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# BIG ART

## ALVIN AILEY REPERTORY ENSEMBLE

Saturday, April 13 & Sunday, April 14

The smaller, touring troupe affiliated with the famed Alvin Ailey American Dance Center performs two entirely different programs of modern, contemporary and jazz dance — splendid works that crackle with vitality. "Bursts on stage . . . with high voltage-energy and muscular magnetism." *Springfield Daily News* In residence April 13-14

**Reserved Seats: \$12.00/\$10.00/\$8.00**  
**UCSB Students: \$10.00/\$8.00/\$6.00**

## YOUNG UCK KIM, violin

Wednesday, April 17

This authoritative and passionate Korean violinist captivates audiences with his penetrating performances. He will play works by Mozart, Fauré and Schoenberg, as well as Beethoven's Sonata No. 9 in A Major, Op. 47 ("Kreutzer"). The *Boston Globe* called Kim "a fierce musician," stating that "there is something predatory in the way he stalks musical truth." In residence April 16-17

**Reserved Seats: \$9.00/\$7.50/\$6.00**  
**UCSB Students: \$7.00/\$5.50/\$4.00**

## PHILIP GLASS ENSEMBLE

Wednesday, April 24

Composer-performer Glass draws from all forms of music to create operas, film scores and recordings like *Einstein on the Beach*, *Koyaanisqatsi* and *The Photographer*. With his 8-member ensemble, Glass will play selections from these and other electronic, amplified works. "Few composers in this century have achieved the sweeping popularity or influenced the musical sound of their times as much as Philip Glass." *Musical America*

**Reserved Seats: \$13.50/\$11.50**  
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## PETER SAMELSON THEATER OF ILLUSION

Friday, April 26

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In residence April 25-26

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Alvin Ailey Repertory Ensemble

## LEON BATES, piano

Wednesday, May 1  
Lotte Lehmann Concert Hall

Bates performs with warm sensitivity and a wide dynamic range, with whispering pianissimos and thundering, crashing climaxes. He will play works by Schubert, Ravel and Chopin, and Rachmaninoff's brilliant Sonata No. 2 in B-flat minor. "His dazzling pianistic ability will surely secure him a spot in the ranks for a long time to come." *Philadelphia Bulletin* In residence April 29-May 1

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**UCSB Students: \$5.50/\$4.00**

## LOS ANGELES CHAMBER ORCHESTRA

Robert Bernhardt, guest conductor  
Michala Petri, recorder

Saturday, May 11

This evening of Baroque music features works by Handel, Sammartini, Vivaldi, Nardini and Pergolesi, and the rich tones of Michala Petri's extraordinary recorder playing. From this most basic of early instruments, Petri draws a pure and elegant sound and produces a virtuoso performance. The *Los Angeles Times* called her "one of the finest recorder players in the world today."

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## KHADRA International Folk Ballet of San Francisco

Sunday, May 26

An exuberant spectacle for the Memorial Day weekend statewide "Fiesta Folklorica" folk dance festival, the company presents lavish music, dance and costumes from the rich and diverse cultures of Europe, the British Isles and America. "Khadra takes second place to no one . . . an explosive display of talent that rivals anything from Moiseyev and company." *San Francisco Chronicle*

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## MORE PUBLIC LECTURES & SPECIAL EVENTS

A&L brings to UCSB leaders in the arts, sciences, humanities and business — people who set standards of excellence in their fields. Highlights of Spring quarter free lectures are writers Ntozake Shange (*For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf*) and Maxine Hong Kingston (*The Woman Warrior*), biophysicist Josef Eisinger, and Citizens Party presidential candidate Sonia Johnson. Call 961-3535 for a free brochure.

## Tickets/Charge By Phone: 961-3535.

All performances at 8 PM in Campbell Hall unless otherwise indicated.  
Presented by UCSB Arts & Lectures 1985.



Gone With the Wind

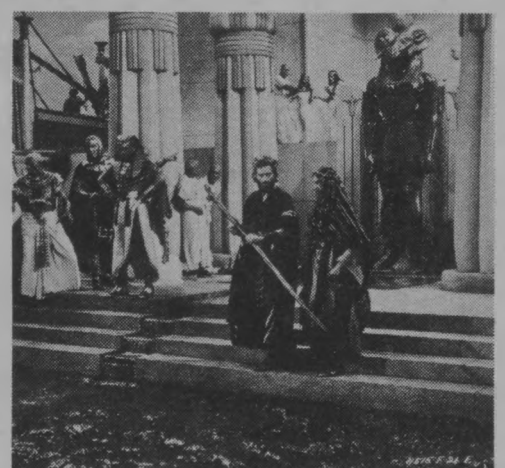
## BIG FILMS: EPICS AND SPECTACULARS

Thursdays and Sundays at 7:30 PM in Campbell Hall.

Thursday, April 11	Gone With the Wind (Fleming, 1939, 222 minutes)
Thursday, April 18	Reds (Beatty, 1981, 199 minutes)
Sunday, April 21	And Quiet Flows the Don (Gerassimov, 1958, 245 minutes)
Sunday, April 28	Doctor Zhivago (Lean, 1965, 194 minutes)
Thursday, May 2	Fellini Satyricon (Fellini, 1970, 129 minutes)
Sunday, May 5	Lawrence of Arabia (Lean, 1962, 215 minutes)
Thursday, May 9	Ben-Hur (Wyler, 1959, 213 minutes)
Sunday, May 12	The Charge of the Light Brigade (Curtiz, 1936, 115 minutes)
Thursday, May 16	El Cid (Mann, 1961, 184 minutes)
Sunday, May 19	The Ten Commandments (De Mille, 1956, 220 minutes)

Single Tickets: General Public \$3.00/UCSB Students \$2.50.  
Available at the door only, beginning at 6:30 PM.

Series Tickets: General Public \$15.00/UCSB Students \$13.00.  
Available in advance at the Arts & Lectures Ticket Office (961-3535) and in Campbell Hall on the evening of April 11.



The Ten Commandments



# Big Films for Big People

Ten magnificent films are presented this spring in UCSB Arts & Lectures new film series entitled *Big Films: Epics and Spectaculars*. All films will be shown in UCSB's Campbell Hall, beginning at 7:30 p.m.

Epic films from England, Italy and the Soviet Union join many of the most expansive and expensive films ever produced in the United States. The series presents many of the motion picture world's finest actors and actresses, together with the obligatory "cast of thousands." All films will be shown in 35-millimeter and in Cinemascope in all cases that apply.

Discounted series tickets at 50 percent savings, and printed brochures describing the series are available by contacting UCSB Arts & Lectures.

*Big Films: Epics and Spectaculars* begins on Thursday, April 11 with the monumental classic of the silver screen, *Gone With the Wind*. Winner of 10 Academy Awards, including Best Picture and Best Actress, the film stars Clark Gable, Leslie Howard and Vivien Leigh.

The next offering on Thursday, April 18 is *Reds*, the passionate love story of radical idealist John Reed and American journalist Louise Bryant, set against the background of the Russian Revolution. The film stars Warren Beatty, Diane Keaton, Maureen Stapleton and Jack Nicholson.

The Santa Barbara premiere of the complete three-part epic *And Quiet Flows the Don*, a film from the Soviet Union, will be on Sunday, April 21. This sweeping, colorful saga is based on the famous novel by Nobel Prize-winner Mikhail Sholokov, and is often compared with *Gone With the Wind*.

Another film about life in Russia, *Doctor Zhivago*, will screen on Sunday, April 28. David Lean, the director of *A Passage to India*, created this Academy Award-winning film based on Boris Pasternak's novel. It stars Omar Sharif, Julie Christie, Rod Steiger and Geraldine Chaplin.

Fellini *Satyricon* will be shown Thursday, May 2. Famed Italian director Federico Fellini brought his outlandish vision to this bizarre film, adapted from Petronius's observations at the Court of Emperor Nero in ancient Rome.

A winner of multiple Academy Awards, *Lawrence of Arabia*, starring Peter O'Toole and Omar Sharif, will be shown on Sunday, May 5. This expansive film follows the

adventures of Colonel T.E. Lawrence, a British officer who united the Arab nations against the Turks in World War I.

Screening Thursday, May 9 will be *Ben-Hur*. Winner of 12 Academy Awards, this spectacular film was directed by William Wyler and stars Charlton Heston. The great chariot race is one of many unforgettable moments in this film.

Errol Flynn stars in *The Charge of the Light Brigade*, screening Sunday, May 12. Directed by Michael Curtiz (*Casablanca*), this film also features Olivia de Havilland, David Niven and the spectacular charge of the Light Brigade, one of the great moments of cinema history.

*El Cid* will be shown Thursday, May 16. Charlton Heston stars as the legendary El Cid, a man who united his country to stave off the invading Islamic hordes. Filmed in dazzling Technicolor.

The series concludes on Sunday, May 19 with *The Ten Commandments*. The special project of Cecil B. DeMille, a director for whom no budget was too big and no props too extravagant, the film took 10 years to make. It stars Charlton Heston (as Moses), Yul Brynner, Anne Baxter and Edward G. Robinson.

For further information, contact UCSB Arts & Lectures at 961-3535.



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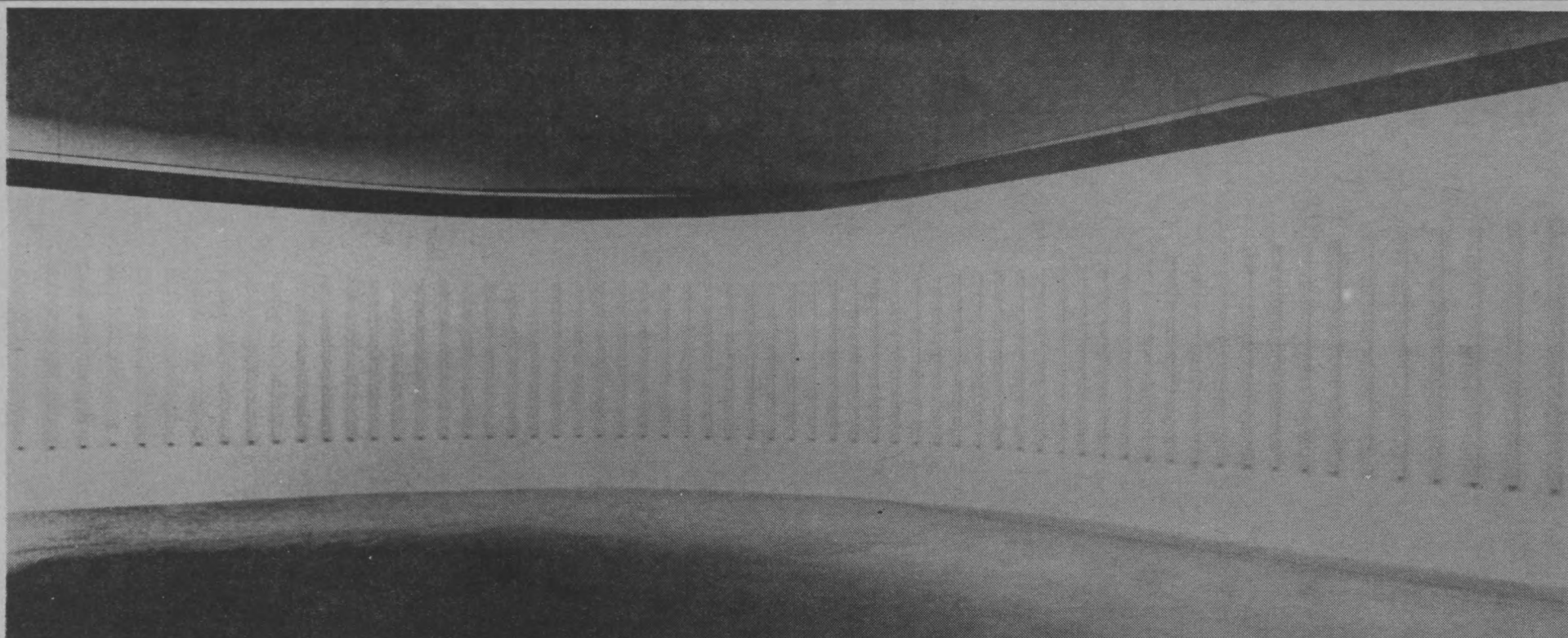
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ΦΚΨ

POSTER DESIGN: Mark White





University Art Gallery

# The Great Wall of Wasserman

Having seen the photos of Bart Wasserman's "North Wall Curving South," I walked to the University Art Gallery with little hope for what appeared on the 7" by 10" paper. If someone had asked me what the installation was, I might have related it as a series of parallel vertical bars that describe a subtle curve. Above the work looms the gallery ceiling, and below lies an illuminated floor, yet "North Wall" seems to float in its own dimension, disembodied of any restrictive walls. The colors appear faded, slightly modified, and undeterminable as a product of the lighting or of the brush.

Yet the actual experience of "North Wall" is one that transcends a physical description. In a culture that relies heavily on second-hand images for experience and narration, we often forfeit first hand encounter only to have it relayed for our convenience, mediated and often distorted. Thus the purpose of television, newspapers, and critics, I suppose. And it is this experience within the University Gallery that cannot be faithfully described either by picture or written word. I can talk about my feelings of tranquility, harmony, and meditative quiescence, but they are mine alone.

And what do you see when you meditate? While Wasserman provides a perfectly passive and quiet flow of light, shadow and color, it from within the spectator that the experience must come. "North Wall" does not stop at the realm of the retinal; it is a work that employs its viewer's emotions above all. Much like the grandeur of a natural wonder such as a waterfall or the Grand Canyon, we cannot simply question what it means or why it's there; they do not exist for our analytical pleasure. Instead, we may find personal inspiration if we choose to, and only if we choose to.

If the opportunity arose to interview the creator of the Grand Canyon, I'm afraid I wouldn't know what to ask. And while Bart Wasserman has not yet reached such accomplishments, I still found myself reevaluating the questions I had planned. How could I expect someone else to tell me what I should/could experience in a work that, if

anything, acts as a mirror to each individual to reflect upon? And would the insight provided possibly taint the experience of those who have not yet seen the installation?

What follows are excerpts from Wednesday's interview after the gallery opening. While much was discussed regarding technique, background and the artist's function, the interview eventually revolved back into my original stance as the viewer. In the search for further insight Wasserman has, as in his works, led the external focus away from the artist's experience and back internally into our own.

*Do find that working with the pure elements of light and space to be limiting or limitless?*

My primary interest, the area in which I feel I am most successful because it is the most personal, is what happens with color, surface and light. Space is a secondary. What in one way could seem blank has a lot more going on in that surface. For instance, the one in the back gallery could be called a blank painting, or an element to be used in a spatial setting, but there's more of a color and light transition in it than as if I had acted on it with paint. If I had used paint, and did it with my own hands, I wouldn't have ever gotten the nuance that the sun and the bleaching and the water could do for the piece. It is a means to an end, and I feel that blank painting can be a lot richer than something you have manually handled.

*Have past influences been incorporated in your present work?*

I think that all artists at a certain point study the history of art, and that sort of sinks down in the sediment of their sub-conscious...I went off at one point to the corner of France where there was no history, and that is very important in my development. I really shut myself off from museums so I could explore my own needs. You must invent your own means of expression — you don't have to reinvent the world — you have to use what comes out of you, and referring too much to art history can be very limiting.

*Have you had problems with your art being categorized and pigeon-holed as Minimalist or other labels?*

Yeah, people try to heap me into a Minimal basket, and when they couldn't do that they crammed me into the light-and-space basket, and soon, maybe I'll have my own basket. Then it's alright...I don't want to be in someone else's pigeon-hole, but I don't mind people coming into mine.

It's safer to have a description of a work based on how someone experienced it. It's most satisfactory to hear a personal reference that only a sensory reaction to his work can produce.

*Have your works been received as accessible?*

I try to keep it on the intuitive level...it shouldn't be an intellectual exercise. You don't need an explanation to see these works. I never try to let my knowledge of art theory or history involve the problems of when I'm actively working on a piece. The results I'm getting are much more important than anything I could have thought about theoretically. It really does come from intuition. Theories are very limited. You have to go on with experience.

These works are not a world apart from the experience of anybody here, in the science lab, or anywhere else — there's a certain amount of investigation, of development. Art isn't withdrawn from life; it's an extension of it, of everybody's daily life.

(Bart Wasserman will be giving a public lecture April 9 at 4 p.m. in the main gallery of the University Art Museum.)

— Shirley Tatum



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## Segovia — The Idol and The Man



Andres Segovia

The great advantage in writing about classical music lies in its timelessness; one week after a Wham! record slides down the chart it's forgotten, but Haydn has lasted for two centuries now. For nearly half of that time Andres Segovia has been the father of the classical guitar, and the combination of these two inestimable talents in the Arlington Center at the end of last quarter promised to be a great event.

An event it undoubtedly was, but not in the way I had imagined. There is an excitement and magic attached to seeing any performer who has been seen as peerless, in whatever field. I will always feel cheated because I've not been able to go to a Beatles concert, or to see Laurence Olivier play Hamlet, or to hear Caruso sing, but here was a chance to see at least one of my idols.

Segovia was born in Linares, a village in southern Spain. Originally he was taught to play the violin, but after discovering a guitar at the home of a friend he rebelled, determined to make the guitar a "respectable" instrument on the concert stage. Both his family and teachers at the Granada Institute of Music objected, but to no avail. Unable

to find a teacher capable of instructing him, the young Segovia became his own guide. "To this day," he has commented wryly, "teacher and pupil have never had a serious quarrel."

His first public appearance was in Granada at the age of 16, where his performance was described as a "revelation"; his name was soon known throughout Spain and the rest of Europe. In 1928 he played the first ever guitar recital in New York, at the Town Hall, which received rapturous reviews. Since then he has played repeatedly in the United States and attracts a wide and loyal following. His influence has been threefold; he has established the guitar as an important concert instrument; many of the world's greatest contemporary composers have written works for him (including Castelnuovo-Tedesco, Villa-Lobos and Rodrigo), and he has uncovered a wealth of older literature, either original works for guitar or transcriptions of works by Bach, Haydn and others.

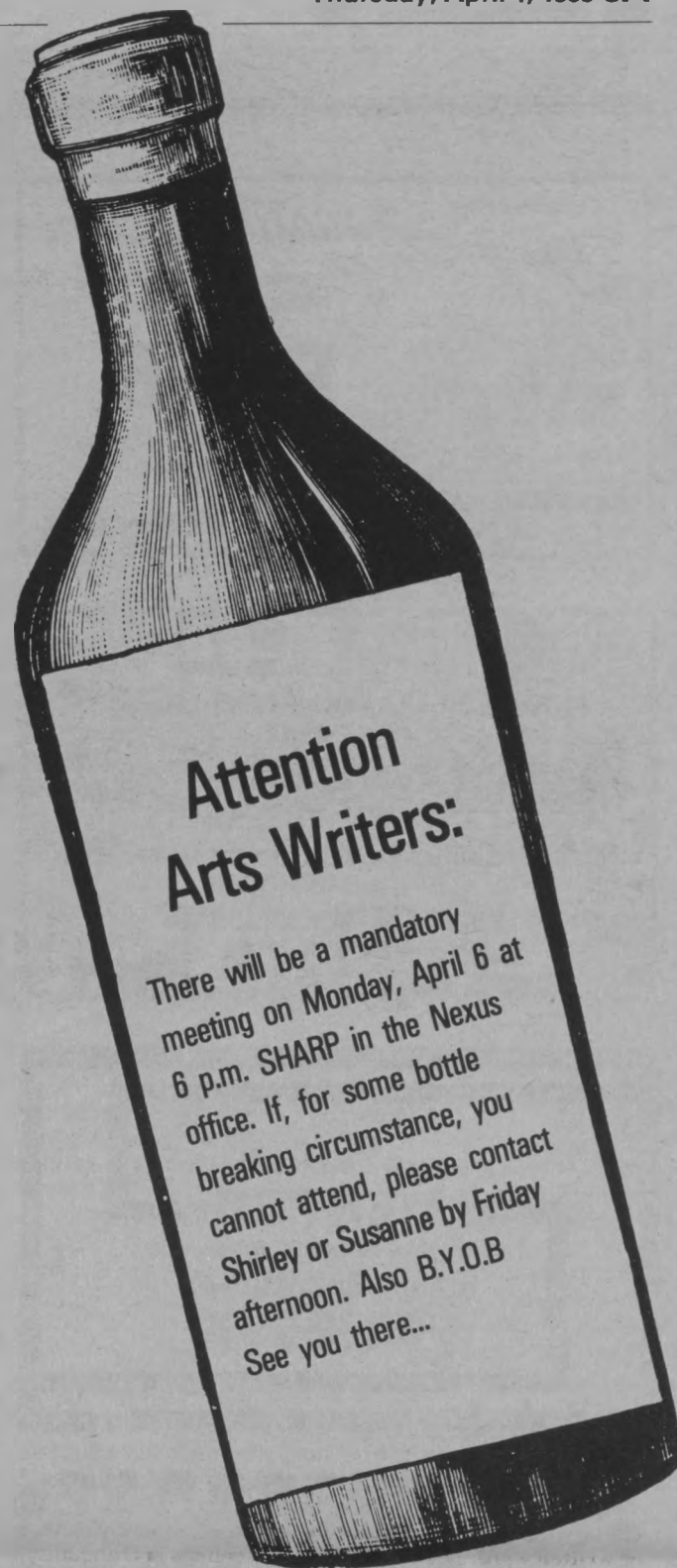
His recital at the Arlington ranged freely over the body of music available for the guitar, from Luis de Narvaez' *Diferencias on a Spanish Theme*, written around 1538, to *Danza Pomposa* by Alexandre Tansman, which was written at Segovia's request in the 1950s. The *diferencias*, or variations, utilising striking contrasts between sonorous chords and dazzling scale runs, are based on a popular folksong of the 16th century known as *Guardame las Vacas* (Herd the Cows).

As was true of all the evening's music, they displayed a master's command of dynamics and sheer musicality, but it would be foolish to ignore the fact that Segovia has lost much of his technical skill. He is, after all, well over 90 years old, and a guitarist needs great strength and control in his hands. The repertoire he chose reflects an admission that he is growing old. Instead of exploiting mechanical virtuosity, his concerts now celebrate the breadth of musical dynamics which he displays and the close communion created between performer and audience, even in a theater the size of the Arlington.

The ovation that Segovia received, at the end of a recital which left the audience rapt, seemed to me a recognition of what he has been, not what he is now. This is no bad thing; a performer of his caliber deserves our respect regardless. However, the concert was less special than I had hoped. It is disturbing to see an idol appear merely human; it's as if I were able to see Olivier play Hamlet, only for him to forget his lines.

An event, doubtless; but in retrospect one that I should have missed. Perhaps it's better not to take the chance that your idols may fall.

— Andy Stevenson



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## Aztec Camera — Brit Pop At Its Best

Perhaps it was the thought of having to sit through the unbelievably bad support band A Drop In The Grey, (floppy haircuts, a bared chest and a sharp pair of red shoes do not a band make), that kept people away from the Aztec Camera concert in Campbell Hall last quarter. Perhaps it was re-runs of *All My Children* or a big game of Trivial Pursuit. Or perhaps it was finals....

Finals mean all things to all people. For some, a lucky few, it's a chance to "o'ertip the flowing chalice of knowledge" which they've assiduously gathered during the quarter. For others the story is less optimistic. Finals for them involve late nights, pizzas delivered at 2 a.m. and endless cups of coffee. And of course, some seem to do nothing all quarter, go skiing during Dead Week, party all night before an exam and still ace the course.

All these people, however, share one characteristic. Few of them are prepared to go and see an almost unknown British band play on the Saturday before finals week. Attribute this to any mental aberration you wish, but at least 15,000 students stayed quietly tucked in their study haunts that night while Aztec Camera played a near-immaculate set to a near-empty hall.

However, for at least one expatriate Briton in the audience, exams were forgotten and life was good. Roddy Frame, the 21-year-old frontman and creative focus of the band, has one of the most vitriolic pens in modern music, taking a stance on many political issues, which alienates him from much of his audience in this country (just how many people picked up the reference to Arthur Scargill?). But he also writes beautifully impassioned love songs which

evoke the long balmy summer evenings which are Britain's greatest glory. Songs like *We could send letters* describe the bittersweet passion which accompanies adolescent love affairs, and should touch a chord in any lover's heart.

Like his contemporary and mentor Elvis Costello, he has a decided cynicism toward American culture. On the new album, *Knife*, he writes: "But I'm churning in neutral, turning in a circle, just like the USA", and the encore of his show in Campbell Hall reinforced this disdain. In a sharply sarcastic medley, the band flowed from a down-home version of Van Halen's *Jump* into *Born in the USA* ... *born of a virgin ... almost a virgin ... Like a Virgin ... fucked for the very first time*. As the rest of the band left the stage, Frame ended with a neo-Hendrix, apocalyptic version of *The Red Flag*.

I like to believe that the audience's applause at this point reflects either their empathy with the satirical thrust of his message, or their inability to understand it. If it was neither of these, then their willingness to applaud an almost total condemnation of apple-pie America is very disturbing.

Aztec Camera are the epitome of British pop; their songs are catchy, biting, and free of the posturing which characterizes our more successful imports like Wham! or Billy Idol. Roddy Frame's honesty is a refreshing change in a business which is more used to shifting units than stirring souls.

By the way, I do hope the exams went well; we wouldn't want to risk our GPA now, would we?

— Andy Stevenson

## Eurogliders Hit This Island

It didn't seem to matter to Eurogliders that the over pop age crowd of Oscars didn't know most of their songs. They were willing to prove that you don't need to have heard their Australian top hit album *This Island* to enjoy their energetic upbeat dance tunes. On their first club circuit of America, Eurogliders are having to pay the dues of an unknowing American audience and successfully enjoying it. In Australia they sell out large auditoriums and have mobs of fans. In America, however, the response is usually "Euro-what? Is that the girl with the red cropped hair? And where's the 'The'?"

First, there is no 'The' before their name as there is none in the English band of a similar name. She's the one with the red cropped hair. Grace Knight, female lead singer, does look somewhat like Annie Lennox and the group's name is far too similar to Eurythmics, but nevertheless these up and coming Aussies deserve more than a place behind the band with a name like theirs. In fact most members of Eurogliders have been together for more than four years. Now the band consists of six interestingly striking and talented players.

One of the most unique aspects of Eurogliders is the sharing of the lead-vocals by a woman and a man. Throughout the show, as well as in their album, Grace



Grace Knight and Bernie Lynch

Knight and Bernie Lynch take turns at leading, both singers being more than talented enough to carry the role alone. Knight has a voice full of inflections and character that is sometimes raspy and always full. Lynch, who also writes all the songs for the group, has a truly outstanding voice of pure warmth and honesty. Their voices alone are one of the greatest highlights of the band.

Lynch and Knight, however, are not the only members who attract audience attention. In fact

egos and foremen aren't part of Euroglider's character. Instead, on stage each member of the band has an equal part in the show. From a curious guitarist to a spacy but shy keyboardist there is always someone interesting to watch on stage. Even better is the way the members relate to each other while performing. They can't help but have fun with each other by throwing sly looks and grins across the stage. And there's always an invitation for the audience to participate in this fun with Knight boun-

ding up to the front of the stage encouraging people to clap or sing.

But you better sing the song her way or *watch out!* These Australians know that they don't have to put up with flack from the audience, even in America. As one overly obnoxious and intoxicated person found out, Eurogliders have more respect for themselves than listening to someone sluridly yell "Roxy Music! Play Roxy Music." Lynch promptly and proudly told him where to go because they "are Australians, not Englishmen and they don't play that kind of music." Knight later put her hands together and told him to "Shut-up and Clap." These instances immediately gained admiration from the audience who joined the band in rocking through Oscars.

Surprisingly, though their album *This Island* is new to Americans, Eurogliders chose to play a great number of songs not on the album because for them "it was recorded over a year ago." In that time they've produced a great number of impressive pieces. One of these is a fantastic ballad sung by Lynch with romantic Blues undertones. With their mature lyrics, rich vocals, and unprocessed synths Eurogliders bring individual and expressive touches to an upbeat new sound.

— Laurie McCullough



## Everybody Loves Charlie Brown

The architects of the Arlington must have built the theatre with George Winston in mind. Nowhere could be more perfect for a performance by this critically acclaimed pianist. Under the painted shadows and ceiling stars of the Arlington, pieces like "January Stars" actually seem written for this theatre. Yet, even without this ideal setting, Winston's music does more than make the audience see stars. He transports you into them.

George Winston describes his music as "impressionistic" influenced by jazz and folk. Despite all attempts, however, to 'label' Winston's music there is no concrete term to completely describe his life-like images created solely by acoustic piano. (In concert Winston often also plays the harmonica or guitar.) His three Windham Hill albums, *Autumn*, *Winter Into Spring*, and *December*, have all been in the top twenty of Billboard's Jazz charts. Yet, most listeners wouldn't think of this composer's impressions of seasons as jazz.

Winston creates images with the use of relatively simple piano pieces. Single notes and contrasts of dynamics combine with a fluid blend of rhythms that melt into an aura of sound. You won't be grabbed by his compositions, instead you'll be picked up and floated along before you even realize it. Just when you're considering getting bored, Winston comes along with a different twist to his original theme or even a single note that pulls you into the piece more. His pieces are simplistically pretty and devoid of layers of instruments yet they still encompass great depth. I've never met a person who didn't like or appreciate Winston's music.

Winston's concerts, however, involve more than just his own pieces. Almost half of the evening is devoted to a pleasurable diverse set of music from all time spans. From Pachelbel's *Canon* to old Yiddish pieces Winston has a great flair for a wide variety of styles. One of the ultimate (Please turn to pg.9A, col.1)



# Big Season for Big Art



On your marks, get set, go! The Alvin Ailey Repertory starts off the season.

UCSB Arts & Lectures Spring Big Art events begin with the boundless energy of the Alvin Ailey Repertory Ensemble. The gifted young touring troupe affiliated with choreographer Alvin Ailey's famed American Dance Center, this ensemble performs contemporary, modern and jazz dance. The fourteen dancers are under the artistic direction of Sylvia Waters, formerly a dancer with the "big Ailey" company of the Alvin Ailey American Dance Theater. The ensemble presents two entirely different programs on Saturday, April 13 and Sunday, April 14 in UCSB Campbell Hall.

On Wednesday, April 17, the extraordinary Korean

violinist Young Uck Kim presents a recital in Campbell Hall, accompanied by pianist Janet Guggenheim. An impassioned musician who plays with "just the right measure of unpretentious brilliance" (according to the *Washington Post*), Kim will perform Mozart's Sonata in C Major, K. 404; "Fantaisie" by Arnold Schoenberg; Gabriel Faure's Sonata in A Major, Op. 13; and the Beethoven "Kreutzer" Sonata No. 9 in A Major, Op. 47. Kim will be in residence at UCSB April 16 to 17.

In conjunction with Stephen Cloud Presentations, A&L presents the Philip Glass Ensemble on Wednesday, April 24 in

Campbell Hall. Composer-performer Glass creates trend-setting music for avant-garde opera, film scores and recordings like *Einstein on the Beach*, *Koyaanisqatsi*, *The Photographer* and the *Civil War* (a recent collaboration with Robert Wilson). With his eight-member ensemble, Glass will play selections from these and other works. When *Musical America* named him Musician of the Year for 1985, they wrote: "Few composers in this century have achieved the sweeping popularity or influenced the musical sound of their times as much as Philip Glass."

A&L Spring events continue with magician Peter

Samelson and his unique Theater of Illusion, in Campbell Hall on Friday, April 26. Presenting a classic magic show that includes superb theatrical effects and dramatic sketches, Samelson appeals to school-age children as well as adults. (However, very young children may find the show too intense.) Samelson will be in residence April 25 to 26.

Pianist Leon Bates appears in a recital in UCSB Lotte Lehmann Concert Hall on Wednesday, May 1. The Philadelphia-born musician is rapidly building a reputation for technical skill at the piano, as well as "a keen ear for color and a flair for poetry," said *The New York Times*. Bates will play Two Impromptus by Schubert, Op. 90; Ravel's "Miroirs"; Chopin's Bacarolle in F-sharp Major, Op. 60; and Rachmaninoff's resounding Sonata No. 2 in B-flat minor, Op. 36.

The Los Angeles Chamber Orchestra returns to Campbell Hall on Saturday, May 11, for this season's final concert — a delightful evening of Baroque music featuring recorder player Michala Petri. The program includes Handel's Concerto Grosso Op. 6, No. 5; Sammartini's Concerto in F Major; Vivaldi's Concerto in C Major for Soprano

Recorder Op. 44, No. 11; Concerto for Violin and Orchestra in E minor by Nardini, featuring solo violinist Ilkka Talvi; and Concerto No. 5 in B-flat Major by Pergolesi.


Arts & Lectures' 1984-85 performing season concludes with the Khadra International Folk Ballet of San Francisco, a lavish spectacle of folk music and dance from the rich and diverse cultures of Eastern Europe, the British Isles and America. This event is presented in conjunction with the statewide "Fiesta

Folklorica" folk dance festival in Santa Barbara on Memorial Day weekend. Khadra performs one show only, on Sunday, May 26 in Campbell Hall.

All performing arts events begin at 8 p.m. For more information about Arts & Lectures live performances, films and special events, call the A&L ticket office at 961-3535. Most of the artists performing at UCSB will participate in the artists-in-residence program. Watch for announcements of free residency activities.



Bubble bursting with Peter Samelson



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## Mick — He's the Boss

If you liked Mick Jagger with the Rolling Stones, then you'll love his new solo effort released last month on Columbia/CBS records, entitled *She's The Boss*. This is Mick unleashed, exposed on his own to see what he can do at 41 without the help of fellow Stones Keith Richards, Ron Wood, Bill Wyman, and Charlie Watts. He doesn't do so bad. As a matter of fact, Mick's album is a serious step in his career and talent. Unlike most solo efforts by successful rockers, Mick doesn't sound like he's missing the rest of his band.

Although some of the tracks are predictably Mick Jagger, others are notably original and quite impressive. "Just Another Night," by far the most well known and overplayed track on the album, is an upbeat tune with fine guitar input from Jeff Beck, and polished vocals from Mick himself. He obviously spent considerable time on this song; the video is nicely done as well, revealing Mick in all his glory, strutting with lips in full force on stage and off. We even get a 10-second cameo appearance by Jerry Hall.

The other moneymaker on the album is titled "Lonely At The Top." With lyrics barely surviving, the song relies mainly on its marketing potential. Jeff Beck and Pete Townshend share guitar space on this track and it works very well. Mick screams on beat, and a hit is born. The music is good, probably the closest to being an actual Rolling Stones song; evidently co-written with Keith Richards, which probably explains the void of meaning in the lyrics.

Rather than fanatically sticking to the rock and roll genre as the Stones have successfully done, Mick tries to reach out and experiment with a variety of musical forms. "Running Out Of Luck" is a pseudo-new-wave synthesized song, with help from



the prince of synth Herbie Hancock. Again, Mick's lyrics are not particularly new. He's running out of luck, speed, money, liquor, heat, and of course, gas. This track's focus is instrumental, again featuring Jeff Beck on guitar and Mick on an unheard harmonica. (Maybe it shows up on earphones.) "Lucky In Love" features a heavy-metal-type guitar, synthesizers and percussion. Mick's stereotype is reinforced here — he doesn't really sing, but yells the lyrics in the traditional Mick-rap, which is common in several Stones' tracks.

"1/2 A Loaf" is the best of Mick-the-Stone. He whispers, groans, screams, and breathes heavily. The instrumental is minimum here, but he carries the song surprisingly well. The only real disaster on the album is "Hard Woman," a slow song about breaking up. The intention was good, but Mick couldn't calm down enough to sing this one. Though he has the talent for ballads, ("Wild Horses," "Angie"), this particular track should have been left for Keith Richards to sing with the Stones. The title track "She's The Boss" is an amusing song at best, exposing Jagger as the subservient slave in a relationship and I don't believe that for a

(Please turn to pg.11A, col.1)

## Three Mad Dudes — In A Garage

What Husker Du is made of: three mad dudes from Minneapolis who feel at home in a garage with tiny 200W amplifiers and a tiny P.A. system to match. The guitarist has this cheap distortion box and the drummer hits everything in sight. While most hard core bands seem to feel the need to cool down a bit after busting out with a killer debut, Husker Du downshifts and puts the pedal to the floor on their second album

called *New Day Rising*. A lot of people raved about *Zen Arcade*, their debut SST release of 1984. Recorded at virtually the same sessions, *New Day Rising* is just the thing to cool down the ravers a bit even though such efficient mom-and-dad-repellent like this is rare. Much of the sound on this record is identical to *Zen Arcade* but the torrential guitar attack never lets up on this one.

This album has some pretty good smirks on it. "I

Don't Know What You're Talking About" makes a good pairing with "Watcha Drinkin'." The verse to the latter song goes "I don't care watcha drinkin' today." Beyond ignorance and apathy, there's the Dylanesque "Terms of Psychic Warfare" and the equally folksy thrashiness of "Folk Lore" and "Celebrated Summer." There's too much first person moaning here though — I this, I that, I saw, I was, I'm not, I don't... Personally, my favorite is "How To Skin A Cat" which goes something like this: "If we feed the rats to the cats and the cats to the rats, we get the cat skins for free." How's that for heavy-handed criticism of profit exploitation?

Without a lyric sheet this album is just loud and incomprehensible though a far cry from your average jet engine. (Note: See Husker Du's Minneapolis pals, the Replacements this xxxxxxxxxx at La Casa De La Raza.)

— Hugh Haggerty



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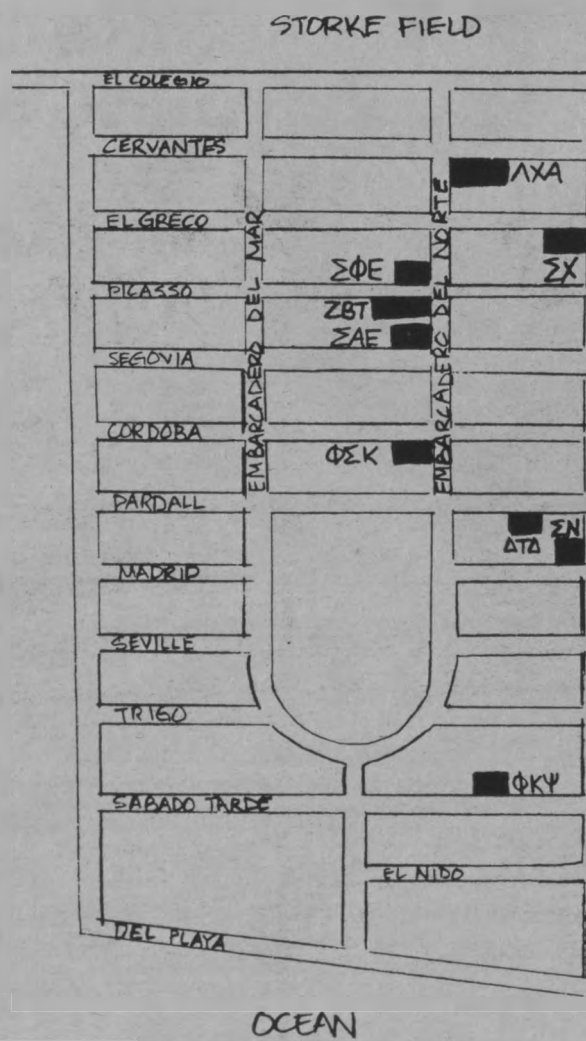
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# Sade Sparkles.....

# .....With Diamond Life



Picture this: you're alone (at last) with your lover. The lights are dim and the night is young. You're sipping wine or snorting baby powder, or smoking banana peels, whatever you find romantic.

S/he gazes into your eyes and says with a bedroom voice, "How about some music?" Something clicks in your brain, warning you not to choose Twisted Sister or the soundtrack of *Sugar Babies*. A crisis looms....

Enter Sade (that's Shar-day) to the rescue. This British-Nigerian torch singer has the perfect sound to get you and yours into the mood. Her debut album, *Diamond Life* (Portrait) is smooth as smooth can be. "Smooth Operator", for example, is a lush, restrained "Ode to a Gigolo" that, while disapproving ("His eyes are like angels, his heart is cold.") is at the same time sultry and provocative.

A sticker on the album cover proclaims Sade, "The #1 New Artist Worldwide" and if romance is really back, this could well be true.

Actually, *Diamond Life* defies categorization. Rhythm and Blues, Jazz, Latin tempos and Ballads are all represented in a streamlined progression of Cool. The separate songs melt together, creating a sophisticated, romantic mood overall. Though each song tells its own story, the album collectively creates the perfect background sound for dancing, gazing into each other's eyes, candlelight dinners, or, um, you know.

It's slick, it's cool, it's hot, it's confident, it's smooth, and it's sexy. It's *Diamond Life* by Sade.

— Paolo Campiglio

## George Winston at the Arlington...

(Continued from pg.6A)

favorites is always his rendition of "Linus and Lucy" from the Peanuts T.V. show. Everybody loves Charlie Brown! and the audience proved it with kiddish laughs and claps.

This vivid imagery is one of Winston's greatest talents. Whether its his own piece or one by another composer, Winston has the uncanny ability to make the audience actually see the music. His "Carol of Bells" from the *December* album brings the listener to a Thanksgiving dinner table surrounded by family. One of his jazz-rag

pieces "starts off as a walk in the woods and somehow changes into a car chase." It is similar to standing on a street corner watching cops with billy clubs chase George Winston and Charlie Chaplin in a get-away car.

One of the reasons Winston's imagery can become so vivid lies in his honesty and true self expression in his playing. An important part of Winston's compositions is the way he is personally influenced by images and other artists. His honesty stretches to the extent of explaining a certain style of jazz

piano called 'stride' playing, showing an example of it, and then actually performing the piece. This honesty and desire to bring the audience closer to Winston himself ultimately allows the listener to enjoy his music even more.

Winston's performance always brings "Ah's" of appreciation from the audience. His warm yet somewhat carefully shy reserved manner and his unpretentious

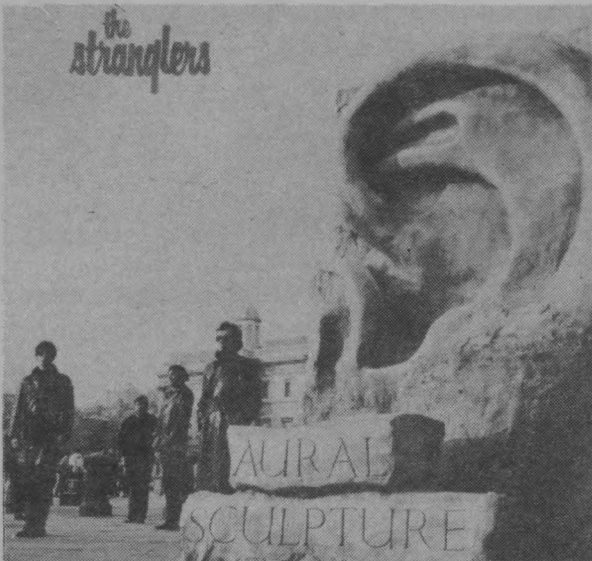
jeans, flannel shirt, and stocking feet are far from showy or flashy. There isn't a 'light show' beyond the extent of occasional dimming of the house or stage lights. Instead Winston relies solely on the imagery created in the listener's head. His concerts are a wonderfully refreshing and enchanting recollection of images and feelings.

— Laurie McCullough

# Strangle In Paradise

The Stranglers have created this monumental *Aural Sculpture*, so they claim, but be careful if you stick your finger into it. Full of goop and hairy tripe this earful is prompting screams of "Bring on the nuclear Q-Tips!"

Together now for over a decade with a very impressive record catalog of evolutionary growth, the Stranglers have mutated themselves into a variety of unique facets. The music they turn out these days is barely recognizable as the same group who did *No More Heroes* and *Black And White* in the late 70s. They've gone from the razor's edge of those old days to a hybrid of artiness that can be described as anti-monkey marshmallow material. While their last album *Feline* basked in its own perfect subtlety, *Aural Sculpture* beams out plastic idolatry. (The insert which proselytizes the listener to the *Aural Sculpture* cause



must be read to be believed.) What makes this album succeed is its sheer confidence; yes, it's a terribly bad case of ego masturbation...dangerously close to the art-fascist-Ezra Pound-sort-of-trip. (At least it's not the stupid stuff Madonna is made of.) Impeccable sound production seduces on "Ice Queen," "Spain" and other songs but most of the tracks

are musically so pompous and glitchy, critical distance is easy. Virtuous values and morals drift in obscure lyrical imagery — perfect for the allegory lover. As the hit video track from this album warns, "Better watch out for the skin deep." Better watch out for wax build-up too. Ugh.

— Hugh Haggerty

Just when you thought we were just a bunch of mild-mannered reporters...



### WRITE NEWS FOR THE NEXUS

Applications for Daily Nexus reporting positions are now being accepted through April 4 at the front desk in the Nexus Editorial office. There are positions open for campus, local news writers and sports writers.

No experience is required, submit an application, and a writing sample (even an English essay will do) to the Nexus office, located under Storke Tower, and ask for Heidi.

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## 'Mask' — A Simple Testimony Of Courage

How ought a director approach the filming of a story about the very core of humanity; a story whose basis is the shedding of all unnecessary artifice? Most directors would complicate it cinematically to balance the thematic simplicity. Peter Bagdonovich has taken the opposite approach with his most recent endeavor *Mask*.

*Mask* is the true story of Rocky Dennis, a youth tragically plagued by a rare bone disease which results in the unsightly disfiguration of his face and skull. Not only is his plight of cosmetic concern, it is a progressive and potentially fatal malady. But to a young and sensitive youth, it is this cosmetic misproportion which causes the most severe social conflict with his image conscious peers. They constantly bait him with "Hey, why don't you take off your mask?" to which Rocky angrily retorts in one scene "Why don't you take off your mask!" In a sense, this bit of dialogue concisely summarizes the underlying premise of the film; the notion of just where does true beauty lie, behind a mask, on a face or in a heart.

The opening scene of *Mask* begins with a pan over the suburbs zeroing in on a single house, a window, a boy. The camera momentarily avoids showing us his face. When we first meet Rocky he is sorting lovingly through baseball cards and listening to Bob Seger, clad as any 15-year old boy in jeans and a T-shirt. Then we see his face appropriately in a mirror and realize that, at least superficially, this is not your average highschool Joe. Yet despite his illness and its stigma, Rocky copes amazingly well with the initial student body harrassment, winning his peers respect and friendship with wit and intellect.

The camera's eye maintains an objectivity of sorts, treating Rocky's face no differently than any other characters. This creates an unsettling response in the viewer who is consequently forced to face their own personal emphasis on appearances. In this way Bagdonovich's style acts as a mirror of which the audience's values reflect with subtle accuracy. Bagdonovich acknowledges that film is a cultural medium and tries to strip it of as much pretense and complication as possible. What he creates is a filmed version of a story whose sentiment and honesty shine with the essence of humanity despite the simplicity of its execution.

It is fitting that Bagdonovich consistently plays with

stereotypes based on appearance. Rocky's "family" is a Harley-driving, leather-wearing motorcycle gang. Their tough exterior and raucous excapades are deceptive, masking a truly loving and supportive network. They treat Rocky with the respect and compassion needed by an adolescent slipping through such rites de passage as graduation and first-love.

Rocky's mother Rusty is an independent all-too-beautiful biker admirably played by Cher. As an actor Cher seems the perfect choice for the role when mindful of the theme. Her former personna of peek-a-boo-hairdoo-Bono-sidekick is shed in *Mask* even more effectively than in *Silkwood*. She is a convincingly loving mother who treats her son as an equal. Eric Stoltz as Rocky had to endure as many as nine hours in makeup a day during filming, but it has paid off in his performance. He is not too pensive, not too introverted. His portrayal is believable and somehow touching, though not in the traditional sense.

The final product is a document of the ambivalence which exists in real life as the focus shifts to messages and away from spectacle. In the end the most important thing is not so much how we appear but how many hearts we could touch in a lifetime. Rocky Dennis touched many in his 15 years; not just his mother and the Turks, not just his blind young love Diana, but hundreds of thousands of viewers as well. *Mask* is a testimony of the courage and compassion that this young boy exuded, living his life each day with humor and understanding despite his short lifespan.

This is not to say that *Mask* is flawless. Many times the camera movements are too slow or too primitive for my taste. The transitions are often painfully simple and the humor is occasionally forced. There are even times when it is overacted almost to the point of wit. And though my preference is for more complicated cinematic strategy, I cannot negate that any change in Bagdonovich's technique would also have altered the message he was trying to communicate. It is afterall, a story based on truth and so follows a docu-drama chronology. In spite of its apparent downfalls, *Mask* somehow manages to elevate itself to heartfelt drama. Though I don't perceive it as winning an Oscar for best picture, it is worth seeing if only to pay homage to a young man of exquisite bravery and insight.

—Susanne Van Cleave

## — 'Paris, Texas' — It's Not France —

German director Wim Wenders has created, in *Paris, Texas*, a film which depicts the human struggle of trying to escape the harshness of reality. It is the story of a man rambling aimlessly in the desolate wasteland of Texas trying to escape the bitter memories of a broken relationship with his wife, Jane (Nastassja Kinski). Harry Dean Stanton (*Repo Man*) is Travis, who for the last four years has wandered through Texas and Mexico as a mute transient devoid of all his memories, emotions and sense of reality.

Aligning the protagonist thematically with his environment in the opening sequence, Robby Muller's spectacular cinematography adeptly captures the reality of the barren landscape and Travis' bleak existence. Travis' obsession to travel to Paris, Texas depicts his longing for *Texas* escape from the real world. Travis disappeared after a fight with his wife and 4 years later is taken in by a rural doctor who contacts his brother, Walt. Together they travel to Walt's home in Los Angeles where Travis is awkwardly reunited with his six-year old son, Hunter who has lived with Walt and his wife since Travis' disappearance. Hunter accompanys his father to Houston in order to find the estranged Jane (Nastassja Kinski). Hunter innocently draws out his father's fears of his past. They follow Jane to a building in Texas and Travis discovers that she works in a brothel.

Imagine Nastassja Kinski as a pseudo-prostitute Marilyn Monroe look-a-like staring at you seductively through a oneway mirror in a sex shop. Images of Nastassja's innocent portrayal of a young, unhappy mistress in *Tess*, come to mind as the camera focuses on her expressive naivete. Kinski embodies the character of Jane exuding the



Natassja Kinski in 'Paris, Texas'

kind of powerfully sensual vulnerability that has become her trademark.

The screenplay is realistic while avoiding dry and cliched dialogue. In fact, there are many amusing exchanges that are funny and natural extensions of the characters' personalities. This aspect elevates the film above usual melodrama, making it a much more pleasurable experience. The musical score follows suit, adding yet another dimension to the films approachability. Ry Cooder's badly tuned guitar screeches out country-style shrill notes used in the manner Screamin' Jay Hawkin's off-beat wailing enhanced *Stranger Than Paradise*, becoming a pleasant and reliable motif.

Wim Wender's directorial style gives creative insight into the reality of personal conflict and the search for one's identity. It is a slow and painful process akin at times to the viewing of the film itself. The pacing of *Paris* is in sync with the narrative flow— slow and lyrical. This coupled with Wender's choice of smooth and gentle editing create a film which washes over you visually much like one of Jean Renoir's works. The initial impression is similar to that in *Stranger Than Paradise*; a brand of honest simplicity of character and narrative execution uncommon in traditional Hollywood releases. In general, *Paris, Texas* is a success. It has definite European nuances that offer a recess from the usual sharpness of American cinema. There are times however, when it could have been tightened if simply to enhance the viewing experience and avoid tedium.

*Paris, Texas* will be screened nightly at the Arlington Theatre for a limited time. It's worth seeing if your in the mood for off-beat humanity and humor.

— Scott Sedlik





□□□□

Last Rites for 'Lady Hawke'

□□□□



Matthew Broderick reconsiders Broadway in 'Lady Hawke'.

It is one of those films for which one wishes; intriguing narrative, terrific cast, awe-inspiring locations, produced by filmmakers who've done fantastic work in the past. But watch out for what you wish, for you might well get it. In *Ladyhawke* (Warner Bros.) there seems to be this magical combination — and yet, despite gathering almost all the perfect ingredients, the resulting concoction proves to be a major disappointment.

The story ingredient begins with Phillippe Gaston (Matthew Broderick), an acrobatic petty thief who escapes the dungeons of Aquila by swimming through the sewers. While avoiding recapture, Phillippe meets up with Etienne Navarre (Rutger Hauer), whose travelling companion is a mysterious green-eyed hawk. But, as Phillippe soon discovers, this is only half the tale — at night Etienne is transformed into a black wolf and the lunar version of the hawk is the lovely Isabeau of Anjou (Michelle Pfeiffer). This pretty terrible curse (well, terrible if you exclude the possibility of beastiality) has been placed upon the lovers by the jealous Bishop of Aquila. Wouldn't you want revenge if you were Etienne the Wolf? But can you trust a common cutpurse with your *Ladyhawke*?

It's hard not to trust Matthew Broderick at his best charming self — cute, lovable, very witty. His performance carries the first half-hour, which could have killed the movie entirely without the fresh beginning that Broderick provides. Michelle Pfeiffer also has a light touch but lacks Broderick's high comedic value. Each film in which Pfeiffer appears goes further towards

showing her as more than just a wonderful face with a not-too-bad body attached. (For her best film yet, see *Into the Night*.)

Rutger Hauer is a different kind of actor however. His style is to be lyrical, powerful, dynamic. There are points in this film in which the Dutch-born actor tries, nearly succeeding, to have his way, but *Ladyhawke* is no potential classic. When the film wants to be great and potent it ends up flat and cheap like any other pop consumable. The movie is too easy on itself, not allowing the elements assembled the chance to chemically react and really catch fire.

Some of the exact problems are easy to pinpoint. The movie does seem lengthy; no doubt aided by a build-up towards the dramatic climax that is so long as to wring out all the tension in the foreplay. The music of Andrew Powell's original score is glaringly out of place in important sequences (refer to opening credits) — we get Alan Parsons when we should be hearing "The Rite of Spring." And although I admire cinematographer Vittorio Storaro, his subtle photography appears too arty for a film that refuses to take the necessary chances to succeed.

And that from a critic. But I also must be a reporter, for I represent but one opinion — no better no worse than anybody else's. Some response to *Ladyhawke* has been very favorable. It's the sort of film that people can sort of like. It is, at times, fun and entertaining. Expecting too much of the film is likely to ruin the experience. Best to call *Ladyhawke* the "could have been" of 1985.

— Brett Mermer

Jagger...

(Continued from pg.8A)

second.

Jagger, who co-produced this album, shares the vocal spotlight with no one but himself. He sings all background vocals because, I suppose, two Micks are better than one. If you didn't like Mick with the

Stones, you certainly won't like him solo. She's *The Boss* is much like the album's cover; Mick gone a bit conservative, a bit decadent, but very typical, just what you'd expect from in Mick's own words, "the best thing England's got."

— Valerie De Lapp

Attractions



Other Sources is the theme of David Crouch's exhibit of paintings and collage to open at the Astra Gallery (814 State St. Studio 36 El Paseo) Friday evening April 5, 7-10 p.m., and will continue through April 30. Entertainment will be provided by The Savoy Strings, with music from the Jazz era.

The focus will be on Oriental art during Santa Barbara Collects, Part II, scheduled for the Santa Barbara Museum of Art's Hammett Gallery April 6-May 12. Over 280 loans will be on view, covering a wide spectrum of Asian cultures, whose artwork spans some 3,000 years. Also on exhibit are Joyce Treiman: Recent Drawings and Pablo Picasso: Figure and Form. The museum is located at 1130 State St. For further information call 963-4364.

Japan's premier rock group Loudness will invade Santa Barbara with their *Thunder in the East* tour this Friday at the Arlington Theater, 7 p.m. Come orient yourself to Japan's latest export. Tickets on sale at the Arlington box office, Leopold Records, Morninglory Music, Cheap Thrills, Jailhouse Records and all Ticketmaster locations.

Chronicles from Life and

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4/1—Petra

4/5—Loudness

4/13—S.B. Ballet

4/14 & 16—S.B. Symphony

4/17—Ann Murray

5:30

8:10

R

PARIS, TEXAS

GRANADA

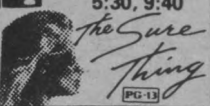
1216 State Street

963-8740

upstairs

#1

1:20, 5:30, 9:40

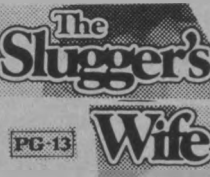


PG-13

#2

upstairs

12:05, 2:15, 4:30, 6:45, 9:05




PG-13

#3

downstairs

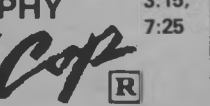
12:00, 2:25, 5:00, 7:35, 10:05



PG-13


EDDIE MURPHY

BEVERLY HILLS



R

3:15, 7:25




Secret Of The Lost Legend.

PG

PRESENTED IN DOLBY STEREO

1:00, 3:00, 5:00, 7:00, 9:00



Harrison Ford

#3

3:15, 7:30

R

WITNESS

THE BREAKFAST CLUB

1:15, 5:30, 9:45

R

#4

2:00, 4:00, 6:00, 8:00, 10:00

PG-13

POLICE ACADEMY 2

THEIR FIRST ASSIGNMENT

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AMADEUS

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#1

PLAZA #2

DE ORO

349 S. Hitchcock Way

682-4936

THE KILLING FIELDS

R

1:00, 3:45, 6:40, 9:35

2:45, 4:50, 7:15, 9:20

PG

THE PURPLE ROSE OF CAIRO

MIA FARROW

JEFF DANIELS

1:30, 4:00, 6:30, 9:00

#1

CINEMA

6050 Hollister Ave.

967-9447

MARK HARRISON

HAMILL

FORD

STAR WARS

RETURN OF THE JEDI

20th CENTURY FOX FILMS

PG

#2

she knows he's

THE LAST DRAGON

PG-13

1:00, 5:10, 9:25

WITNESS

Harrison Ford is John Book.

R

3:00, 7:15

3:10, 5:10, 7:10, 9:10

MADONNA

in

PG-13

DESPERATELY SEEKING SUSAN

A Special Terror!

THE (R) PIT 8:40

#1

SANTA BARBARA

TWIN DRIVE-IN

907 S. Kellogg Ave.

Goleta 964-9400

7:05, 6:45, 8:40

PG-13

FRIDAY THE 13TH PART V

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DRIVE-IN AIRPORT

Hollister and Fairview

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7:00, 8:40

POLICE ACADEMY

What an Institution!

PG-13

POLICE ACADEMY 2

THEIR FIRST ASSIGNMENT

#2

Rebel. Fighter. Bathsheba's lover. Goliath's slayer.

RICHARD GERE

KING DAVID

The story of the man.

ALL OF ME

PG

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# A.S. PROGRAM BOARD

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## That's Right — Pub Night's BACK!

## And The Volcanos Are Steaming



The Volcanos are comprised of four experienced musicians who were previously in four of Santa Barbara's most popular bands. Steve Pearson, an ex-Whiptone, described The Volcanos sound as "explosive." Dave Lemon, formerly of The Duck Club, calls this new band "hot lava." Greg Brallier, ex-lead vocalist from The Jet-suns, used the phrase "steaming molten Rock" to describe the Volcanos' music. Finn Seth, ex-leader of The Tearaways, believes this new group is a "sizzling example of the Santa Barbara sound." What brought these four talented musicians together was a common love for vocally oriented danceable power-pop Rock. Each member of The Volcanos has been on a concert bill with recording artist such as The Bus Boys, Dave Edmunds, Sparks, The Three O'clock and more. These veterans of the Santa Barbara club scene and the University dance circuit have formed a group capable of putting on exciting stage shows and performing a wide variety of great tunes. The band is explosive volcanic action, so don't miss out tonight in the Pub, FREE FREE FUN!



## Spring Film Series Begins Wednesday

O.K. Gauchos, get ready for A.S. Program Board's spring film series. Yes it is time for the 1985 Macho Man film series!!!! What, you may be asking, is a "Macho Man?" Is it someone you can drool over? Can he act or is he just gorgeous? Well, you will just have to find out for yourselves! Save these dates, O.K.? They are Wednesday, April 10, Wednesday, April 17, and finally the 24th of April which of course is a Wednesday. They will only be shown twice each, at 7:00 and 9:00 p.m., so if you're signed up to take that boring Wednesday night class, drop it!!! You can't miss this great set of films. They will be coming at you in the beautiful Isla Vista theatre, and if you buy a special series pass you will only have to pay \$4.00, that is a savings of \$2.00. If, however you want to pass on the pass, then the films are \$2.00 each. Oh, you want to know what the films

with these Macho men are going to be? Well on the 10th we will show Blade Runner, with Harrison "gorgeous bod" Ford, and on the 17th we will show The Enforcer, with Clint "make my day" Eastwood, are you drooling yet? Well last but definitely not least, on April 24th we will show Road Warriors with Mel "australian hunk" Gibson. Oh by the way, if you happen to be of the male gender and do not want to drool over these guys, just think of this as a male fantasy series, you can dream about being Clint or Mel. And if you are not into that idea come anyways because it is much more exciting to see a movie with lots of people!! Remember the first film is on the 10th, NEXT WEDNESDAY, at the I.V. Theatre at 7:00 and 9:00 p.m., and it is Blade Runner, that futuristic flic with Harrison Ford. You bring popcorn and we will provide the fun!!!

## Divestment Day At UCSB

Wednesday, April 10 will be Divestment Day at UCSB, with several events related to removal of economic involvement with the apartheid government of South Africa. This will include a rally in Storke Plaza from 12:00 to 1:00 p.m., with speakers and relevant music. Associated Students President Darryl Neal will be speaking, as will Eugene Newport, the mayor of Berkeley. This interesting and highly informative event will certainly be a worthwhile place to spend your lunch hour.

## Congratulations!

Congratulations to the following winners of our Dance Contest, which was held March 8:

Joe Inglesias, Dan and Diana Michalak, Christina Wisehat, Al and Fred Arimendey, John Hunter, Sheila Seshan, Erikka Morrow, Hurshel Williams, Sylvia Tuiz, Berto Escobar, Jennifer Rothman, Jack Hutcheson, and Dennis Skofield.

THANKS FOR  
PARTICIPATING!

## Extravaganza Meeting Tonight: All Welcome

Can you believe it is that time of the year again? It seems like just last week that we were all dancing to the tunes of "Jack Mac and the Heart Attacks." But it IS that time and get ready for the greatest Sunday Extravaganza ever!!! Sunday Extravaganza has become THE happening event of spring quarter. Fun, sun, and entertainment are A.S. Program Board's way of thanking you, the UCSB student for supporting us all year. And best of all the event is free!!! But we can't do it all ourselves, we need you to help us out in the planning. So now is your chance, tonight at 6:00 p.m. in the A.S. Program Board office we are gonna meet and talk about this year's event. If you or anyone you know is interested in helping to plan the greatest Extravaganza ever please plan on coming by. Also the event would not be complete without a logo to express the fun in the sun occasion, so if you are in the least bit artistically inclined or if you best friend or dog or grandmother is, stop by with your ideas. Remember, we need you and your ideas, so come by tonight at 6:00 p.m. See ya there.

# THE A.S. PROGRAM BOARD

Would Love To Take This  
Opportunity To Thank YOU  
For YOUR Support By  
Attending Our Events!