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## To Grasp A Globe

"Let that little park with the greenish marble busts  
 In the pearl-gray light, under a summer drizzle,  
 Remain as it was when you opened the gate.  
 And the street of tall peeling porticos  
 Which this love of yours suddenly transformed."

— After Paradise

Czeslaw Milosz delves into the depths of Western myth to present a fresh look at the earth's first couple. From the latest book from a Nobel Prize-winner comes a search through the universal realm of human experience — from Adam and Eve to Goethe to Walt Whitman.

Milosz's credentials for handling such weighty concerns in *Unattainable Earth* are without dispute. He has had many books of poetry published in English, and has done several important translations of work by writers of his native Poland. Milosz's non-fiction includes *The Captive Mind*, a study of freedom of thought in the Eastern European Communist nations, and his autobiography, *Native Realm*. Since 1960, Milosz has been writing and teaching as professor emeritus at UC Berkeley. He will give a reading on Saturday, April 19 in Lotte Lehmann at 8 p.m.

Born in 1911 in Lithuania, Milosz has seen many changes and much chaos. He is recognized as the leader of Poland's avant-garde poetry

movement of the 1930s. Unlike many of his age and station, Milosz stayed in Nazi-occupied Europe until Russian "liberation." He remained in Communist Poland and worked in the diplomatic corps, but he found after several years that it was necessary as a writer and intellectual to leave the prohibitive circumstances of his homeland. "I am a 'child of Europe,'" said Milosz at his Nobel lecture, "but that is a bitter, sarcastic admission."

*Unattainable Earth* is a field for not only the struggle between history and foresight but also for another of Milosz's recurring themes — the human yearning to understand experience which is seemingly incomprehensible. The literal translation from the Polish title is "earth too huge to be grasped."

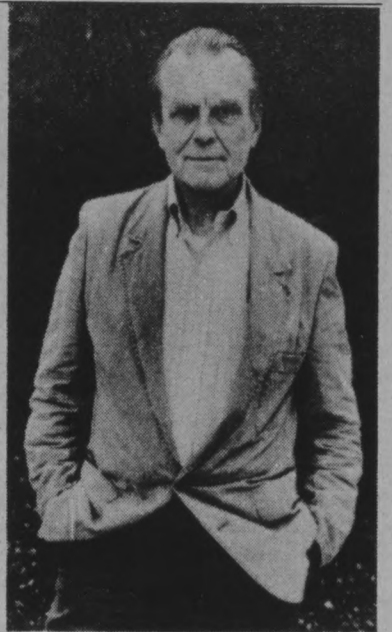
The book is a compilation of various and almost incongruent elements such as poems from D.H. Lawrence and Walt Whitman, bits of writing from Baudelaire, Pascal, Goethe, and Valery, fragments from a personal diary, and poems by Milosz on a whole range of subjects. This assortment collides in a sort of whirling dance.

*I think that I am here, on this earth,*

*To present a report on it, but to whom I don't know.*

*As if I were sent so that whatever takes place*

*Has meaning because it changes*



Czeslaw Milosz

into memory.

— Consciousness

Milosz remarked several years ago, "It is possible that there is no other than the memory of wounds." But in a lifetime of battles such as Milosz's, he has found it necessary to write poetry to attempt to grasp that enormous globe. It is this above all his other attributes which makes him an invaluable resource.

*To find my home in one sentence, concise, as if hammered in metal. Not to enchant anybody. Not to earn a lasting name in posterity. An unnamed need for order, for rhythm, for form, which three words are opposed to chaos and nothingness.*

— Brett A. Mermer

### Book Review

## Kingdom for Sale — Cheap

Fantasy writer Terry Brooks, who first achieved fame with *The Sword of Shannara*, has a new novel out. He will sign and discuss *Magic Kingdom for Sale* — SOLD tonight from 6 until 8 at Andromeda Bookshop (741 De La Guerra Plaza in Santa Barbara). Brooks recently talked with the Nexus from Seattle, one of the stops on his promotional tour for the book, which takes off from the trilogy he continued in *The Elfstones of Shannara* and concluded with *The Wishsong of Shannara*.

In *Magic Kingdom*, Ben Holiday is a wealthy and successful Chicago lawyer. But life holds little comfort for him, for he can't get over the loss of his wife — and he can't lose himself in his work because the practice of law has changed and become disenchanting. He drinks too much and feels sorry for himself, but then he comes across an unusual item in a Christmas wishbook. It's a magic kingdom called Landover, "home of knights and knaves, of dragons and damsels, of wizards and warlocks." It can be bought for only a million bucks.

Holiday decides that he no longer has strong ties to his old life (the best friend he has calls him "Doc," a nickname he hates), so he buys Landover. When he gets there he finds out why the place was so cheap — it's a definite fixer-upper of a kingdom. The castle is falling apart, the nobles will not support him, nor will the River Master, and the witch Nightshade opposes him. There is the dragon Strabo to contend with. If he survives all that, the evil demon lord, the Iron Mark, wants to fight him — to the death, of course. But Ben Holiday isn't the type to cave in to such minor obstacles.

*Magic Kingdom* has more depth than many fantasy adventure novels thanks to its discussion of laws as both

foundations and tools and how the right to rule must be earned, not bought.

This legal dimension of *Magic Kingdom* is unsurprising, because, like Holiday, Terry Brooks is a lawyer. Also like Holiday, Brooks is unhappy with some of the changes in the practice of law. "I started in '69.... And it's changed in a lot of different ways, most noticeably because of the amount of legislation coming out. It's really done away with the general practitioner in the true sense of the word — you just can't keep up with all of it."

Brooks wanted to be a general practitioner. "Now it's very hard to keep up with two or three areas, let alone the several dozen that you need."

"Also, I think peoples' attitudes have changed an awful lot about what the usefulness of the law is. People quite often are not interested in getting a fair shake, I think, so much as they are in getting even.... And that's disconcerting."

Terry Brooks was also disconcerted by part of the response to his first novel. Although *The Sword of Shannara* sold hundreds of thousands of copies (26 weeks as a *New York Times* trade paperback bestseller) and received many favorable notices, not all reviews were positive. "The ones who gave it the negative reviews were the ones who thought it was a Tolkein ripoff. There was a big hue-and-cry for a while... I still hear it with regard to the new one, for God's sake... It doesn't have anything to do with Tolkein."

"They just ignored the fact that Tolkein was a classicist, he was an English don, he was writing first a

(See KINGDOM, p.3A)

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# Dave Passes Through

You know, I've never liked the idea of an artist doing two live shows in a row. That "one show at eight, and another at 10:30" stuff always kept me away, because somehow, deep-down I knew that two shows in five hours was at least one too many.

So when "Mr. Dave" Lindley ripped through town last Wednesday, I was highly skeptical. Not of Dave himself — never. Dave is rad. He looks weird with his long, stringy black hair and upturned nose, dresses in strange psychedelic outfits that he himself describes as something off a 1960's plastic dining room table, and plays as if it were more important to his survival than breathing itself. And not of his band either. El Rayo-X pumps out high quality music rife with spontaneity and feeling. No, the group was not essentially the problem, but I thought the two shows might well cause some trouble.

So, were my instincts right? Was there trouble on the horizon? Could Dave, who nearly stole the show in Rob Gym while opening for Steel Pulse in February, be hampered by a projected five hour evening?

I didn't take any chances. I played it smart and went to the early show, thinking Dave would be in his prime. Well, when Dave started to play my doubts went right out the door, temporarily anyway. He had the crowd rockin' to a fully re-worked "She Took Off My Romeos," had them singing along to the best tune of the evening "I Don't Wanna Live Like Everybody Else," and fully handled on the slide guitar solos. He hit home early on with pretty cool songs off his new album. The crowd was very into this action and all, but just when it was time to really get pumping along, with a tune like "Mercury Blues" perhaps, Dave and friends mellowed out.

Trouble. I had to wonder, was Dave pacing himself? Sure, these were decent reggae-flavored songs, especially "Alien Invasion," but these people were here to party. The dance floor at Oscar's was packed, and though mostly yups, this group wanted to get a little rowdy. After several mellow songs, they kicked back in with a highly satisfying version of the Temptations classic "Pappa Was A Rolling Stone," but was it too late?

Overall, Dave was pretty good and the crowd highly impressed. But, have they seen him do only one show? I have. And I must say that the energy level of Dave and El Rayo-X was higher last time. But then, so was I. So, what's the conclusion? If you really dig a group, going to one of two shows might be the call. But to expect them to get over the wall twice in one night is a little too much. Later.

— Laurence Iliff

## KINGDOM...

(Continued from p.2A)

language and then a history from the time he lived in and based on his Celtic lore; and from that he created the story.... So he was coming at it from a whole different perspective. And what I'm writing is not really close to that.... It's really closer to the basic European adventure stories."

"I've been writing since I was ten years old. It's just one of those things that I've always enjoyed — a hobby that became an obsession.... I write under contract now, so it's more of a business with me. I work at it every day....It's hard work — but it's the kind of hard work I enjoy."

— Scott Lewis

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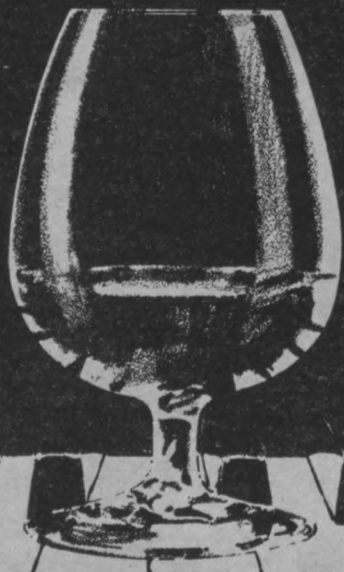


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# Coming In

## Echos Unp



Violent Femmes members (l-r): Victor De Lorenzo, Gordon Gano, and Brian Ritchie.

## Femmes Fatales

It's time to get your Jew's harp in tune, for those wild Violent Femmes from Milwaukee are coming to town. It seems like it's been ages since the last time these modern music pioneers were on tour, but they've only been together three or four years. This mangy bunch who have forever defied explanation, have recently released *The Blind Leading the Naked*. This latest album is somewhat tamer than their two previous albums, albeit still refreshingly just as diverse and innovative.

The group shows an amazing potential as the tracks from their albums course through the musical realms of folk, hillbilly, blues, rock, jazz, and even a touch of the hardcore. They have an inchoate knack of pulling through with clarity and stupendous lyrical visions, despite their immediate appearance of primitive angst and a laid-back hoedown sense of spontaneity. The voice of lead singer Gordon Gano has been likened by many critics to that of Lou Reed of the Velvet Underground.

The subjects they choose to write songs about are as varied as their musical style and as strange as their album covers (the latest features the three members seated in a trailer home with large fish on the ends of their arms). Hell (sorry!), these guys will play anything.

With all of their incohesiveness, there is something about their music that has a paradoxical binding force. A producer named God? I should think not, although the producer of the new album, Jerry Harrison of the Talking Heads, is rather special himself. No, there's an overall quality surrounding their work that's almost sensual, with a little sense of black humor thrown in. Their recent tunes include a horn section and a more sophisticated texture, which adds to the atmosphere, even though some of the "innocence" of the first album is now lost.

Originally discovered in the streets of Milwaukee by Chrissie Hynde of the Pretenders, this group has boldly shown that they can show off an improved artistic talent without transgressing their underground roots. The Violent Femmes, featuring Brian Ritchie on bass and Victor De Lorenzo on drums, are sure to put on a good show at the Arlington on Tuesday night. (The night before Simple Minds) (Geez — and all this after the Bunnymen) My midterms are in *serious* trouble.

— Karl Irving

A legend comes to Santa Barbara tonight: Echo and the Bunnymen. Returning to America after a three year hiatus and the threat of never touring again after their 1983 show, one of the leaders of the real English invasion of the late seventies and early eighties will bring their darkly-flavored Liverpool rock to the Arlington. Opening for Echo will be an Australian band, The Church.

The Bunnymen have a large and loyal following in the United States, in addition to being extremely popular in their home country. The reasons for this are no secret: Echo pumps out superbly crafted music that pulls no punches musically or lyrically. Lead singer Ian McCulloch has the richest, most evocative voice since Jim Morrison of the Doors. And the band cranks out hard-edged rock true to the Liverpool tradition.

Echo is famous for great live shows, their last tour in America received excellent reviews. They also currently have a compilation album out from their four previous vinyl masterpieces, *Songs To Learn and Sing*, which includes a new work "Bring on the Dancing Horses," featuring a more synthesized sound than their previous material.

It will be interesting to see how Echo



Ian McCulloch, Will Sergeant, Les Pattin

Maria Benitez

## Passion and Sensuality

After apathetic Momix and Tulsa Ballet showings this season, a wild burst of pure electric energy arrived at UCSB Tuesday night. Maria Benitez' Estampa Flamenco performance revitalized my faith in dance as a source of genuine charge. Everything about the performance from the emotive guitarists' solos and Antonio Castillo's reverberating voice right down to the meticulous tips of the dancers' fingers was sensual, scintillating, sensuous, and subtly but unmistakably sexual.

The first four pieces in the program swept us up in the steadily increasing whirlwind of fire from deep in the dancers' souls. First, in the flirting *Concierto Andaluz*, Rosa Mercedes in a full-skirted flash of magenta, Manolo de Cordoba and Rafael Torres invite us to join them. They evoke emotions that so often repressed, draw us in and prime us for...

Maria Benitez. As the lights rise on *Reflexiones*, we are confronted with not only enticing shadows of Venetian

blinded windows, but a stunning woman, in fact, the woman of our dreams, in a smooth, white dress that carressingly envelopes her slender but undeniably voluptuous figure. Slowly, furiously, and then slowly again, she articulates, gesticulates, and celebrates the passion of a dynamic person, drawing us in, pushing us on through a heightening furor, bringing us dangerously close to frenzy and, then pausing just long enough to let us gasp for a forgotten breath.

Anticipating liberation from this tension, we are challenged by the impeccable posture of Manolo de Cordoba, who drives charismatically through the *Farruca*. Snapping, stepping, turning, luring, leaping and falling, he coerces us to a summit of feeling from which we wait to be impelled by...

Maria Benitez. In *Solea*, with a luscious trailing skirt, flaired sleeves, and lavishly embroidered shawl, she compels us over the edge with her contoured sweeping movements and determined footwork. The Maria Benitez company is living proof that fine control and exploitation of passion has not been suffocated by pretentious experimentation and stodgy custom.

— Judith Smith-Meyer

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# Concert

## Unparalleled

performs live because of the changes the group has gone through musically since their first album *Crocodiles*. That work was a classic of straightforward, tremendously clean rock that many believe to be their freshest and best. With their second and third albums, *Heaven Up Here* and *Porcupine*, Echo became a bit more sophisticated, with their last album, *Ocean Rain* the slickest of the group.

Though many Bunnymen fans may argue about what was the best period for these crusaders of the modern rock era (my favorite for now being the *Heaven Up Here* phase), all agree that Echo and the Bunnymen represent a level of intelligence in modern music unparalleled by all but a few groups (The Smiths, Psychedelic Furs, R.E.M. and Joy Division come to mind).

The draw of the group for me is that their music is firmly rooted in reality. Its meaning and significance comes from its intelligent comment on a world we can recognize for its dark things (*realistically, it's hard to take it all too happily*), and its perhaps too-infrequent brighter side (*here am I home at last with a golden view looking for hope and I hope its you*).

The show begins at 8 p.m. See ya there.

— Laurence Iliff



The Simple Minds (l-r): John Giblin, Charles Burchill, Jim Kerr, Mick MacNeil, and Mel Gaynor.

## Meeting of Minds

If you've been wondering why Simple Minds videos like "Alive and Kicking" seem a little overdramatic, you should go see them live at the UCSB Events Center April 23. There appears to be a hidden dynamism behind the vinyl that they are only able to release on stage. This extra vibrancy has eluded them when they hit the recording studio. It even backfires on the band in their grandiose videos, but I doubt it will backfire on them here.

Not that their album forays have been disasters. Hardly so. From their earlier, little-known releases such as "Sister Feelings Call" to their latest achievement "Once Upon a Time," they've shown a marvelous ability for putting out good material. There's been a shift from a slight esoteric moodiness to a more powerful, tangible sound, but the band is still the same.

Who can forget the album that brought them to America, *New Gold Dream*? The light atmosphere and shifting guitar, along with the deep resonance of lead singer Jim Kerr, helped put songs like the dreamy "Someone, Somewhere in Summertime," on the charts. With "Promised You a Miracle," as well, *New Gold Dream* became a minor success, prompting other bands such as Tears for Fears to try out similar sounds in the states.

In 1983, they came out with *Sparkle in the Rain*, more of an experimental effort on their part. A faster rhythm, swirling synth, and even a Lou Reed cover were present — not exactly what the U.S. audience wanted, but I thought it was a fine follow-up. They took a break for two years before their most recent release, but in the meantime managed to put a song they didn't write up to No. 1: "Don't You Forget About Me."

The new album is slightly overdone, thanks to a change in producers. The songs that stand out on *Once Upon a Time* include "I Wish You Were Here," with its prominent piano chords and echoing guitars. Throughout the album, the group provides us with an optimistic look at life, despite seemingly downtrodden hopes.

With support group *The Call*, the Simple Minds should bring some spirit to UCSB — a great way to end those first few weeks of the quarter during which you've declined to do any of your reading.

— Karl Irving



attinson, Pete de Freitas of Echo.

## MFA Exhibit: How Many Rising Stars?

The University Art Museum announces this Spring's Graduate and Continuing Graduate Student Exhibitions. The Graduate Exhibition features the work of this year's four candidates for Master of Fine Arts degrees from the UC Santa Barbara Studio Department, and will be on view from April 30 through May 18. A special reception, co-sponsored by the UCSB Art Affiliates and the University Art Museum, will take place on Tuesday, April 29, from 5 to 7:30 p.m. at the Museum. The public is invited.

Featured in the exhibition are paintings by Mary Ann Bonjorni, Emanuel Cacciatore, and Steven Norton, and print/photo work by Kathryn Clark. The question springs forth predictably and irrepressibly: which of these emerging artists will be known and looked for in the ongoing development of contemporary art? They have worked hard to arrive at this ending/beginning point in their careers. Graduate students must exhibit as part of their thesis requirement. Seeing what they exhibit elicits ex-

citement and anticipation. Graduating MFA's will exhibit work in all three galleries of the University Art Museum, creating an atmosphere that is really four one-person shows.

The Continuing Graduate Exhibition will take place in UCSB's UCen Gallery. A rigorous schedule of four 5-to-6 day exhibitions highlighting four students each will open May 18 and continued through June 5, 1986. Students exhibiting are: Gloria Alvarez, Joseph Bellacera, Robert Blake, Deborah Carol, Kyoung Won Choi, Clinton Crawford, Anthony Emerton, Ernest Garcia, Richard Grier, Susan Hayward, Holly Hungett, Nina Morlan, Jeremy Postner, Andrew Stoia and Diane Trenholme.

To provide information for those interested, the College of Creative Studies Annual Graduating Senior Exhibition dates are April 14 through June 13, 1986. The eight students exhibiting to fulfill graduation requirements are: John Aubuchon, Gi Hwang, Brian Kimball, Robin Ryan, Lauren Schlisinger, Mark Schmidt, Nicholas White, and Livia Zirkel. A

group show will be mounted for viewing June 2 through 6. The CCS Gallery (Linda LeCam — 805-961-2788), has detailed informaton.

Please note the attached Fact Sheet for a schedule of all 1986 Student Exhibitions on the UCSB campus. The University Art Museum, located in the Arts Building on the campus, is open Tuesday through Saturday from 10 a.m. to 4 p.m., Sundays from 1 to 5 p.m., and closed Mondays. It is open to the public and admission is free.

### Nomination Forms for MARGARET T. GETMAN Service to Student Awards

Available at APC and UCen Information Desk. Nominations due by Friday, April 18, in the Activities Planning Center. Spons. by Student Alumni Assn.

### LAST DAY FOR AWARD NOMINATIONS

Students, Faculty and Staff wishing to nominate graduating seniors for the Thomas M. Storke and Jeremy D. Friedman Memorial Award, graduating seniors and graduate students for University Service Awards must return completed nomination forms NO LATER THAN 5:00 PM Friday, April 18, to the Activities Planning Center, UCen 3151 or the Dean of Students Office, Cheadle Hall 1005.

The Student Travel Network still thinks travel is an adventure! We can get you to **Australia** on a scheduled airline and put you on the back of a horse, in a kayak or on top of Ayer's Rock faster and cheaper than anyone. Into the bargain we will give you free stopovers in the Pacific.

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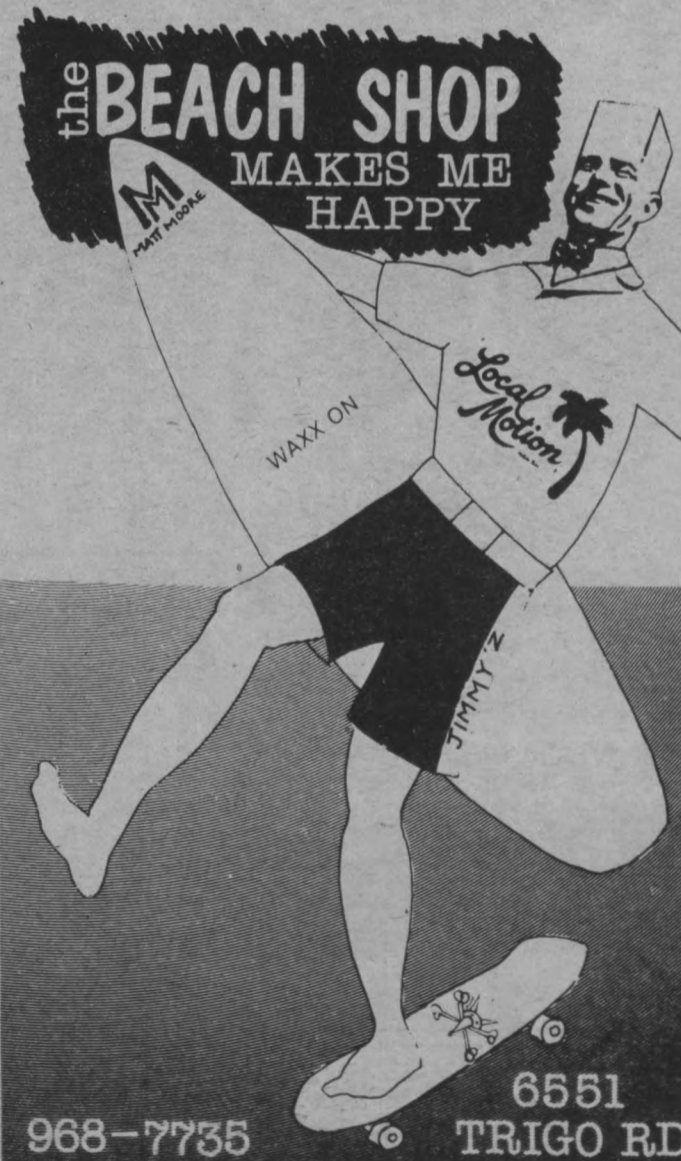
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Lord and Lady Hartlip (Edward Fox and Cheryl Campbell) take refreshment after a busy morning.

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 Time: 10-4 Place: UCSB Bookstore  
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**The Shooting Party** **The Last Hunt**

"If the land-owning class goes, everything goes," a gentleman predicts in Director Alan Bridges' *The Shooting Party*. He is sitting with seven or eight elegant men around an elegant and well-furnished Victorian dining room. They are the English aristocracy, and they are discussing their function in English society. If you take away the power of the aristocracy, says another more accurately, you're left with a class who has nothing to do but "to play games too seriously." The serious games they play ultimately cost one man his life. They also showcase the problems of a rigidly stratified system of social classification.

The film is a magnificent farewell to Edwardian England. Set in 1913, some members of the English aristocracy gather for a weekend at Sir Randolph Nettleby's estate. It is a weekend of sportsmanship (the sport being primarily duck shooting) but the weekend serves to showcase the romantic and not so romantic of the era. It is also a last weekend, for under the richness of velvet and lace and the heavy English sky, change threatens. The film, devoted as it is to the age which it portrays, can only hint at what the change will bring to the genteel class it portrays.

The film is as rich as the story. The properties are luxurious, with

polished walnut quietly glowing within the house, and well-appointed players. The costumes are exquisite, the likes of which have not been seen on screen for quite a while. Designer Tom Rand nearly went wild with elegance, his costumes for the interior shots replete with feathers, bows, and lace in abundance.

The cinematography is very good, with close-ups alternated with long shots. Warm autumn colors, from a closeup of Lady Hartlip's (Cheryl Campbell) long wavy hair to the hunting jackets and fall leaves of the landscape underline the rich decline of this society. Dusk is falling for the Edwardians.

The cast of characters for *The Shooting Party* is unusually large, considering that among two dozen or so players the action is more or less equally divided. This makes for a good deal of confusion in the beginning until the characters are established, but even then, rapidity of heavily accented speech and the shortness of each scene only conveys a rough sense of what each character is like.

The wide spectrum of actors does work to the film's advantage in many ways, however, because nearly everyone has a say. The relationship, for instance, between ten year-old Osbert (Nicolas Pietrek), and one of the maids (Deborah Miles) is touching. The

film is one of gamesmen and their families and the social framework within which they operate.

Dominating all is the formidable Sir Randolph Nettleby, played by James Mason in his last role before his death last July. If the acting in *The Shooting Party* is excellent, and if many performances stand out, his is one of the very best. He executes his role as benevolent patriarch flawlessly, combining sympathetic understanding with smooth efficiency. He has an infinite understanding of his small world, and manages to balance his roles as gracious host and administrator of his mini-empire. He is both elegant Edwardian nobleman and kind benefactor of the poorer townspeople who assist his party in the shooting. It is a role for a skilled diplomat, and Mason shines in it.

As Victorian England disappears, one of the key debates concerns whether or not the historical figure of the benevolent squire exists. The gentlemen at dinner are inclined to believe it is "a myth," but by his actions Sir Randolph proves otherwise. His guests are involved in bloody fierce competition, surreptitiously recording how many birds they can shoot out of the sky in a morning, even though this is against the definition of a "gentleman." Sir Randolph transcends all this.

The man who is eventually shot, Tom Harker (Gordon Jackson), is "only a peasant," according to some of the assembled company but young Cicely Nettleby (Rebecca Saire) explains, "we all knew him." Pre-modern England, for all its warm richness, had no just social order. Traces of the medieval lord-peasant relationship were still faintly visible. When Randolph offers a cigarette from his silver case to the dying Harker, one is struck by the terrible fact of class distinctions, distinctions which Randolph tries to minimize, but only by working within the system. The World War, coming a year later, would finish that system off.

*The Shooting Party* plays at the Victoria Street Theater Friday through Sunday, April 18-20, at 7 and 9:10 p.m., Sunday also at 4:45 p.m. Contact the theater at 965-1886 for more information. —S.M. Wenrick

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 Vincent Canby—New York Times

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**BIG ART**

**BEN HOLT, baritone**  
 Friday, April 25 / 8 PM  
 UCSB Lotte Lehmann Concert Hall  
 Award-winning baritone Ben Holt sings a diverse repertoire that includes many of the great roles in opera and oratorio. He will sing works by Brahms, Poulenc, Barber, Ravel and others. "A distinctive, dramatic talent moving to a major career."  
*Washington Post*  
 In residence April 21-25  
 Reserved Seats: \$8.00 / \$6.00  
 UCSB Students: \$6.00 / \$4.00  
 Presented by UCSB Arts & Lectures 1986.

Tickets/Charge By Phone:  
 961-3535  
**A&L**

# ★ ATTRACTIONS ★

**Geodesic**  
A group of modern dancers from UCLA will perform their dance creation Geodesic, this Saturday in Rob Gym at 2 pm and 4 pm.  
★★★

**Lobero Theatre**  
Little Shop of Horrors plays April 17-19, 22-26, at 8 p.m., and April 20 and 27 at 2 and 7:30 p.m. Presented by the Santa Barbara Theatre Festival, tickets Friday and Saturday are \$17 for students, and on the other days, \$14. Call 963-0761 for directions and more information.  
★★★

**University Jazz Ensemble Concert**  
Jazz trumpet players Joe Davis and Clay Jenkins will be featured on

Tuesday, April 22 at 8 p.m. in Lotte Lehmann. The event is free.  
★★★

**Arts Festival '86**  
The Santa Barbara Arts Council presents the eighth annual juried exhibit of S.B. contemporary art from April 20 to May 4. Live jazz will be featured at a reception for the event, on April 20 from 1 to 5 p.m. at Las Aves, 1805 E. Cabrillo (at the bird refuge). The festival itself will include over 200 events for people of all ages throughout Santa Barbara. For more information, call 682-1985.  
★★★

**Arts and Lectures**  
Dr. Kenneth R. Manning will give a free lecture on the writing of

scientific biography on Tuesday, April 22 at 4 p.m. in UCen room 2. His talk will focus largely on his award-winning book, *Black Apollo of Science: The Life of Ernest Everett*, a work acclaimed for its examination of the life of a black scientist in the early days of the quest for black civil rights. For more information, call Arts and Lectures at 961-3535.  
★★★

Professor Elise Boulding will present two free lectures on Wednesday, April 23. The first, *Gender Roles in WarPeace Systems*, will be given at the UCen Pavilion at noon. The second, *The Cultural Roots of Violence and Peace*, will be held in Music room 1145 at 4 p.m. Call Arts and Lectures for more.  
★★★

\*\*\*\*\*

Art Editor: **Susanne VanCleave**  
Asst. Art Editor: **Sabrina Wenrick**



Contributors:  
**Laurence Iliff, Karl Irving, Scott Lewis, Brett Mermer, Judith Smith-Meyer**

Cover: "Verkuendigung" by Franz Marc, a 1910 woodcut from the Arnhold Collection, part of "Pioneers and Visionaries: German Graphic Art of the Early Twentieth Century." The exhibit runs until April 20 at the University Art Museum.

**THE BIG CHILL**

SUNDAY, April 20  
2 • 8 • 10 PM  
I.V. THEATER  
\$2.50

Sponsored by the Pre-Law Association and A.S. Underwrites

**BIG ART**

**TRIO SONNERIE**  
Friday, April 18 / 8 PM  
UCSB Lotte Lehmann Concert Hall

Violinist Monica Huggett joins gifted soloists Sarah Cunningham (viola da gamba) and Miltzi Meyerson (harpsichord) in performing the musical literature of the Baroque on instruments of that colorful era. "The state of the art in Baroque music."  
*The Oregonian*

In residence April 17-18  
Reserved Seats: \$10.00 / \$7.00  
UCSB Students: \$8.00 / \$5.00

Presented by UCSB Arts & Lectures 1986.

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GERALDINE PAGE · JOHN HEARD  
**THE TRIP TO BOUNTIFUL** PG  
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5:45, 8:00, 10:10

Live Arlington Entertainment  
4/17- Echo and the Bunnymen  
4/19&20- SB Symphony  
4/22- Violent Femmes  
4/28- The Cult  
5/4- Aman Folk Ensemble  
5/7- Zarzuela  
5/10- John Gary  
5/12- Kiri Te Kanawa  
5/17&18- SB Symphony  
5/26- Jose, Jose

**ARLINGTON CENTER**  
1317 State Street  
966-9382

**Just Between Friends** PG-13  
5:00, 7:35, 10:05

**GRANADA**  
1216 State Street  
963-1671

5:05, 7:05, 9:15  
**RUN FOR COVER!**  
**POLICE ACADEMY** PG  
upstairs  
**3 BACK IN TRAINING**

**OUT OF AFRICA**  
Robert Redford  
Meryl Streep  
7 ACADEMY AWARDS BEST PICTURE  
6:15, 9:30

**GOLETA**

**GOLETA THEATRE**  
320 S. Kellogg Ave  
Goleta 683-2265

**The Color Purple** PG-13  
Share hearts with... 6:45, 9:30 Sat&Sun  
THE STORY AMERICA LOVES...

**DOWN AND OUT IN BEVERLY HILLS**  
5:00, 7:15, 9:30

**GUNG HO**  
A RICH HOWARD FILM  
STARRING MICHAEL KEATON  
THE COMEDY WITHOUT BRAKES.  
5:30, 7:45, 10:00

7:00, 9:30  
**#1 CINEMA**  
6050 Hollister Ave.  
967-9447

It's only a state of mind.  
**Brazil** R

For everyone in Debt.  
**THE MONEY PIT** PG

5:30, 7:30, 9:30  
It's about falling in love. For the first time.  
**LUCAS** PG-13

6:00, 7:45, 9:45  
**OFF BEAT**  
The Real Life Adventures Of A Make-Believe Cop.  
PG

5:00, 7:00, 9:00  
**FIESTA 4**  
916 State Street  
963-0781

**SLEEPING BEAUTY** #3  
Walt Disney's CLASSIC  
C

**pretty in pink** #4 PG-13

965-6188  
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5:40, 8:35

A Magnificent Epic  
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5:20, 7:40, 10:00  
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682-4936

**HANNAH AND HER SISTERS**  
Woody Allen  
PG-13

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## SIMPLE MINDS: Alive and Kicking

Tickets are moving for Simple Minds and special guests, the Call. The concert is less than one week away, coming to the Events Center on Wednesday, April 23 at 7:30 p.m. Tickets are \$14.50 for both student and general admission.

Available at A.S. Ticket Office, Morninglory, Ticket Master and the Arlington.

The Minds' latest album *Once Upon A Time* includes the hit singles "Alive and Kicking," "All the Things She Said" and "Sanctify Yourself." A success story to be seen.



## GAMBLING FOR HIGH STAKES:



### A Benefit for Multiple Sclerosis



You don't have to go to Las Vegas to spin the roulette wheel or play blackjack because Casino Night is coming to UCSB May 2 in the UCen Pavilion. The gambling begins at 8 p.m. and an auction begins at 9:30 p.m. Items going to the highest bidder will include tickets to concerts and many other prizes.

The UCen Pavilion will be converted into a casino decorated with all of the appropriate trimming, from dealers to tables. Betting takes place with paper money. If lady luck is at your side, your winning will increase, giving you the chance to be the high bidder at the auction.

All profits from the auction will go to Multiple Sclerosis. To help make the event happen, campus groups need to get involved. Each participating group will be in charge of a casino table.

If interested contact Kory in the Program Board office. Casino Night is co-sponsored with MGM Grand Hotel in Las Vegas and Kernhan's Toys.



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## The World Game

### Schedule of Events

**A Buckminster Fuller Openhouse, Robertson Gym**

A celebration of planetary awareness including planetary tours on the world's largest map (75'x35'), videos of futurist Buckminster Fuller's talks, slides of Earth from space, demos of computerized global data, and opportunities to talk with people who worked with Bucky. 1 to 4 p.m.

**Geodesia Dance Piece, Robertson Gym**

World premiere of an exciting 19-person dance piece depicting humanity's progress from scarcity and selfishness towards cooperation and abundance. By UCLA's Sharona Paller. 4 to 4:30 p.m.

**World Game's State of the Planet Presentation, Robertson Gym**

Status report on everyone's favorite planet: Earth. Film, slides and participatory games take place on an immense (75'x35') and extremely accurate map of the whole Earth. 7 to 10 p.m.

Produced by Students for Peace and Earthworks.

Sponsors include: A.S. Program Board, A.S. Finance Board, Critical Issues, Hillel, Equal Opportunity Program and Student Lobby.

## EXTRAVAGANZA Only Four Weeks Away

Only four weeks until the Saturday Extravaganza on May 17. Harder Stadium will rock, skank and roll to an allstar line-up of five bands. Yes five, there's nothing fishy about it.

Holding true to a festive day in the sun, carnival activities will outline the stadium. Remember the old-fashioned carnivals, when Billy and Jill would eat cotton-candy and Billy would beat the games winning the biggest stuffed animal for Jill? Instead of stuffed animals, the Extravaganza committee has acquired a few other prizes, such as a 7-foot SWATCH

watch, to be given away.

The diverse entertainment ranges from local favorites to So. Cal. stand outs to other acoustic warriors. An event you don't want to miss — and what a bargain. IT'S FREE.

Extravaganza committee meetings are Wednesdays at 5 p.m. All help is appreciated. Come join the fun of planning the biggest event of the year put on by A.S. Program Board.



**THEY'RE BACK**

*The Friday Concert Series at the Lagoon begins tomorrow afternoon with MYTIE and STAMINA.*

## Experience A Bit of Asia: Chinese Dragon Dancers

Part of the festivities included on Super Saturday on April 19 are the Dragon Lion Dancers from L.A. Chinatown Eastwind Lion Dance Group. Two performances will be held Saturday in Storke Plaza at noon and 1 p.m.

First time to Santa Barbara, the Dragon Dancers will provide a rare experience for the community and students. Ten to 15 dancers, decorated in Lion costumes and hand crafted masks, will parade and mimic the movements of lions to the beat of drums.

Those who witness the dancers are to receive good luck. The tradition has passed on through generations and centuries dating back 2000 years.

APASU (Asian Pacific American Student Union) along with A.S. Program Board, Mooshi Factory, and China Castle encourage participation in the event to help increase Asian awareness in the community and on campus. Never before has anything quite like the Dragon Dancers been to UCSB.

## For Your Dancing Pleasure

In conjunction with the release of their self-titled seven-song EP on Three Square Records, Marshal Fields will stop in the Pub tonight on their six-week tour of the West Coast.

Their music, described as a mixture of REM, Bryan Adams and Simple Minds, has an uplifting and danceable beat. Pubbers are guaranteed another night of aerobic exercise. Their versatile and optimistic lyrics are attributed to songwriters Erick Von Radics (guitar, vocals) and John McClellan (guitar, vocals).

They have toured the west coast college circuit providing schools with nooners and nighttime entertainment from Seattle, Washington to Fresno State to U.C. Irvine. All members root from the east side of the San Francisco Bay Area and call Oakland their home.



## CALENDAR

|                |  |
|----------------|--|
| Tonight        | Pub — Marshal Fields   |
| April 18       | Friday Concert Series at the Lagoon with My Tie and Stamina    |
| April 19       | Dragon Lion Dancers Free Show in Storke Plaza at noon & 1 p.m. |
| April 19       | Art Gallery — "Appeal to Reason" closes                        |
|                | World Games  |
| April 30       | Film Series — "Fantastic World"                                |
| May 2          | Casino Night in the UCen Pav. at 7 p.m.                        |
| May 3          | Film Series — "Watershipdown"                                  |
| April 28-May 5 | Cinco de Mayo Week   |
| May 17         | EXTRAVAGANZA   |