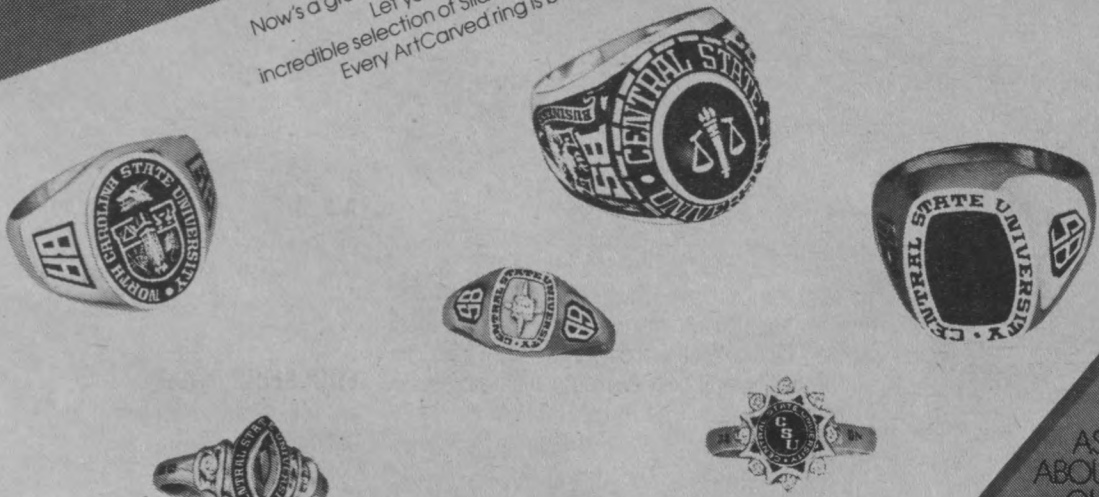


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Cinema A La Carte

UCSB Arts & Lectures will present three film series this Winter quarter: **FAMILY FILMS ON SUNDAYS**, a matinee series that has become a Santa Barbara tradition; **NEW DIRECTIONS IN FILM**, which will be shown on Sunday evenings; and **CONTEMPORARY INDIAN CINEMA**, which will screen on Thursday evenings.

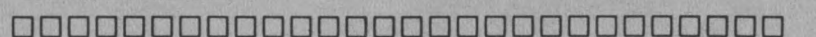
Showcasing the country's recent works, **CONTEMPORARY INDIAN CINEMA** opens tonight with *The Festival of Fire*, set in an Indian university on the day of the national spring festival. The second film, Satyajit Ray's *The Home and the World* (Jan. 16), tells a story of a both romantic and political love triangle. *Face to Face* (Jan. 30), examines the historical crisis in which the Communist Party of India was split. *A Summons for Joshi* (Feb. 6), is the story of a retired clerk who sues his landlord in a battle for human dignity. The final film in the series is *Wages and Profits* (Feb. 20), is a modern epic about urban India and a particular woman's unintentional involvement in a social power play.

NEW DIRECTIONS IN FILM offers the best of contemporary international cinema, and begins this Sunday with a French film by Bertrand Tavernier, *A Sunday in the Country*. In *Cammina, Cammina* (Jan. 19), Italian director Ermanno Olmi recreates the journey of the magi to see the Christ Child. Ali Ozgenturk was jailed on undetermined charges while he was making the Turkish film, *The Horse* (Jan. 26), about a father and son and their struggle to embrace their own humanity. The focus of *The Legend of Tianyun Mountain* (Feb. 2), concerns the role of women in modern Chinese history. Another French film will screen February 9; Robert Bresson's *L'Argent*, based on the theme of the power of money protecting the rich and destroying the poor. *The Family Game* (Feb. 16), is a comedy about Japan's affluent middle class and its obsession with success and corporate identity. *Diary for My Children* (Feb. 23), tells the childhood story of Hungarian director Marta Meszaros. *The Favorites of the Moon* (Mar. 2), about an improbable group of Parisians, was made by an expatriate Georgian. The final film in the series, Russian in origin: *Jazzman* (Mar. 9), ponders the question: jazz can survive poverty, but can it survive politics?

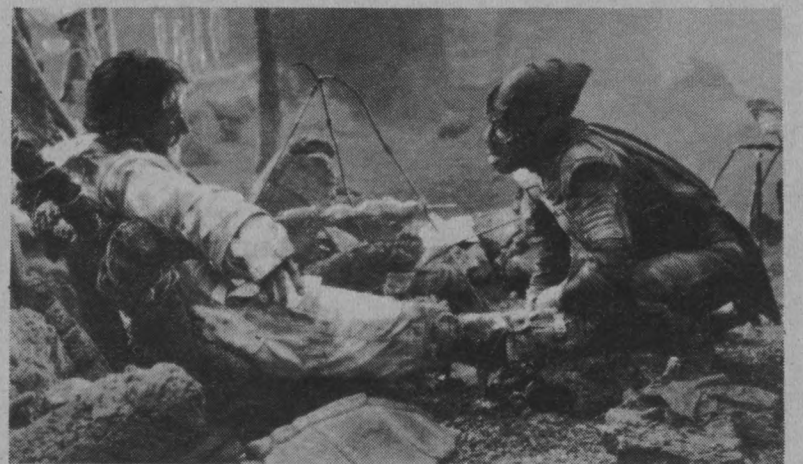
The **FAMILY FILMS ON SUNDAYS** series begins this week as well, with *The Neverending Story*. This is followed on consecutive Sundays with *Charlotte's Web*, *Pinocchio*, *The Wizard of Oz*, *Alice in Wonderland*, *Willy Wonka and the Chocolate Factory*, *Tron*, *Follow that Bird*, and *Swiss Family Robinson*.

All films will screen in Campbell Hall. The matinee screenings will begin at 2 p.m., and all others will begin at 7:30 p.m.

Series tickets for **CONTEMPORARY INDIAN CINEMA** and **NEW DIRECTIONS IN FILM** are available now at the Arts & Lectures Ticket Office. For free brochures, or to charge series tickets by phone, call Arts & Lectures at 961-3535. Single tickets will be available at the door only, one hour before showtime.



With Enemies Like This...?



I had thought there was still hope for the sci-fi genre, but evidently I was wrong. How I yearn for another classic like *2001: A Space Odyssey*. Last year there was a silly attempt at the impossible, *Dune*. This year, it is *Enemy Mine*.

It takes a film genius like Kubrick to make this genre work, and I thought we had one here. Along with colleagues Herzog and Fassbinder, director Wolfgang Peterson had demonstrated with his *Das Boot* that, German cinema was not something to be overlooked. With *Enemy Mine* he had the golden opportunity to use a new angle in the sci-fi realm. Here was his chance to take a more personal look at the future, and explore deeper into his character's psyches, instead of relying on lasers and computer graphics.

Most of the film takes place on a hostile volcanic planet, Fyrine IV, where earthman Davidge (weakly played by Dennis Quaid) is stranded following a fight with a Drac, one of a reptilian race fighting with us humans over territorial claims. Davidge meets up with this Drac (Lou Gossett, Jr.), and their initial feuding gives way to the understanding that they need each other to keep their sanity and to survive. The world they're in, of course, is prone to meteor showers and is laden with nasty "unfriendlies."

The most interesting feature of the film is Gossett Jr.'s performance. What he describes as "part lizard, kangaroo, bird, dog, and a little bit of Stevie Wonder" is the result of months of studying animal behavior and movements. The "mask" he wears is in fact layers of prosthetics which allow all the muscular actions of his face to show through. His acting is excellent despite all the costuming, and his animal mimicry brings to mind the remarkable performance of Roddy McDowell in the *Planet of the Apes* series.

Still, the script is pretty thin for what it could be, and the plot is as

(See ENEMY, p.7A)

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UCSB ARTS & LECTURES WINTER EVENTS 1986 

BIG ART



Foolsfire

FOOLSFIRE: EXPERIMENTAL THEATER BRINGS PROVEN LAUGHTER

Coming to Campbell Hall on Tuesday, January 14 is one of the zaniest contemporary experimental theater events yet with FOOLSFIRE in *The Alchemedians*.

Clown Bob Berky and mime Michael Moschen make up the daffy duo of FOOLSFIRE, an Obie Award-winning act that has deployed these two street-theater virtuosi onto the stages of Lincoln Center and into the hearts of numerous prestigious American theater seasons. Referred to in *American Theatre* as "acrobats of the soul," FOOLSFIRE is often called part of the "new vaudeville," a term that has come to include jugglers, mimes, physical comedians, acrobats, clowns and other performers.

"The credo of the 'new vaudeville' is to do anything you can get away with," wrote Paul Magid of the Flying Karamazov Brothers, a premiere theatrical team of "Shakespearean jugglers," as they call themselves. This new theatrical approach is built on a foundation of highly disciplined physical technique and is fueled by an irrepressible spirit of comic anarchy.

But FOOLSFIRE cautions against using the "new vaudeville" as a generic, catch-all phrase. "People talk about us as the 'new vaudeville,'" says Berky. "When they say that, I say: 'What's wrong with the old vaudeville?' What we are doing is part of a long tradition."

When asked what they do on stage, Berky explains, "We call it movement comedy. Or comic movement. We combine the art of dance with the technique of the circus to create a thematic whole."

The term "alchemedians" in the title of their current touring show refers to the medieval practice of alchemy, the art of turning base materials into gold. And Berky and Moschen certainly have a comedian's Midas touch, as they elicit music from a set of stainless steel salad bowls, magic from four small crystal balls, and unlimited mirth from the audience.

Both Berky and Moschen have backgrounds in dance and theater; both have received Choreography Fellowships from the National Endowment for the Arts. They have appeared on various PBS-TV specials and, in years past, on street corners everywhere.

Most recently, they performed *The Alchemedians* in Buenos Aires, where the show was a smash hit. Did they have any trouble creating a bilingual show?

"The show has no dialogue," Berky gently explains. "Remember? We're mimes."

FOOLSFIRE will be in residence at UCSB January 13-15. Watch for announcements about free residency activities. (Please note: Section II seats for FOOLSFIRE are already sold out.)

BALLET'S "TROCKS" RETURN

Les Ballets Trockadero de Monte Carlo, the fabulously funny "Trockers," return to Campbell Hall for their fourth visit on Wednesday, January 22 and Thursday, January 23 at 8 PM. The Trocks perform classical and modern ballet favorites with one distinct difference: the Trocks are an all-male company. What you get with the Trocks is male musculature in frills and tutus; size 10 toe shoes dancing *en pointe*; and dancers as much at ease in the role of Odette in *Swan Lake* as that of Prince Siegfried.

But the beauty of Les Ballets Trockadero de Monte Carlo — beyond the fun — is that the Trocks are superb dancers, and while provoking gales of laughter in the audience they also unveil startling revelations about the art of dance. To see men dance the roles usually reserved for women is not just to see "primo ballerinos" but to more deeply understand the traditions of ballet as an art form.



Bishop Desmond Tutu

Even the stage names of the dancers lampoon the ballet world with its endless procession of Russian émigrés and titled peers. Gracing the roster of talent in Les Ballets Trockadero de Monte Carlo are Tamara Boumdiyeva, Igor Teupleze, the Legupski Brothers, and Dame Margaret Lowin-Octeyn (not to mention Tatiana Youbetyabootskaya).

A highlight of both evening performances is a Trocks trademark, *The Dying Swan*. Writes the Trocks' dance historian about this piece: "Fokine had little notion when he created his solo for Anna Pavlova in 1905 that it would become . . . perhaps the most famous solo in ballet. Now, the Trocks offer their own distinctive interpretation of the terminal fowl."

BISHOP DESMOND TUTU

Arts & Lectures, together with numerous other campus and community organizations, presents an afternoon with Nobel Peace Laureate Bishop Desmond Tutu on Tuesday, January 21 at 4 PM in the Events Center.

The Anglican bishop of Johannesburg and an important South African anti-apartheid leader, Bishop Desmond Tutu champions the cause of black South Africans and rings clear warnings against government oppression. International recognition of his work includes the 1984 Nobel Peace Prize.

Tutu speaks not only about the conditions in South Africa; he also speaks to our own situation as Americans who are part of the world community. "The moral imperative is for you to take action so that tomorrow, when we are free, we will know that you were our friends," he has stated.

Parking for Bishop Tutu's presentation will be available at Storke Field only; those attending should plan to arrive at the Events Center no later than 3 PM.

WINTER FILM SERIES

Arts & Lectures presents three exciting and diverse film series this quarter: CONTEMPORARY INDIAN CINEMA, FAMILY FILMS ON SUNDAYS and NEW DIRECTIONS IN FILM.

Series tickets for CONTEMPORARY INDIAN CINEMA and NEW DIRECTIONS IN FILM are available in advance, and bring a 50 percent discount.

CONTEMPORARY INDIAN CINEMA, showcasing recent works from that country, begins tonight with *The Festival of Fire*, which is set in an Indian college on the day of the national spring festival. The second film, Satyajit Ray's *The Home and the World*, tells a story of a love triangle that is both romantic and political. It will screen on January 16. The series continues with *Face to Face*, *A Summons for Joshi*, and *Wages and Profits*.

NEW DIRECTIONS IN FILM offers the best of contemporary international cinema, and begins with a film by Bertrand Tavernier, *A Sunday in the Country*, on January 12. *Cammina Cammina*, from the Italian maker of *The Tree of Wooden Clogs*, will be shown on January 19. Also included in the series are films from Japan, Hungary, Turkey, the Soviet Union and the People's Republic of China.

A&L also presents the return of the FAMILY FILMS ON SUNDAYS series, beginning on January 12 with *The Neverending Story*. An animated version of *Charlotte's Web* will be shown on January 19. FAMILY FILMS ON SUNDAYS continues with *Pinocchio*, *The Wizard of Oz*, *Alice in Wonderland*, *Willy Wonka and the Chocolate Factory*, *Tron*, *Follow That Bird* and *Swiss Family Robinson*.

Stop by the Arts & Lectures Ticket Office to purchase performing arts or film series tickets, or to pick up free brochures that will give you all the details about A&L's performing arts, lectures and film programs.

CALENDAR OF EVENTS**FESTIVAL OF FIRE** film

Contemporary Indian Cinema begins tonight at 7:30 PM in Campbell Hall.

LESLIE THORNTON

lecture & films

Discussion and screening of her films *Jennifer*, *Where Are You* and *Adynata: Murder Is Not a Story* and *Peggy and Fred in Hell* on Friday, January 10 at 8 PM in the Isla Vista Theater #2. Free.

THE NEVERENDING STORY film

Family Films on Sundays begins on Sunday, January 12 at 2 PM in Campbell Hall.

A SUNDAY IN THE COUNTRY film

New Directions in Film begins on Sunday, January 12 at 7:30 PM in Campbell Hall.

FOOLSFIRE theater

In *The Alchemedians*, a zany show by Bob Berky and Michael Moschen on Tuesday, January 14 at 8 PM in Campbell Hall.

DETLEV NEUFERT

lecture & film

Lecture and screening of his film *Take Away the Night* on Thursday, January 16 at 3:30 PM in Girvetz 1004. Free.

THE HOME AND THE WORLD film

Contemporary Indian Cinema continues on Thursday, January 16 at 7:30 PM in Campbell Hall.

CHARLOTTE'S WEB film

Family Films on Sundays continues on Sunday, January 19 at 2 PM in Campbell Hall.

CAMMINA CAMMINA film

New Directions in Film continues on Sunday, January 19 at 7:30 PM in Campbell Hall.

BISHOP DESMOND TUTU

lecture

An afternoon with the Nobel Peace Laureate on Tuesday, January 21 at 4 PM in the Events Center.

JULIA O'FAOLAIN poetry

A reading on Wednesday, January 22 at 4 PM at the College of Creative Studies, Room 136. Free.

**LES BALLETS TROCKADERO DE MONTE CARLO** dance

Ten men in tutus and toe shoes! Wednesday and Thursday, January 22 and 23 at 8 PM in Campbell Hall.

EDWARD ROLLINS lecture

"The Reagan Presidency: A View from the Inside" on Thursday, January 23 at 3:30 PM in Girvetz Hall 1004. Free.

"The Representation of the Third World Subject in Film: Cultural Production and Ideology" panel discussion

On Thursday, January 23 at 7 PM in the UCen Pavilion. Free.



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'Fool For Love'
 'The Color Purple'
One Hit ... One Miss ...



Comedienne Whoopi Goldberg as Celie.

The announcement that *The Color Purple* and *Fool For Love* were to be made into films was heralded with joy, on my part, anyway.

They had all of the promise of a new day because of one unusual fact: they were to be guided through the screenwriting and production processes by their authors.

Rarely are literary artists allowed the luxury of affecting the way their work appears on screen. So when the films were released, I eagerly made my way to the respective opening nights.

Both the play and the Pulitzer Prize winning novel were wrenching stories of familial ties and destruction. But the choice of directors for the two movies made all the difference in the world.

I wish Steven Spielberg had stuck with *E.T.* Don't count on him too heavily to give you an accurate adaptation of *The Color Purple*.

Although the production of the film was a historical benchmark, Spielberg's penchant for sentimentality, and his tendency to sugar coat reality have seriously detracted from the message Walker

conveyed so effectively in the book. Spielberg backed away from the painful, heart-wrenching story of female oppression and eventual liberation, which is the story's raison d'etre. His Hollywood glitz approach has not only detracted from, but utterly confused the more serious parts of the film.

How do I say this though? I still think you should see the movie.

Whoopi Goldberg becomes the perfect Celie. Trying to imagine anyone else in the part is impossible. Oprah Winfrey's premier performance as a black woman whose spirit is broken by the white community is both compelling and tragic.

Spielberg's one stroke of genius was the juxtaposition of scenes from tribal Africa and Celie's attempt to murder her husband. And he kept the audience's heart beating steadily with the musical score — fast and faster.

Fool For Love is at the opposite end of the spectrum. If Spielberg is afraid of emotional pain, Director Robert Altman, through Sam Shepard's script, embraces it almost too closely.

Altman relied on raw emotion and stark images to make his points, using film as a bare vehicle to voice his feelings about the role of love, passion and reality in American life.

Shepard and Altman confront the underside of life, the part none of us like to think about with honesty. Shepard's writing has cut through to the bone of humanity and what you can learn from the confrontation is surprisingly frightening.

He tells us that there is no reality, no certainty outside our own perceptions. The delusions we maintain may be the beginning of our own demise:

"Barbara Mandrell. You heard a' her?" the Old Man (Harry Dean

Stanton) asks Eddie (Shepard). "Sure."

"Well would you believe me if I told ya' I was married to her?"

"No."

"Well, see now, that's the difference right there. That's realism. I am actually married to Barbara Mandrell in my mind. Can you understand that?"




Writer Sam Shepard stars in 'Fool For Love.'

The main difference between the two movies comes here: Spielberg tries to tie his stories up in a pretty package with a bow on top. He doesn't like loose ends and he doesn't like emotional pain. He'll make you cry, but so did Walt Disney with *Bambi* and *Dumbo*.


Altman prefers to pose questions, to bring out the deepest feelings we have: the feelings that scare us, that are too rarely verbalized. If you like to leave a movie feeling comfortable with yourself and with society, *Fool For Love* isn't for you.

— Robin Stevens

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Big Bang & Black Holes



Author Stephen Hawking in his study.

Stephen Hawking's Universe
by John Boslough
Quill, 158 pages, \$4.95.

The back cover of this book says, "Stephen Hawking's Universe is the first popular introduction to the man and his work," and it's about time for a look at one of the foremost figures in physics today. Boslough gives a fascinating, nontechnical account of the British physicist and his ideas — from the birth of the universe to black holes.

Hawking says that the name "black hole" (coined by John Wheeler) "has a strong psychological impact. It could be a good image for human fears of the universe." These weird objects are large, burnt-out stars which have collapsed to such small size and incredible density that nothing — not even light — travels fast enough to escape their gravitational clutches. Since neither matter nor energy can get out, we on the outside can't tell anything about what happens inside the "event horizon" (the boundary where escape velocity is the speed of light).

Upset with quantum mechanics, Albert Einstein declared, "God does not play dice with the universe." Much later, Hawking replied that with black holes, "God not only plays dice, but sometimes he throws them where they cannot be seen."

Black holes seemed like strange things to begin with, but Hawking's work showed them to be curiouser

and curiouser. He applied quantum mechanics to black holes and found that they slowly emit particles, and, as Boslough put it, "The black hole itself would slowly erode over time. Eventually, when its gravitational field had become so dissipated that it could no longer hold itself together, the hole would explode, bursting apart in a shower of high-energy gamma rays."

These booming black holes are not the relatively large ones formed from collapsed stars because those holes take too long to decay. These are mini-black holes — "about the size of a proton ... the weight of Mount Everest" — squeezed together immediately after the Big Bang at the beginning of the universe.

The very beginning of the universe is Hawking's principal concern now. The first three minutes — and especially up to the first one-hundredth of a second — is not only the time when micro-black holes formed, it also is the period when the four fundamental forces (which include gravity and electromagnetism) arose from just one interaction. Hawking told Boslough, "To unify the four forces in a single mathematical explanation is the greatest quest in all science." The scientist feels the quest may soon be over. The title of the book's Appendix, a lecture by Hawking, asks, "Is the End in Sight for Theoretical Physics?" He thinks it may be "within twenty years."

Hawking is more than a brilliant physicist. He is a remarkable person, a true hero for our age. His mind ranges across space and back in time ten billion years, but his body is frail, confined to a wheelchair. In grad school in 1962 he came down with amyotrophic lateral sclerosis — Lou Gehrig's disease — and "was given just a couple of years to live." But he stubbornly refuses to let his illness stop his life or his amazing mind.

Boslough clearly and non-mathematically illuminates much of Hawking's life and work. My only complaints are rather minor: I felt that the book could have used more detail and that the writer sometimes over-reached with his analogies in a couple of his explanations. But these are just quibbles, and otherwise the book is great.

— Scott Lewis



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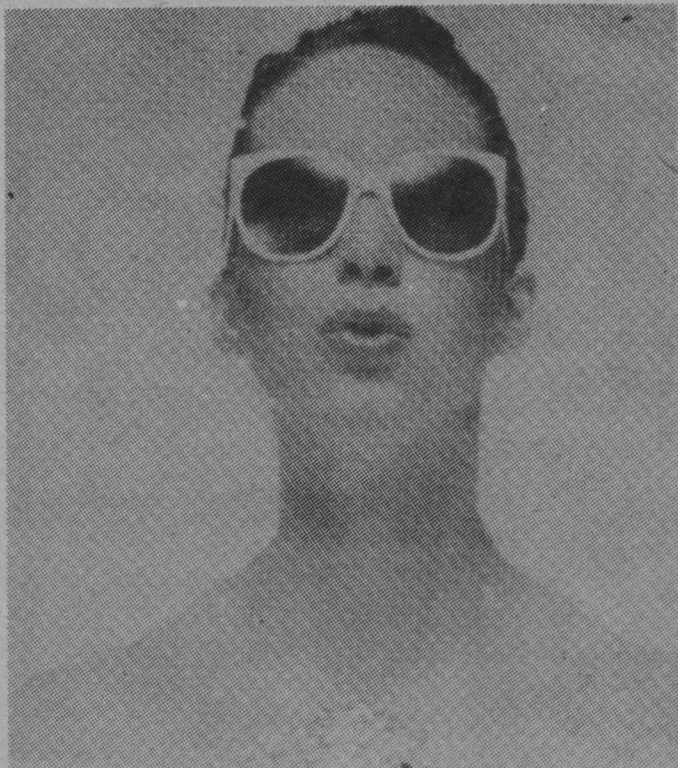
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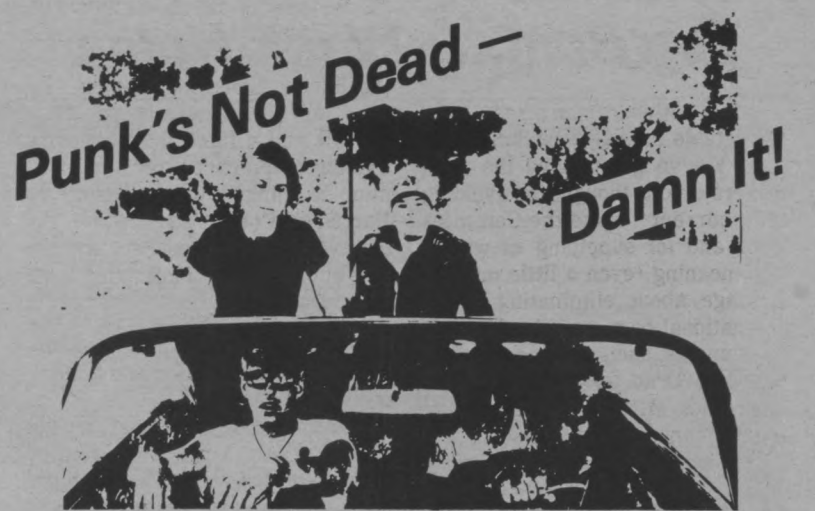
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Remember that stupid sticker you used to see on old beat-up cars that read something like "Punk's Not Dead?" Well, jeepers they're right! Those good ol' days that I thought were long gone have resurfaced. All inhibitions slowly creep away and that drive to enter the slam-pit takes over my body. I may not wear red suspenders, combat boots, raggedy jeans, or be a skin head, but then I never was one for assimilation. As the needle sets down, the opening chords of "Pervert Nurse" spew out of my speakers and I know D.I. is my savior, at least for the entire length of their new album *Horse Bites Dog Cries*.

I pray to thee, O Casey Royer with the voice to cure all lost souls: tell me that punk isn't dead and that I can once again rock to the mighty Agnew's guitar-churning that once made the Adolescents Orange County's answer to the Sex Pistols. D.I. is here to take all you stray children into their arms and when their amps shred into "Imminent Wars," my faith is rejuvenated. I am once again swinging my arms to and fro as I learn about how "Johnny's Got A Problem" as well as how utopic the world would be if there were "No Moms."

Emerging from the notorious Fullerton basin, home of the godhead Social Distortion, D.I. is now complete, so says the new Messiah. A series of personnel changes, resulting in the recruiting of half of Almost 21, and guitar god Rikk Agnew, the stage is now set for this new assault of pure energy. Time has played an enormous factor in the maturity of D.I., which, by the way, stands for anything you wish it to. The result is the focused throbbing sound on *Horse Bites Dog Cries*. A must for anyone's so-called "alternative" collection. Even Mr. Al Flipside of *Flipside* magazine labels them as "the kings of the orange county style," a title not to be taken lightly.

At one time, I never would have thought D.I. would reach the plateau that stands before them at present. Their two previous releases managed to stay an extended time on my turntable, thus warping my mind for what blasts through my woofers now.

Even though the musical surge is being injected into my brain, the key factor remains that Casey has one of the best voices in punk today. The witty

~~~~~(See PUNK, p.7A)~~~~~

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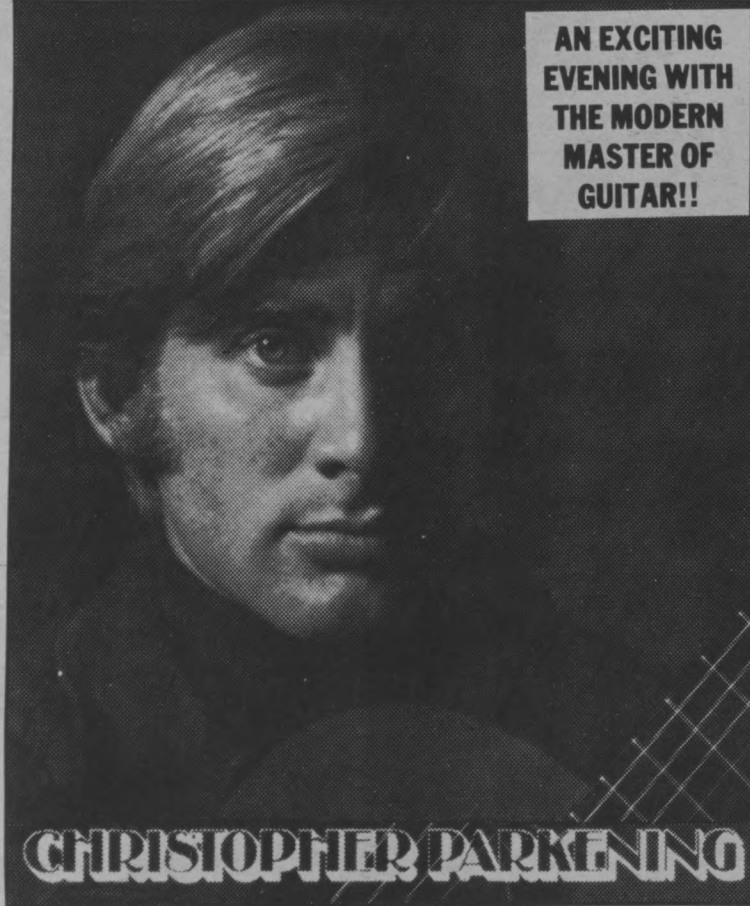
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**NATIONAL LAMPOON'S ANIMAL HOUSE**  
 A comedy from Universal Pictures




**SUNDAY JAN. 12 I.V. THEATER 7-9-11 PM \$2.00** Sponsored by ROTC

It was the Deltas against the rules. the rules lost!

**FOOLSFIRE**

*Tuesday, January 14*  
**UCSB Campbell Hall / 8 PM**

*"foolproof virtuosity"*  
 — *The New York Times*




Acrobats of the soul, filled with the spirit of comic anarchy — Bob Berky and Michael Moschen combine the art of dance with the technique of the circus to create a high-flying, mesmerizing performance spectacle that will never be mistaken for the Greatest Show on Earth.

In residence Jan. 13-15

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Presented by UCSB Arts & Lectures 1986.





# Enemy...

(Continued from p.2A)  
 predictable as a Sylvester Stallone film. You've got to give the filmmakers credit, though, for avoiding the current Nuke-the-Commies trend and for supplying us with a well-meaning (even a little mushy) message about eliminating racial and national barriers. The film has its moments, such as when the poor mixed-up Drac apologizes for cutting down Mickey Mouse, but in general things were overdone. Overdone is an understatement

for the special effects department, who, although they did an admirable job, didn't avoid relying on the success of preceding designs. Indeed, an old nemesis from *Blade Runner* and a fight amidst moving mining equipment caused a friend of mine to think it was a parody on Harrison Ford. The movie is, however, serious, and I suggest the idea of off-world mining stems more from *Dune* (the book) than from *Raiders*....

What with the material provided him, Peterson wasn't able to give this project any real style; he merely succeeded in keeping it from being an utter failure. Although I

wouldn't suggest it to you, I do recommend it to kids, if they can handle a couple of gruesome scenes. Perhaps it was for them, as was his last film, "The Neverending Story." Let's hope his next film is aimed at us, and that he leaves space-travel to NASA.

— Karl Irving

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### COVER PHOTO

Libsohn, servicing car at Esso station, Rochester, N.Y.; August, 1945. One of many stunning photos currently on display at the University Art Museum as part of *The Highway as Habitat* exhibition continuing through Feb. 23.

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# Punk...

(Continued from p.6A)

viewpoints that he contorts to his demented humor breathe a fresh air in this humorless society. Casey's need to blend Orange County juvenile antics with issues such as gun control and religion make up the blistering "Stick to your Guns," "Hang 10 East Berlin," "Spiritual Law," and the wonderful sing-a-long on euthanasia (spelled "Youth In Asia"). What a guy! What a band! All Hail!

It's a miracle that behind the Orange Curtain, Moral Majority Land, that music can exist in such greatness. I'll bet you God has a summer home in Orange County, got a little wild, and out came D.I. Maybe the Devil made him do it.

— Cesar Padilla

**THE KILLING FIELDS**  
 FRI. JAN. 10  
 CAMPBELL HALL  
 6:00, 8:30, 11:00 • \$2.50

**KTYD ROCK 99.9** Present an Evening of Comedy  
**News & Review**

If you've ever worked as a narrator for bad mimes, proofread for a skywriting company, had a speed reading accident, called information to find your socks, Then you need to see

tickets on sale

**STEVEN WRIGHT**  
 SAT. JANUARY 18, 7:30 P.M.  
 ARLINGTON THEATRE  
 Reserved Seats: \$13.50 & \$11.50 at Arlington

Box office Morninglory Music, Jailhouse Record In Ventura, Cheap Thrills Lompoc, Santa Maria, SLO Ticketron, Info An Artist Consultation Presentation

—UCSB STUDENTS—  
**"ROCKY HORROR"**  
 HAS MOVED TO THE  
**FIESTA 4 THEATRE**

He's the hero—that's right, the hero!!

**THIS FRIDAY!**

**FIESTA 4 THEATRE**  
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**MIDNIGHT ONLY!!**

**MTC METROPOLITAN THEATRES CORPORATION**

**SANTA BARBARA**

**ROCKY IV** PG  
 downstairs #1 5:40, 7:40, 9:40  
 GRANADA 1216 State Street 963-1671

upstairs #2 5:00, 7:15, 9:30  
 Steven Spielberg's **YOUNG SHERLOCK HOLMES** PG-13

upstairs #3 5:30, 7:25, 9:20  
**Clue** PG  
 IT'S NOT JUST A GAME...

**GOLETA**  
 They're back again...  
 Michael Douglas / Kathleen Turner  
**The Jewel of the Nile** PG  
 GOLETA THEATRE 320 S. Kellogg Ave. Goleta 683-2265  
 DAILY 5:10, 7:25, 9:40

**SPIES LIKE US** PG  
 CHEVY CHASE DAN AYKROYD  
 5:30, 7:45, 10:00

**BARYSHNIKOV HINES** PG-13  
**WHITE NIGHTS**

**CINEMA** #1 5:30, 7:30, 9:30 #2 5:20, 7:45, 10:00  
 6050 Hollister Ave 967-9447  
**ROCKY IV** PG SYLVESTER STALLONE  
**ENEMY** PG-13 DENNIS QU Aid LOUIS GOSSETT, JR.

**FIESTA 4** #1 5:45, 8:00, 10:15 #2 916 State Street 963-0781  
**The Jewel of the Nile** PG  
**HEAD OFFICE** PG-13 5:30, 7:30, 9:30

**FAIRVIEW** #1 5:00, 7:00, 9:00 #2 5:30, 7:30, 9:30  
 251 N. Fairview 967-0744  
**Disney's 101 DALMATIANS** G  
**SPIES LIKE US** PG  
 Who needs enemies?

**RIVIERA** 965-6188  
 2044 Alameda Padre Serra Near Santa Barbara Mission  
**The Color Purple** PG-13  
 A STEVEN SPIELBERG FILM  
 Alice Walker's Pulitzer Prize Winning Story  
 It's about life. It's about love. It's about us.

**PLAZA** #1 6:15, 9:30 #2 349 S. Hitchcock Way 682-4936  
 BASED ON A TRUE STORY!  
**ROBERT REDFORD MERYL STREEP**  
**OUT OF AFRICA** PG  
 A UNIVERSAL PICTURE

**DRIVE-IN AIRPORT** EXPLORERS (PG) 8:40  
 Hollister and Fairview 964-8377  
 Steven Spielberg's **YOUNG SHERLOCK HOLMES** PG-13

**MISSION** Santa Barbara 618 State Street 962-8616  
 DE MIERCOLES 1/8 Contrabando Y Huerte  
 A DOMINGO 1/12 Emilliano Zapata

FOR COMPLETE MOVIE INFORMATION AND SHOWTIMES... CALL 963-9503

All Programs & Showtimes Subject To Change Without Notice



## A Free Film Series on Tuesday Nights

*Art and Politics in Latin America* — a free film series open to the public is scheduled for winter quarter. Every Tuesday night in I.V. Theatre at 8 pm a film or group of films will be shown. The films are not only educational and thought-provoking but entertaining and interesting as well. The series is designed to enlighten our minds to political issues but to also show another side of Latin America, one that is often overlooked — the artistic dimension. For those wishing to express an opinion or ask questions about the film, an informal discussion will follow each show allowing anyone to express their views or thoughts upon the subject.

The purpose of the series and discussion is not to exploit any issue or create an uncomfortable atmosphere, its purpose is entertainment, new knowledge and curiosity. The series is an opportunity to see some very interesting and different films at a very economical price.

The first movies, beginning on Tuesday, Jan. 14, are entitled *Americas in Transition* and *The Real Thing*. The first film explores what is behind the upheaval in Latin America and what the implications are for the United States. It provides a concise, fast-paced introduction to the history and forces at work today in Latin America.

### Winter Quarter Opens with Work of Nexus Photographers

An exhibition featuring the work of members of the Nexus staff will kick-off the Winter Quarter schedule for the UCen Gallery. Guest curated by photo editor Robert Auci the exhibit will largely feature photographs taken outside the context of the Nexus and highlight the artistic merits of each participating photographer. The show will open Thursday, Jan. 9 and run through Saturday, Jan. 25.

The second film is the story of the bottling plants union, whose members occupied the Coca-Cola plant for one year.

The following week *Missing* will be shown, starring Sissy Spacek and Jack Lemmon. Further into the quarter a series of animated films will be scheduled including *The Tango is Also a History*, using the filming of concerts given by several tango artists as a springboard. The film presents both the story of the tango's development in Argentina, and the history of Argentina as reflected in the tango. *First Look* is, as the title suggests, a first look for Americans at the vitality and variety of contemporary Cuban art. *Black Dawn*, a film by Robin Lloyd and Doreen Kraft is based on the animated paintings of 13 of Haiti's foremost artists. *Black Dawn* tells the story of the world's first independent black republic, told by two characters from Haitian folklore.

This is just a small sample of the kinds of "art and politics" films you can expect to see. The series is free and is sponsored by A.S. Program Board, A.S. Student Lobby, Critical Issue Program, Central American Response Network, REAP, and Students for Peace.

### ASPB Welcomes You

Welcome back to UCSB. How can anyone beat 80 degrees weather for winter quarter? Mr. Bartles and Mr. James created their product especially for us! Anyway, winter quarter is now underway and as soon as the lines begin to fade and last quarter's grades are no longer a nightmare, it's time to get involved in some of your favorite activities... like A.S. Program Board. Committee members are always welcome and needed. Our annual Sunday Extravaganza is under construction for spring quarter and needs all available ideas, thoughts, and talents you may have to offer. Come visit us on the third floor of the UCen and get involved in something fun.

### A Special Thanks

For all those who helped last quarter with an event or in preparation for the page (Maureen, you were a lifesaver! Kim, thanks so much!) your efforts and time are greatly appreciated. Thanks so much from ASPB, we tip our hat to you!



ALSINO AND THE CONDOR is a landmark film. It is the first fictional feature ever made in Nicaragua and has already been widely acclaimed for its honest depiction of the clash between Central American governments and Sandinista rebels. The film's point of view is through the eyes of a young boy named Alsino.

### Winter Quarter Pub Night Schedule

| TONIGHT | MEDFLYS                    |
|---------|----------------------------|
| JAN. 16 | Pop Art                    |
| JAN. 23 | Rappers/Larry Wolf D.J.    |
| JAN. 30 | Iron Curtain/I.V. Allstars |
| FEB. 6  | Fetchin Bones              |
| FEB. 13 | Forte                      |
| FEB. 20 | W. Wounded                 |
| FEB. 27 | True Confessions           |



# A.S. PROGRAM BOARD

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## Flash your reg card and it's free...



Fall Quarter stickers will be honored through Jan. 10  
Schedules available in UCen and Cheadle Hall.  
PARKING SERVICES

## Any ride on MTD.