

TREBLINKA

TREBLINKA

'Shoah'

page 3A

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"Concentricity" by Arly Ladedz is a mixed media collage to be shown in an exhibition by Ladedz and Nadya Brown called "Dialogues With Found Objects." The exhibition runs at the Women's Center until May 9. Also pictured is "Kentucky Lake" by Nadya Brown.

Arts Editor:
Susanne VanCleave

Asst. Arts Editor:
Sabrina Wenrick

Contributors:
Sarah Hackett
Karl Irving
Laurence Iloff
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"We know already that there is no way of going out from this room, because this room was the last place they went in alive, and they will never go out alive again."

— Abraham Bomba,
Holocaust survivor

'Shoah'

Watch, Weep & Promise

"Shoah is not an easy film to talk about. There is a magic in this film that defies explanation."
— the late Simone de Beauvoir

It's been over forty years since the most horrific period of human history came to a halt. The years 1942 to 1944 were the notorious years during which Hitler's Third Reich tried to impose what they called "The Final Solution". It was a time filled with the brutal fascist extermination of European Jewry and other "undesirables". It was by far humankind's darkest day.

Screening Monday and Tuesday nights in Campbell Hall, Claude Lanzmann's *Shoah* is a monument, a heroic documentary work. It is the result of ten years of dedicated and forthright filmmaking by a former French Resistance fighter. It is a relentless and daring documentary unlike any other to date.

In this unprecedented filmic endeavor, Lanzmann carefully probes the memories and psyches of survivors and former SS officers to finally and thoroughly unveil the graphic and premeditated murder that bludgeoned the already war-torn Europe. *Shoah* differs from other documentaries of the Holocaust by relying solely on interviews with participants and survivors. These powerful disclosures are unsettlingly filmed against the now peaceful countryside of former Nazi camps Chelmno, Auschwitz, and Treblinka. Though the grass has grown green, the ground is still damp with the blood of millions of innocent victims.

Some of the most chilling footage is that taken by a concealed camera of former SS Unterscharfuhrer at Treblinka, Franz Suchomel who describes in detached monotone the intricate details of the "extermination" process. He describes trainloads of humanity — men, women and children — who were brought to the camp to

die in the ovens and gas chambers. After standing naked for hours in sub-zero temperatures they were herded into the "disinfection" rooms from which they never escaped. As the viewer watches this man speak of the horror that he helped perpetuate s/he realizes the magnitude of these heinous crimes. S/he then must question the code of silence valued so highly in the Western world, that false sense of detachment which was responsible for Europe's fate.

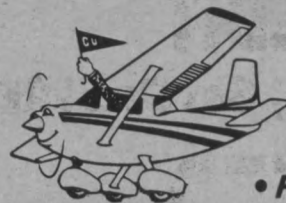
Shoah brings the realities of fascist philosophy and cunning deception painfully home and makes us question: How long must the intervention in Nicaragua go on before there is public outcry? How many will die in the cold and sweaty palms of the fascists in South Africa before we move beyond the blinders of profit margins into the reality of human annihilation? How long will we be silent in the name of "democracy"?

Why would anyone want to subject himself to nine and a half hours of sorrowful confession? *Shoah* reminds us that we must never allow this to happen again. It is remarkably devoid of mangled bodies and emaciated and tortured corpses. It is rather a wholly human testament to the longevity of the human spirit. One must take a peculiar satisfaction out of the testimonies of these survivors who have witnessed hell on earth and chosen to go on. It does not fall down upon the viewer as a load of heavy bricks, but rather slowly gains intensity. We are a wick slowly and repeatedly dipped into the hot and painful wax of the past. In the end we emerge as tiny, conscious psychic candles shining as both warning and remembrance.

Claude Lanzmann spent more than ten years creating this labor of catharsis and love. The least we can do is watch, weep, and promise: never again.

— Susanne Van Cleave

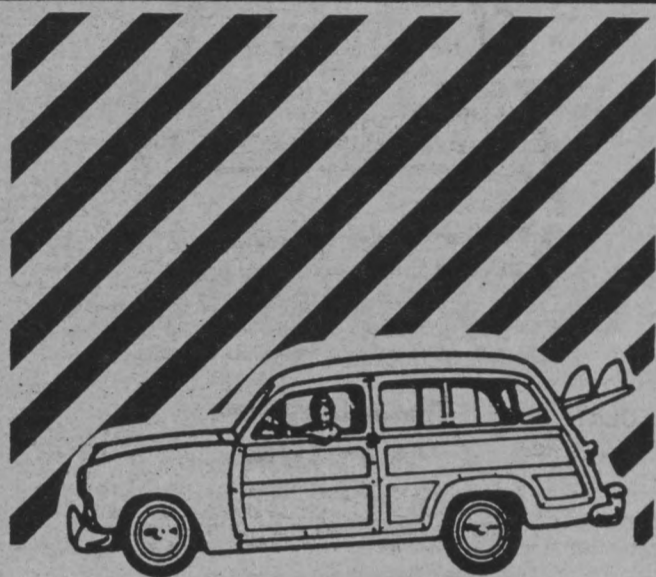
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2. Shall have sole responsibility for all editorial content and policy of the **Daily Nexus**.
3. Shall hold editorial representation in all matters, including those before Press Council.
4. Shall provide oversight and coordination of editorial staff operations.
5. Shall strive for high professional journalistic standards at all times.
6. Shall participate in selecting Student Business Manager.

METHOD OF SELECTION

- A. All applicants shall submit a written application in sufficient copies for the members of the Press Council and the members of the staff.
- B. Applicants may submit a string book.
- C. Members of the **Daily Nexus** Editorial Board as a whole or as individuals may submit recommendations.
- D. **Daily Nexus** staff members may submit their collective recommendation determined by ballot. Eligibility to participate in the staff vote shall be acquired by a virtue of having appeared on at least three of the latest payroll lists.
- E. The incumbent Editor-in-Chief shall submit to the Press Council an analysis of each candidate for the office of Editor-in-Chief, which may or may not include an endorsement of candidates.
- F. Each candidate shall personally appear before the Press Council in a public meeting.

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1. Shall be at least a sophomore at the time of selections.
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4. Shall be able to demonstrate a thorough knowledge of the principles of journalism and the workings of the **Daily Nexus** or a comparable newspaper.
- G. The selection of the Editor-in-Chief shall take place in a Press Council executive session.
- H. The Editor-in-Chief shall be selected by a majority vote. In case no candidate receives a majority, runoff elections shall be held between the top two candidates until one candidate receives a majority.
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Victor de Lorenzo drums faithfully for the Femmes. SARAH HACKETT/NEXUS

Frolicking Femmes Fantastiques

After missing a much-acclaimed Phranc, a solo artist from L.A. who dubs herself as your typical Jewish American lesbian androgynous folk singer, I arrived at the Arlington theater Tuesday night to catch the Violent Femmes in action. The band was a little flippant at first, and the crowd seemed only mildly enthused. Yet, by the end of their grazing two-hour set, the audience had been so riled up the band performed an impromptu second encore, "Good Feeling," a soothing ballad from their first album. "Good Feeling" is a fitting description for the entire evening, due to a great rapport established early on between the artists and their fans.

The wacky trio was in top form, albeit rather relaxed. Drummer Victor de Lorenzo was on happy drugs, one minute he was playing with his eyes closed, the next he was prancing about the stage, pestering vocalist Gordon Gano with some playful antics or simply walking in circles around his drumset (complete with washtub) while continuing to play. During one lively number, he went back to the then vacant keyboard and experimentally poked out a few notes, quite obviously amused with himself. Not that the others kept serious the whole time. Bass player Brian Ritchie pulled out several interesting instruments (including a conch shell) and the accompanying back-up group, two of the Horns of Dilemma (sans Jerry Harrison of Talking Heads fame), were somewhat undisciplined as well. Gano did not participate in the clowning about, yet he took it all in stride, and his crooning voice came out impeccably.

Each of them, in fact, succeeded in both capturing the album sounds and allowing a stretch of spontaneous alterations. The acoustic bass of Ritchie came across splendidly well, a fine imitation of a real bass, and the added horns and keyboard were used innovatively. A shift from light frolic to slightly

gothic undertones made their show unpredictable. These are three guys that thrive on being different, and bear no worries regarding the possible consequences. As one of their earlier songs puts it:

"You can all just kiss off into the air

Behind my back I can see them stare

They'll hurt me bad, but I won't mind

They'll hurt me bad, they do it all the time."

Their set was wonderfully paced, and a healthy balance of the old and

— wonderfully paced, a healthy balance of old and new.

new perfected the song list. Starting off with their 29-second intro to their latest album, *The Blind Leading the Naked*, a punk-a-billy rendition entitled "Old Mother Reagan," they continued with a demonstration of their musical flexibility. From hillbilly riff to Lou Reed-styled straight-talking poetic rock, they soon had a full house up on its feet, eager for more. They played bluesy Chicago sounds, heartfelt country ballads and every so often delved into a mini-jam of multi-instrumental cacophony. Their acoustic prowess, sing-along choruses and commendable camaraderie made the show even more enjoyable. They even got the audience to spell out "F-A-I-T-H" during one of their Gano-inspired Christian songs, which, by the way, are quite serious and not to be confused with the cynical style present in some of their tunes. (Some people around me weren't quite sure how to take it as they heard the chorus to "Jesus Walking on the Water.")

I would have liked it more if it were at a smaller theater. The Violent Femmes may have proven themselves worthy of grander things, but they're (rejoice!

rejoice!) sticking with the garage-band style which deserves more intimate surroundings. Nonetheless, I was highly entertained. They put on a much better show than I had expected. The vigor they displayed for their first encore, a medley of five songs, was just the icing on the cake, as they say. They had a good attitude, played the songs everyone wanted to hear, and their artful seriousness mixed with the absurd was a welcome twist.

At one point, an harmonious duet between Gano and de Lorenzo reminded me of a famous sixties pair, but then I realized that Art Garfunkel never played a tortoise shell. Once committed to performing gigs right on the street in their hometown of Milwaukee, they've found an audience and some semblance of fame. I was grateful to find them as simple as ever, not willing to trade in their old style to broaden their attraction. The Femmes were worth seeing, and appear to be back on their feet after a short period of no concrete direction.

— Karl Irving

The Cult is

Wrapping up this two-week binge of concert mania in Santa Barbara, the Arlington will be the setting for a show by The Cult. An English band with paisley trappings, this last winter marked their U.S. debut as they played L.A. for a very receptive audience. Dubbed revivalists of the sixties' psychedelic sound, they deny such assertions, although not too adamantly. Asked what they felt about modern music, they replied, "Why doesn't anyone sing like Janis anymore?"

The band in fact does dig on variety, but the late sixties can definitely be pinpointed as their main source of inspiration. Here psychedelia and acid rock — even drifting into the roots of glitter rock



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Haunting Echoes of Sincerity

Thursday, April 17, 6 p.m., Isla Vista — We're stoked (me and a Nexus photog) because in a few short hours we will be in the Echo-zone. After anticipating this concert for years, we are finally going to experience, live, the reality rock of a group that knows no bounds. It looks to be a crimson night.

6:45 p.m., Santa Barbara — We arrive at the back door of the Arlington early to get our passes (hopefully), and join the crowd of those eagerly awaiting the arrival not of The Bunnymen, but of Moss Jacobs who is running the show for Avalon tonight. Thirty minutes later, he promises us passes and disappears.

7:45 p.m. — Moss returns and disappears; returns again five minutes later, shells out two photo passes, and tells us we can't take photos of Echo. Sean, the photog, is momentarily bummed.

8 p.m. Somewhere in a parking lot near Safeway — We have found some friends and gone off to take Tequila shots (chased with Slice) before the show. Another group of friends arrives (including some members of the Nexus Arts staff who will remain anonymous to protect their respectability), and before we know it the Cuervo and twelve packs are finished, as is The Church. Anyway, I heard someone say they were "tight."

9 p.m. Inside the Arlington — We're flying very high. The crowd is intense, the mood almost religious, and the bathroom lines are long. The Bunnymen are 15 or 20 minutes away, and we need this time to get a spot near the stage and prepare.

9:15 p.m.? Front Row Arlington — As the theatre lights go out and a few stage spots come on, the crowd realizes what's about to happen. A minute later: The Bunnymen (with a replacement drummer), and bliss. Mac (as everyone has been calling

him since the show) and the boys begin with "Never Stop," and this is the moment I realize just how good this show is going to be.

All the attention is on Ian McCullough, who with his distinctive hair cut and thrift store suit, represents the embodiment of the Echo message, if one could call it such. His arrogant attitude is infamous, but tonight he is polite and possesses a charisma that is both undeniably strong and patently indescribable. It is difficult not to compare him to Doors leader Jim Morrison, as both men, in their very different ways, seem to capture the mood of the progressive youth of their eras.

As The Bunnymen go through such numbers as "Villiers Terrace" (a home for the mentally unstable)

"Heads Will Roll," (what if, no-ones calling?) and "The Cutter," (will I still be soiled when the dirt is off?) the crowd seems (as I) entranced. By the personification of everything meaningful The Bunnymen have been saying so eloquently and powerfully through their music for years. By the sheer physical force of their music, which sounds as good as the albums. By their tremendous skill, their sincerity, and the confirmation of what we all believed for so long: these guys are for real.

Tonight, McCullough's voice sounds as clear, dark, and evocative as ever. At the guitar intro to "The Killing Moon" McCullough is alone at the mic, isolated by a single spotlight, with the smoke slowly rising from his

cigarette. *Under blue moon I saw you, so soon you'll take me, up in your arms too late to beg you,* he starts, and in doing so effectively transfers his emotions to the crowd. This number is, for me, one of the highlights in a night full of them.

During "Thorn Of Crowns" McCullough kicks into what I think is called the "bunnyhop" which is kind of a jerky dance. With the words *I wanna be one times one, with you ooh ooh* he crosses his arms below his waist, and kind of snaps his shoulders and knees back and forth. The crowd goes wild. And during the brilliant guitar sequences Will Sargeant belts out hard-edged scratching, that at higher volumes could demolish cities. His most impressive work of the evening is on the highly popular live version of "Do It Clean."

In addition to such Echo staples of excellence as "Ocean Rain" (with full fog effects) and "Back Of Love," the Bunnymen drive home with some new tunes and some covers. Of their new stuff, I like "Bring On The Dancing Horses" and "Satellite."

11 p.m. — On their fourth, and final, encore a fully satisfied crowd is treated to a cover of the Doors classic "Soul Kitchen," before Echo calls it a night. After the concert I pick up a copy of the Echo "fanzine" *Bluer Skies* which explains (more or less) why drummer Pete deFreitas decided not to tour. Something about not having a vacation after working with the Colour Field. The fill-in drummer did a fine job, as did bass player Less Pattison. The magazine also predicted a new Echo album within six months.

Talking with people after the concert, or rather not talking since most of them were speechless, the verdict was definitely "guilty" of breaking all the bounds, and getting way over the wall. — Laurence Iliff



Ian McCullough

Coming

and heavy metal — are combined slightly with the new sounds of today.

Nothing exemplifies this synthesis better than the band itself. Lead singer Ian Astbury and guitarist William Duffy, the two songwriters, appear at first glance to be diametrical opposites. Put a not-so-fat Meatloaf next to Billy Idol and you'll get an idea of what these guys look like. Bass/synthesizer player Jamie Stewart, on the other hand, belongs with the death rock crowd you may have seen at the Che Cafe on the UCSD campus. Together on stage or in their video clips, however, the trio fits together just fine. Their clothes are sharp, psychedelic designs and lace

complete with ascots and assorted trinkets. This group would have easily fit in at the Beat Club in San Francisco.

In December, the band released its much-hyped *Love*, a bit crude in production, yet an exciting bunch of tunes. The album kicks off with "Nirvana," a finely-paced looping guitar drive which is followed by "Big Neon Glitter" with a heavy drum lead that for some reason reminds me of Wall of Voodoo. For the most part, the chords are quite simple, yet this does not keep the band from producing a lively song just the same. There are three heavy dance tracks which have an added force behind them which puts the band on the track of U2's stupendous dynamism: "Rain," "Hollow Man" and the #1 dance tune for the past two months on the *Rolling Stone* chart, "She Sells Sanctuary," with a

sharp intro and flashes of acoustics. Other songs may give you the impression of Pink Floyd, Jimi Hendrix and various L.A. psychedelic garage bands. The band has really got something going here, and with a little fine tuning could go far. Their guest drummer is Mark Brzesiki of Big Country.

Formerly called the Southern Death Cult, these psychedelic venturers on the new music circuit are sweeping back through the states to broaden the success of last winter's tour. Although the album is not doing as well here as in England (I guess it's always like that), it ranks among the top ten for the college crowd. The music stirs your blood, and the band has potential for showing a lot of energy on stage. The Arlington will be perfect for them. Hallucinogens will not be required to have a good time. — Karl Irving



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The Del Monas

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Finally, an all-woman band that looks as raw as it sounds. Up from the bowels of Britain and straight from the arms of their boyfriends, the notorious Milkshakes, come the repulsive (except Louise) Del Monas. Emerging from the recent and constant barrage of non-talent, the Del Monas have arrived to nauseate as well as entertain us with their sixteen-song debut album, *Dangerous Charms*. Leaving the chore of song writing to the Milkshakes, as well as a few special tracks by Willie Dixon and the ever-popular Doors, the Del Monas do their best at attempted singing.

Whoever gave these women (Sara, Hilary and Louise) the idea to release a record must have been joking, seeing as how they have been referred to as Dangerous Noise. Backed by The Milkshakes' power psychedelic surf garage rock, the Del Monas butcher the definition of harmony in a style and whine all their own. Not only do they humorously defecate "Chains" and "C.C. Rider", but they even try their hand at the song every band has done at least once, the legendary "Twist and Shout."

So it's a little off-key, but then so is most of Dangerous Charms, with the exception of the Doors' "Hello, I Love You." That song was made for the Del Monas and it might even have Jim Morrison spinning in his grave. Never before has "Hello, I

Love You," sounded so sincere and from the heart as done by the sultry, nasal-toned Del Monas. A unique choral mesh like none ever heard before emerges from this two minute-vinyl masterpiece that conjures frightful visions of telephone operators whining of their incurable love.

If that doesn't get you, "Lies" will. So what if Linda Ronstadt did this song three years ago. The Del Monas have decided to milk "Lies" for all it is worth, the result being one of the keenest and most swinging covers I've heard in a while.

As a whole, *Dangerous Charms* has been banned from my turntable by my roommate and received two thumbs-down from the neighbors. In seeking an audience for the Del Monas I came to the conclusion that maybe sixteen songs is too many for the average listener's ear. "You Did Him Wrong," "Woa Now," and their sour version of "Fever" are among the numerous unlistenable tracks that make *Dangerous Charms* a likely candidate for the reject pile. A six or seven song E.P. might have done the trick, but then again, maybe not.

— Cesar Padilla



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Wise Guys

Gangly Gangsters

Imagine the old gangster films: Marlon Brando, fedora tilted back and overcoat properly rumped, roughly setting the underworld to rights after a tense struggle in Chicago's back streets in the classic On the Waterfront. Because "the Mob" is so enigmatic (and perhaps not a little romantic) it has had an important role in cinema, especially in early American film. Inevitably, of course, that which makes for good footage also makes for good parody, and the Italian gangsters have had their fair share of spoofs. Aaron Russo's Wise Guys attempts to join the ranks of this last category. Unfortunately, it fails miserably.

comedy duo. De Vito possesses enough misguided energy to con Piscopo into any of his crackpot schemes, and Piscopo possesses his gullible features needed for a backup man. In addition, there is the disparity in their sizes typical of the best-known comedy teams. Images of Oliver Hardy and Stan Laurel come to mind. But their relationship in Wise Guys is not based on good-humored slapstick comradeship, but rather on a nasty brand of singled-minded greed, with one man the wanna-be and the other stupid enough to go along for the ride.

Danny De Vito is a seasoned actor and a fairly valuable asset to a comedy venture. In this film, he is coupled with Joe Piscopo, known to some for work on Saturday Night Live. They have potential as a

In terms of performance, De Vito is pretty good, playing Harry Valentini, a role similar to his previous two in both Romancing the Stone and Jewel of the Nile. He is, in other words, a quasi-gangster, avaricious and conniving, but at least partly likeable for his quirky

oversight of the obvious.

Piscopo is fairly believable as Mo Dickstein, Valentini's Jewish neighbor and best friend who only wants to make it big in Newark if he can hang on to Valentini's coattails. His acting, however, must be improved. Obvious physical exaggeration works for "Saturday Night Live", but needs to be toned down quite a bit for the big screen.

Wise Guys, in fact, reminds one a lot of television, a sort of extended "Streets of San Francisco" without convincing action. The two principals are hampered by a terrible script. The plot, fairly uncomplicated, does take a few interesting turns, but the dialogue is a filmmaker's nightmare. For instance, Dickstein complains that Valentini gambles on every ridiculous scheme that comes along.

Valentini retorts, "wanna bet?" A few people in the audience managed to groan.

The problem with this film is the fact that it is not funny. The opportunity is there, for Captain Lou Albano (Frank the Fixer and chief bad guy) is diverting, and several other actors delivered sound, albeit minor, performances. But this, director Brian De Palma's first sally into comedy in a while after a series of stylishly horrific films (Carrie, Dressed to Kill, and Scarface are some) is a failure. He has the talent to do much more. The camera work is pretty impressive and the editing not bad here. The script, however, is at once too black and too mundane for comedy. Wise Guys is a very vile exercise in pretend violence.

If comedy and violence are to be mixed at all, it takes a great deal of

skill to do it successfully. Beverly Hills Cop couldn't do it, even with Eddie Murphy, and Wise Guys cannot either. Perhaps amusing for the halfway ridiculous mobsters, the Valentini/Dickstein duo whose dream is to establish "the first Italian/Jewish deli in Newark," and the mysterious visual emphasis on religious icons, De Palma's film cannot pull it all together. It is a shame for the talent which goes wasted.

- S. M. Wenrick



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All Programs & Showtimes Subject To Change Without Notice



A.S. Program Board Presents

Blue Draags, Primitive Oms and Rabbits

The second of a three-part animated film series sponsored by A.S.P.B., REAP and Draft Counseling Center will be *FANTASTIC PLANET* on Wednesday, April 30. *Watership Down*, the last film in the series, will be shown on Saturday, May 3. Both animated films are held in Campbell Hall for three showings each at 6, 8 and 10 p.m. Admission is \$2.

Fantastic Planet, a widely acclaimed masterpiece combines animation, philosophical theories, and surrealism in the tale of a planet where two races have evolved: one, the giant blue Draags, a supermental type; the other, tiny primitive Oms who are being threatened by extermination. The story of the Draags-masters and their human-like pets makes for

thoughtful, thoroughly absorbing entertainment.

Watership Down, a superb animation, the talents of some of the world's finest actors, and a universally acclaimed story make this a most stasifying film. All the unforgettable characters from Richard Adam's best-selling novel (yes — the one we read in 8th grade) are vividly brought to life. This odyssey of determined rabbits who search for a new home, safe from man and from enslavement by tyrants of their own kind, is an exciting movie for all ages.

Fantastic Planet, April 30 and *Watership Down*, May 3, both in Campbell Hall.



The Lagoon rocks to Bold Montgomery and The Tropics

The Friday Concert Series is well under way. The first of six concerts scheduled for spring quarter happened last week. This Friday the series continues with Bold Montgomery/The Trend and The Tropics. Stop by the lagoon Friday afternoon for some happy hour listening and dancing tunes.

Both local bands making a name for themselves in Isla Vista and Santa Barbara are two favorites of A.S.P.B.'s Pub Night. Friday afternoons were made for Miller Music — so come out to the lagoon, unwind from the week, psyche up for the weekend and enjoy the Santa Barbara rays.



CINCO DE MAYO WEEK — A Celebration

Cinco de Mayo week begins April 28 and continues through May 5. In conjunction with cultural awareness week A.S. Program Board has a number of events. The art gallery will exhibit art from various Chicano artists.

A special one-time program will be held on May 3 from 2-3 p.m. in the UCen Pavilion celebrating writings by women of color. The program opens with readings by Lorna Dee Cervantes, widely anthologized California poet and author of *Emplumada*, a collection of poems rooted in Chicana heritage; Toni Cade Bambara, English professor and author of *The Black Woman*, *The Salt Eaters*, and *The Sea Birds Are Still Alive*; Jessica Tarahata Hagedorn, Asian American performer, theatrical director, and author of *Dangerous Music* and *Petfood and Tropical Apparitions*; and Wendy Rose, artist, teacher, and author of *Hopi Roadrunner Dancing*, *Lost Copper*, and

Academic Squaw Reports to the World from the Ivory Tower. Readings will occur from 2-3 p.m. At 3:45, the writers will participate in a panel discussion led by Roberta Fernandez, short story writer and research associate with UCSB's Department of Chicano Studies.

**Cinco de Mayo
Chicano Art Exhibit '86
April 28 - May 3**
Art by:
Manuel Unzueta, mural "Synoptica"
Alvaro Zuma, paintings
Suzanne Avellano, paintings
Yreina B. Cervantez, serigraphs

**Reception for the Artists:
Tuesday, April 29 from 6-8 p.m.**

Harder Stadium Hops

Bands, give-aways, food, drink and sunshine are all a part of the Saturday Extravaganza. Continuing with A.S.P.B.'s annual tradition of providing the biggest event of the year we would like to extend an invitation to you to join us at Harder Stadium on Saturday, May 17. The five-band concert is a free event for all UCSB students.

The Extravaganza not only provides a great way to spend a Saturday but also a way for student groups to earn money. We would like to give campus groups the opportunity to sell tickets for a booth of their choice fitting with a carnival theme. Ideas range from a cake walk to a kissing booth. We will supply the tents and tickets, you supply the manpower, game and prizes.

If your group would like to join in the festivities of the Extravaganza and reap the benefits of a fund-raiser, contact Janell at the Program Board Office for more details. Booths are up to your discretion, so be creative and take a chance to make money for your group while you enjoy a day in the Stadium at the Saturday Extravaganza.

Place Your Bets at Casino Night Multiple Sclerosis Benefit



MGM GRAND HOTEL · LAS VEGAS

The man who broke the bank at Monte Carlo made his fortune in roulette. A chance to try your luck at the roulette wheel is just around the corner and you don't have to go to Spain, Las Vegas or Tahoe to place your bets. Casino Night planned for Friday, May 2 will be held in the UCen Pavilion. Bets begin at 8 p.m. and the auction begins at 9:30 p.m.

Casino night is free of charge but we want to raise money for Multiple Sclerosis so you will gamble with chips which you buy. Dealers at the various tables will try to outplay your strategies while you will try to increase your winnings. The more you win the more buying power you will have when the auction starts.

Double down if you are daring and beat the dealers at such games as Blackjack, roulette, or craps. Blackjack or '21' is any ace with a 10, Jack, Queen or King. The object of the game is to draw cards that

total as close as possible to 21, without exceeding it. Practice your skill (and luck) with the cards at Casino Night.

Find out if you can break the bank at the Pavilion with a spin of the roulette wheel. Bets are keyed by letters on the tabletop. Try your luck with straight and combination bets.

No other game offers the sheer excitement, stirring action and favorable odds of craps, which give every player the opportunity to bet on every roll of the dice.

Prizes to be auctioned will include concert tickets, sneak preview tickets, a radio alarm clock, a radio, a roulette wheel, sports bag, records and many more. Sponsors for Casino Night are K-Mart, Licorice Pizza, MGM Grand, Alpha Phi Omega, Golden Key, Anacapa 1400's — Tropic Hall, Kernohan's Toys & Gifts, Outfooters, Blue Chip Cookies, Six Pak Shop and Pi Beta Phi.

— This page written and edited by Janell Pekkain. —