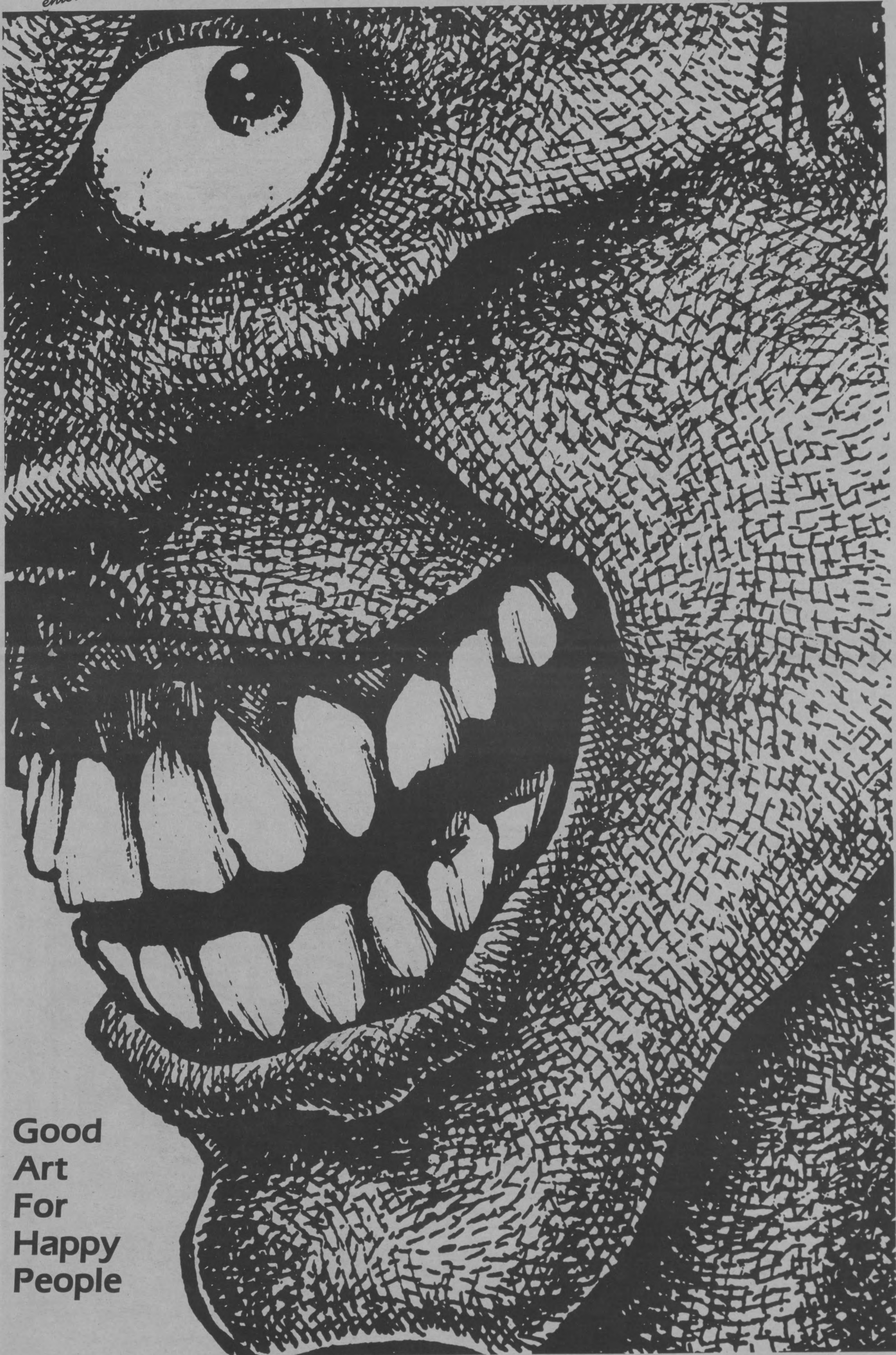


Campus Gallery Exhibits In Review



Good
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The New Breed Dance Theatre Invades The Arlington

By CHERYL ROSENSTEIN

I experienced a bit of surprise when I sunk into my second-row-center seat at the Arlington Theater last Saturday night. I had arrived under the impression that I was there to review a new dance company. I had no idea that I would be confronted with a band as well.

The band, which apparently had no name of its own, was a three-piece ensemble with a female vocalist named Johnnie Fion. Although Johnnie

wasn't bad — she certainly had energy and expression — she was not the band's main attraction. That title belonged to the New Breed Dance Theater's musical director/keyboardist, Diane Louie.

Anyway, I suppose I should mention something about the dancing. If you love Los Angeles, you'd love the New Breed Dance Theater. They bill themselves as doing everything from classical ballet to breakdancing, which isn't exactly the whole truth. In

this show at least, I saw precious little of the former and (to my disappointment) none of the latter. The crowd, which looked a lot like Santa Barbara trying very hard to be L.A. — young and fashionable city-chic — didn't seem to mind though.

Smatterings of ballet were visible, particularly in the upbeat "Streetbeat," which in spite of its resemblance to something out of the movie *Fame*, was probably the most fun number to watch. Absolutely everybody in the company was on stage, and

it wasn't even the finale.

The rest of Act I, however, was considerably less exciting, mostly because it was too predictable. "Coffee Club" was little more than its title suggested; the dancers, decked out in mini skirts, ripped sweatshirts, tight jeans and plenty of punker belts, chains and leashes, looked and danced as though they'd been plucked out of one of L.A.'s

"biddy clubs" for under-aged patrons. "Sensuality" was a bit too heavy on the pelvic thrusts. Only "Friends," a short, comparatively relaxed duet about a shy kimonoed Japanese girl (Heatha Toma) and her more worldly counterpart (Cinderella Che), displayed any real effort toward creativity by choreographer Bill Goodson. It incorporated

slower, more balletic movements — even a few pirouettes — and though it was hardly a technical wonder, it was charming.

New Breed's version of *West Side Story* paled in comparison to any movie or stage version I have ever seen; suffice it to say that it, along with the necessity of a band to fill the dressing gaps between pieces (they never did dance to anything it played), was the clearest demonstration of the group's immaturity. Goodson did manage to salvage the show in the end, however. Following his token salute to L.A.'s Hispanic community, he saved his best shot for last.

"Twilight Zone," thanks to Rod Serling, Manhattan Transfer, some magnificent, spacey costumes and a

classic *Star Wars* kind of plot, was the inspiration of the most fluid, creative movement from the New Breed all night.

But New Breed's name and message is that of the dance "Friends." The group is probably one of the youngest and most interracially mixed dance companies on the West Coast, if not in the U.S. Its strength lies in its message of peace and racial harmony. Yet as a dance company, New Breed ranks among the amateurs. Goodson's choreographies are entertaining but predictable and not always cleverly delivered. Unless the company polishes its performance and adds some more variety to its repertoire, the New Breed Dance Theater is soon destined to become Old Hat.

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UCen Art Gallery

Craig Roper's Meaning: 'Loud And Clear'



'Wild Romance'

By KAIRN KLIEMAN
Okay, all of you UCSB art critics! You say you want some "real" art on campus, something you can "relate" to? Have you ever made a

point of going to look at art? Take a chance! Risk your image! Next time you're in the UCen take a few extra steps and look in on the current exhibition "More

Fun in the Art World" by Craig Roper. You just might be surprised.

How could two people grabbing at each other be art? Why does he paint like a kid? Is he serious?

Well people, it's time to open our minds and realize it's 1984. Those old standards just don't stick. What does stick today is whether the artist succeeds at his work, and that's for you to decide.

Roper is a 28-year old Santa Barbara artist who arrived here three and a half years ago after receiving his BFA from the University of Nebraska. He started his career as a photographer, and many of his current paintings are derived from his old photographs, though he has been painting with a figural emphasis for only the past year and a half. Though Roper states his main intention in painting is to entertain himself, he also believes that "art for artists is bullshit; you don't have to be an artist or intellectual to enjoy art." As a result, he tries to make his paintings "loud and clear, spatially and formally, so that all the elements work together as a

whole. There is no secret meaning to my paintings" he said; "I don't know what they mean. Who knows what art, life, anything means?" Typical artists' response you say? True, but Roper makes a good point here, for it is the enigmatic nature of painting that constitutes its essence. "Take the Mona Lisa" Roper said, "It's probably one of the most clear and

(Please turn to pg.4A, col.3)

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A detail from Cramps' album cover Bad Music For Bad People. The artist is Stephen Blickenstaff.

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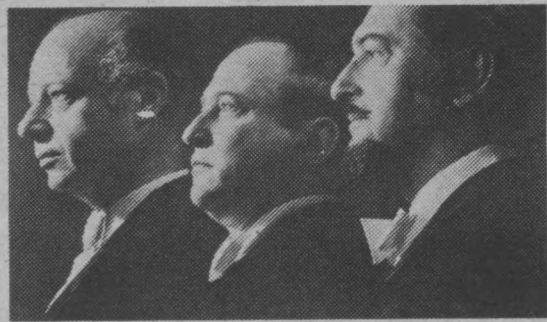
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Roper: UCen Gallery Show...

(Continued from pg.3A)

articulate paintings in history, but no one knows what it means!"

Roper's paintings are characterized by strong emphatic paint strokes and a deep layering of paint, giving the works a textural quality. This effect combines well with his strong figural emphasis and the explicit, straightforward nature of his subject matter. His frequent use of subdued greens, browns and grays contrasts well with his restraint in the use of bright neon colors. For example, in "Wild Romance" we are given a view of a couple engaged in the act of sex, seen from above, which is an intriguing and quite provocative point of perspective. The female is shown in utter ecstasy, and this effect is heightened by Roper's use of glowing pink, which emphasizes her bodily curves and contortions. In contrast, the male is painted in more recessive tones, dark browns, tans, and rusts. Due to this use of color, the two figures seem to electrify one another, creating an energy that is immediately transmitted to the viewer. Thus the viewer becomes automatically involved with the art, and is forced to make a decision. Whether you walk away in disgust or take pleasure in these images, you've been caught, for this is not placid art.

One of Roper's biggest influences was the New York painter Malcolm Morley, who felt that the intention of art was to "create a vortex in the cortex" or rather "to sear an image onto the brain of the viewer so that it is not readily forgotten." Roper identifies strongly with this idea, stating, "Whether a person likes my art or not, he's going to have a hard time forgetting it."

Roper sees his art as a form of inner expulsion, that is "a purging of guilt, come of being a happy, well-adjusted, middle class white boy," he said. He feels he is working



'The Marshal'

himself out of this guilt with his recent paintings, all of which contain a strong humorous element. "I was trying too hard to produce 'art,' so I decided to just have fun with it," Roper explained.

It is obvious that Roper is a product of our times. "My paintings are about real issues and real concerns you meet growing up," which for him means everything from sex to religion to bestiality. This preoccupation with the present may be his weakest point, for in such paintings as "The Marshal" and "Myself Shooting a Painting of Myself Shooting Abe Lincoln" he seems to get caught up in the use of "bad art"—graffiti-like images so popular in recent times, and it is here that we lose a real sense of expression. His talents as a painter are much more evident when he avoids this type of imagery.

For example, in the painting "Farmer in a Frozen Silage Pit" Roper combines his painterly talents and refined sense of composition to produce an eerie, expressionistic sort of image. Nature is subsumed by nature, and this is emphasized by the strong, almost haphazard paint strokes and the balancing calm of the horizon line near the top of the canvas. Roper uses his strong grasp of perspective to again involve the viewer with the painting, for it feels as if we are standing on the very edge of the pit looking in.

Overall, Roper is a talented painter and this is definitely a show worth looking at. Let's hope more of our "art critics" will start exploring art and gain an appreciation of what "real art" can be. So how about it? Let's start with all you students who find it amusing to knock down sculpture.



'Two Indian Girls At The State Fair'

'A Taste of Time'

Musical Production To Benefit L.I.V.E.

By BOB BETTS

Actor, director and playwright Bob Siegel has done it again — only this time with a little twist and shout. After two successful plays, *Pandora's Child* and *Eternal Reach*, Siegel is presenting his first musical, *A Taste of Time*. It will be showing for the next two weekends, April 6, 7, 8, 13, 14, 15 at 7:30 p.m. in Girvetz 1004. The cost is two dollars and all profits go to Let Isla Vista Eat, a local hunger program.

A Taste of Time is a play gone musical, containing eight musical numbers and a strong story line through dialogue. The musical numbers range from jazz choruses to solo singers and tap dancing. The whole musical runs about two hours and twenty minutes.

"It's an experiment in musical theater in that the songs are between scenes instead of in the middle of scenes," Siegel said. Siegel sees this technique as making the musical more realistic.

The play has both tragic and comic elements which Siegel refers to as a "celebration of life, examining the good and the bad." It is meant to be a thought-provoking musical, "as any play should be," he said.

"Any theater that is tragic is considered a celebration of life; you've learned something by watching it," Siegel said. The cast of the musical comes entirely from Campus Ambassadors, a Christian club at UCSB. The rehearsal I attended had all the enthusiasm and flavor of a community theater, which is a stage for volunteer actors.

A Taste of Time is a story about a fellow who is going through a divorce. He gets into a car accident and encounters an angel who sends him back in time to his college days. It is there that he meets his wife all over again. "He's put back in touch with an idealistic time in his life. He learns about himself and his marriage," Siegel said.

To Siegel, close relationships make a person more vulnerable and transparent, causing them to learn about areas of their life that they need to change. "Whether or not they can change is the question," he said.

"You'll laugh, but you'll also be challenged," actress and singer in the play Kirsten Gluck said.

"It deals a lot with relationships," said dancer Julie Lively, explaining that college students as well as older married couples would be "touched by it also."

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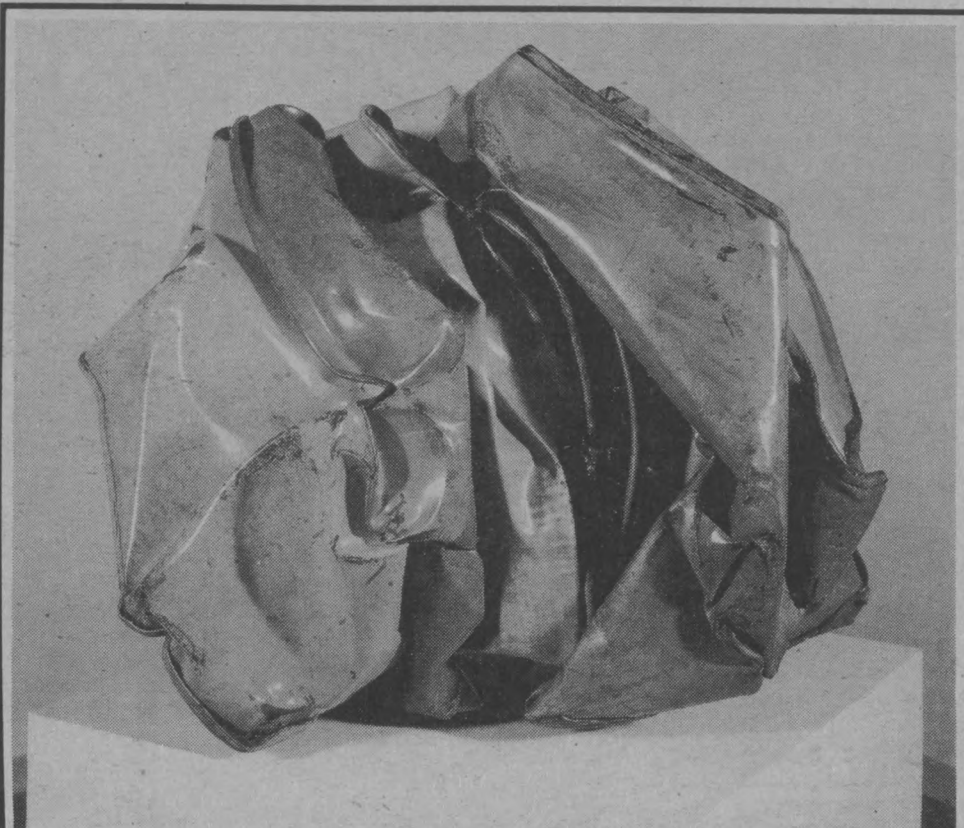
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University Art Gallery Exhibit

John Chamberlain: The Art of Wreckage Alan Saret: Entangling The Cosmic



John Chamberlain's 'Kiss 14' (1979)

By SHIRLEY TATUM
Those who burden themselves with the dilemma of distinguishing between art and "real life" may find the John Chamberlain/Alan Saret show, at the Main Gallery through April 29, perplexing. Objects that had known the previous utilities of automobile parts, synthetic products and wire are now presented as assemblage, recycling their old identities into creations of art. What was once the waste of the American consumer is now a manipulated, altered version of its former utility, sometimes mocking, and sometimes in a beautifully elegant rendition that the previous function could never have portrayed alone. John Chamberlain first made his appearance during the Pop Art movement, which relied heavily on the

emblems of the Americans. His usage of wrecked auto parts have since depended less on the impact of their imagery and their association as cars, and have more recently pronounced their collision of contour, planes and volume (accented by usage of color) as the true source of visual impact. His earlier pieces, such as "Sweet William" (1962) and particularly "Hard Allee" (1975) exploit the imagery of wrecked cars; the pieces at large are bold with tension. They are in themselves an end result, a climax, frozen in time, and yet they capture the sensation of motion in their seemingly random denial of balance. They are audaciously simplistic and tragically elegant. Chamberlain's more recent works have since deviated from his

Duchampian association with the material's previous utility, to a more current, neo-expressionistic veneer. The pieces are smaller, more controlled, and brightly painted. Instead of playing off their original function and meaning as the wreckage of cars, they tend to deny that past association, over-compensating for it by the usage of bright, luminous colors, smaller and more controlled scraps of metal, and a more conscious sense of balance. One does not find concern with the imagery of the wreckage itself as much as with the pure form; the visuals of the dented and twisted contortions, emphasized by paint. "Samurai Soo" is particularly outstanding. It's audacious brightly splattered colors and the contours of its metallic foundation can be associated with visions of

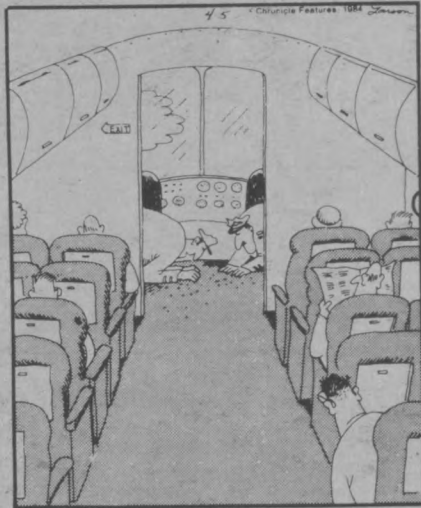
American Graffiti. Chamberlain's smaller pieces are witty, condensed versions of his large works (if you look closely you'll notice the "Tonka" emblem on the metal). Americana is most prominent in his "Gondola Jack Kerouac;" the swift, sleek and flowing movement gives a new, surprisingly precise meaning to the visualization of elegance.

The wire sculptures of Alan Saret concern themselves primarily with natural, somewhat biological aspects of structure. In their organic sense they are aware of their placement and environment; some pieces rise from the floor while others hang suspended in mid-air. "Forest Close" is a sculpture consisting of green chicken wire, yet it beautifully depicts a sense of the incalculable volume of a forest, with its usage of density and airiness, it is its own little world; inviting and cool yet unattainable and elusive. "Cluster Cloud" drifts in the air as an entanglement of silver and red metallic thread. It is synthetic yet cosmic, a shimmering cloud that is as natural and organic as it is whimsical and nonexistent. All of Saret's sculptures have an electrical quality to them, and a vibrant though subtle flow of energy — particularly "Great Minor," which seems to have been possessed by some demonic electron.

I strongly encourage all those who can find the time to visit the John Chamberlain/Alan Saret exhibit. Both artists express the current terms of American art. Although Saret's pieces tend to be timeless while Chamberlain's work shows definite progression, the combination provides an excellent perspective on the choices one has in artistic expression.

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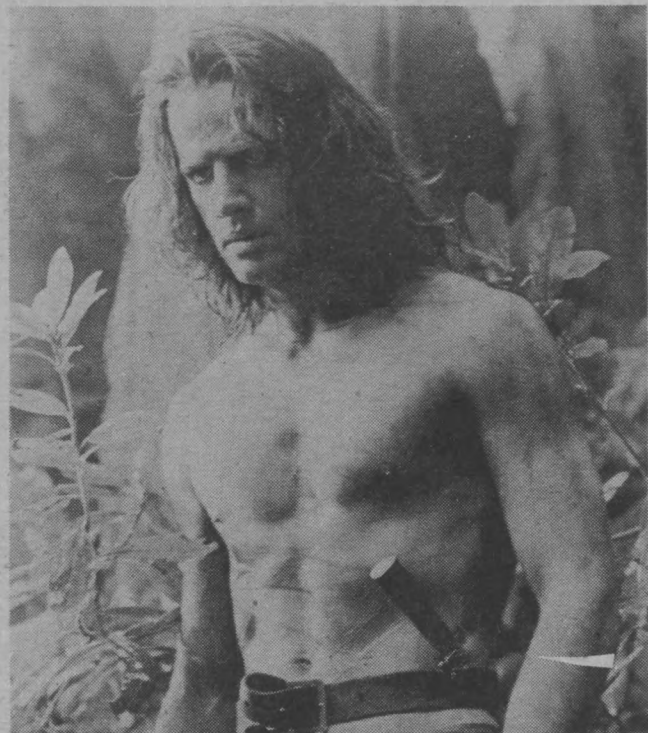
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'Greystoke: The Legend Of Tarzan, Lord Of The Apes' Transcends Genre's Silly Past

By JOHNNY GRAHAM
Anthropology. That's a concept that the Johnny Weissmuller Tarzan and the John Derek Tarzan seemed to either brush aside or misunderstand completely. In jungle politics, knuckles come before good looks. There are no hairdressers; they've all been eaten by the lions.

Greystoke: The Legend Of Tarzan, Lord Of The Apes is supposedly the first attempt to film Edgar Rice Burroughs' mythical story as he conceived it. Admittedly, I don't know much about Burroughs' vision, but I do know when I see something more primal and sincere than Saturday morning cartoons. Even, perhaps, a little magical.



John Clayton in Greystoke.

Hugh Hudson, Academy Award winner for *Chariots of Fire*, sank his teeth into something very large when he made this movie. Some locations in the rain forests of Cameroon in West Africa had never been filmed before. Crew members had shots taken for cholera, yellow fever, typhoid, tetanus, hepatitis and still they were getting bitten by poisonous snakes and spiders. It is this atmosphere, though, that gives *Greystoke* the in-the-mud feeling that it needs.

"The story considers how we live," says director Hudson, "Halfway between the apes and the angels." Because the film concerns itself with the duality that John Clayton (a.k.a. Lord of the Apes) experiences, it is as much a psychological study as it is a physical one. What is it like to be a man on the edge of both worlds, human and animal? "Half of me is the Earl of Greystoke," John Clayton tells a haughty English aristocrat, "The other half is wild."

The story begins with an English expedition down the African coast. Its ship is destroyed and a couple, the Earl of Greystoke and his wife, are forced to set up shop in the jungle. Eventually, and credibly, the elements take them, but their new-born child survives. A she-chimp, having lost her baby, picks the human baby up and nurtures it as her own; "We are to believe, I suppose, that the kid wouldn't instinctively flip its lid when this happens.) From there, the child is raised within the world of the chimps (four child actors were used to portray the young Lord of the Apes), and he becomes the jungle Messiah we expect: muddy,

naked, torn by struggle.

The risk taken in these jungle sequences, for an average audience, is the lack of human dialogue (there are, of course, hoots and guffaws that can stand for anything from "Hello" to "Your mother wears army boots."). The storyline proves easy to follow, though, since each of the chimps are visually and idiosyncratically different. Much applause to Rick Baker for makeup (*Miss Jane Pittman*) and Peter Elliot (*Quest for Fire*) who led the primate actors. It is the politics of this jungle world that the Lord of the Apes masters, coming to power in the eyes of all the other chimps.

As much as this big movie is anything else, it is a story of encounter. When another English expedition arrives years later, the jungle world they encounter is much different than their homeland; yet they drag along their decorum and imperial silliness nonetheless. With their superior tool, the rifle, they manage, in a matter of minutes, to annihilate all of the members of the chimpanzee tribe.

It is with them that we meet Captain Phillip d'Arnett (British theatrical giant Ian Holm). He is a

Belgian among the Englishmen in the party and possesses a respect for the jungle that his comrades lack. He, among all the exploiters, will bring John Clayton back to England. It is at this point that we meet the grown Lord of the Apes, Christopher Lambert.

Cinematically he is presented very impressively: as the sun-drenched vision of a dying man. Amongst all the potentially silly things that the French Lambert must do to be ape-like, he comes off as near perfectly as anyone possibly could in the role. He is efficiently lean and scarred; not the product of early morning Nautilus work-outs. Eventually, through his trusting companionship with d'Arnett, he learns the rudiments of both French and English. But sociologically, he is better equipped for the jungle.

The story then brings us back to England where the long-lost Earl is to be welcomed by his slightly senile, but touchingly portrayed, grandfather. As he was in the jungle, the unorthodox Earl is on the estate: an alpha male, born to be tribal leader. He assumes his alpha male obligation by watching over those who are weaker and (Please turn to pg.10A, col.3)

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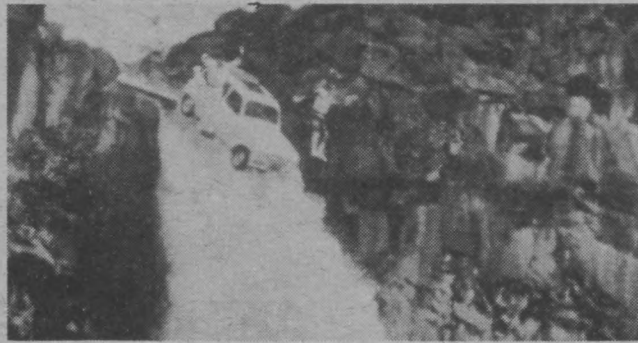
By B.J. ALLEN
The setting is the humid, dense Colombian jungle full of screeching tropical birds, wet hanging vines and slithering snakes. In search of her captive sister, with an ancient treasure map tucked under her arm, New York romance novelist Joan Wilder collides with rough mountain man Jack Colton. Colton, a gutsy American adventurer fascinates Wilder; he embodies all qualities of the romantic hero of her writing and is far more exciting than the city slicker at home. From here *Romancing the Stone's* energy begins to boil as the two wanderers team-up to find the captive sister, combat fiery Colombian Federales, deceive shift American mobsters and uncover the lost South American treasure.

The success of *Romancing the Stone* depends upon a series of adventure scenes intertwined with light, comic relief. The film is an emotional rollercoaster — thrilling, yet fun to ride. Although filmed in Mexico, not Colombia, the cinematography is not only believable but a sheer delight to the eye: the steep

rugged trails that wind up the Barranca, the towering waterfalls, rocky ledges and muddy wetlands. The plot contains enough twists and diversions to remain interesting. However, the wheel which makes this "romantic-adventure-comedy" run is its never-ending action. Luckily, this tropical uncivilized wonderland is pregnant with enough disaster to keep the twosome on the move.

Michael Douglas stars as the heroic Jack Colton who meets up with the lost, distressed writer in the back trails of Colombia. Douglas' previous screen characterizations in *Coma* and *The China Syndrome* are far from the fun-loving daredevil Colton. Douglas' Colton is an attractive, mellow Bohemian type, yet he lacks the rugged macho quality that would be driven to rescue Wilder, the damsel in distress, and fend off all obstacles for the hidden treasure.

Recognized for her tremendous success in *Body Heat*, Kathleen Turner complements Douglas as a stereotypical female romantic who has never found the man of her



... and thrills and chills in Romancing The Stone.

dreams. Turner is a visual wonder. Her beauty is twofold. She possesses a clean, simple, naive attractiveness that moments later can transform into that of a wild and seductive centerfold model.

Unfortunately the problem of *Romancing the Stone* is that when Colton and Wilder unexpectedly meet to form a passionate team no sparks of electricity fly. The pair lack an essential emotional or physical chemistry that would make them appear to be in love rather than just traveling companions.

In desperate chase for Joan Wilder and the treasure map are New York City mobster Ralph (Danny DeVito) and the Columbian Federales Zolo (Manuel Ojeda.) DeVito's Ralph, notorious for always being in the wrong place at the wrong time, brings continual laughs to the screen. From the Federales' jail to under the ruffled skirt of a large Columbian peasant, Ralph finds himself in mess after mess. Not only was *Romancing the Stone* filmed in Mexico, but Mexican actors were cast for the Colombian roles. Manuel Ojeda sends chills up the spine as a cold-hearted Federales captain determined to obtain the map. Alfonso Aru as Juan, a drug smuggler and fan of all Wilder's novels, aids the

couple on their journey with his four-wheeler Bronco.

There are several key scenes which exemplify the creative techniques in *Romancing the Stone*. A wrecked cargo plane chock-full of hashish becomes a shelter from the tropical storm and cozy bungalow for the twosome to build a fire and inhale the smoke. Juan's incredible stunt driving with his black jeep over waterfalls and through rivers is a surefire get-away plan for the couple. These unanticipated events act as small surprises in Douglas' production. *Romancing the Stone* is billed by Douglas as "a romp." And indeed it is just that: active, playful, cinematic escapism.

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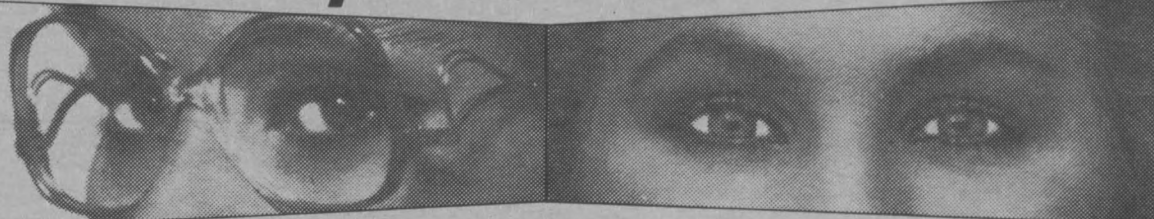
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'Racing With The Moon' Touches On The Power and Joy Of Best-Friendship

By JONATHAN ALBURGER

As 1942 newsreels clammer, "The country calls for boys," the reserved denizens of quiet, sleepy Point Muir slowly wake up to the fact that their young men will soon be trekking to unfamiliar and perilous domains to fight a glamorous war for international freedom and liberty. *Racing With The Moon* is director Richard Benjamin and writer Steve Kovas's beautiful and tender recollection of those small town young men awaiting an uncertain fate. Sean Penn and Nicolas Cage are the two central friends, finishing high school and coming to terms with an inevitable separation that is both alluring and frightening.

Penn and Cage are Henry and Nicky, bosom buddies who sealed their freindship back in the good old days when they would run after and jump on a speeding train to the light of the silvery, full moon. Like the tracks they raced on, the boys' lives parallel without ever joining, whether it's working in the local bowling alley as pinsetters or scheming to earn a desperately needed \$150 — for a transmission one year, for Sally's abortion the next. Their friendship is affectionate but testing, sensitive but never saccharine. *Racing With The Moon* hits on the head the all-consuming power of the best friendship we all have at that age, with a person who can overlook the little flaws and talk about the big ones, someone with whom a drunken embarrassment will become a treasured memory. Benjamin, Penn and Cage's work is direct and appealing, honest and strong.

It is Penn, though, with his serious perplexity and smart-ass swagger — and his impeccable delivery — who dominates the film. While Henry is hesitant about the future, Nicky looks forward to the service as an adventure, his ticket out of a suffocating smallness that lacks both imagination and opportunity. "The only future is Germans and Japs," Nicky tells Henry. Cage and Penn, often breathless but always exhilarating, play off each other well.

Elizabeth McGovern as Caddy, the new girl in town who is wooed by Penn and mistaken for someone she is not, gives a fresh and utterly believable performance. Her

approach is one of careful understatement and subtlety, and the result is completely engrossing. She realizes the potential of *Ragtime* and far surpasses the mediocrity of *Lovesick*; *Racing With The Moon* is her best film to date.

The small cast is rounded out by John Karlen (remember Barnabas Collin's Renfield side-kick on *Dark Shadows*?) as Penn's perhaps too understanding father who digs the city graves and dishes sensitive insight ("Up early or late, son?"), and Suzanne Adkinson as Sally, the unsuspecting victim of Nicky's desperation and thoughtlessness.

In Benjamin's characters we see the sweet flowering of love, the bitter collapse of dreams, anger tempered by indifference, and the central celebration of growing up, of two boys passing out of adolescence and becoming initiated into a larger, more complex world. The story, characters, plot, and settings are simple, microcosmic, but the film is coherent, intelligent and touching.

The best element of *Racing With The Moon* is its stylistic perfection, from Patricia Norris' authentic costumes to the decor of the soda shop and the bowling alley. When Penn makes up a little game of football with an apple, his attitude is distinctly 1940s. Benjamin's detailed mise-en-scene is a wonder of meticulous arrangement and coordination of textures and tones. Only rarely does a scene seem contrived or out of place, such as the surrealistic lighting used during the boys' drunken mission to find liberty, or the use of contemporary jazz when music of the period would have been more apropos. But the old boogie-woogie, the roller rink, the hairstyles, the cars, the neon signs, the furniture and fixtures are all fond reminiscences of Americana, a simpler, undemanding and romantic kind of existence.

Like the awkward embarrassment Henry and Caddy display falling in love, one finds himself blushing liking a nice little film so much. And yet, how could anyone not savor the film's collective beauty and the richly memorable moments — Cage singing "Tangerine," McGovern getting caught stealing, Penn disputing Tyrone Power's movies — that make *Racing With The Moon* so unforgettable.

Book Review

'Socrates To Sartre: The Philosophic Quest': A Guidebook To Western Philosophy

By REBECCA FREED

From *Socrates to Sartre: The Philosophic Quest* is an overview of six major philosophical systems. The author, T.Z. Lavine, makes an effort to synthesize these philosophies; to relate them to each other and to modern life. She reduces complicated theories and sometimes obscure language to an easily understandable form. Lavine explains the main points of each philosophy and names the philosopher's major works. She also gives a brief history of the political and social events that were

occurring in the philosopher's lifetime.

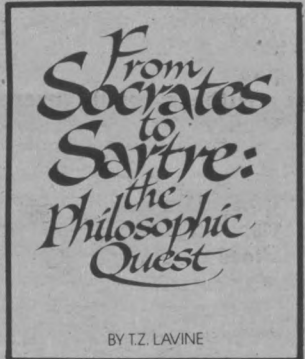
My suitemate is a philosophy major, and she gave me an "expert" opinion of the book. She liked the introduction because it gives a definition of the different areas of philosophy, for example, ethics or metaphysics, or the theory of knowledge. She also commented favorably on the table of contents, which divides each chapter according to subject area. She used the chapters on Hume while writing a paper because they provided a general perspective of his works without too much detail or distracting stylistic quirks. She recommends the book as a reference work for anyone with an interest in philosophy.

My impression was also that it is helpful as a reference work — up to a point. If you are looking for an introduction to what philosophy is and what the major movements in Western philosophy have

been, or if you need some background information, *The Philosophic Quest* is ideal. But it is not a dictionary of world philosophies. Only six major philosophers are covered, representative of the history of Western philosophy only.

Several lesser philosophers are mentioned in passing, often as background to the major philosophers discussed, and because the information given is very general, the author includes a reading list at the end of each section.

Each section is arranged methodically: history and biography, ideas and major works, and applications. The author makes a point of relating the ideas presented to some contemporary situation, and although this is a noble impulse on the part of Ms. Lavine, I felt that perhaps carrying me so completely through the intellectual process was unnecessary. I probably should have been left on my



own to make the associations.

Many philosophical works are also great literature, and present a challenge to read. *The Philosophic Quest* however, presented no challenge; the book only concerns itself with presenting the ideas contained in the works in an understandable manner. While I was reading, I felt like I was being fed something predigested, and at times through the book, I felt the need for a little more meat to chew. Overall, though, a fine, informative, and useful work.

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Jazz flutist, James Newton will perform modern classical music, jazz standards, and original compositions Saturday at 8 p.m. at the Music Academy of the West in Lehmann Hall. Tickets are \$7 at the door.

KTYD presents The Pirates Ball tomorrow night at the Goleta Coliseum (Los Carneros & Hollister) in Goleta. Featuring PolyGram recording artists Broken Edge, Population Five, ComboNation and Me First, the show starts at 8 p.m. and admission is \$5 or a completed KTYD treasure map. For more information, call 967-4511.

Gotta Sing! Gotta Dance! series continues with showings of Ziegfeld Girl and Sun Valley Serenade. Ziegfeld Girl, starring Judy Garland, shows tonight at 7 and 9:30 p.m. Sun Valley Serenade shows Sunday at 7 and 9:30 pm. Both showings will be in Campbell Hall with tickets at \$2 for students and \$2.50 general.

Two one-act plays, "Beer and Ashes" and "Mere Image", written by local playwright Susan Stewart Potter, will be performed tonight, Friday, Saturday and April 13 and 14. Produced by Artists In Action Playhouse, the works will be performed in a new theater space at St. Michael's University Church in Isla Vista, corner of El Greco and Camino Pescadero. For ticket information call 968-2712.

A free senior recital by trumpeter Ray Witbeck will take place in Lotte Lehmann Concert Hall Saturday at 8 p.m.

Witbeck will present Eugene Bozza's "Caprice, Op. 47," Paul Hindemith's "Sonata for Trompete in B und Klavier," Aaron Copland's "Quiet City" and Giovanni Battista Martini's "Toccatta."

The University Wind Ensemble, under the direction of Lisa Nash, will give a free concert on Monday, 8 p.m., in Lotte Lehmann Concert Hall.

The ensemble will perform "Symphony No. 2" by John Barnes Chance, "English Dances" by Malcolm Arnold, "Variations on a Theme by Robert Schumann" by Robert Jager, "A Short Ballet for Awkward Dancers" by Herbert Hazelman, and an original composition, "La Rag," by faculty member Emma Lou Diemer.

There will be two student conductors featured in the concert. Brian Bogle will conduct "Canzona" by Peter Mennin, and Dolores Guerra will conduct a movement from "Petite Symphonie" by Charles Gounod. Diane Stillman, oboe soloist, will perform "Variations for Oboe and Band" by Nicolai Rimsky-Korsakov.

Classical guitarist Peter Madlem will be featured in a UCSB Faculty Artist Recital on Wednesday at 8 p.m. in Music, room 1145. There will be a \$2 admission at the door to benefit the Music Scholarship Fund.

Two works on the program have been written for Madlem. These are Edward Applebaum's "Prelude" and Carl Zytowski's "Tres Rime di Michelangelo Buonarroti." Tenor Zytowski will join Madlem in the performance of the second work.

Other pieces will include

★★★ Attractions ★★★

J.S. Bach's "Prelude Allemande Gigue," Manuel Ponce's "Prelude Ballet Gigue," Fernando Sor's "Grand Solo, Op. 14" and Joaquin Nin-Culmel's "Six Variations on a Theme of Milan."

The Beaux Arts Trio will appear in UCSB Campus Hall Friday at 8:00 p.m. sponsored by UCSB Arts & Lectures.

The program will include Haydn's "Trio in A Major No. 18," a trio by Charles

Ives and Mendelssohn's "Trio in D minor, Op. 49." For more information, call 961-3535.

Los Angeles Theatre Works will present Greek, a controversial play written and directed by Steven Berkoff at 8 p.m. Tuesday in UCSB's Main Theater.

A stylized, explosive retelling of the Oedipus myth, Greek is set in a contemporary London kitchen, where the actors express rage in Cockney accents and

bring Sophocles' classic story to the populace, breaking down the myth into its essential narrative elements: murder and incest. For more information call 961-3535.

The Cabrillo Arts Center (1118 E. Cabrillo Blvd, Santa Barbara) presents Recent Images, an art exhibit featuring the works of many UCSB art students in a variety of mediums through April 30. There will be a reception for the artists 6-8 p.m. tomorrow night.

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By HUGH HAGGERTY

The Expression (A & M/OZ)

Australia is a booming country. Climbing the standard of living scale and getting noticed more and more on Wall Street, the Aussie aristocracy is cashing in on the country's natural resources with the blind fervor reminiscent of America's frontier days. Meanwhile American record companies are getting into the exploitation spirit as well in bringing us Australian pop culture spurned by the success of Olivia and Men At Work. *Rolling Stone* recently featured a number of up and coming Australian bands and it was no mistake that The Expression was scarcely mentioned there.

Maybe you remember a one-hit band circa 1980 called Visitor whose "V-I-S-I-T-O-R" shared KROQ airplay with Devo's "Whip It." The Expression is the same band only now they've got a real drummer. Instead of the technodisco of Visitor, The Expression is sugar-coated art rock — sweet and greasy and pretty to look at, nauseating if you eat too much — like a Winchell's donut.

The Expression has a chemistry which shows promise for the future, however. Nicely textured keyboards, acoustic and electric guitars make a pleasing formula, but it suffers here on their first effort from a number of problems. Producer Charles Fisher obviously likes the sound of the snare drum as it is mixed right up front, but he doesn't have the ear to hear that it is a bit out of tune. The ultra-conservative mix in general gives the album a watery blandness. The songs were written with a drum machine and it shows. Pacing is monotonous and too much chorus kills many of the songs. The lyrics themselves are unremarkable save that many songs are so trite, they're outright laughable. "With Closed Eyes," the single from the album will never hit the charts as its happy sing-along chorus insults by saying that essentially everyone in the world is a complacent snob. Something like the experience of a world tour will probably work wonders for the band's lyrical skills; too bad they don't like playing live. The album's stand-out track is "Nothing Changes (In A Day)" where the usually faulty factors hold together for a substantially touching song.

The Expression might fare better if they change their name to something with less artistic connotations. The only thing this band expresses right now is cash register.

Iggy Pop — Choice Cuts (RCA)

The Cramps — Bad Music For Bad People (I.R.S.)

These two albums have a lot in common. They are both released on record labels which no longer hold title over the respective artists and these releases are efforts to milk Iggy and the Cramps using old materials which the companies do have title over. Like we can graciously excuse revival movie theaters for keeping the old classics alive, we can excuse RCA and I.R.S. for their somewhat genuinely inspired repackaging.

Choice Cuts represents the highlights from perhaps Iggy's finest albums to date, *The Idiot* and *Lust For Life*. Berlin, East Germany in 1977 was the recording site for both albums where David Bowie had assembled a most brilliant assembly of sound artists, producer Tony Visconti, Brian Eno and Robert Fripp, for his own *Low* and *Heroes* albums. Bowie decided to give Iggy a hand in getting his career back on the road after the Stooges broke up and the effort produced these two largely overlooked rock masterpieces. The musicians for *The Idiot* are not listed on its jacket (or on *Choice Cuts*) but its very likely Fripp and Eno had a hand in it.

The Pop/Bowie songwriting duo produced its share of classics. Iggy's rendition of "China Girl" stinks in comparison to Bowie's rendition on *Let's Dance*, but the other



songs on the album smell much better anyway. There's "Nightclubbing," which was covered by Grace Jones, "Sister Midnight" — the haunting music from this song can also be heard on Bowie's "Red Money" from *Lodger*, "Funtime" which expresses the rock'n'roll spirit so well, it should be used as a stimulant for comatose morons — though it is sort of sexist.

The music on side two from *Lust For Life* is a little less interesting. Most notable are the songs "Lust For Life" and the ingenious social comment, "The Passenger."

The Cramps' *Bad Music For Bad People* compiles everything the band had done up to their parting with I.R.S. including singles which were never released in the U.S. The Cramps' voodoo rockabilly has lyrics like those for "Drug Train." "First you put a foot up; put another foot up; put another foot up — and you're on board the drug train!" And "New Kind of Kick:" "Life is short, with lots of stuff, don't know why, can't get enough; I want some new kind of kick." Yes, lyrics as deep as your average soap commercial. There is no substitute for the Cramps, who incidentally are rumored to be playing at the Library this coming Friday the 13th.

Both Iggy and the Cramps are American so if you're into the "Buy American" sort of thing, then do it anyway.

Greystoke: The Legend Of Tarzan...

(Continued from pg.6A)

lashing out at those who are threatening. This concept is considered deeply here; a trait that makes this film resonate so much more than the other films before it. It also understands that Industrial England plays by a different set of rules than those in the jungle; the Lord of the Apes can never master a man with a gun.

The female interest is his American cousin Jane Porter

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(a very strong screen debut for ex-model Andie MacDowell). She too is an orphan, and the Earl and she develop an infatuation for one another. When Johnny, as she so aptly calls him, does his lion imitation for her at the dinner table, it gets her, to say the least, *puurriinngg*. But the question of the savage Earl's sexuality is overshadowed by his determination to return to his kingdom.

The lush cinematography in this film was done by John Alcott. His credits would blow any mind's eye: *Barry Lyndon*, *2001*, *Clockwork Orange*, *The Shining*. All of this color and feeling shows in *Greystoke*, giving it that depth that a "large" picture deserves.

One problem you might have with credibility is the idea that Lambert is clean shaven in the jungle. The film isn't ignorant of this detail, but self-conscious of it. It just goes to show you that no matter how *real* a film strives to be, we still like our Tarzans somewhat aesthetic. Still, one should see this film to exorcise the banality of past Tarzans from their system. It's humorous and poignant at all the right moments.

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M & M Melts In Your Shoe, Not In Your Head



MYSTERY WALK M+M

By KYMN SHIELL

What *Mystery Walk* by M&M contains is a bunch of songs that are a lame attempt at a semi-funk style and some ballads. What makes matters worse is that they all sound like clones of one another. Martha Johnson and Mark Gane,

At the Chili Factory

SLASH's Rank And File Makes A Big Splash

By CRAIG KNIZAK

Well this fella told me that I was a square, I didn't wear buttons or spike my hair. A badge is just a badge and after all I've seen, when the lines been drawn they don't mean a thing.

—Chip and Tony Klinman
There weren't many spiked, dyed or otherwise tampered with hairdos present last Wednesday night at the Chili Factory. Nor were any button-toting new wavers displaying their allegiance to any and every new band or trend there either. The occasion for such a seemingly mundane and unhip crowd was the appearance of a musical oddity that has created its own genre that label-conscious writers (myself included) pigeonhole to be country-punk.

Rank and File, formerly San Francisco's unique and seminal political punk band, The Dils, tested the Santa Barbara music waters with a new line-up and new material from an upcoming album. And if audience reaction in accordance with critical approval is any indication, Rank and File made a big splash in the little musical pond here in this town.

I've followed Rank and File for a while and appreciate the steady enhancement of their musical quality, but the band has also steadfastly

maintained their integrity while gradually garnering the public's acceptance. The progression was especially pronounced in their show two weeks ago at the Golden Bear in Huntington Beach. It was one of the most enjoyable shows I've been to in quite a while. The driving music, the infectious grins and their joyous attitude all contributed to the countless wide smiles in the sold-out audience.

The crowd at the Chili Factory, obviously hip in their own right, responded most enthusiastically to familiar songs such as the title track "Sundown," the crackling rocker, "Conductor Wore Black," and the jumping, knee-slapping, foot-stomping "Glad I'm Not In Love." It seemed like the newer material was tinted more toward the traditional rock category, and what gives Rank and File their appeal is the traditional fusion of the two. Brothers Chip and Tony Klinman work well as songwriters and even more effectively as duo vocalists. Chip does the majority of the lead vocals in a high-pitched twangy voice, while Tony's deep booming bass is the epitome of the soulful, lonesome cowboy.

The departure of guitarist Alejandro Escovedo (formerly of S.F.'s The Nuns), and his replacement by Texas Jeff, adds a lot to the stage show. Jeff took some

blistering leads, freeing Chip to perform frequent Pete Townsend windmill guitar antics.

I was fortunate enough to talk with Tony Klinman after both shows. He remarked how he especially loved to tour and bring his music to the people. I found him to be extremely soft spoken and intensely interested in the future of not only his band, but music as well. Tony emphasized the fact that the band is not necessarily pursuing success as avowedly as their compatriots Lone Justice and Jason and the Scorchers.

Their new album, tentatively scheduled for release late April, may be delayed by contractual hassles between Warner and its subsidiary, Slash records. New songs, which the crowd at the Chili Factory thoroughly enjoyed and which are slated for new release, include "Long Gone Dead," and a slow ballad about their mother. One old rockabilly song that absolutely had the crowd going crazy, was the frolicking rendition of "White Lightning." That's right, Rank and File — and there is no denial.

Coming Up — Another terrific band, the Three O'Clock from Los Angeles will appear at Casa De La Raza, 601 E. Montecito, Santa Barbara.

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A.S. PROGRAM BOARD

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Barbach, Noted Sex Therapist, to Speak on Campus

Lonnie Barbach, Ph.D., noted sex therapist, will discuss misconceptions and myths learned by women in childhood which prevent them from enjoying sexual freedom and fulfillment as adults in her talk, "Understanding Sexuality: Overcoming Confusion and Conflict" at 7:00 p.m., Tuesday, April 10 in UCSB's UCen Pavilion.

In a field where "experts" seem to spring up overnight and disappear just as quickly, Barbach is an authentic pioneer. In her bestseller, *For Yourself, The Fulfillment of Female Sexuality*, she originated the preorgasmic women's group treatment program which is now one of the acknowledged classics of sex therapy literature. Her work is based on more than 10 years of clinical practice, working directly with hundreds of women in groups, individually and in couple situations, in addition to her supervision of other therapists.

Dr. Barbach earned her Ph.D. in Clinical-Social Psychology from the Wright Institute in Berkeley and is currently on the Clinical Faculty of the University of California, Department of Psychiatry, San Francisco. In addition to her publications on preorgasmic women's groups, she has written several other professional journal articles and books, including authorship of *Women Discover Orgasm: A Therapist's Guide To A New Treatment Approach* and co-authorship of *Shared Intimacies: Women's Sexual Experiences and The Intimate Male: Candid Discussions On Women, Sex, And Relationships*.

Dr. Barbach sees an expressed desire by both men and women for more satisfying intimate relationships as one of the most striking features of contemporary society. Following a decade in which "self actualization" took on the mystique of a holy quest, Dr. Barbach believes the pendulum is swinging back toward the notion of commitment, and personal growth in the context of supportive and sharing personal relationships. "We have gone from the 'me' generation to the 'we' generation," says Dr. Barbach. "As technological society reduces the emotional fulfillment derived from work, and distance separates people from their extended families, more nurturance is required from intimate relationships. A satisfying and loving sexual relationship is one way to meet this need."

Unfortunately, Dr. Barbach notes, many women have not developed the sexual aspects of their intimate relationships as fully as they have developed their roles as mother, homemaker, and co-supporter. Many women have difficulty reaching orgasm with a partner, some experience less sexual desire than they would like, while others find sex physically painful. Her talk will be directed towards these women — and indeed all women

and their partners — who seek a richer, more intimate relationship.

Dr. Barbach has lectured extensively throughout the United States on the subject of sexuality in a variety of settings, including hospitals, universities, medical schools and other professional and educational organizations, in addition to presenting lectures at many professional meetings as both a contributor and keynote speaker. In 1978, she received the American Association of Sex Educators, Counselors and Therapists Third Annual Regional Award for distinguished contribution to the field of human sexuality.

Dr. Barbach's talk will be the keynote address in the Spring "Relationships" lecture series. Dr. Janet Lever, noted sociologist from U.C. San Diego, will speak later this quarter followed by three well-known local therapists: Keith Witt, Jane Scheff and Larry Barnrum. The "Relationships" lecture series will close with an address by Dr. John Baldwin, of UCSB's Department of Sociology, who with his wife Janice, teaches the popular Human Sexuality course.

Dr. Barbach's talk is presented as a free community service sponsored by UCSB's Student Health Service, Arts & Lectures, A.S. Program Board, Counseling & Career Service, and the Department of Sociology.

Jazz Returns to The Pub

If you're looking for a way to start your Friday nights, look no further than The Pub. Beginning tomorrow, Friday April 6, A.S. Program Board brings you the finest in jazz and traditional American music. Three Fridays in April (April 6, 13 and 20) and three Fridays in May (May 11, 18, 25), you can relax to the sounds of live music in the

intimacy of The Pub. The music will begin at 6:00 pm and continue for two hours. This is a great chance for students, faculty and staff to unwind after a long week, and prepare for the upcoming weekend. Don't forget — The Pub features happy hour from 3-6 on Fridays, so come early to get

a seat and a drink! Tomorrow night features the return of The Awesome Sound (UCSB's Jazz Band) back by popular demand. Don't miss this FREE event, and be sure to catch upcoming shows with Tom Ball and Kenny Sultan, The Bob Ledner Quartet, The Fents (from L.A.) and more!

ComboNation Tonight At The Pub

Spring quarter is here and the Miller High Life Rock Series at The Pub is back! It's still too early to study so come on down to The Pub tonight as local favorites ComboNation provide the music to party to. Performing both original and cover ska tunes, ComboNation is one of Santa Barbara's most popular dance bands. If you didn't see them when they opened last quarter for Los Lobos, or last Saturday night when they appeared with L.A. ska favorites The Untouchables, then be sure to catch them tonight FREE at The Pub. Showtime is 8:30 pm.

The Extravaganza Only Seven Weeks Away

Each year the A.S. Program Board presents the Sun-Day Extravaganza, an all day end of the year party to say thank you to all of the volunteers who have helped the Board during the year and to the students of UCSB who have attended all of our events during the year.

This year the Extravaganza will be held on Sunday May 20 and will be the biggest yet. If you would like to help the Program Board plan this event: including production, publicity and fund raising, and in the process learn about the workings of the Board, please call Clinton Stockton 961-3536 or 968-2383 and leave your name and phone number so we can get in touch with you. The Extravaganza is only seven weeks away and we need your help to ensure its success.

Meetings are held each Wednesday evening in the UCen room 1 or 2 at 5 pm and any ideas or suggestions that you may have will be greatly appreciated.

AAAB Invites You To Attend

Asian American Affairs Board (AAAB) cordially invites everyone to its first annual panel discussion titled "Asian Americans, Where Are We Now?" The current roster of dynamic speakers insures the afternoon will be entertaining, as well as educational.

The panel discussion will be held on Saturday, April 14 at the Snidecor Main Theatre from 1-5 pm. The distinguished speakers on the panel will be:

U.C. Regent Yori Wada, Chairman
Topic: Asian Americans, in the U.C. System

Dr. Dan Gorzalez, Lawyer and Professor at S.F. State
Topic: Philipinos, Past and Present

Mr. Chol Soo Lee
A courageous Asian American abuse court case has spurred the interest of many Asian Americans throughout the U.S.
Topic: American Judicial System A Personal Experience

Dr. Elaine Kim, Professor at U.C. Berkeley
Topic: Asian American Women, Past and Present

After the panel discussion, everyone will have the opportunity to informally speak with the guest lecturers. Refreshments will be served and admission is free.

ATTENTION STUDENT GROUPS!! WE WANT YOU!!

A.S. Program Board offers you the event of the year to expose you or your group to the student body. The A.S. Program Board's "Sun-Day Extravaganza" will be held on Sunday May 20, 1984. This event will be our famous DAY IN THE SUNSHINE featuring musical groups, game and contests, student art exhibits and a food faire.

We have limited space available for students and student groups in the Extravaganza for selling food,

their art work or providing information about their student group. This has been a well attended event in the past and we are expecting 2,000 to 4,000 students at this year's Extravaganza. An opportunity to expose your group or art work to this number of students should not be missed. If you or your group is interested in participating in this year's Extravaganza please contact Kathleen at the A.S. Program Board (UCen 3167) by April 20, 1984 at 961-3536.

"6 Pac" Film Series Begins Friday April 13

This quarter, in association with the Ford Motor Company, the A.S. Program Board is sponsoring the "6 Pac," an adventure/horror/cult film series in order to raise funds for the upcoming "Sun-Day Extravaganza." The first film will be "American Werewolf In London" and will be shown on Friday April 13 at 7 and 9:30 pm in Campbell Hall. Beginning on Monday April 16 and continuing until Monday May 14 the series will be shown every Monday evening in Chem 1179. Ticket prices for the series are as follows:

SERIES TICKETS: students \$8.00 and nonstudents \$10.00
INDIVIDUAL TICKETS: students \$2.00 and nonstudents \$2.50 per show.

In addition, we are sponsoring a food drive for the Food Bank of Santa Barbara. There will be a \$2.00 Reduction in the Series Ticket price for a donation of 3 undented cans of food or PREPACKAGED rice/beans and a 50 cent Reduction in the Individual Ticket price for a donation of 1 Undented Can of food or PREPACKAGED rice/beans. Due to storage problems we will be unable to accept donations of perishable items such as dairy products or produce. The proper number of cans of food must be brought with you when you purchase either your series or individual ticket to take advantage of the reduced ticket prices. We encourage you to buy the series tickets at the reduced price not only to save you money but to also help the people in our community who are in need of food.

START YOUR WEEK OFF WITH A 6 PAC!

Apr. 13: Amer. Werewolf
Apr. 23: Creep Show
Apr. 16: The Thing
Apr. 30: Dressed to Kill
May 7: Road Warrior
May 14: Mad Max

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AIDS Seminar — April 11

Some would call it an epidemic, a plague, or an act of God. Others would say that AIDS is a medical mystery and deserving of additional money and research. Still others would say that it is a problem of special groups and an issue of concern only to them. Regardless of whatever else might be said about it, AIDS is a serious medial concern; it has become an important issue of personal, social, and political significance.

What is AIDS?

AIDS stands for Acquired Immune Deficiency Syndrome and is a serious condition characterized by a specific defect in the body's natural immunity against disease. It is most commonly found in, though not limited to, sexually active homosexual or bisexual men, present or past users of intravenous drugs, persons with hemophilia, and Haitian entrants to the United States.

What is AIDS?

AIDS is the topic of a seminar to be held on April 11, 7:00 pm in the UCen Pavilion. The speakers, Charles Juels M.D., Jerry White M.A., and Bill Woods, M.A., will address the medical and psycho-social aspects and issue surrounding AIDS as it relates to both the general population and to those individuals found to be in higher risk groups. Juels is the Director of Communicable Disease Control for Santa Barbara County. White is presently the Coordinator for the Tri-county AIDS Task Force and Woods is a Psychology Intern at the UCSB Counseling Center.

What is AIDS?

AIDS is a topic worth learning a little more about! The seminar is free and the public is welcome. This program is co-sponsored with the Health Center, Counseling Center, the Gay & Lesbian Student Union, and the A.S. Program Board.