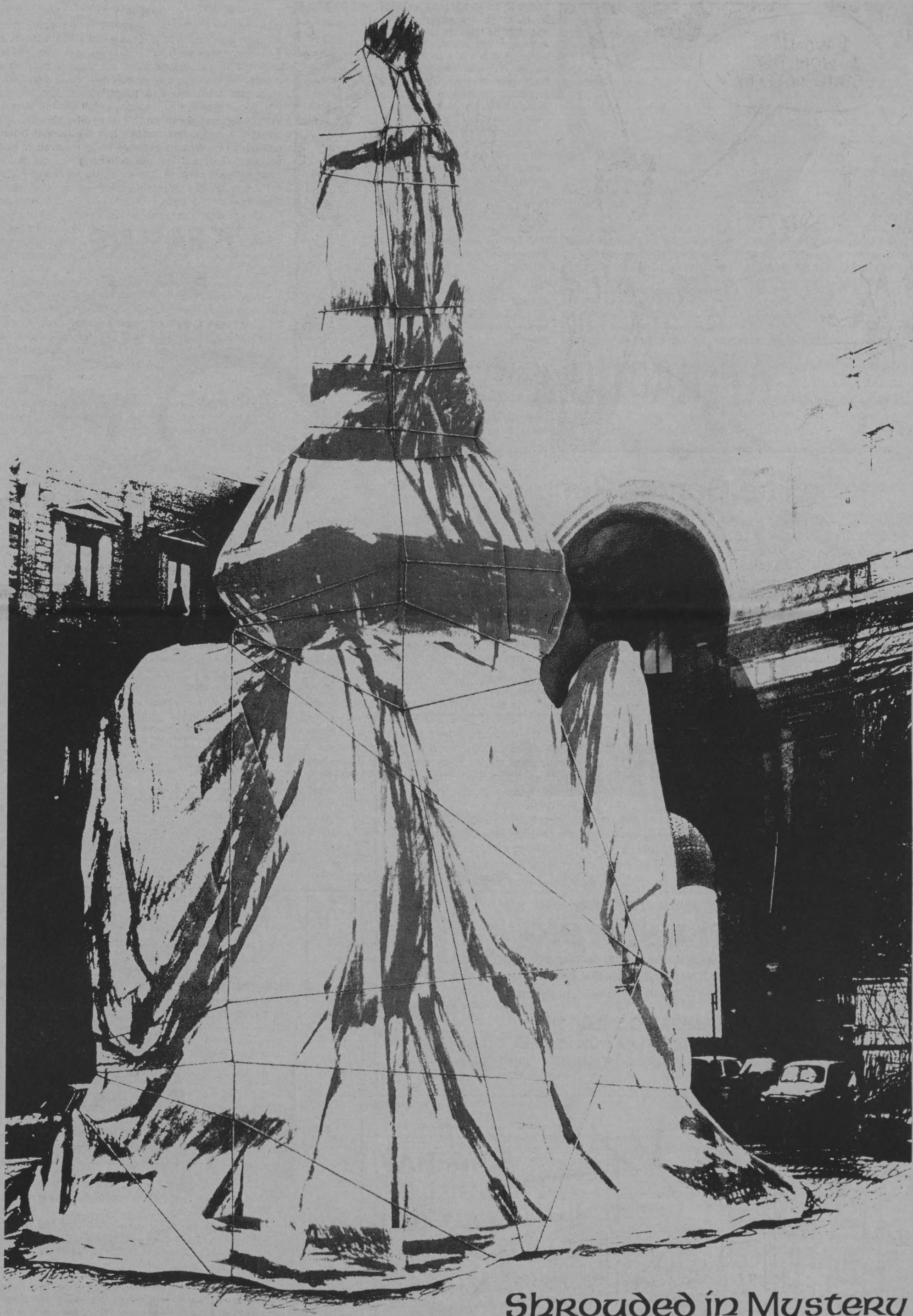


ARTS & *entertainment*



*Shrouded in Mystery*



# Two from the Heart of Latin America



'Camila,' screening Sunday, Oct. 6 at 7:30 p.m.

The Latin America on Film series at UCSB continues with two films this week at Campbell Hall beginning at 7:30 p.m.: on Sunday, Oct. 6, *Camila*, a film by Argentine director Maria-Luisa Bemberg and on Tuesday, Oct. 8, *Bye Bye Brazil*, a film about a traveling sideshow plying more than three thousand miles of Brazil's interior. The films are presented by UCSB Arts & Lectures.

In *Camila*, her first feature film,

Argentine director Bemberg has crafted a beautiful film about a young woman in Buenos Aires who falls in love with a Jesuit priest. Nominated for an Academy Award as Best Foreign Film of 1984, *Camila* is a film which could not have been made under any of the more recent dictatorships in Argentina. Other directors have wanted to tell the story of *Camila O'Gorman*, but censors would not allow it. The story had become a part of Argentina's

folk culture, but until Bemberg's *Camila*, the combined forces of church and state had managed to keep it off the screen and even out of books, as the 19th century tragedy was felt to parallel too closely contemporary realities.

*Bye Bye Brazil* was filmed on location over 9,000 miles of Brazil by filmmaker Carlos Diegues. It beautifully conveys a sense of a living, breathing country as few films have before. The story follows a small time travelling sideshow — magician, strong-man, exotic dancer — as they head deep into the interior of Brazil in search of less demanding audiences. What they find is a "primitive" back country filled with T.V. sets, disco music and jet planes. Diegues has called his film, "A film about a country which is about to come to an end in order to make way for another which is about to begin."

For further information or to receive a free brochure describing the entire Latin America on Film series, call UCSB Arts & Lectures at 961-3535.

## \*\*\*\*\* ATTRACTIONS \*\*\*\*\*



Coming to the Arlington on Monday, October 7 for a one time show is *Jefferson Starship*. Performing tracks from their latest album *Knee Deep In The Hoopla*, Starship will exhibit their new sound described as "a super-hot mix of great eighties style rock." For ticket information contact the Arlington Center Box Office. ★★★

Today from 1:00 to 5:00 at the University Art Museum, Sedgwick Gallery, there will be a *Poster Display and Sale* exhibition brought all the way from London by Philip Granville, Director of Lord's Gallery in London. Granville, a pioneer in the rediscovery of the poster as an important form of art, will be on hand to answer questions

and queries. Prices will range from \$40 to \$25,000. Even if you don't come to buy, you mustn't miss perhaps the greatest collection of poster art available for public viewing.

\*\*\*

Director Peter Lilienthal's film *Autograph* will screen today at 3:00 in Girv. 1004 in conjunction with Arts and Lectures Latin America on Film series.

\*\*\*

One of the most celebrated saxophonists in modern jazz, Wayne Shorter has chosen Santa Barbara's Natural History Museum as the site for the performance beginning his nation-wide tour. Shorter will perform Sunday, Oct. 6 at 7 p.m.. Tickets are \$12 general and \$8 members. For information please call 966-1120. ★★★

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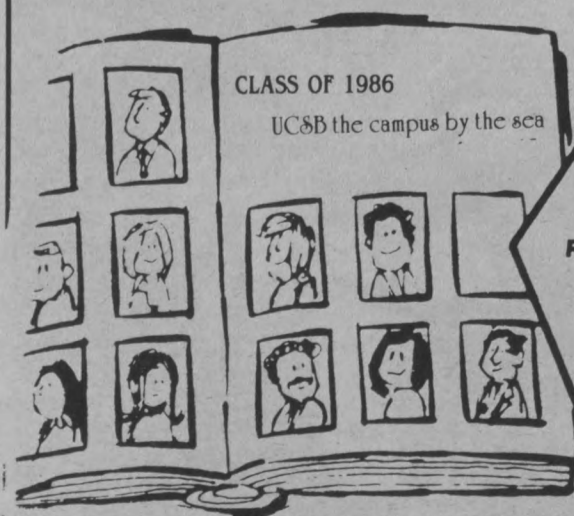
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## ATTN: WRITERS !

ATTENTION ALL ARTS & entertainment WRITERS  
There will be a MANDATORY MEETING on Friday, Oct. 11 at 3 p.m. in the Pub. At this time we will discuss A and E policies, pass out our writer's guidelines, as well as have the opportunity to meet face-to-face all those people who have submitted applications in the recent past. You will also have the occasion to meet your fellow writers and exchange sentiments and ideas. Whether you're an old writer, new writer, or curious thrillseeker, if you want to be considered for a potential assignment, you must come to this meeting. (If there is a scheduling problem please let us know by message or note in the Nexus office below Storke Tower.) We look forward to a casual and thought provoking gathering...

## PLEASURE BEFORE BUSINESS

Editors:  
Susanne Van Cleave  
Scott Sedlik

Contributors:

Brent Anderson  
Laurence Iloff  
Karl Irving

Scott Lewis  
Michael Mascaro  
Cesar Padilla  
Lynn Purl

Cover: *Wrapped Monument to Leonardo, Milan, 1971*

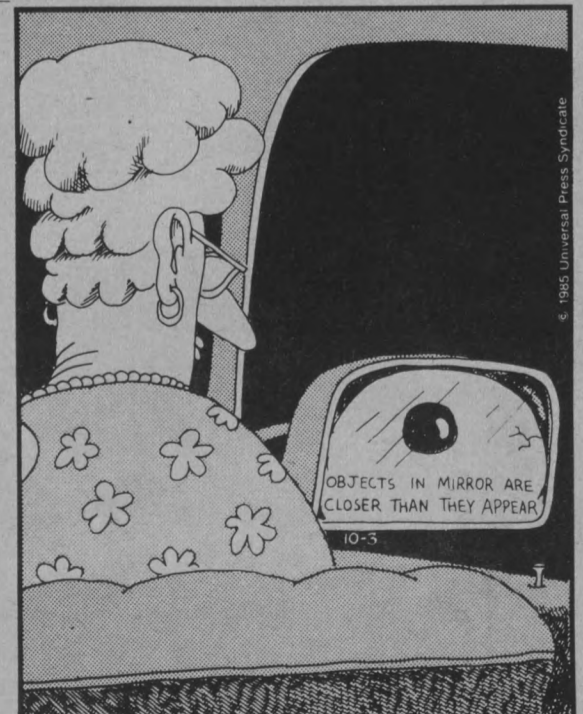
### UNCONFORMITY

**Nouns**—1, unconformity, nonconformity, unconventionality, informality, abnormality; anomaly, anomalousness; exception, peculiarity, irregularity; infraction, breach, violation or infringement of law, custom or usage; recusance; eccentricity, oddity, DISAGREEMENT.  
2, individuality, speciality, idiosyncrasy, originality, mannerism; unusualness, strangeness; aberration; variety, singularity; exemption; mannishness, eonism.  
3, nonconformist, nondescript, original; nonesuch, monster, prodigy, wonder, miracle, curiosity, *rara avis*; mongrel, hybrid (see MIXTURE); hermaphrodite; transsexual; homosexual, bisexual, Lesbian; invert, pervert; monstrosity, rarity, freak; fish out of water; freak of nature; neither one thing nor another; neither fish, flesh nor fowl; one in a million; outcast, pariah, outlaw. *Colloq.*, character, card. *Slang*, crank, crackpot, screwball, fluke, queer fish, wack; homo, fairy, nance, pansy, fag, queer, ladylover, dike.  
4, phoenix, chimera, hydra, sphinx, minotaur; griffin, centaur; hippogriff; cockatrice, roc, dragon, sea-serpent; mermaid; unicorn; Cyclops, Medusa, Hydra.  
**Verbs**—be unconformable, leave the beaten track or path; baffle or beggar description. *Slang*, beat the Dutch.  
**Adjectives**—1, unconformable, exceptional, abnormal, anomalous, out of place or keeping; irregular, arbitrary; lawless, aberrant, peculiar, unnatural, eccentric, uncommon, extraordinary, outside the pale.  
2, unusual, uncommon; rare, singular, unique, curious, odd, extraor-

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 **Santa Barbara Symphony**

## Reggae Ritual — Ragin' Duuudes

Steel Pulse, David Lindley, and Special Fun at Rob Gym

They were drawn to Rob Gym by the incessant throb of drums, the drone of weird incantations, the scratch of an electric guitar that had dared to go beyond permitted bounds; by the awakening of monstrous desires and the remembrance of tremendous gratifications; they came to once again go through the ritual purging of life's more oppressive circumstances.

Forget your worries and dance/ forget your weakness and dance — Bob Marley.

Fret not yourselves my brothers/ worry not yourselves my sisters/ come let's rock-in-timer — Burning Spear.

And they were not disappointed. Dudes handled heavily.

The Pulse is as strong as ever, despite having trouble getting their new album *Babylon, The Bandit* released. It seems they went over budget and because of the political nature of the album, the record company refused to put any more money into it. But they assured me that it would be out within a month. Consequently, they played only one new song from that album, "Save Black Music," which was fine because Steel Pulse has lots of excellent material from their half dozen albums.

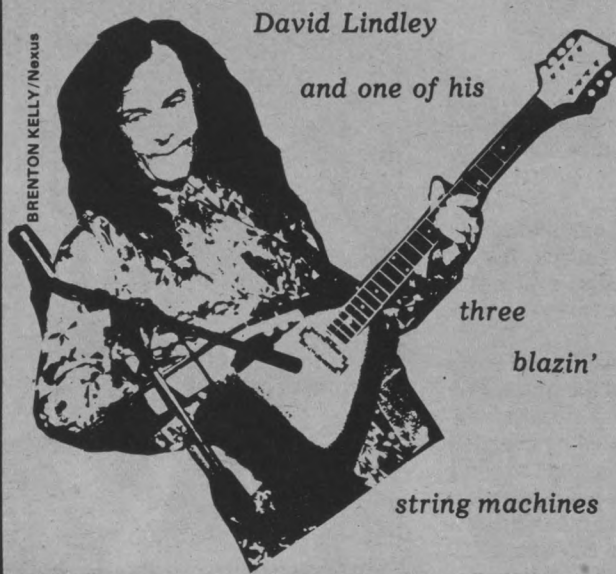


They played a few tunes from the soon to be released Mr. Dave (which Lindley assured me would have the ugliest album jacket in the store), but concentrated on past classics, opening with the cover "Twist and Shout." The highlights of the evening for me were a rippin' version of the Temptations number one single from the sixties "Papa was a Rolling Stone," and Lindley's emblematic "Mercury Blues." About half of Lindley's songs are remakes, which is a reggae tradition, he said. Sometimes this can be a drag, but Lindley's nasally twange and El Rayo-X's inspired playing make these songs completely different from their originals with little lost in the translation. Lindley's blazin' guitar and such tunes as "Don't Look Back" and "El Rayo-X" also contributed to mass conversions by the crowd to Lindleyism, steeped in the reggae tradition of having a good time.

The group opening the concert, Special Fun, are fellow Sanity Cruisers, and shredded in the classic thrashers by-the-sea style. Really these guys had their act together, all six of them, or how ever many they were. Their brand of music was very rhythmical, with all kinds of percussion action, a piercing clarinet, and a phenomenal dude on bongos who played some other instruments as well. Their last song of the evening was a 10-minute high-voltage jazz number that was marred only by some guy climbing on stage three times, finally getting into a fight with a CSO and having his ass kicked out of the place. Otherwise the crowd was mellow, with pockets of pretty mild dancing and few hassles.

After four hours of quality music, sponsored in part by A.S. Program Board, it seemed everyone was ready to go home, pop open a beer, and recover from the ritual commonly known as "duuudes ragin'".

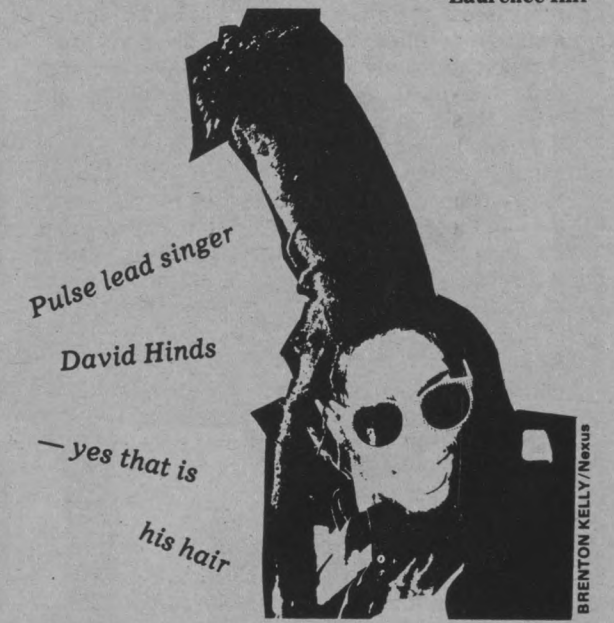
— Laurence Iliff



For whatever reasons, some groups know how to please an audience and some don't. Steel Pulse is the number one reggae group to see in concert. They play the right songs, are total showmen, and sound nearly as good live as on their albums. From the rootsy "Soldiers" off the 1977 *Handsworth Revolution* album to the upbeat "Steppin Out" (off their last album *Earth Crisis*) this was dance reggae in its finest moments.

In dress and sound they were more casual and relaxed than in last year's excellent Campbell Hall show, which was cool, but their faster version of the classic "Handsworth Revolution" left me remembering the slow, defiant version performed last year which was definitely the highlight of that show. Other tunes that made it into the lineup included a reworked "Rally Round," "Ravers" (both off of *True Democracy*), and several other songs off *Earth Crisis* including the slow love song "Throne Of Gold" and prophetic "Wild Goose Chase" (*Who shall save the human race?*).

Impeccably dressed and in fine form, David Lindley not only warmed the crowd up for the mighty Pulse, but nearly stole the show as well. He and his band El Rayo-X switched comfortably from Motown covers to reggae-inspired originals to pure hard-driving rock. They are simply awesome musicians that are fully in their prime. They enjoy playing live and are not looking for fame and fortune, but are simply into getting paid for producing quality music, Lindley told me after the show.




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# Relative 'Insignificance'



Nicolas Roeg's (*The Man Who Fell To Earth*) latest film, *Insignificance*, takes its viewers on a journey through time and space, juxtaposing the lives of four characters who bear resemblances to Marilyn Monroe, Joe Dimaggio, Albert Einstein and Senator McCarthy. Roeg passes through the real and surreal worlds simultaneously, creating a film which shatters traditional narrative bounds. Instead Roeg's objects of focus are the natures of time, knowledge, symbolism, the human psyche and their interaction within the mystical space of the present.

The film opens with a watch flying through a black vacuum of space and we find ourselves viewing a fantasy come to life as the Actress (no identifying names are used in the script) poses above a gusty subway grating in her pleated white dress. It is a scene recorded by countless gazing photographers and imprinted on magazine covers and the minds of millions. But the images which grace the screen are as much foreign as familiar. The players are like reflections in a mirror rather than tangible characters in a traditional linear story. A cubist pin-up calendar of the Actress (by David Hockney) is designed to emphasize Roeg's philosophy.

The farcical screenplay, written by Terry Johnson, is adapted from his original London play and takes place entirely during one night and the next morning in March 1954. It explores the issues of nuclear holocaust, abstract time, tongue-in-cheek values and the destructive nature of sexism.

Roeg expands on the writing of Johnson and creates images reminiscent of *The Man Who Fell To Earth* and *Don't Look Now* — two avant-garde films he directed in the seventies. The editing adeptly connects seemingly disjointed realities and dreams to illustrate that life and its experiences, pursuits and seeming knowledge are all only relatively significant.

In the film, the characters are identified as — the Professor (Michael Emil), the Actress (Theresa Russell), the Ballplayer (Gary Busey) and the Senator (Tony Curtis). Immediately we recognize and mentally identify these American ideals yet, as the movie progresses we realize that they are presented to us as a collection of abstract symbols.

Roeg does a remarkable job of entertaining his audience in the confining space of a single hotel room. Roeg utilizes sophisticated methods of crosscutting, parallel narration, dramatic sound bridge and flash-forward-back to bombard the viewer's senses with images and sounds that do not normally occur in the same space-time. The effect is similar to the processes of the human mind.

He delves into the private lives of his characters, presenting fact where fiction lay and fiction where fact ought to be. We are left to decide what is real and what is imagined.

Roeg also questions history. Future, present and past flow together to form a filmic time without restrictions. In an interview with the L.A. Weekly, Roeg commented, "We've got this linear idea of time, of the past being back somewhere instead of with us. That's a crazed idea! Time isn't that at all. What's the time? Its 27,000,387 and a half minutes. But instead, it just comes up all the time, 8:15 comes up all the time. Linear is a mad idea!"

Theresa Russell and Michael Emil are to be commended for their superb acting. Russell portrays the Actress with a sensuality and classic style missing in most modern performers. Emil becomes the professor with eloquent ease, reciting theories about the expansion of space as if he himself were their cosmic engineer. Together with Tony Curtis and Gary Busey, this dynamic quartet of philosophical misfits create the illusion of significant insignificants.

*Insignificance* should not be missed. It's playing for a limited engagement at the Arlington.

— Scott Sedlik & Susanne Van Cleave

## the movies

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Jane Fonda  
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5:00, 7:10, 9:20

**GRANADA**  
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upstairs 5:40, 8:00, 10:10  
downstairs 5:30, 7:50, 10:05

**BACK TO THE FUTURE**  
starring MICHAEL J. FOX  
**PG**

**COCCON**  
Starring DON AMECHE  
**PG-13**

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**AMERICAN FLYERS** **PG-13**  
5:15, 7:30, 9:45

**CHUCK NORRIS INVASION U.S.A.**  
5:30, 7:45, 9:45

**GOLETA**

7:06, 9:15

**CINEMA**  
8050 Hollister Ave.  
967-9447

7:30, 9:35

**BACK TO THE FUTURE**  
starring MICHAEL J. FOX  
**PG**

**Sissy Spacek**

**MARIE**  
a true story  
**PG-13**

**Silverado** **PG**  
7:00

**FIESTA 4**  
916 State Street  
963-0781

6:00, 8:00, 10:00

**GLENN CLOSE**

**PEE-WEE'S BIG ADVENTURE** **PG**  
5:15, 9:30

**Maxie**

**FAIRVIEW**  
251 N. Fairview  
967-0744

7:00, 9:10

**AGATHA CHRISTIE'S Ordeal by Innocence**  
7:05, 9:15

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**JOHN CANDY**

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**MUTILATOR**  
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*Hounds of Love* marks the return of Kate Bush. This album, her fifth, has been anticipated and eagerly awaited for the last three years. Its delay was well worth it. The single alone, "Running Up That Hill", is enough to satisfy the void that only Kate Bush seems capable of filling.

In the musical world there are those musicians who choose to lead mysteriously obscure and very secluded lifestyles. Kate Bush has created such a mystery about herself that not only has she outdone all other recluse performers, but her consistent inconsistency has kept her most devoted fans in a continuously perplexed state of mind. Her interviews string the interviewer and reader along as she talks of her music, magic, religion, and love, never elaborating long enough on any one subject to allow one to quite comprehend her. Her music reflects her detachment with established values and accepted ways. Only her lyrics reveal that somewhere in this body of mystery lies a person and, without a doubt, a very romantic person.

When you hear the *Hound of Love* album for the first time (like all Kate Bush albums) you will immediately think that the melody

doesn't quite flow right. Listening to the album requires an acquiring of appreciation for it, it will take more than two or three spins on the turntable. The musical style and melody is accomplished through the usual instrumentation and several other barely pronounceable instruments. Kate Bush conjures up rhythms that have never been combined before, rhythms that have set her apart from conventional musicians and set her far above even the most obscure of noise makers. After a few listens you'll appreciate each beat and hear a new one each time you play the album.

The lyrics to the music are barely discernable as her voice shifts from shrills, screams, near opera, and an almost pop style. But like all caring musicians, she's included a lyric sheet on the inner sleeve. Kate Bush is a hopeful romantic and at the same time a desperate lover, the kind that will give her all to her loved one:

*C'mon baby, C'mon Darling  
Let me steal this moment from you now  
Come on angel, come on darling  
Let's exchange the experience oh  
I'd make a deal with God  
And I'd get him to swap our place*

These are the lyrics from the single *Running Up That Hill*, off the album depicting the desperate words of one lover to another. Some of the lyrics may be puzzling at first, but they will eventually iron themselves out.

Like all albums, this one has two sides to it. Unlike most albums the second side is set aside for a dreamy story, a concept, and it has a subtitle as well, *The Ninth Wave*. The story involves a skater who travels across

thin ice and falls through, becoming trapped beneath it. This side tests even the most patient listeners and tries the patience of anyone familiar with the inconsistency of Kate Bush. Overall, it's a treat to be appreciated after hours and late at night, if you can follow the story line.

*Hounds of Love* succeeds in maintaining the mystery of Kate Bush, placing her strides ahead; she is notoriously innovative without sacrificing style. Kate Bush deserves much more recognition for her efforts, originality, and contribution than today's predominately bland pop music scene permits. Songs like *The Big Sky* and *Hounds of Love* are as danceable as they are worthy of mental contemplation. They produce reverberating sounds heard appreciatingly well at both full volume in a nightclub and a level barely audible by candlelight. *Hounds* is a plus, but the inconsistency won't be loved by all and Kate Bush's music, like drinking coffee, requires an acquired taste.

—Michael Mascaro



## The Politics of Style

Our boy Paul has gone political. Not that he hasn't written political songs before — from "Eton Rifles" and "Running on the Spot" of the Jam to "Money-go-round" and "A Gospel" of the Style Council — Paul Weller through the years has given us glimpses of the absurdities and injustice present in our society and its governments. But now, still clinging to the overall upbeat sound of the Style Council which offers a certain optimism, Mr. Weller and his fellow *Councillors*, as they're called have decided to get their young fans motivated into action.

"You don't have to take this crap/ You don't have to sit back and relax/ You can actually try changing it," goes the current single "Walls come Tumbling Down." Taking a very rigid stance against nuclear weapons and the new English Youth Training Scheme (YTS), their taking action has led to the choosing of Paul Weller as co-president of the International Youth Year, which the United Nations have officially designated 1985.

Weller seems more determined than ever with his idea, however naive it appears, that each time he releases an album the world will change. His appeal is towards a feeling of mass togetherness. "It sounds simple, but when people band together things do change — there's no point in trying to complicate that," he says, speaking of the new song "Internationalists," which is also the name of their recent UK tour. Indeed, he jumped at the opportunity to appear on the *BandAid* album to help out the Ethiopians, and didn't stop there. Towards the end of the miners' strike in England, he formed *The Council Collective* and released a single "Soul Deep", with proceeds going to the miners' families, a message for union solidarity (which, although one of the Council's most groovin' songs, for some strange reason had very little airplay). This supposedly inspired

Bruce Springsteen to do a benefit concert for the same purpose.

His interest in changing the world has brought about heavier criticisms by Paul of his peers. Of bands such as Wham! Duran Duran, and the Culture Club, he stated in a recent interview with *New Musical Express* (NME), "I don't like the crappy slogans they've got, 'Make it Big' and 'Go for It.' Go for fucking what? An all-year suntan? ... You can be entertaining as well as enlightening, and I can't see why pop music can't be that way." He also said, "If you go out and buy a Wham! album with eight tracks, you've already heard five of them, so all you're left with is three new



songs. I'd hardly call that prolific! It's pathetic. If I was a songwriter who only turned out eight songs a year I'd give it up and start bricklaying or something." The current Style Council album (their second — "Our Favorite Shop" or "Internationalists" in the U.S.) has 14 tracks, not counting four songs on the B-sides of current singles.

The very sound of the Council's music has changed some, too, although it might just reflect Weller's wanting to avoid the *band feeling* he felt with the Jam, opting for constant change and exploration. The new album has more force behind it, more aggressiveness, bringing back memories of the Jam's solid drive, which was very evident when I saw them live in Scotland this summer at one of their *Council Meetings*. A much more

active, exciting show than when they played in Los Angeles a year ago, from start to finish they kept the crowd on its toes and — literally — brought the house down.

The *honorary* (temporary) *Councillors* make their presence felt both on the albums and live. From rappin' rastaman Dizzy White to the beautiful soul singer D.C. Lee, you become aware that this is not a two-person band sound. Drummer Steve White shed (momentarily) his playful antics to write a song for the new album. But there's no discounting the only two permanent members as the heart and driving force of the band. Who can ignore the fantastic organ and piano playing (sometimes both at the same time) of ex-Merton Parkas Mick Talbot, who puts his whole body and soul into his keyboards? During the hopping new "Our Favorite Shop" he even used his derriere to play his organ.

The highlight, of course, is Weller, who concentrates on his guitar playing and the general mood of things, believing that the words will speak for themselves. His singing force shines through, however, especially during the short yet heart-piercing solo "A Stone's Throw Away," backed by violins, in which he attacks world oppression wherever it be found: South Africa, Poland, etc.. His political songs don't steal the show, however, as his love ballads prove, such as the new "Boy Who Cried Wolf" which gives a danceable kick to the light *cafe* sound often found in the Style Council's works.

Though perfect for just kicking off your shoes and lying down to listen to, the Style Council is the most entertaining while dancing and hanging out with friends, giving a true sense of fraternity. I find the song "Big Boss Groove" going over and over in my head — "You may think you're weak but together we could be so strong" — and all those anti-apartheid demonstrations come to mind. Perhaps Weller isn't so naive after all.

—Karl Irving

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# GROOVE

## The New X - It Just Ain't That Grand



### X - Ain't Love Grand

The band I thought I could never give a bad review has just released a mediocre album, according to my X standards. Though "Burning House of Love" ranks up there as one of my favorite X songs, it still doesn't compensate for the excess of polished rock riffs that dominate this interesting piece of vinyl.

Oddly enough I find John Doe's vocals to be at their best on "Ain't

Love Grand," but then I thought that they were always at their best. As for Exene Cervenka, that voluptuous slice of American woman, should quit trying to sing. Her whining was much better than what vocal instructor Gloria Bennett taught her. As for Billy Zoom's guitar playing, there aren't enough solos to break the mold of the song, so in the long run that new guitar sound just winds up becoming a little tedious. But leave it to Mr. Drum himself, D.J. Bonebrake to save the beat to this album.

The most annoying song on this album is "My Goodness," a bluesish song sung by Exene. Boy, what a mistake. "All Or Nothing" and "I'll Stand Up For You" are two other songs that somehow get lost in the grooves, but still stick in your mind like a bad Kung Fu movie. There's still "Burning House Of Love" and other rockers such as "Supercharged," "What's Wrong With

Me," and "Little Honey" that save this album from drowning in its own production. It also has a really cool cover, plus the fact that it's an X album makes it definitely worth owning, and as far as I'm concerned the video of "Burning House of Love" makes for a better review. It ain't all that bad it just Ain't that Grand.

- Cesar Padilla



### JOHN COUGAR MELLENCAMP SCARECROW



John Cougar Mellencamp - Scarecrow

In order to commence this review, I must apologize for my irresponsible remark in my last year's review of The Replacement's album *Let It Be*, where I clearly degraded John Cougar Mellencamp as one of Springsteen's clones. Now, don't get

## Comes of Age

me wrong, I still think that Springsteen and his music are a complete waste of time, but my mistake lies in my misunderstanding of JCM's music.

Sure, JCM's previous albums are incredibly sappy and their only intention was to end up in the top 10, but somehow, somehow, you have to make it to the top and his latest album, *Scarecrow*, has just blown me away. Not only has his writing and music matured, but his singing and use of his vocals is above and beyond the call of duty.

JCM's view of America blows the Boss's to shame. Where Springsteen sings about American plight through his naive New Jersey bred eyes that claim they've seen it all, JCM has been there and seen what its consequences can bring, and the fact remains that John Cougar

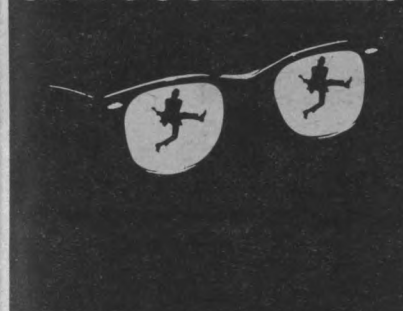
Mellencamp still resides in Indiana among pink houses made for you and me.

Now getting to the album, *Scarecrow* is just what John Cougar has been storing in the closet for when he can afford to express his opinion and get away with it. He doesn't need his idiotic songs that made him famous anymore, in order to receive airplay. This is an album everyone should own and who knows, maybe it'll open some people's eyes as to the plight in the Midwest, something that FARMAID tried to achieve.

The first track "Rain on the Scarecrow" is, by far, Cougar at his lyrical best. America's vulnerable side is given light throughout this album. From "Face of the Nation" to "Smalltown" these badlands tell a story, as well as rock like John Cougar's never rocked before. It's a shame it took him so long.

- Cesar Padilla

### The Wild Child UNTOUCHABLES



When this band of secret agents hit the stage armed with guitars, horns and percussion instruments, you can be sure you're in for a night of non-stop action, faster paced than the opening to the latest Bond film. The various changes they've been through since being the most popular mod band doing regular shows at the O.N. club in L.A. around five years ago have not taken away their enthusiasm during a live gig. Once they arrive onstage, their feet just take over and you're forced to join in the excitement they create in the atmosphere by dancing back and forth across the stage, with lead

## Stay in Touch

singer Clyde Grimes leaping several feet in the air with his guitar at various intervals.

But there have been changes. The line-up is missing a few oldies, and a whole horn section has been added (a welcome addition), following suit in the dance-jam, their line-up routine similar to an old Temptations act as fellow bandmembers join in the main stage action.

The music has drifted somewhat away from its mod/ska style, and a more polished, more "mainstream" (Clyde's own words) taint has taken its place. Not having "sold out," the ska still controls their music, appearing more powerful than ever in their new hit "Mandingo."

I was lucky to catch these guys, old acquaintances from early mod days, as they did a show in London this summer, having become a big hit on the England scene. They put on as super a show as ever, although afterwards their fatigue from two previous months of touring and a gig back to the U.S. showed through, along with a little homesickness. (They love us, guys, no joke!) European women was the only topic

besides California that perked anyone up.

The major reason for the UK tour, it appears, was the recording of a long-awaited Untouchables album, which I'm happy to announce to those of you UT fans who have been off in space this summer, is finally stateside. Although seeing these songs performed onstage is the Untouchables' highlight. There's no reason why you can't sneak this record in during a party and have the dance floor filled in a flash - "Free Yourself" has been getting a lot of airplay, and when it played before X came onstage recently at San Diego State's amphitheater, the crowd went absolutely wild, and this is just one of many fun tunes included. "I Spy for the FBI" is a light-hearted look into their faithful love of old spy thrillers, and their rockin' "City Gent" just never stops.

To those of you who always used to think the Untouchables were only for silly mods, you've been dead wrong all these years, and the new album is plain evidence... All you've gotta do is like to dance. Pick it up!

- Karl Irving

## VIDEO FILE

**Cheap Trick - Tonight It's You**  
Well, Robin Zander & Co. are back with yet another catchy song that probably will be soon forgotten. This is not to say that Cheap Trick is a bad band, but their latest video "Tonight It's You" offers nothing new to the barrage of trash that gets heavy rotation on MTV. But Robin Zander is still one of the coolest looking rockers around with an equally cool voice.

**Loverboy - Loving Every Minute of It**

Mike Reno and the boys are back, better than ever, sans the headband and are "Loving Every Minute of It" or so they claim. They may be loving every minute of it, but all us viewers out in videoland can put on daytime T.V. to see beef and cheesecake. Well at least there's someone out there "Loving Every Minute of it."

**Dio - Rock 'n' Roll Children**  
Satan's messenger is still chur-

ning out those terrible songs minus "Rainbow In The Dark" with interesting videos. Maybe he should get a clue and not lipsync in his videos; he should try his hand at acting or maybe he shouldn't be in his videos at all. But either way, this video adds another dimension to disturbed rock 'n' roll children.

**John Cougar - Lonely Ol' Night**  
Yeah, he's cool, and he's even cooler in black and white. Some pretty good scenes of the U.S., too. But I'm sure you've already read enough praise of John Cougar Mellencamp to last you a while.

- Cesar Padilla

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## 'Flyers' Fails to Fly



If ever there was a film that wanted desperately to be loved, *American Flyers* is it. This film has something for everyone: exciting action scenes, good guys and bad guys, cute, cuddly sex scenes, fatal diseases, family problems, some sentimental tear-jerking, and free spirits. Unfortunately, it also has other things, like bad dialogue and implausible situations.

The film tells the story of two brothers and their mother. The three can't seem to have a conversation without getting upset and throwing accusations at each other. The friction centers around the anger that older brother Marcus (Kevin Costner) feels toward his mother (played by Nancy Reagan look-alike Janice Rule) because of the way she treated the boys' father while he was dying.

It turns out that the brain disorder that killed the father may be inheritable, so Marcus, a doctor, takes his little brother, David (David Grant), back to Madison with him to run some tests. Marcus is a champion bicycle racer who is planning to ride in one last race, and he talks David into racing with him, since this could be their last chance to be together.

This is where the real implausibility begins. Bike racing happens to be one of my favorite sports, and while I'm not an expert on the subject, I do know that it's against the rules for a novice like David to ride in a top race like the one in the film, which was modeled after the Coors International Bicycle Classic in Colorado.

Such disregard for reality could be forgiven if the movie didn't have so many other problems. This isn't the first bike-racing movie that screen-

writer Steve Tesich has written. He won an Oscar for his screenplay for *Breaking Away*. That was a film that tried to be a little touching and a little heart-warming, and it was. This film tries to be heartwarming, too, only on a bigger scale. At times it succeeds, but even at its best you can see how hard it's trying.

Almost everything about the script is a little off. The film packs in plot exposition and dramatic revelations so clumsily that, outside of the bike racing scenes, it plays like a condensed version of *One Life to Live*. Sometimes the dialogue is so bad you can almost see it written on the page. There are a couple of howlingly bad lines that stand out in particular. For instance, when David's soon-to-be girlfriend, Becky, announces to her flower-power hitchhiking friends that she wants a Quarter Pounder, the woman holds up a prism and says, "Look into the crystal light and release meat." Later Becky (Alexandra Paul) says to Marcus' girlfriend, Sarah (Rae Dawn Chong), "Well, I'll be a Fig Newton! I'm standing next to a lady with a past." I'd expect better things from an Oscar-winning screenwriter.

To make matters worse, some of the characters are one-dimensional stereotypes who look and act like they walked out of Saturday morning cartoons. Aside from Becky there is, for example, Barry "The Cannibal" Muzzin, Marcus' ex-best friend. Cannibal is a ferocious, tattooed, "half human" racer who likes to act like he could bite a bicycle in half without breaking his teeth. Then there's the enormous Soviet rider, Bellov, who acts like, well, you know how those Russians are. (When are American movies going to stop milking anti-Soviet hysteria whenever they want to throw in a villain?) There's also Randolph, the fat son of Marcus' colleague. His dad wants him to get in shape, so Randolph wants to be the first black bowler. This character is supposed to be funny, I think, but he ends up looking like a sad attempt on the filmmakers' part to make the movie look progressive and racially integrated.

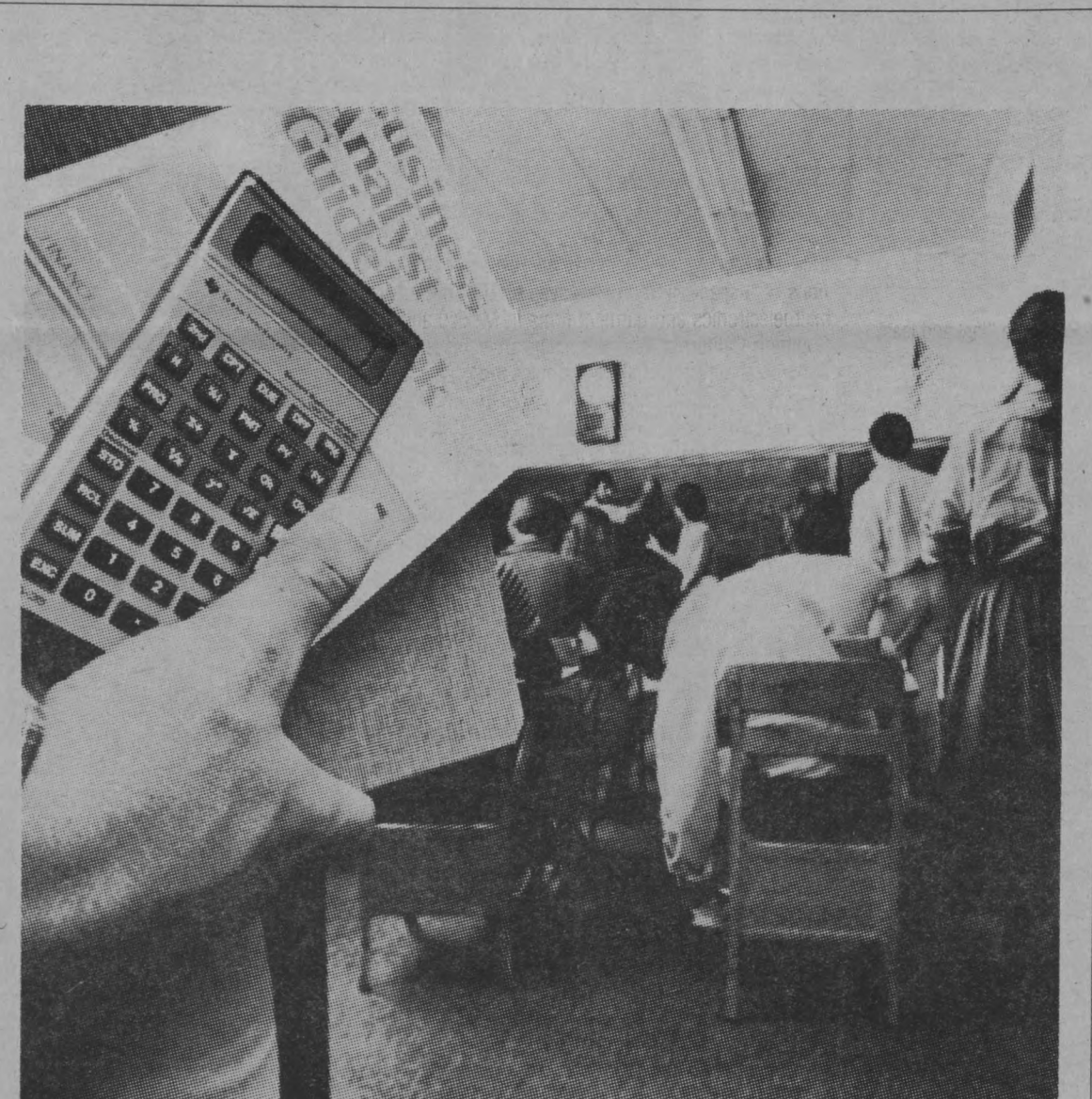
The movie has an annoying habit of trying to draw things out and create suspense where none exists. Forty-eight racers qualify after the first leg of the race, so who do you suppose is the forty-eighth racer across the line, in slow motion, with the pack approaching, carrying his broken bike? Yes, it is David. And so on.

Steve Tesich can't be blamed for all the problems in this movie. Director John Badham (*War Games*, *Saturday Night Fever*) has made his contribution, too. Some skillful, subtle direction of the human-relationship scenes would have gone a long way toward improving things. But Badham apparently either can't or didn't try to polish the human side of the film.

What Badham can and does do, with the help of a good crew, is put together some fast, exciting racing scenes. The Colorado locations are stunning, and Badham effectively conveys the speed, danger, and thrills of racing on the high mountain roads.

But it takes more than bike races to make a good movie. In all fairness, I have to say that this film seems to be a crowd-pleaser. Several members of the audience cheered all the way through. Sometimes it's fun to go to the movies and be willing to suspend disbelief, but those people cheering must be better at it than I am.

— Lynn Purl



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## Fiske Will Be Featured



"High above the valley floor  
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Floating on a mountain breeze  
Sweeping down among the trees.  
She is free as the river runs  
Casting shadows in the sun  
Weaving patterns in the sky  
Eagle fly, eagle fly, eagle fly."  
— Stephen Longfellow Fiske

Stephen Longfellow Fiske is a descendant of American poet Henry Wadsworth Longfellow. He is, in addition to being a poet in his own right, a minstrel and recording artist, who as Los Angeles Times music critic Frankie Nemko predicts, "may very well be to the eighties, what Bob Dylan was to the sixties."

Fiske will be the featured performer during the Saturday October 5th Concert at the Lowry Davis Center (1232 De La Vina Street) 7:00 p.m., to promote interest in *The Awakening The Creative Process Wilderness Retreat* (see adjoining article). Also featured is local Santa Barbara piano vocalist and recording artist Ms. Joan Jacobs.

It is not from the standpoint of voice or of style that the parallel between Dylan and Fiske is drawn. In this regard, Fiske draws closer similarity to the early James Taylor or to John Denver. It is in his ability to capture the common heartbeat and to release it with music of vision and purpose, that Stephen Longfellow Fiske may very well find his rightful place among the poet minstrels of our time.

A beautiful multi-image slide presentation called *The Inward Journey Experience*, photographed by professional freelance and Stanford University Instructional Media Department photographer Tim Holt will be shown. The presentation is a visual journal of the wilderness programs by The Institute For Experiential Education in the Big Sur Mountains. Tickets for the evening's event are \$5.00 at the door. For further information call Montecito coordinating director Ken Cohen at 969-7295.

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RS 166A	MWF 12-12:50	Phelp 3518
RS 167A	MWF 1-1:50	Girv 2120
RS 171	TR 9:30-10:45	Phelp 1437



UCSB ARTS & LECTURES FALL EVENTS 1985 **BIG ART***The Intimate P.D.Q. Bach***LOS ANGELES CHAMBER ORCHESTRA**

The Los Angeles Chamber Orchestra opens Arts & Lectures 1985-86 "Big Art" season of performing arts events with an unusual concert program in Campbell Hall on Friday, October 11 at 8 PM.

Music Director Gerard Schwarz, an outstanding conductor with a nationwide reputation, completes his final season with the orchestra this year, hence this concert will be a milestone for local audiences. Joining the orchestra are two soloists: soprano Lucy Shelton and pianist Gary Graffman.

Shelton is a remarkably versatile artist with the ability to sing the music of diverse traditions and styles. She regularly accompanies chamber music groups including Calliope, an early music ensemble, and Twentieth Century Consort, the contemporary music specialists who performed here last year.

Shelton has come to the attention of music critics around the nation. *The New York Times* called her "a singer of great interpretive range," adding that, "If Miss Shelton is not headed for a major recital career, who in the world is?"

Lucy Shelton will join the Los Angeles Chamber Orchestra for Samuel Barber's "Knoxville, Summer of 1915." Pianist Gary Graffman will perform Prokofiev's Fourth Piano Concerto (for the left hand).

Graffman entered the concert world with considerable fanfare in 1947 through the now-defunct Rachmaninoff competition, and during the next three decades he toured and performed extensively.

In 1979 his career came to a sudden halt when an over-stretched ligament disabled his right hand; since then, his sought-after concerts have been limited to the piano repertoire written for the left hand. Many of these works, including the Prokofiev concerto, were created for pianist Paul Wittgenstein, who lost his right arm in World War I.

In addition to the works by Barber and Prokofiev, the Los Angeles Chamber Orchestra will perform Beethoven's Symphony No. 1 and "American Accents," the world premiere of a new composition by David Stock.

**THE INTIMATE P.D.Q. BACH**

You don't need to be a musicologist to love P.D.Q. Bach — but it helps! *The Intimate P.D.Q. Bach* comes to Campbell Hall on Tuesday, October 15 at 8 PM. It's a romp through the musical funhouse, a program of genius that celebrates the

less-than-genius of P.D.Q. Bach, the "last and least of J.S. Bach's twenty-odd children, and the oddest of them all."

The performance is a tribute to this "imaginary and very imaginative" composer, an appreciative musical spoof on the classics we all love, orchestrated and semi-organized by Professor Peter Schickele of the University of Southern North Dakota at Hoople.

Accompanied by the Semi-Pro Musica Antiqua and William Walters (the professor's faithful stage manager), Schickele will present *Abassoonata*, sonata for bassoon and piano; *Shepherd On the Rocks, With a Twist*, written for bargain counter tenor and devious instruments; and *Hansel & Gretel & Ted & Alice*, an opera in one unnatural act.

Tickets are certain to sell fast (and P.D.Q. Bach himself would probably want to remind you that tickets are not refundable).

**HISPANIC ACHIEVEMENT FESTIVAL**

Arts & Lectures joins with numerous local organizations this October in presenting the Santa Barbara Hispanic Achievement Festival. The month-long festival features dramatic events, films, lectures and special presentations that celebrate Hispanic influences in world culture, politics and society.

A highlight of the Hispanic Achievement Festival is Theatre/Teatro's gripping production of

Federico García Lorca's *Blood Wedding / Bodas de Sangre*. Affiliated with the Bilingual Foundation of the Arts, Theatre/Teatro has successfully presented this long-running production of the play in Los Angeles, and has already garnered five *Drama-Logue* awards. Co-translator Carmen Zapata stars in this heart-rending tale of passion and tragedy.

This full-scale, theatrical production will be performed in Campbell Hall in English on Thursday, October 17 and in Spanish on Friday, October 18.

Included in A&L's Hispanic events are two film series: "Latin America on Film," a series of 15 films from and about Latin America, and "The Latin American Films of Peter Lilienthal," a mini-series of four films by Lilienthal, a German director who grew up in Uruguay. The Lilienthal series begins today at 3 PM in Girvetz Hall 1004 with *Autograph*, a 1984 film depicting everyday life under the rule of terror and oppression.

Four free public lectures round out A&L's Hispanic-oriented events.

María Patricia Fernández Kelly, a research scholar at the UC San Diego Center for U.S.-Mexican Studies, has examined the role and conditions of Hispanic women employed by U.S.-owned microelectronics and garment firms in Mexico and Southern California. She will discuss her research findings about Latinas, the electronics industry, and the underground economy in "High Tech and Hispanic Women: Issues for Development" on Monday, October 14 at 12 noon in the UCen Pavilion.

Two poetry readings by Chicano poets have been scheduled. Lucha Corpi, author of *Palabras de Mediodía/Noon Words* and the recipient of a fellowship from the National Endowment for the Arts, will read her poetry on Tuesday, October 15 at 3:30 PM in Girvetz Hall 1004. Gary Soto, California's best-known Chicano poet, will read from his works on Friday, October 25 at 3 PM in the Cafe Interim.

Former staff writer at the *Los Angeles Times* Mercedes de Uriarte will give an illustrated lecture on "Fantasy and Finagling: Art and Politics in Central America" on Tuesday, October 29 at 3 PM in Girvetz Hall 1004.

For more information about any Arts & Lectures event, or to purchase tickets, stop by the Arts & Lectures Ticket Office in Building 402, adjacent to Campbell Hall on University Road. Free brochures with details about performing arts, films and lectures are available at locations all over campus, as well as at the Ticket Office.

Any questions? Call 961-3535.

*El Norte***CALENDAR OF EVENTS****AUTOGRAPH film**

Latin American Films of Peter Lilienthal. Thursday, October 3 at 3 PM in Girvetz 1004. Free.

**CAMILA film**

Latin America on Film. Sunday, October 6 at 7:30 PM in Campbell Hall.

**BYE BYE BRAZIL film**

Latin America on Film. Tuesday, October 8 at 7:30 PM in Campbell Hall.

**THE UPRISING film**

Latin American Films of Peter Lilienthal. Thursday, October 10 at 3 PM in Girvetz Hall 1004. Free.

**LOS ANGELES CHAMBER ORCHESTRA concert**

With soprano Lucy Shelton and pianist Gary Graffman. Friday, October 11 at 8 PM in Campbell Hall.

**IMPROPER CONDUCT film**

Latin America on Film. Sunday, October 13 at 7:30 PM in Campbell Hall.

**MARÍA PATRICIA FERNÁNDEZ KELLY lecture**

"High Tech and Hispanic Women: Issues for Development." Monday, October 14 at 12 noon in the UCen Pavilion. Free.

**LUCHA CORPI poetry reading**

Tuesday, October 15 at 3:30 PM in Girvetz 1004. Free.

**THE INTIMATE P.D.Q. BACH concert**

A loony-tunes musical spoof. Tuesday, October 15 at 8 PM in Campbell Hall.

**CALM PREVAILS OVER THE LAND film**

Latin American Films of Peter Lilienthal. Thursday, October 17 at 3 PM in Girvetz Hall 1004. Free.

**THEATRE/TEATRO drama**

García Lorca's *Blood Wedding / Bodas de Sangre*. Thursday, October 17 (in English) and Friday, October 18 (in Spanish) at 8 PM in Campbell Hall.

**VED MEHTA lecture**

An Afternoon with the Writer. Friday, October 18 at 3 PM in the UCen Pavilion. Free.

**JOACHIM VON Mengershausen lecture**

"Lilienthal, Wenders and Film Production in the Federal Republic of Germany." Tuesday, October 22 at 3:30 PM in Girvetz Hall 1004.



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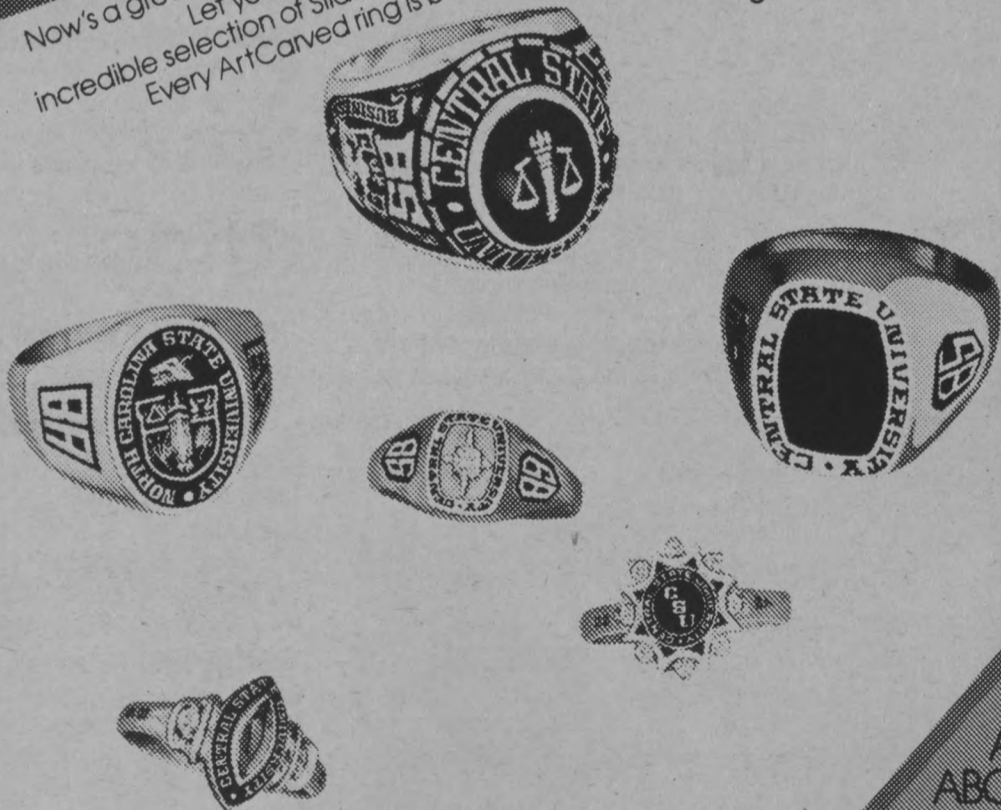
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**Time of Year for  
'Short  
Shorts'**



100 Great Fantasy Short Short  
Stories  
Edited by Isaac Asimov, Terry  
Carr, and Martin H. Greenberg  
Avon Books, 395 pages, \$2.95

No, my fingers didn't stutter while they typed — at an average of less than four pages each, these are very short short stories. And three things make them the perfect reviewing matter for this time of the year.

First, fragmented schedules and many lengthy lines make longer works highly inconvenient (even without the new registration snafus); there is scarcely enough time to get back into a novel before the book must be abandoned to other demands. But short shorts avoid this problem — their small size makes them convenient to read anyway, anyhow, anywhere.

Second (and most importantly),

short shorts are fun to read. Of course, tinniness precludes the full scope of character, plot and language of a novel; an author must polish just a single facet of a story. And that one side sparkles.

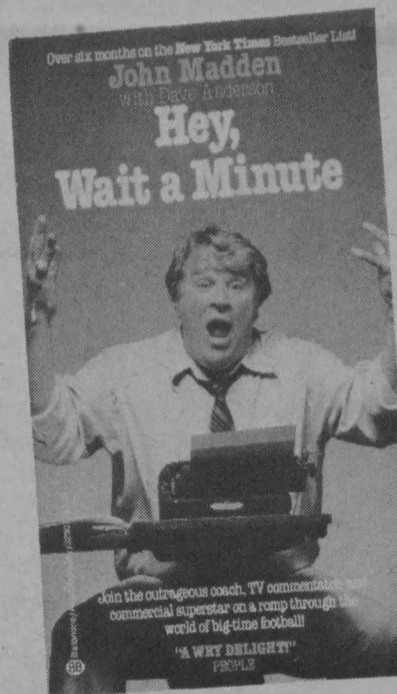
A couple thousand words don't give enough space to flesh out a person, but Donald Wellheim does well in "Give Her Hell" about a rotten bastard who beats his daughter and wife. Katherine MacLean writes movingly about a little boy whose reality is filtered through "The Other."

Plots seem a trifle easier to establish than people, for the writers often save time on setting up plots by quickly calling up familiar storylines — and then twisting them like pretzels. Judith Gorog isn't the only one to write on "Those Three Wishes," but the other stories don't resemble hers (or each other). The top prize for new arrangement of old themes should go to Bill Pronzini's and Barry Malzberg's "Opening a Vein," which begins, "The last man on Earth was a vampire," who in the next paragraph "conjured up the Devil."

The language the tales are told in ranges from the exquisite, in Jane Yolen's "Angelica" and "The Tower Bird" — to the awful, in the stories of Rick Norwood, who should be arrested for carrying a concealed pun.

Finally, a collection of short shorts gives me a good excuse to hand my editors for writing only a short review: "You don't want it to be longer than one of the stories, do you?"

**Hey! Wait A Minute (I read a book!)**



Hey, Wait a Minute (I wrote a book!)  
John Madden with Dave Anderson  
Ballantine Books, 241 pages, \$3.95

As is normal for sports biographies, this is definitely lite reading, but former (Oak)LA(nd) Raiders coach Madden and Pulitzer

Prize-winning sports columnist Anderson have made it a warm and engaging book.

The key is that Madden's personality shines through. Apparently Anderson let him speak for himself over a tape recorder and some beer, then went back and edited down Madden's yarns without changing his words.

Madden tells all about the Miller Lite commercials, life in the CBS broadcasting booth, and his dislike of airplanes (He takes the train everywhere, for a total of "about one hundred thousand miles a year.") And of course there are lots of stories from Madden's amazing tenure as the Raider head coach. He talks about strategy on the field and on draft day, about his mind games with referees and opposing coaches, about such Raiders as Kenny Stabler, Jack Tatum, Gene Upshaw and Ray Guy. And he reveals the three ironclad rules which brought him success with such a collection of "outlaws": "Be on time, pay attention, and play like hell when I tell you to."

The end result is a collection of informative and entertaining inside stories. The back cover blurb is right when it says "LESS FILLING!" and it's also right with "READS GREAT!"

— Scott Lewis

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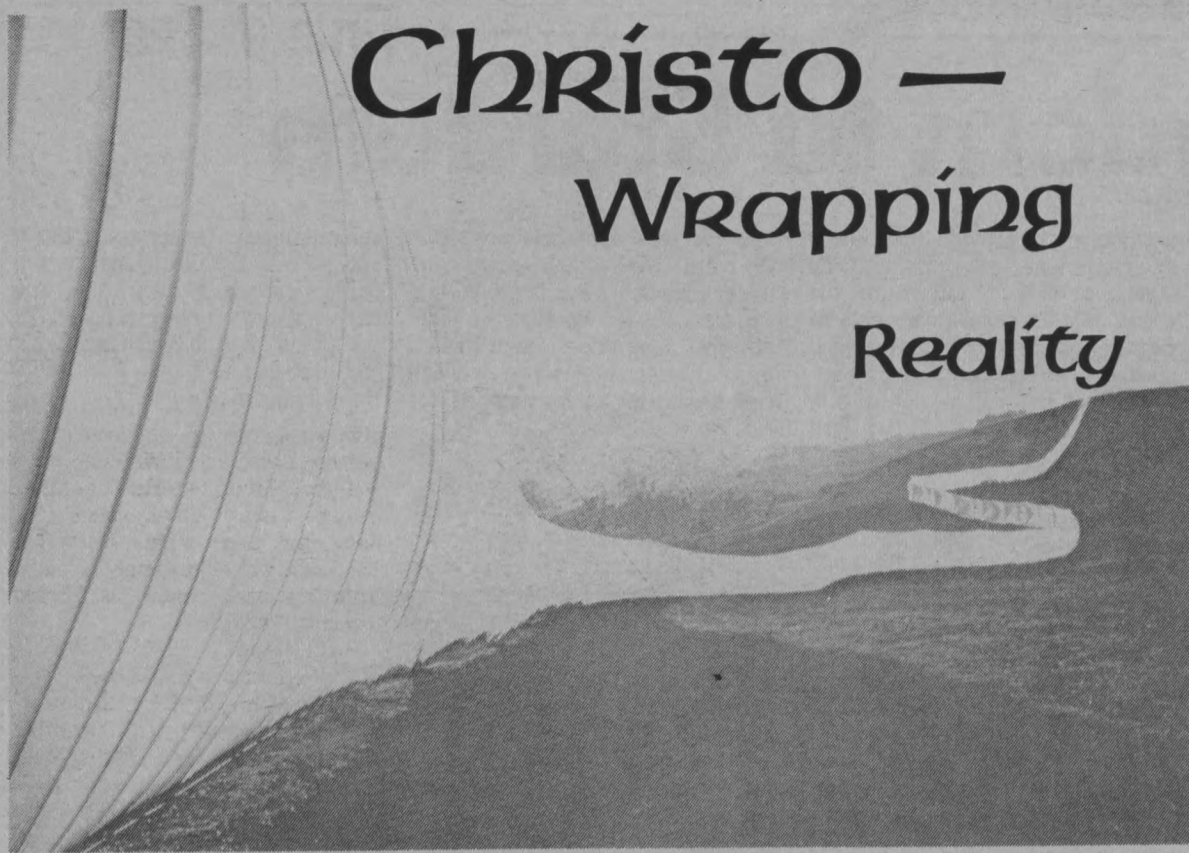
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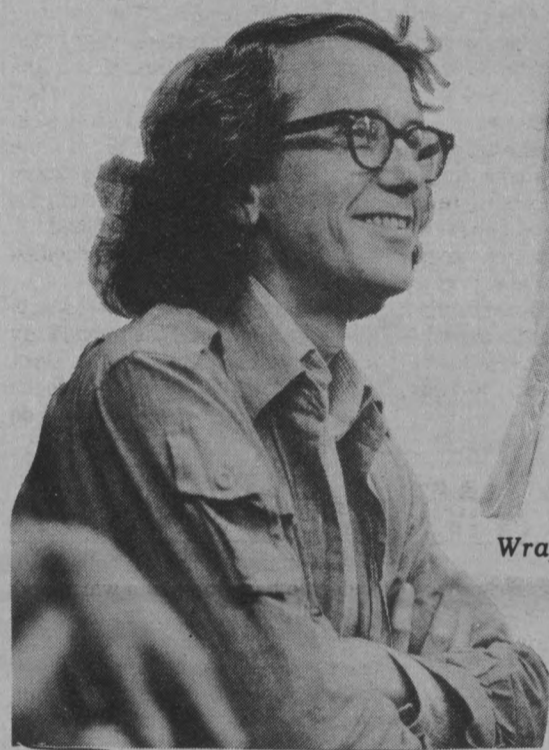




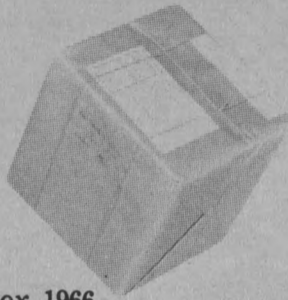
# Christo — Wrapping Reality



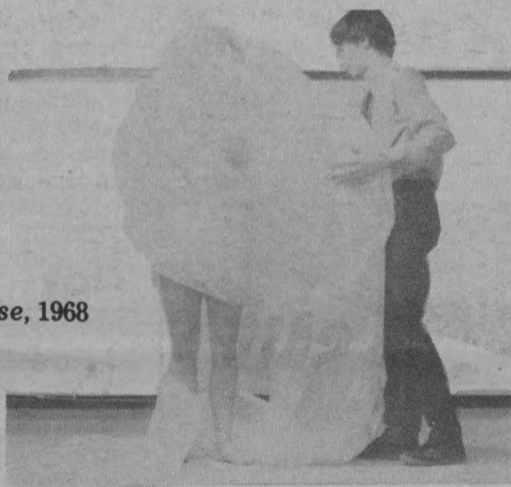
Running Fence, California 1977



Wrapped Rose, 1968



Wrapped Box, 1966



Wrapped Woman, 1973

"Quite an idea there. I dunno if it will work or not, though," mutters a disgruntled golf player as he watches the modern Bulgarian artist Christo and crew attempt to drape a Colorado mountainside in the film *Valley Curtain*, a documentary concerning the completion of Christo's 1971 project. Such reactions to Christo's work have become a familiar chorus, as not everyone circles the globe covering objects and monuments in colored fabric.

Anxious to present things that we have never seen before, Christo began to experiment with the idea of wrapping objects in 1958 as a small time artist in Paris. He hit upon the idea not through the preconception of how his art should look, but through the process of making sculpture from commonly found materials. Since his obscure beginning, he has tried to use the principles from the first wrappings of bottles, cans and boxes in ever new ways.

Christo's works are all built around a central theme: how to do away with the increasing alienation of our culture with one swift stroke, a simple manipulation of reality, and unite the intellectual and surreal sides of our mind in an inclusive experience of existence. What would almost seem a fantasy vision, like stretching a fabric fence across miles of hillside, is brought to life because Christo is not concerned with or handicapped by the definitive monuments with which he works.

His method, wrapping, suggests in his subjects the stationary functions and mysteries of all packages. The factual basis of the art, like the gift inside the package, is the source of the mystery. Wrapping plays on desires and on the unexpected. Christo confronts us with an isolated piece that, since it is wrapped, is given more value and attention than it might deserve in its normal state. As a result, the object arouses our expectations and is guaranteed to elicit curiosity.

The person inside Christo invites just as much curiosity. He declines to elucidate his work and has given very little insight into his intent. What motivates this man? The media wants to know. No other modern creator in the fine arts has commanded such public attention as Christo. Although he appears almost estranged, due to a fascination with the mass media he invites all participation in his projects, using the media and building them into his works. He doesn't call upon the media, rather he allows his work to command its attention. This includes the inevitable extremes of opinion.

"People are disturbed that I call it art. They say it is frivolous, it's awful, it's not art. But already they are thinking in terms of art," he says in Wolfgang Volz's book *Christo: Surrounded Islands*, describing his 1983 project of surrounding 11 islands in Biscayne Bay, Florida in fluorescent pink fabric. "My colors are not only the landscape, the sea, the water, but also all these human elements." Christo has also responded to the assumption that his art is limited, since conceptually it doesn't matter what you have wrapped after it has been presented as art. Through his use of everything from household utensils to buildings, he demonstrates that a single device or method is capable of surprising variations.

Christo's most recent extravaganza was the wrapping of the Pont Neuf, Paris' oldest bridge, completed just last month. Swathed in lustrous sandy colored fabric he calls "Paris Stone," the project covered all walks, arches and lampposts of the famous bridge — with no impedance to traffic or pedestrians. Instead of altering the landscape, as he did in previous works, *Le Pont Neuf Empagne* joins harmoniously with the major urban center it is a part of. Its simplicity and beauty blends perfectly with the remainder of ancient and traditional structures adorning the Seine.

What's waiting in the wings for Christo? "I already have a new work in mind. Something quite different," he commented in an L.A. Times interview. "Maybe in five years — after I wrap the Reichstag in Berlin — I would like to do a project in Japan and in California. There will be 3,000 giant umbrellas in each place and they will open simultaneously." Whatever the choice, his fantastic schemes will most likely be quite welcomed by the public. As for now, bring on the Reichstag!

— Brent Anderson

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# From Boardom to Stardom

What do the Storke Plaza dance, Steel Pulse and Second City all have in common? If you guessed A.S. Program Board give yourself a pat on the back and a brownie button for knowing the right answer and for being aware of campus groups. If

you did not guess the correct answer we would like to take this opportunity to introduce the Program Board members and what it is we do up on the third floor of the UCen in the Program Board office. The Board is a group of student

promoters who provide much of the entertainment on campus. As diverse as they are interesting, the events that Program Board puts on can be anything from renowned speakers and lecturers to live bands. The Board is a subdivision of A.S.

and receives appropriations from the A.S. fees that every undergraduate pays quarterly. Program Board consists of eight different committees, each headed by a chairperson, two leg council representatives, two reps and a

commissioner. The responsibilities and activities of each chairperson vary according to their title. The following descriptions are to give you an idea of each Board member's job and what to expect from them throughout the school year.



## STARRING

### COMMISSIONER

**Hillary Selesnick**  
Hillary represents the A.S. Program Board to all departments and groups both on and off campus. She chairs the weekly Board meetings and often meets for special problems with A.S. Leg. Council, health and safety, Police, and the Dean of Students to name a few. Other projects include serving on A.S. committees, staff evaluations, preparation of the quarterly report, motivation of programmers and planning retreats.

### CONCERTS

**Chair: Larry Richter**  
Larry promotes shows of his own and also works in conjunction with promotional companies who want to

bring a particular act to campus. He strives to bring a diverse selection of music to campus — from rock 'n roll to reggae. A prime example is the success of Steel Pulse last Saturday.

### UCEN ACTIVITIES

**Chair: Bill McDonald**  
The UCen programmer is responsible for events in and around the UCen. Events, like the popular Thursday night entertainment at the Pub, featuring local as well as professional talent. Making the UCen a showcase of entertainment.

### CULTURAL/FINE ARTS EVENTS

**Chair: Mike Dunn**  
Mike's job is slightly different in that it organizes lectures, films, concerts and an array of other special events. He works with campus cultural organizations to

help them plan and present events on campus.

### LECTURES

**Chair: Bob Boemer**  
Bob brings speakers to campus who present a variety of topics for discussion. Interesting and educational, these lectures appeal to both the student body and the community.

### SPECIAL EVENTS

**Chair: Kory Braden**  
Kory schedules events that do not quite fit into any other programmer's boundaries. She caters to the student's special interests and includes events that are unique and entertaining such as, last year's Father Guido and this year's Second City performances.

### FILM AND VIDEO

**Chair: Heather Melville**  
This position was re-enacted to accompany the increasing enthusiasm and interest in film and especially video. Heather works together with other departments and groups as well as alone to organize and coordinate special events using a new satellite dish.

### PUBLICITY

**Chair: Judy Ostarch**  
**Co-Chairs: Kathy Roe & Jannell Pekkain**  
The publicity committee was created in an effort to promote the Board and advertise events in the most efficient way. The publicity committee includes three areas; editor, graphics, and writer.

### PRODUCTION AND SECURITY

**Rebecca Greene & Peter Daly**  
In charge of the more technical

aspects of programming, the production committee supplies the lights, sound, and stage crew for major Program Board events. The security supplies ushers and personnel for all Program Board concerts and other events.

### REPS

The reps assist the commissioner and all of the programmers in completing the jobs necessary to maintain efficiency within the Board. The leg council reps are the representative members of the Program Board who sit on the council.

Just about all of the programmers and members of A.S. Program Board will at some time need a committee to help complete their programs. If any of these area are of interest to you check with the various programmers for more information.

*Life Transitions* is the title for a free, five-day lecture/workshop/film series focusing on the challenge of change. Presented by the Activities Planning Center and co-sponsored by the A.S. Program Board, the series begins Monday, Oct. 7 and ends Friday, Oct. 11.

The workshops and lectures consider the risk and excitement of change, as well as the fear and hard work involved in making any major transition. Learn how to strengthen personal resourcefulness through dealing with the process of change. In addition to the scheduled lectures and workshops, free films will be offered every day. Films vary from *Breaking Away* to *Places in the Heart* to *On Golden Pond*.

<p><b>Arts and Entertainment MINI-CALENDAR</b></p>	<p><b>TONITE</b> <b>OCTOBER 3</b> The L.A. Band <b>LEGAL WEAPON</b> at the Pub. 10/10: Transitions Venice Project</p>	<p><b>FRIDAY</b> <b>OCTOBER 4</b> Venice Project UCen <b>GALLERY</b> for one week 9 am - 5 pm 10/11: Transitions Venice Project</p>	<p><b>SATURDAY</b> <b>OCTOBER 5</b> Venice Project UCen <b>GALLERY</b> 10/12: Last Day Venice Project</p>
<p><b>SUNDAY</b> <b>OCTOBER 6</b> Venice Project UCen <b>GALLERY</b> 10/13: Relax!</p>	<p><b>MONDAY</b> <b>OCTOBER 7</b> <b>TRANSITIONS:</b> Lecture/Film "Breaking Away," "Tootsie" Venice Project</p>	<p><b>TUESDAY</b> <b>OCTOBER 8</b> <b>TRANSITIONS:</b> Lecture and Free Film "A Soldier's Story" Venice Project</p>	<p><b>WEDNESDAY</b> <b>OCTOBER 9</b> <b>TRANSITIONS:</b> Lecture and Free Film "Places in the Heart" Venice Project</p>



# A.S. PROGRAM BOARD

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