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Artsweek

Eight pages of "art."



She Cares

Artsweek's Nicole Milne discusses renowned poet, Nikki Giovanni.

Giovanni will be offering an evening of poetry this Sunday, Oct. 20 at 7 p.m. in the Multicultural Center. Tickets are available by calling 893-2064.

Nikki Giovanni's poetry captures her generation — the individuals who stamped new ground for black aesthetics during the Black Power movement of the 1960s. The edginess, aggression and raw beauty of her work sent clear messages on two fronts: on an ideological level, that she had no love for white-dominated society, and on an aesthetic level, that she had no desire to follow the poetic path carved by Anglo-centric and male-centric art of the U.S.

Her legacy is an effective

combination of revolutionary politics and revolutionary poetry — without dating either. A pioneer in celebrating black spirit, history and power, Giovanni's work, including *Feeling Black Talk*, *Night Comes Softly* and *Racism 101* stands today as one of the most important contributions to American poetry in the 20th century.

It was a daunting task to call up Giovanni for an interview. This woman always seems to be a step ahead of everyone through

the honesty and bite of her work — she's always truthful and never contrived. Moreover, she has been elected "Woman of the Year" by three magazines, is the subject of the film *Spirit to Spirit: The Poetry of Nikki Giovanni* and has received numerous awards for her writing and spoken-word recordings. Enough said about interview fears.

When it came down to it, my barrage of "intelligent" questions proved totally unnecessary and ended up unused. Gio-

vanni was extraordinarily quick and direct, yet unassuming and unpretentious. She seemed to regard her work — 12 books in all — as a long process that reflected her life and all of her experiences, not something to be viewed from a distance.

The closeness and grit of her Black Power-era work were definitely present in her views of what's going on in our society now. Giovanni dedicated her recent compilation, *The Selected Poems of Nikki Giovanni*, to Tupac

Shakur, in memory of the rap artist's death last month, and sees his death as a crucial issue in the representation of blacks in the media and by the police.

She vehemently disagrees with the portrayal of Shakur as a gangster "deserving" to be murdered because of his lifestyle, and sees him as a breakthrough artist victimized by the Las Vegas Police. Their desire to sweep the murder under the rug and attribute his death to gang violence

does not do Shakur justice, according to Giovanni.

Giovanni is here at UCSB to confront another sort of violence. Her poetry reading, at Hatlen Theatre on Sunday, is an event to commemorate National Domestic Violence Awareness Month. Domestic violence is an issue that she says has not entered her life directly, but it is an issue that needs to be dealt with in this country. Don't miss this one.

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There should have been clowns.

One day my pen pal, Johnathan O'Graten, asked me via e-mail, "Have you ever been to an orgy?"

I answered: "I tried to go to one once but it just turned out to be a bunch of dudes, except for this one guy."

"Oh," he wrote back and attached a list of pornographic Websites.

I waited about a week and then wrote, "You don't believe I have a photographic memory, do you?"

"No," he replied the next day in his e-mail to me.

"Well I do," I wrote back and included a picture of my very first car. "See, a photographic memory!"

The next day O'Graten wrote back, "It seems like you don't really have much to say or talk about, so why don't you wait until you actually do until you write me again?"

One full year later I wrote him this:

Just as some people believe that if you can't be with the one you love, you should love the one you're with, many believe that if you can't be with the one you hate, you should just hate everyone. Most of these people drive cars. Cars that are faster, prettier and all around better than the

and went to check. "Yes he is."

Good, I thought. "That clown is going to die," I said, surprised that I managed to do it without laughing.

"Excuse me?" "You heard me." I hung up the phone and wondered where I put my shoes.

Why do we ask others where items that only we

could have misplaced are? Maybe we enjoy including people in our struggle? That would explain a lot of the appeal in being a sports fan. Or maybe we just want people to solve our problems for us. That's my asshole brother's opinion, and why he said, "Find your own fucking shoes" when I asked him for help.

I found my own fucking shoes and left my house before my brother could offer any more profound insight.

I had three hours until I had to be at work dressed like a clown. I didn't have much to do, so I decided to go over to my friend Brent's house to play Techno Bowl on the Super Nintendo and drink some of the Cokes his Dad stocked the garage refrigerator with.

Cruising down Devonshire Street, the Ventura Boulevard of the North San Fernando Valley, I was enjoying some of the grunge music that had taken over the Los Angeles airwaves so suddenly that I was sure I liked it. Sure, I wasn't paying very close attention to the road and there was no reason to slam on my brakes, but I just did.

When the dumbfuck in the Camaro behind me realized that there was no reason

Lyric of the Week

"He shot. Then I shot.
As you can see I cold smoked his ass!"

Eazy-E

piece of shit I got when I was 16, a 1983 Datsun Sentra. It was a classic, the first year of the Sentra.

But, I was lucky to even have a car, I guess. Probably lucky that it wasn't a nice car because I didn't really know how to drive. I hit a parked car less than 30 days after I got a 92 on the driving test. So much for standardized tests. I mean, I got 790 on the SAT Verbal and I sure as hell can't apply an analogy to real life.

Anyway, my first car wasn't much of a car. I thought of it more as an escape pod that traveled at speeds comparable to other cars. It had a horn and that came in handy when happening onto those who travel the world in their big cars, disliking themselves, their parents and genital development.

On the day I was supposed to dress up like a clown in order to solicit charitable donations in the lobby of the movie theater I worked in, I ditched school. I don't remember too much of what I did that day. I probably just slept until 11 and then watched daytime television, learning how to reupholster furniture and make my own Christmas gifts — this was long before there were 30 trash-talk shows on TV.

My friend Josh was scheduled to dress as the clown during the day. Around two o'clock in the afternoon I called the box office of the theater to see if he was doing his clown duty as planned.

"Is that clown still in the lobby?" I asked, disguising my voice, sounding more like Astro from the Jetsons than anyone threatening. I called my work almost daily using some fake voice and they always caught on.

"Hold on," the box office cashier said

for me to stop, he figured I was fucking with him. He pulled alongside me and said, "What the fuck are you doing?"

"Fuck you," I said. My voice was pretending that it had never changed at all.

"Pull over!" Camaro Man said. I realized that this balding man with the ponytail and a mustache wanted to kick my ass.

Letting him float through a yellow light, I stopped short, praying that just because home boy's car belongs in the '70s, he won't pull a crazy U-turn like he's on a '70s cop show.

He disappeared and I quickly found an alternate side street to Brent's house. I told Brent what happened, he offered me a Coke and we played Techno Bowl.

Before I knew it, I was running late for work, so I took a Coke for the road and told Brent, "Later."

"See you at six," he said. He worked at the movie theater too.

I told the girl in the box office, the guy at the door and the old man behind the snack bar about my road adventure. Then I went upstairs to change.

I found Josh sitting on a bench with a huge smile on his face, "You can't be the clown tonight," he said.

"Why not?" "They won't let you. I got a death threat earlier today."

"Oh, that was me," I said. "It was not!"

I made as sincere a face as possible when speaking to a close friend who is half-dressed like a clown. "Seriously, it was me."

"Nah." "Yahh, I thought your shoes looked real stupid."

★ Stars of Stage

Jennifer Levy found out a lot about UCSB's Dept. of Dramatic Art. Bless her for sharing what she knows with us.

For you theater-starved students out there, the UCSB Dramatic Art Dept. is proud to present a season filled with comedic, dramatic, classic and contemporary works.

According to Director of Theater Peter Lackner, the department aims to put together a diverse collection of productions.

"When we choose a season of plays, we keep in mind what would be interesting to other majors," Lackner said. "For example, we bring in Shakespeare to appeal to the English Dept. The plays never have to be academic, since we like to bring in an entertainment value."

In November, the department will deliver its first of five plays with casts comprised entirely of students. *The Park*, written by German playwright Botho Strauss, is the first production to be performed in the campus'

new Performing Arts Theater in the Humanities Building and begins its run on Nov. 15. *The Park* updates Shakespeare's classic *A Midsummer Night's Dream* by placing the original characters into an urban society of the 1990s. The production has been classified as a "black comedy," for it blends humor with realistically disturbing situations. "The play shows how people can get lost in modern society — they get too busy in life and cannot live off their love and passion," Lackner explains.

Two productions will be



offered in February. Paula Vogel's play *The Baltimore Waltz* deals with contemporary issues such as drugs, sex and AIDS. Meanwhile, audiences who are intrigued by the beauty of Shakespeare's poetics, will want to see the department's presentation of *Twelfth Night*. This romantic comedy also has an unexpected plot twist, being set in Palm Beach, Fla.

miere in May. The fairytale-like production will be directed by graduate student Kirk Andrew Everist.

The season closes in May with John Millington Synge's *The Playboy of the Western World*. This cheerful story takes place in 1907 and portrays the traditions and social structure of Irish peasantry.

Any student with a desire to see his or her name

in lights is encouraged to get involved with UCSB drama. Participation is not limited to members of the Bachelor of Fine Arts program.

"I would never discriminate at all," says Lackner. "I am curious to see what brings other majors to us, and I love their extra enthusiasm."

Also, for those interested in behind-the-scenes work, the department offers an array of opportunities, including set design, sound design, costume design and lighting, as well as labs and classes focusing on directing and playwriting.

"Live theater is not just about what occurs on-stage," explains Alvina C. Dreke, a student who has worked behind the scenes. "By working backstage, I got to work with the actors and help them and feel like I was really contributing to the show."

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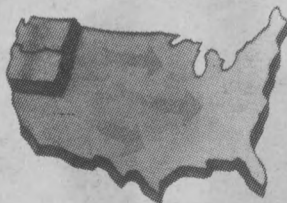
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THE MAGIC OF THE NORTHWEST



What makes the Northwest so unique? It's something locals call the "Northwest Spirit."

It's about following a different path, a more enjoyable path, a more individual path. You see it everywhere. From our clothes, to the music, to the kind of beer we drink. No wonder Oregon has become known as "America's Microbrew Capital."

There are many theories as to why. It could be that our appreciation for full-

flavored wines and coffees has whet our palettes for robust beers. It could be that some of the finest hops in the world and two-row barley are grown right in our backyard. Or maybe that brewers and patrons just like to gather, relax and chat over a good beer, taking shelter from rainy Oregon days.

Whatever the reason, Northwest drinkers have accepted the challenge of

enjoying creative ales for years. Unfiltered Wheat Beers. Hoppy Pale Ales. Deep-roasted Brown Ales. Rich Porters. And tasty Fruit Brews. All are regulars in local pubs, many of which offer over 50 choices.

Sure, Oregon is full of wild rivers and snow-capped mountains. More and more, people are flocking to the Northwest. Some say it's the scenery. Some say it's the beer. Maybe they're both right.

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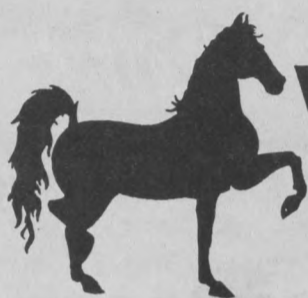
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Q & A

with Santa Barbara's Nerf Herder.

NerfHerder is a local band. They're playing in the Hub (the UCen) with Loaded and beaker tonight at 9. Check out the conversation *Artsweek* had with Parry (guitar, vocals), Charlie (bass) and Steve (drums). Boy, was it ever fun.



How'd you guys get hooked up as artists on the fabulous My Records roster?

Parry: We've been on My Records for about a year. A friend of ours named Joey Cape, who is in a famous punk band called Lagwagon, wanted to start a record label and he picked us to record with.

Do you guys have any cool nicknames?

Parry: Steve is known as Steve "The Cougar" Sherlock.

Steve: It came from silly facial expressions I do.

Charlie: I don't have one, but I am trying to develop one. Chuckwagon will probably be the one that will end up working out the best.

Parry: I don't have any. I'm an adult. I don't go for any of that stuff.

What's the best song on your album?

Parry: They're all great. Every song is equally good.

Do you guys sound like Weezer?

Parry: We sound exactly like Weezer. Yes, yes.

Steve: But only the good parts.

Parry: The bad parts sound like Better Than Ezra. Hey, do you know who Davia is?

Yeah. She writes for Artsweek.

Parry: She wrote a bad review of us and

said that we sound like Weezer with a twist of lime.

Well, she's a good writer, but that was her first record review.

Parry: I'm glad we were the experiment.

Out of nowhere, A.S. President Russell Bartholow mysteriously appears.

Russell: How's it going? I'm Russell Bartholow and I'm not in the band. You guys have a band, right?

Charlie: Yeah.

Russell leaves.

What do you guys think about Van Halen booting David Lee Roth again and hiring the singer from Extreme?

Parry: I think it's the stupidest thing anyone ever did. I'm disappointed and I think Dave's disappointed too.

Steve: Yeah. That sucks.

CONTEST!!!

The first five people to call 893-2691 and answer the following question will win a prize.

What does I.V. stand for?

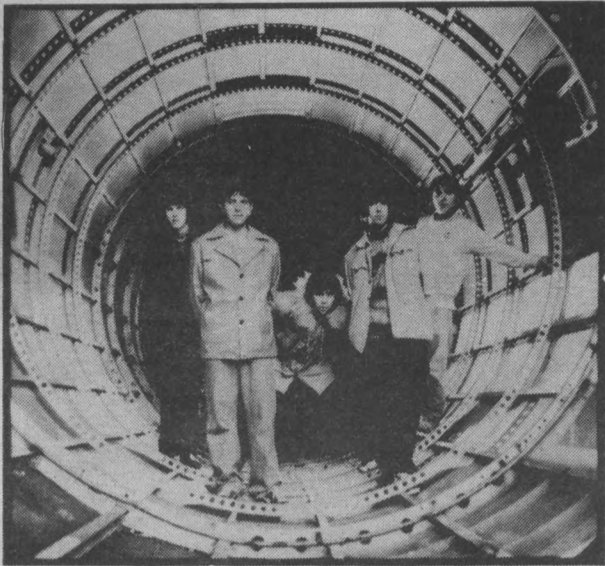
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Sure Shots

The staff reviews albums they got for free.



The Drag / Satellites Beaming Back at You / Island

I wouldn't normally start by talking about the credits on the sleeve of an album I'm reviewing, but in this case they give a good idea of what you're going to get.

I start to worry when I read: "Chance — vocals, vocal noise and pain killers; Chris Tucker — Four piece space buckets; Billy King — Low end vibrations; Trey McManus — Guitars and outerspace frequencies..." and so on.

As for the music, their first recording for a major label is polished and well produced, but this is not enough to disguise ultimately shallow, dull and uninspiring songwriting and a lack of distinctiveness in style.

Satellites Beaming Back at You is bland and unexciting — in short it's a drag. These guys need to put a bit more effort into their music and a bit less into "amusing" album credits.

—Billy Banks

Booth and the Bad Angel / Booth and the Bad Angel / Mercury

From one of the finest pop poets of our generation, the ever eloquent Tim Booth, in collaboration with Angelo Badalementi, the man who scored the television series *Twin Peaks*, comes a palette of melodic cacophony.

A collection of earthy, ethereal and exemplary tunes are what Booth — on hiatus from the Mancunian-based

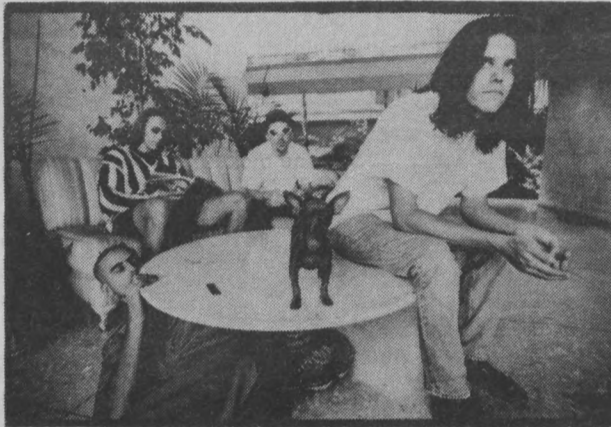
band, James, where he lends his voice and lyrical masterpieces — composed with the assistance of Badalementi.

Though James has often aspired to musical excellence, forging into brave musical territories over the last 13 years (for instance, on 1994's *Wah Wah*, where the band worked with renowned sonic innovator Brian Eno), *Booth and the Bad Angel* does not have the same exceedingly high standards James has consistently set.

However, Booth's solo project does surpass in quality most of the records released by many of today's major and minor artists.

From the Bowie-esque "Life Gets Better," to the indigenous chanting of "The Dance of the Bad Angels," to the power pop ballad, "I Believe," *Booth and the Bad Angel* is truly a delight.

—Jolie I. Lash



Tool / Aenima / Zoo

A major element of Tool's bizarre allure originates in the fact that they are a truly disturbing band on several levels.

Aurally, lyrically and visually (check the accompanying art), the band's new album, *Aenima*, is an unnerving exploration of undeniably demented and deviant capacities of the human mind and experience.

The complexity of Tool's musical arrangements, which feature changing dynamics, varied instrumentation, odd meter and wild syncopation, make the music as difficult to experience passively as a visit to the proctologist. Frequent and unexpected vacillation between slow, dark, subtly melodic passages and atonal bursts of speed and aggression create the only suitable backdrop for Meynard James Keenan's tortured vocals.

Ranging from a dronish monotone to a distorted, maniacal scream — often within the same song — Keenan's vocals are the perfect match to his unsettling lyrics. Dealing with the insecurities surrounding the loss of faith and a descent into depravity, Keenan presents listeners with a host of verse that will undoubtedly be shunned by polite company over instant mashed potatoes and frozen peas. Buyer beware.

—Bryce Baer



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To get the advantage, check the day's rating: 10 is the easiest day, 0 the most challenging.

Aries (March 21-April 19) - Today is a 7 - Time is running out on a job you promised. If you really scramble, you can get a whole day's work done in four hours. Avoid keeping a secret. It'll end up costing you more than it's worth. Tell the truth to your partner and/or your boss.

Taurus (April 20-May 20) - Today is a 6 - Don't even discuss anything serious until afternoon. Other people might be willing to gamble in the morning, but you shouldn't. Go only for a sure thing. If work's required, it's a safe bet. Tonight, an old romantic partnership will feel brand new.

Gemini (May 21-June 21) - Today is an 8 - Watch where you put your purse or wallet. Don't go over the line with your credit cards, either. A penny saved is a penny earned. If you get to talking with a friend on the job, trouble may follow. A co-worker might tattle to the boss.

Cancer (June 22-July 22) - Today is a 5 - A disagreement will be more annoying this morning than tonight. That's because tonight you'll be winning. Shopping could be complicated during the day and traffic will be horrible. Avoid both of the above, if at all possible.

Leo (July 23-Aug. 22) - Today is a 7 - You could learn something interesting today from a beautiful person. If you see one, follow him or her around and ask questions. This could develop into a nice friendship, at least. If social plans fall through tonight, a good book could lead to a very satisfactory evening.

Virgo (Aug. 23-Sept. 22) - Today is a 6 - Business and romance should both go well today, especially if you're working with the one you love. Be careful about spending money, though. Don't go for fluff; get something that will last. Maybe you'd better go shopping together, too.

Libra (Sept. 23-Oct. 23) - Today is an 8 - Pay attention this morning, there could be a quiz. You'll do fine if you rely on your experience. If you're tired tonight, you'll relax best in the security of an old-fashioned ritual. Have something familiar for dinner with your favorite old friends.

Scorpio (Oct. 24-Nov. 21) - Today is a 7 - Pay back a debt you owe your best friend, if you ever want to get another favor from that source. You can also solve a problem. Something you've learned the hard way could provide the answer. Offer your wisdom to a pal who's a little short on that.

Sagittarius (Nov. 22-Dec. 21) - Today is an 8 - You'll probably want to spend more than you can afford this morning. Resist the temptation; you may need the money for something more important soon. If you're competing for a prize, make sure you finish each part of the task completely.

Capricorn (Dec. 22-Jan. 19) - Today is a 7 - If you're planning ahead (as you generally are), schedule your major tasks for this afternoon. You'll probably work merrily far into the night. Don't take a friendly flirt too seriously, especially if he or she is in a position of authority.

Aquarius (Jan. 20-Feb. 18) - Today is an 8 - Make your phone calls early; people will be too busy to talk later. If you need to look up any information, do that early, too. Check each bit of data very carefully before you pass it along. In romance, put your money where your mouth is.

Pisces (Feb. 19-March 20) - Today is a 6 - A group discount may not be as good as it seems. Hold on to your money for a while; a better deal may show up. Contact a distant relative or in-law for a good lead about selling or trading something you don't need anymore. A visit might be fun, too.

Today's Birthday (Oct. 17) - The good news is that you can have what you want. The bad news is that you have to study and work for it. But the harder you work, the luckier you'll get. Finish up an old job in November. A change at home spurs you to new heights in December. Win with an unusual tactic in February. Go back to an old partner in April. A cruise with friends would be perfect in August. You'll love September, especially once you hear a special secret.

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Love Story

Sizing up *Infinity*.

Any film based on the life of the great physicist and eccentric Richard Feynman has a rich source of material to work with, but the new *Infinity* surprisingly avoids his later, more zany antics (as recollected in the hilarious autobiography *Surely You're Joking, Mr. Feynman!*), and instead concentrates on his earlier life.

The heart of it is the touching relationship between Feynman (played by Matthew Broderick, who also directs here for the first time) and his recently wed young wife Arline Greenbaum (Patricia Arquette), who develops tuberculosis and slowly dies over a number of years.

In different hands, this would be the stuff of overdone melodrama, but the people involved here seem to have caught the objectivity that their subject was renowned for — the film is genuinely moving without being in the least bit maudlin or manipulative. It's largely thanks to the marvelously understated perception of the script (written by Broderick's mother) and the skilled and sensitive acting by Broderick and Arquette that the film is a success.

Feynman and his future wife meet in high school in the mid-1930s and quickly become involved. There's a balance and affinity between the two of them that the film brings out beautifully. The interplay of Broderick and Arquette is the center of the film and overshadows all the science. They make a quirky couple, intelligent yet open with a childlike frankness — "What do you care what other people think?" might well be their catchphrase.

When she is diagnosed with the incurable disease, the couple decide to get married anyway while he does research at Princeton. Later, when World War II breaks

out, he transfers to New Mexico to work on the Manhattan Project (which produced the first nuclear bomb) while she moves to a nearby hospital. She becomes more and more ill as he travels by bus 100 miles to see her on visiting days — a sad framework but one the couple fills instead with humor and optimism.

The later, more well-known version of Feynman, the world-famous physicist and entertainer is not the focus of the story, but there are early traces of these leanings. His fascination as a child with the way the natural world works never left him and led to his career in science. Intrigued by its spare beauty, he was naturally drawn to mathematics and the "perfect solution." But this love of abstraction did not lead, as it did with others, to a lessening of interest in the outer world — in Feynman it deepened and excited it. The result was a deep commitment to the truth that, if needed, would step outside of social convention. The central passage of the movie, when his wife dies, exemplifies this objective rationality. Feynman accepts her death calmly, almost with wonder, feeling it deeply but leaving the reflex responses to others.

Infinity is a film that sets modest goals for itself but achieves them so completely that you're left admiring its delicacy and touch. Broderick has produced a small gem with his first attempt at directing, even if, judging by the nonexistent crowds at the Riviera Theater, it's an overlooked one.

—Martin Knight

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Solo Project

Michael Brett Abramson speaks with Vanessa DeSantis about her one-woman performance, *Lady Lazarus*.

Vanessa DeSantis, a product of UCSB's Bachelor of Fine Arts acting program, returns tonight to perform her self-written, one-woman act *Lady Lazarus*.

DeSantis based the script on the actual words of poet Sylvia Plath and psychologist Anna Cornwell, the actress/writer's aunt. The character Lady Lazarus' lines are lifted directly from Plath's poem of the same name. DeSantis stated that the underlying theme of rebirth should be well received by both men and women.

"It's about two real women and their lives, so I think a lot more women will tend to empathize with the struggles—it'll be



closer to home," DeSantis said. "But there are still messages about war and peace, and life and death that hopefully everyone will relate to."

The production, sponsored by the Women's Center, dramatically interweaves the fascinating

lives of Lady Lazarus, Plath and Cornwell.

Women's Center Programming Director Daria Yudacufski, who read a preliminary version of the script, felt that it was an appropriate performance for the Women's Center to sponsor.

"It's about Sylvia Plath, a very famous woman writer, and it explores her life and the life of another woman," Yudacufski said. "It kind of looks at the two different perspectives and lifestyles of two women."

Lady Lazarus will be performed in the Multi-Cultural Center Theater tonight at 8 p.m. It's free!

Hey! What's Going On.

Who ever said there was nothing to do in Santa Barbara?

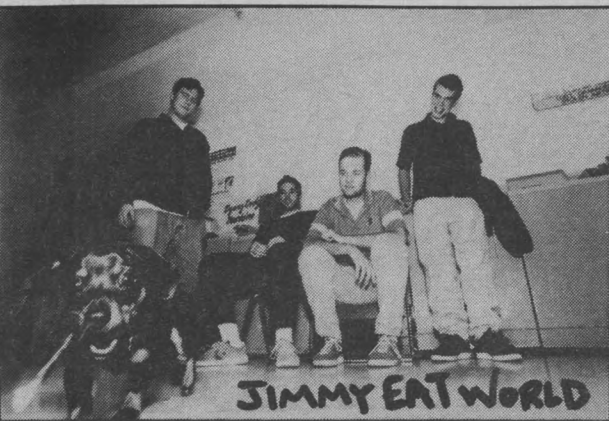
Tonight at 7 p.m. in Campbell Hall, check out the poignant Swedish film *The Dancer*. The press release says it's an "unflinching look at the trials and triumphs of aspiring dancers," and that's good enough for me.

Friday, be sure not to miss flautist Jill Felber and pianist Betty Oberacker perform *New Music From Australia*. The program will include the commanding *Sonata* by Carl Vine. Hell yes it will! Be at Lotte Lehmann Concert Hall at 8 p.m.

Saturday, we're sure that there will be plenty of parties in Isla Vista.

Sunday will see the Goleta Valley Chamber Orchestra and the 10th annual *Eine Kleine Mozart Concert*. The place to be is the Goleta Valley Community Center and the time is 3 p.m.

Later on that night, be sure to see some great bands play a house party in I.V. *Jimmy Eat World*,



One Hundred Words for Snow, A Sometimes Promise and Three Letter Engagement play Sunday at 6 p.m. on 6719 Sabado Tarde.

UCSB Arts & Lectures brings the campus yet another great film with its presentation of *Richard III* on Monday. The show is at 7 p.m. in Campbell Hall. Go get your reworked Shakespeare on!

On Tuesday, if you go to Lotte Lehmann around 8 p.m., you should stumble across poet Yehuda Amichai giving a free reading and lecture entitled *The Poet at Ground Zero*. Also at 8

p.m. (and again at 10) are showings of the classic sci-fi film *Blade Runner* in Campbell Hall.

If you're in the mood for some nihilism, make sure to head on over to the MultiCultural Center Theater to see the film *The Doom Generation* on Wednesday at 6 p.m.

Looking for a satisfying trip to the theater? Cool, 'cause *Why Mud Flaps* is playing at the Center Stage until Saturday. There's also a production of *Sight Unseen* at the Alhecama Theater that runs until Nov. 10. That's all, y'all.



CharitySportz

Santa Barbara's ComedySportz does a good thing, y'all!
By Malia Wong

Santa Barbara's ComedySportz, a local improvisational comedy group, is holding a benefit performance to support Gilda's Club, a non-profit group supporting cancer victims and their families and friends. The show will take place tonight at 8 p.m. at

Fess Parker's Red Lion Resort, and is one of a number of benefits being hosted by ComedySportz troupes in other cities.

ComedySportz is a lively show similar to TV's *Whose Line Is It Anyway?*, where two teams of four performers use audi-

ence suggestions to create outlandish improvisation and compete for laughs.

Tickets to the ComedySportz benefit for Gilda's Club are \$10 and are available by calling 967-4679.



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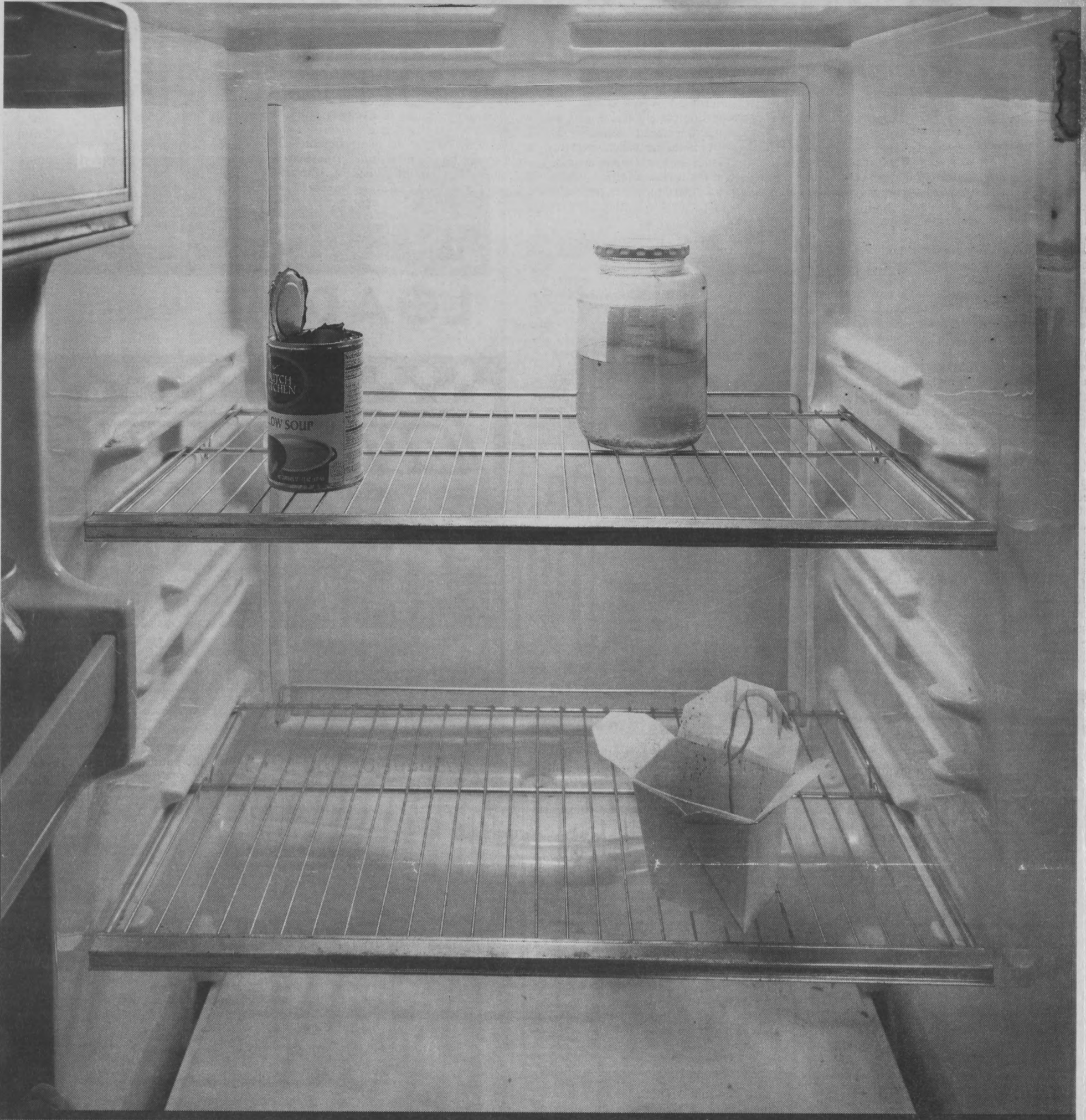
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