

The force of the Anti-Apartheid message is hit the heaviest as the film is completed by showing a statement that says something to the effect that nothing has

happened in the South African civil war since 1976 (the year in which the fictitious *A Dry White Season* is set). Black men, women and children are still senselessly imprisoned, tortured and murdered simply for wanting to be free.

So as not to end on such a depressing note, here's a story. After viewing *A Dry White Season*, I was listening to snatches of conversation as people left the theater. There was one comment that caught my attention. As a woman was leaving the bathroom, she saw her date and smiled. They kissed; then started to walk towards where I was standing. As they passed, her date asked, "What did you think of the movie?"

She replied, "What's Apartheid?"

TERRIFIC! ★★★★★ (HIGHEST RATING)



"Excellent!"

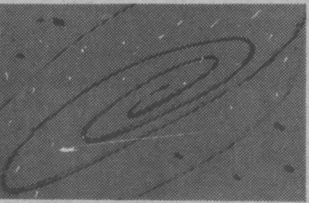
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—Karen Kledzik
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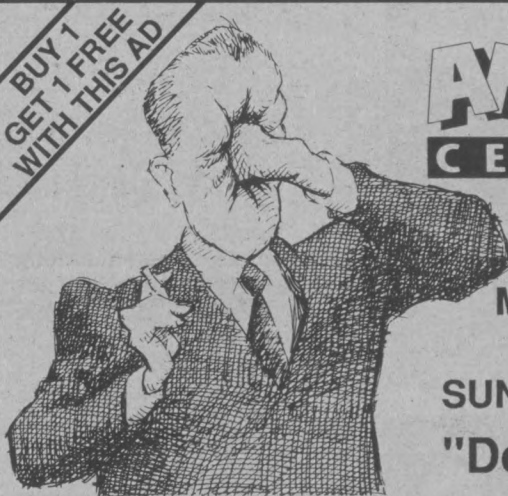
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Fri & Sat only 8 pm

Sea of Love (R)
1, 3:15, 5:30, 8, 10:15

Johnny Handsome (R)*
F & S 2, 4, 6, 10
S-Th 1:30, 3:30, 5:30, 7:30, 9:30

An Innocent Man (R)*
12:45, 3, 5:15, 7:45, 10:15

Old Gringo (R)*
12:30, 2:45, 5, 7:30, 10

PLAZA DE ORO TWIN

349 Hitchcock Way, S.B.

Shirley Valentine (R)
5:35, 7:50, 10:05
Sat, Sun & Mon also 1:15, 3:25

No passes, group sales or bargain nights
A Dry White Season (R)
5:25, 7:40, 9:55
Sat, Sun & Mon also 1:05, 3:15

CINEMA TWIN

6050 Hollister Ave., Goleta

Sea of Love (R)
5:30, 7:45, 9:50
Sat, Sun & Mon also 1, 3:15

In Country (R)
5:25, 7:40, 9:55
Sat, Sun & Mon also 1, 3:10

FAIRVIEW TWIN

251 N. Fairview, Goleta

Black Rain (R)
5:05, 7:35, 10
Sat, Sun & Mon also 12:20, 2:40

No passes, group sales or bargain nights
An Innocent Man (R)
5:20, 7:45, 10:05
Sat, Sun & Mon also 12:50, 3:05

GOLETA

320 S. Kellogg Ave., Goleta

Sex, Lies and Video Tape (R)
5:15, 7:30, 9:30
Sat, Sun & Mon also 1:15, 3:15

RIVIERA

2044 Alameda Padre Serra, S.B.

Sex, Lies and Video Tape (R)
5:05, 7:15, 9:25
Sat, Sun & Mon also 1, 3

SANTA BARBARA TWIN DRIVE-IN

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When Harry Met Sally (R)
7:30, 11
See No Evil, Hear No Evil (R) 9:15

DOUBLE FEATURES
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MTWT nites

River of Death (R)
7:15, 10:55
Lock Up (R) 9:05

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Grapes of Wrath: Canadian Rock Dudes Without Gimmicks

But Success Is
Difficult South
of the Border,
They're Finding

By Seana Fitt
Staff Writer

Okay, hosers. Looking
for some good Canadian
music, eh?
Give British Columbia's

folk-rock Grapes of Wrath a
listen, okay? It could be
even better than Elcenor.
Then again, having brain
surgery is probably better
than that shitty beer.

Hailing from an average
B.C. town called Kelowna
(population 67,000) the
four man band began be-
cause they were "the only
people in our town doing a
band, writing our own
songs," according to drum-
mer Chris Hooper.

"Yeah, we were the only
people who thought we
were great," lead singer/
guitarist Kevin Kane
proudly added.

Grapes of Wrath (the
band, as opposed to Stein-
beck's high school
required-reading) played a
major role in the flourishing
Vancouver music scene
during the mid 1980s. With
the September release of
"Now and Again," the
Grapes' third album, they
have begun to receive con-
siderable Canadian accep-
tance, except from their



Average Canadian Guys in Grapes of Wrath (left
to right): Kevin Kane, Tom Hooper, Chris
Hooper, Vincent Jones

friends.

"They think we suck,"
Kane chuckled.

American acceptance,
however, has been slightly
harder to come by. "Being
from Canada, there's al-
ready a million American
bands we're competing
with, right off the top. Up
here it's easier for us ... peo-
ple want to help Canadian
bands," Hooper said.

sombody will put on our
record and still think that
it's valid," Kane said.

Grapes of Wrath is not
saying they wouldn't like to
see a little dough for all their
efforts. "One thing about
the whole concept (of com-
mercialism) is that we're
playing rock music, which is
a pretty commercial thing to
begin with.... I don't think
commercialism is a dirty
word, what's really impor-
tant is the intent."

Being a Canadian band
can also present some un-
ique problems that their
Yank peers don't have to
deal with. While Americans
spend their time on the road
fighting off easy women,
keeping up with the con-
stant flux of free drugs com-
ing their way — but still
finding the time to write
sensitive, heartwarming
songs like "Faithfully" —
Canadian acts are placed in
much more challenging si-
tuations on the road.

"We almost hit some
moose a few times," Hooper
wistfully recalled.

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By GARY LARSON

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New Records: Bad and Just Ugly

Bad Brains Show
They're Still In
Full Effect With
New 'Quickness'

By Tony Pierce
Staff Writer

Bad Brains
Quickness
Caroline Records
★★★★

Bad Brains appears in
every "established" guitar
"hero's" wet dream in vivid
living color. Coincidentally
they are also the demons in
every wimpy record exec's
darkest nightmare.

They're easy to write ab-
out, though, because they're
hyperactive reggae dudes
who thrash out psychedelic
roots punk metal while
singing about Jah. A little
like Bob Marley, Metallica,
and Stryper's grandchildren
having a gang fight in a Ja-
maican guitar shop. Just as
loud too, thank God.

This is why when Vernon
Reid dreams about one day
having a band as thunder-
ously creative as Bad
Brains, his johnson gets as
hard as a forest of petrified
bowling balls.

However when Reid
wakes up to the grim reality
that his band is only a mere
glimmer on the yellow teeth
of Dr. Know's grossly over-

New Kids on the
Block: Somebody
Please Euthanize
'Em — Quickly!

By Jeffrey C. Whalen
Staff Writer

New Kids on the Block
Merry Merry Christmas
Columbia Records
★

looked quartet, he experi-
ences the same disappoint-
ment air guitarists get when
they open their eyes. The
same downer Rob Lowe's
girlfriends realize when he
cracks open a Genuine
Draft.

But (no pun intended)
because Reid has the gutless
record industry behind him,
Mick Jagger & Co. spread-
ing out the red carpets be-
fore him, and MTV and Ra-
dio deciding whether Living
Colour is "Black Music" or
"Rock Music," Bad Brains
will be easily overlooked
and lost in the machine.

If you haven't realized ...
creativity in rock 'n' roll is a
dying beast. Ever since the
Clash broke up, the freshest
breath of air pop music has
had is the renaissance of rap
music. Bad Brains, by mix-

ing punk with reggae and
sonic guitar leads, have re-
volutionized both now-
dead traditions. But by ad-
ding to the noise lyrics
chock full of insightful mes-
sages, the band has claimed
a stake in the future of rock.
Disagree? Buy the vinyl
and eat your words.

Quickness is what rock
'n' roll is hyped up to be.
They just keep getting the
band's names wrong. Bad
Brains is rock and roll. It's
not '90 Stones. And Axl's
band can kiss my ass. When
Dr. Know walks his 6 string
into a room, Slash should
take off his Abraham Lin-
coln hat.



I wanna know which one
of these kids is Donnie
Wahlberg, 'cause I gotta
cream pie waiting for him.

Donnie say:
"Last night I couldn't be-
lieve my eyes, y'all/I saw a
big fat man in a red disguise,
See NEW KIDS, p.7A

SOUNDBITES

The Artsweek Star System

★★★★ Buy Immediately
★★★★ Solid Impulse Buy
★★★ Buy If You're A Fan
★ Seriously Think Twice

Poi Dog Pondering
Poi Dog Pondering
Columbia Records

★★★★

The debut from this nutty gang of Hawaiian craftspeople is undoubt-
edly the most original collection of tunes in some time. PDP consists of
about a dozen groovy vocalists and musicians playing flute, violin, man-
dolin, steel and acoustic guitar, with probably a few metal rain buckets
and washboards thrown in. But don't be haired-out by the fact that
they're Hawaiian — this is not traditional "Hawaiian music" a la Don Ho.
It's mind-teasing, good-humored, European-modeled acoustic music
with a snappy beat and an intensely likable personality. Besides, how can
you argue with pale white Hawaiians who make fun of pale white tour-
ists? Watch out for this band — they'll shake your coconuts.
Jeffrey P. McManus

Neil Young
Freedom
Reprise Records
★★★★

I first heard "Eldorado" on the radio about a month ago while eating
hot cereal in L.A. It put me into a trance, from which I have yet to recover.
"Eldorado" is just one of several incredible songs that Neil Young has
released on his latest, entitled "Freedom." Young combines a handful of
bluesy, introspective songs with occasional good-n-hearty thrash guitar
injections that had become a Neil Young trademark in the early and
mid-70s. Love songs are love songs that avoid being smothered in cheese,
social commentary refuses to become bogged down in jargon and jingo,
and Young's ability to create an almost atmospheric quality, evident in
"Eldorado" and "Too Far Gone," nearly burst my appendix like a bubble.
Todd Francis

The Sugar Cubes
here today tomorrow next week!
Elektra Records

★★

The second release from the Sugar Cubes won't put Iceland on the
map any more than volcanoes will, but there's plenty of seismic activity
on this album as well. Sure, the title is poorly punctuated, but it ain't bad
for a second album. here today doesn't expose quite as many raw nerves
as the Cubes' debut offering, but it still howls and wails its way into obliv-
ion decently. Conversation overheard in a record store: "It's okay, but
they use their dude singer too much on this album. He sucks."
— Jeffrey P. McManus

Max Q
Max Q
Atlantic Records
★★

Walking hairdo/lead vocalist/songwriter Michael Hutchence tries
his best, but this just ain't INXS. Max Q does have its jumpy moments, es-
pecially on the infectious lamentation "Way of the World," but the album
as a whole is obviously an exercise, a hobby for Hutchence to engage in
while his real band (from which we have heard nothing since 1987) com-
placently kicks back on a beach somewhere, eating something. Where
Hutchence can do no wrong is as a performer. He is one of the most hon-
est, consistent and powerful male vocalists of the decade, and his work
on this album is true to form.
Jeffrey P. McManus

Animal Logic
Animal Logic
I.R.S. Records
★★

The re-emergence of percussionist Stewart Copeland with a new
group is unsurprising and thoroughly unremarkable. Although he's not
the drummer he used to be, his brother does own the record company,
and he did used to be with the Police, so he basically gets to do anything
he wants, unfortunately. This collection of cheap ballads and utterly pre-
dictable sub-pop is saved only by the interesting, original guitar work of
Stanley Clarke. Now, if we could only axe the cheesy Copeland rhythm
cliches, we might have an album worth missing lunch over.
— Jeffrey P. McManus

Rhapsody In Taps Gives New Life, Meaning to Tap Dancing

Critically Praised Troupe Performs at Campbell Hall Tomorrow Night

By Charlie Denny
Reporter

At the mention of tap dance, what first comes to mind is Shirley Temple as she clops her way across the deck of the Good Ship Lollipop on a movie screen.

But Rhapsody In Taps, an

L.A.-based group performing tomorrow night in Campbell Hall, would rather be on a sidewalk outside the theatre polishing their moves.

Rhapsody In Taps' style, developed by choreographer and artistic director Linda Sohl-Donnell, is a more demanding blend of rhythm (or jazz) tap, and several other forms of dance.

"Much tap taught across the country is like processed sugar," she explained. "I need more than just the ability to do footwork. The dancers have to be able to

travel in space and use their upper bodies in a way which is not necessarily the norm for tap dancing," Sohl-Donnell said.

Sohl-Donnell's choreography is also unique because the pieces are performed to live music. (Most companies dance to tape recorded music.)

Additionally, the company rehearses for months in silence or with a metronome. According to Sohl-Donnell, the dancers are not provided with "the complete coloration of the finished piece of music" until immediately before a public



PERFORMANCE

performance.

"(Working with live music) provides a freshness and a little feeling of change every time we're on stage," she said.

The group also includes more emotional range in its work. So while they impress the audience with their skill, control and precision, the dancers have the additional challenge of maintaining a

flow of feeling within their tightly rehearsed moves.

Their shows have been well-received, but is Rhapsody In Taps inspiring a resurgence of the style, or is its revival short-lived?

"There is definitely a need for (tap dancing's) preservation," she said, "particularly because the experts in its field are growing old and leaving us."

Rhapsody In Taps will be appearing at Campbell Hall tomorrow night at 8 p.m. Tickets are \$14/12/10 for non-students, \$12/10/8 for UCSB students. For ticket info, call 961-2080.



Eddie Brown and Linda Sohl-Donnell of Rhapsody in Taps

Installation Examines What We'd Do When the Bomb Drops

Traditional Styles Thrown Out By 'Postmodernists' at S.B. Museum

By Sara Getzkin
Reporter

Art lovers, photo fanatics, or activists for disarmament will not want to miss the new exhibition at the Santa Barbara Museum of Art.

It is called *CURRENTS*, and is a fine collection of "post-modern" art. *CURRENTS* is actually four installations (exhibitions in themselves) that are devoted to spiritual, social and political content. In other words, classic art forms have just been thrown out the window.

Each installation differs from the next in terms of media and artistic practice. Of the four installations, one collection really captured my attention. Patrick Nagatani and Andree Tracey have combined photography, painting, installation, and performance art to present their theme of threatened nuclear disaster.

Using a process known as two diffusion transfer printing, the artists have created incredibly graphic yet humorous depictions of a nuclear aftermath. "Nuki Sushi" and "Atomic Cocktails" are wonderfully inventive, tremendously funny, and rudely awakening pieces.

In addition to these pieces, Nagatani and Tracey have ingeniously fixed a typical American living room setting in the center of the room. Once I got closer, I was amazed at this piece of

performance art. A worn armchair, beaten coffee table, and a blaring T.V. are strategically positioned complete with magazines and overused ashtray.

As I walked closer, the most striking images overwhelmed me. A painting, made to look like a window, just behind the armchair. The scene painted was that of a tremendous mushroom cloud billowing in a red sky. Then I turned to see what was being projected on the T.V. screen. Over and over the classic tune from the 40s song "Til we meet again, don't know where, don't know when..." while vivid black-and-white scenes of nuclear testing played again and again.

Various clips from the 40s and 50s were spliced together to create a montage that literally blew me away. After I came out of this T.V. coma, to my surprise, I



A R T

found that a group had formed around the T.V. set.

On the outer walls, a series of a dozen photographs depicting similar living room scenes from across the country intensifies this explosive theme. In this "Radio Active/Inactive Series," the facial expressions of everyone — from a Wall Street Tycoon to a beer-drinking Texan — are captured while they all sit in awe during a televised nuclear disaster. Could this be an indication that we'll all be sitting at home like couch potatoes when nuclear war erupts?

That is a possibility, but something more definite is the fact that this exhibit will close Saturday. The onset of nuclear war would be the only good excuse for miss-

ing this exhibition.

CURRENTS

at the Santa Barbara Museum of Art
Phone: 963-4364

Need Drinking Games? Buy This Book

New Volume Has UCSB Faves and Drink-fests From Across the U.S.

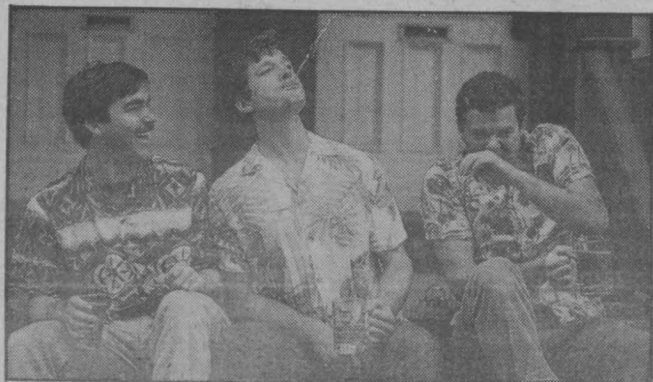
By Seana Fitt
Reporter

How I survived my first year of college without this book as my guide I'll never know. *The Complete Book of Beer Drinking Games* is the best collection of recreational drinking rules around. No party can be complete, without the guidance it provides.

Best of all, it comes with a custom barf bag.

This "Beer Swinger's Bible" contains all the usual games near and dear to every UCSB student's heart; "Quarters," "Bullshit," "Boat Racing," and Nexus fave "Beer Softball." Many of the other games are relatively unknown in these parts but well worth learning.

The games are ranked according to amounts of alcohol consumed under "Boot Factors." Small toilets at the



The authors doing research.

top of each section represent the "Boot Factor" for each game. In the words of the authors, "A boot factor of '1' describes the lowest potential for tossing cookies, while a boot factor of '5' warns of an almost assured heave."

It's obvious how helpful this system can be. Real men will play nothing but Boot Factor Five games ever again while girls who hate the taste of beer but want everyone to think they're "buzzed" can settle for Boot Factor One games like "Murder."

"Murder" is the corruption of an innocent slumber party game. Each player is

dealt a face-down card. Only one ace is passed out and the player with that card is now the murderer. You can guess what comes next. The murderer kills people by winking at them and, of course, they must "chug" a beer before they can die. All living players try to catch the murderer in the act. Pretty wimpy.

The Boot Factor Five game "Boot-a-Bout" is brilliant for its simplicity, deadly for its players. This game was custom made for Pizza Bob's, or a similarly gnarly drinkin' joint. A pitcher of beer is passed around the group, each player drinking as much as they

same guy who brought us New Edition. Starr writes and produces most of their songs, even though he's not in the band and he has as much business writing songs as his half-brother, Ringo, does. The New Kids end up sounding like the Bee Gees gone chartreuse, Air Supply on Xanax, and Burt Reynolds' toupee all singing "Muskrat Love."



BOOKS

desire.

Here is the beauty of it. The only rule is "the player who drank just before the pitcher must buy the next pitcher." Before you think to yourself that "Boot-a-Bout" sounds very boring, consider the amount of beer you would be willing to drink to ensure that the person next to you has to purchase the next round.

"The Complete Book of Beer Drinking Games" is a worthwhile investment for anyone who believes the sole purpose of college is to give students an excuse to get together after class and shout, "Zoom, Schwartz, Perfigliano!" at each other while foam runs down the side of their mouth.

The Complete Book of Beer Drinking Games
By Andy Griscom, Ben Rand and Scott Johnston

In a word, The New Chips Off the Old Block's *Merry, Merry Christmas* personifies all of the pain and suffering that they talk about so much on this album. But if you like honestly bad pop fluff, fire-up the fireplace, dim the lights, curl up on the couch with a cute 14-year-old, and put the album on.

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NEW KIDS

y'all." And he says stuff like that all through the brand-new New Kids on the Block album *Merry, Merry Christmas*.

It's a craze, this New-Kids-mania, sweeping the country like Beater-mania back in 1987. But it's even more confusing, because these kids are not only ugly,

stupid, sad, goofy, and completely devoid of talent, but they're also chock full of social "commentary" like: "Peace to the world, from the New Kids on the Block" or "There are some people living in this world/They have no food to eat."

The New Kids on the Chopping Block was the brainstorm of pop mastermind, Maurice Starr, the

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