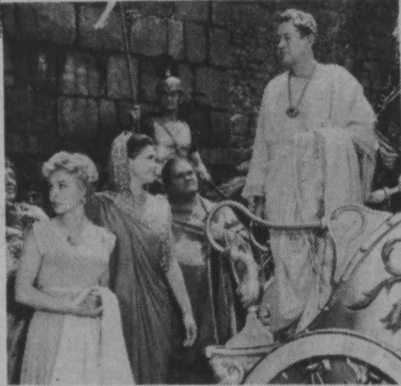


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Thursday, May 21 — 7 & 9:30 p.m.
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Jupiter's Darling
Sunday, May 17 — 7 & 9:30 p.m. in
Campbell Hall.
Esther Williams and Howard Keel
star in this 1955 MGM historical
musical.

"I have planned a season of the most-requested masterpieces for the Santa Barbara Symphony's 35th season," announced Varujan Kojian, Music Director for the Symphony. "We will be performing favorite pieces by Chopin, Beethoven, Sibelius, Rachmaninoff, Schubert, Bach, Shostakovich, Mozart, Strauss and Brahms.

"We will also be joined by internationally acclaimed artists like Horacio Gutierrez, Sergei Edelmann and Leonidas Kavakos."

The season opens October 3 and 4 with renowned pianist Horacio Gutierrez performing Chopin's *Concerto for Piano and Orchestra No. 1*. Rossini's *Tancredi Overture* and Beethoven's *Symphony No. 3 (The Erotica)* will highlight the concert.

Returning to the Santa Barbara Symphony after his debut last season, Leonidas Kavakos will play Sibelius' *Concerto for Violin* on November 21 and 22. In this all-Scandinavian program, Kojian features Larsson's *Divertimento* and Nielsen's *Symphony No. 5*.

The January 23 concert includes the special appearance of Sergei Edelmann performing the ever-popular *Rachmaninoff Rhapsody on a Theme by Paganini* followed by Schubert's *Symphony No. 9*. The World Premier of Edward Applebaum's *Concerto for Guitar* will be played by Paul Century during the January concert.

Cellist William DeRosa will perform Dvorak's



Concerto for Cello on February 20 & 21. Mendelssohn's *Hebrides Overture* and Shostakovich's *Symphony No. 9* are also on the program.

In an all-orchestral concert, April 16 and 17, the orchestra will play Barber's *Medea's Dance of Vengeance*, Mozart's *Symphony No. 40* and Strauss' *Ein Heldenleben* spotlighting the talents of Concertmaster Nina Bodnar.

The season finale will conclude on May 21 and 22 with Tchaikovsky's *Symphony No. 3 (The Polish)* and Brahms' choral work *Triumphlied* with UCSB Collegiate Chorale.

All concerts are on Saturday 8 p.m. and Sunday, 3 p.m. at the Arlington Center for the Performing Arts. Season tickets start as low as \$38 (\$23 for students and seniors) and go to \$123.50 which includes the Arlington Restoration fee.

For subscription information, call the Santa Barbara Symphony office, 965-6596.

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Contributors: **Tonya Graham**
Heather Lash
Larry Speer

Assistant Editor: **Brett A. Mermer**

Editor: **Jeannie Sprecher**

Driven to a Life of Crimes

The smell of coffee in the background, a bowl of pecans on the counter, a small cot in the corner, the noise of the telephone ringing.... Sound like a scene out of grandpa's house? Well, that's just what it is. This intimate setting, designed by junior Cris Carusi, creates the perfect atmosphere for Beth Henley's award-winning play, *Crimes of the Heart*, which opened last week in UCSB's Studio Theater. Presented by the department of dramatic art and directed by Jane Ridley, the production brings together both tenderness and humor in its examination of the three McGrath sisters, reunited after the youngest McGrath shoots her husband.

Set in Hazelhurst, Miss., in 1974, the play details the events of the sisters' reunion in their grandfather's home as they await news of him, living out his last hours in a hospital. Lenny, the oldest sister, who has just turned 30, faces both loneliness and desperation at her diminishing marriage prospects, but she continues to live in the Hazelhurst home, where she has cared for her grandfather until his recent transfer to the hospital. Meg, the next sister in line, returns to Hazelhurst after a failed singing career in California and a period of time in a mental hospital. Babe, the youngest of the three, is out on bail after shooting her husband, Zachary Botrell, because she "didn't like his looks."

Together, these three rather desperate, lonely sisters must come to terms with their own personal dilemmas, their grandfather's sickness and their own differences, before they can come together through the bonds of sisterly love to help each other once again set foot on the right

track, looking toward a brighter future.

Pamela MacIntosh, in her role as Lenny, won the audience's approval from the play's opening, when the lights focused on her as she sang "Happy Birthday" to herself. MacIntosh captures Lenny's loneliness and insecurity in this scene beautifully, giving her character just the right touch of awkwardness and uncertainty in her actions. The tense, high-strung Lenny is more than brought to life in MacIntosh's portrayal. With hunched shoulders, disorderly hair, mismatched clothes and a carefully crafted Southern accent, MacIntosh comes out on top as star of this show.

Heather Maecherlein and Valerie Dillman also turn in excellent performances as Meg and Babe, respectively. With suggestive smiles, painted features and inviting eyes, Maecherlein captures Meg's flirtatiousness and flippancy with both style and grace, while not losing sight of her love and concern for her sisters or of her misgivings about herself. She successfully emerges as the most outgoing of the three sisters, providing the others with encouragement to take risks and exercise their adventurous qualities. She is sometimes a bit too exaggerated in her expression, but overall she compliments the play well.

Dillman, with her small frame and bouncy hair, is perfect in the role of Babe. Her innocent eyes and unpretentious smiles could easily dissuade anyone from believing she would actually shoot her husband. However, when this proves to be the case, Dillman does not fail to present a more serious, thoughtful, caring side, as she

explains to her attentive lawyer, Barnett Lloyd, what led her to such an action. When interacting with her, Barnett, played by Jason H. Stein, Dillman carefully portrays the timidness and uncertainty Babe experiences, and gives her the airy quality one might expect from someone who asked her husband if he wanted some lemonade while he lay bleeding on the living room floor.

In his business suit, with briefcase in hand, Stein turns in a good performance as Babe's infatuated lawyer, getting laughs out of the audience on several occasions when he shined his puppy dog eyes on Dillman. Allison Gendreau also deserves praise for her portrayal of Chick, the McGrath sisters' interfering, priggish cousin. Whether putting on her "size extra-petite" nylons in the McGrath kitchen, criticizing Meg's "embarrassing" behavior or being chased out of the house with a broom by a finally courageous Lenny, Gendreau presents her character with good effect.

Jere Stormoen was a rather unconvincing and dry Doc Porter, lacking both enthusiasm and expression in his role as Meg's ex-



lover. One would expect Stormoen to act a bit more excited at first sight of Meg upon her return and considerably more sympathetic toward her predicament after hearing she has spent time in a mental institution, but instead he chose to hold back on emotion and present a calm exterior. His interior didn't seem to be doing much, either. The two (Stormoen and Maecherlein) lacked the chemistry to really make their supposed "love" or infatuation

with each other work.

However, despite this drawback, the play is well worth seeing. It not only provides a good evening of entertainment, but also elicits a variety of emotions during its three-act format, effectively drawing its audience into the action. The closing performance of *Crimes of the Heart* will be presented tonight at 8 p.m. in the Studio Theater.

— Tonya Graham

Busks Please Crowd

Theater-goers got a real treat May 6 when the Cambridge Buskers came to town. In their Santa Barbara debut, the improbable wind and accordion-playing duo both teased and pleased the large Campbell Hall audience with their talent and sense of humor, and had many sitting on the edge of their seats, waiting and wondering what trick the duo would pull next.

Who can forget the complete symphonies of Beethoven in 35 seconds? Or Mendelssohn's *Concerto for Violin and Orchestra* without either? Or how about the "catchiest tunes" of Stravinski's *The Rites of Spring* played with mockingly serious, somber faces?

However, the performance was more than just fun and games. Michael Copley and David Adam Gillespie (Dag) Ingram proved to the audience that they have some serious talent, and they've learned how to use it in a catchy, entertaining way. The virtuoso of the two musicians, who got their start in college performing on the streets of England, is readily apparent, despite the comic undertones and outright foolery that find their way on stage.

Copley's fingers flew on his collection of wind instruments, which included a variety of flutes, peewee recorders, a number of ocarinas and even a medieval krummhorn, dazzling the audience with both his virtuoso and his comic facial expressions. While playing the monotone bassline for "a song Maurice Ravel wrote for Bo Derek," *Bolero* Copley had the crowd in hysterics as he slowly leaned to the side, pretending to be falling asleep. Audience members looked on in amazement when he tackled two wind instruments at once, one on each side of his mouth, and both hands working in simultaneous action.

Ingram stretched the sounds and possibilities of his red accordion to their fullest potential, as well as added his own vocal sounds effects to several of the pieces, including fireworks for Tchaikovsky's *1812 Overture* and Donald Duck noises for Tchaikovsky's *The Dying Swan*. Ingram also provided a good deal of background humor to the performance with his entertaining facial expressions, looking at one moment amused, the next forlorn, flaring his eyebrows, and doing double takes at some of Copley's moves. The two worked together exquisitely.

And they've had to work together a good deal to develop adaptations of some of the world's best known melodies for their uncommon musical combination. Many of these adaptations sound surprisingly similar to how a person might expect, but others take on an entirely new meaning when tackled by the duo. Imagine Handel's "Hallelujah" Chorus in the brassy, kazzo tones of an ancient krummhorn. Or an accordion rendition of Bach's "Tocata, without fugue," as described by Ingram.

The musicians give Aaron Copeland's "Hoedown" from *Rodeo* "some real cowboy tendencies," leave Schubert's *Unfinished Symphony* even more unfinished than its composer, and perform excerpts from Bach's six *Brandenburg Concertos*, the last of which Copley tells the audience Bach wrote "after a wild weekend in Paris," because of its pulsating melody.

Stars and Stripes Forever, Romanian folk music, Mozart's *Eine Kleine Nacht Musik* and a host of other recognizable tunes capped off the busker's performance, which ended in two encore presentations and a standing ovation. Smiles decorated the faces of those in the audience at the left they theater, including mine. I hummed *Bolero* until I fell asleep that night. If you get a second chance, don't miss the Cambridge Buskers!

Reviews by
Tonya Graham

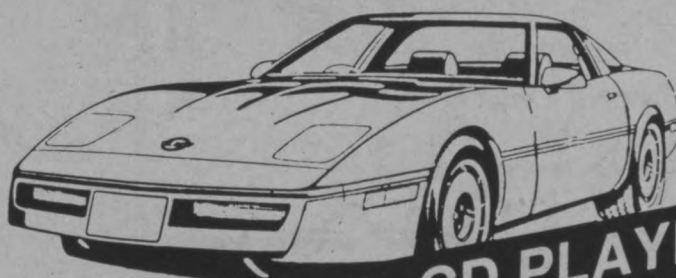


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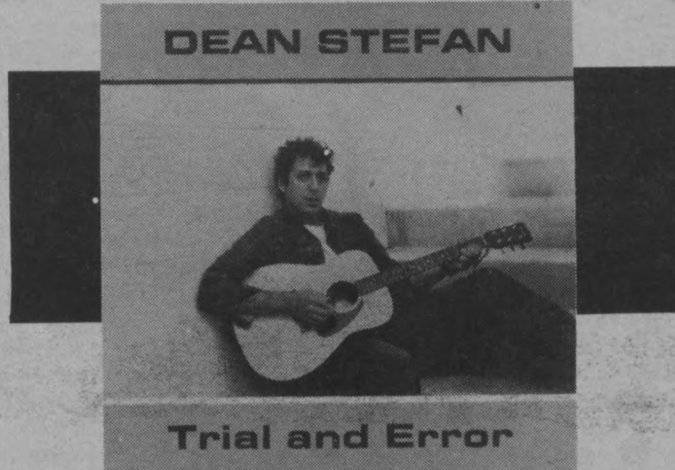
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Spoilers' Stefans Still Singin'
 1978 was nine years ago, so musical tastes in Isla Vista have probably evolved to some degree since then. One aspect of that year making a resurgence in the '80s is Dean Stefans, former lead singer and songwriter for the Spoilers, perhaps the most famous band to ever come out of the area.
 In the late '70s, the Spoilers were everywhere. Their EP was on sale at Morninglory Records, they played live gigs at local hangouts like George's, Baudelaire's and Borsodi's, and received all sorts of positive reviews in local newspapers. They were a UCSB favorite, playing the Pub and outdoor concerts.
 Stefan is back, after a four year hiatus following the Spoilers demise, stepping out on his own with his new record release, *Trial and Error*. The four years must have had some effect on the artist, as Stefan's new music reflects a change. It can best be charac-



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terized as less frantic.
 While the Spoilers were described as "... popish music ... powerhouse with plenty of rough edges, crisp melodies, an insistent, thumping drum beat, spare, tasteful use of the guitars and three part harmonies," by Karen Kelley of BAM, the California Music Magazine, Stefan's solo release is different. Some would say it is less frantic, and per-
 vocals on the release. My favorite song was "Crack in the Mirror," which was upbeat, steady, relaxing, but not passive — music I like to drive to.
 In this sense, Stefan has really taken a turn in his style. The Spoilers experienced the full spectrum of the L.A. club scene, opening for Joan Jett, the Go-Gos, the Plimsouls and X, definitely playing to a hard rock/new wave,
 sonally, I thought his music had somewhat of a Fleetwood Mac tone to it, like their album, *Rumors*.
 During a telephone interview from somewhere in southern California, Stefan talked about his new record, his career, and compared himself to Bob Dylan. *Trial and Error* carries a theme of disillusionment throughout, mostly about subjects of love and life.
 (A sidenote on the title seems necessary. Stefan currently works as a scriptwriter for "Divorce Court," so an album about disillusionment with love titled *Trial and Error* seemed entirely appropriate.)
 The album was entertaining listening, but does not have that wild frenetic dance beat. It is pretty relaxing, yet not passive, as Stefan handles all music and
 dance-oriented sound.
 His sound now is in a more mellow ballad form, with easy-going songs like "Rosie Thru the Wood." Don't get me wrong, though. I liked the album, and although I tuned out the lyrics at times, choosing instead to hear primarily the music, I liked this album.
 During our interview, Stefan told me he has decided to begin playing live again. There is an L.A. show planned late in May, and he expressed the desire to come "back to I.V." With the assistance of some people here at UCSB, perhaps students in A.S. Program Board themselves, Stefan could judge life's "trials and errors" for a UCSB crowd.
 — Heather Lash, with Larry Speer assisting


Parent's Guide to Santa Barbara and Graduation Gift Guide
 COMING THURSDAY, JUNE 4
 to the
Daily Nexus
 Just above the city and Way above Average


Have a Beer with the Bears

Reviewing records is fun, because I never know what I'll be writing about. I've never been given an album to review that I've had any kind of opinion about, other than the one derived after first looking at it, and alas, my assignment this week was no different.

The album is called *The Bears*, and from the caricature drawn on the cover, the group appears to be a country and western band, much in the same light as the Oak Ridge Boys. "Surprise, surprise, surprise," I thought to myself as I listened to the first track, "None of the Above." It's classy, electric Peter Gabrielesque rock and roll at its finest and I dug it.

Guitar and vocals are mainly handled by Adrian Belew, a guitar guru whose work ranges from hanging out with David Bowie to jamming with *avant-garde* notables Robert Fripp and Brian Eno. Belew lets nobody down in his work with the Bears, as tasty licks flow from the instrument in a pure harmonic mix with the other band members.

Speaking of the other band members, let's name 'em, as they contribute in many ways to the variety of the album. Guitarist Rob Fetters sings about half of the tunes and adds an opposing view to Belew's guitar. While Belew acts as bandmeister and solo specialist extraordinaire, Fetters calmly plays through a number of tricky repetitive scales in accompaniment.

Bassist Bob Nyswonger is not nearly as instrumental in the scheme of the band's direction when they actually play, but nevertheless co-wrote four of the songs on the album. Drummer Chris Arduser performs well, filling the space when necessary, but staying in check on mellow spiritual numbers like "Wavelength" or "Figure it Out." Although these numbers are

slow love songs, they *don't* detract from the overall meaning of this album — let's rock out and have some fun. Even in their press material it's evident what is on these dudes' minds. They have recommended reviewers drink beers while reviewing the album, stating, "We know that most of you pack down a couple of brews when reviewing albums.... We feel responsible to suggest quality

a longtime friend of a guitar-guru-to-be and someone who has been exposed to much of Belew's other work, it is refreshing to see him finally approaching the popular support he deserves. Avid readers of *Guitar Player* magazine have known for some time of Belew's showmanship and with a little luck the facts could soon become public record.

Their ongoing tour unfortunately



beers that may enhance your enjoyment of the Bears' debut album."

Well, I didn't drink any beer, but I certainly enjoyed it. The images in the songs combined with the quality of the music the band doles out makes the Bears debut album definitely worthwhile listening. As

took them from San Diego to San Francisco, unfortunately bypassing most of Southern California. Luckily, there are "even more dates to be announced," according to press releases and a Santa Barbara or Los Angeles stop would definitely warrant all of your attention.

—Larry Speer



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FIESTA 4

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1. LETHAL WEAPON 7:45;
MALONE (R) 6, 9:45;
2. PROJECT X (PG) 5:15, 7:30, 9:45;
3. EXTREME PREJUDICE (R) 5, 7:15, 9:30;
4. CREEP SHOW II (R) 6, 8, 10;

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2. GARDENS OF STONE 5:30, 7:50, 10:10;

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1. ANGEL HEART 7:30;
BLUE VELVET (R) 9:30;
2. PROJECT X 7:15;
MANNEQUIN (PG) 9:15;

FAIRVIEW TWIN

251 N. Fairview, Goleta
967-0744

1. ARISTOCATS 5:15;
HOT PURSUIT 7:15, 9:15
2. SECRET OF MY SUCCESS (PG) 5, 7, 9:00;

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Swingin' in the Spring

Kathryn Posin and Robert Mason, of New York City's Kathryn Posin Dance Company will join Santa Barbara's Repertory-West Dance Company in a spring concert of five modern dance pieces. The concert will be performed Friday, May 15, 1987 at the Lobero Theatre in Santa Barbara. Co-presented by the Lobero Theatre Foundation, this unique event features the works of three highly-acclaimed modern American choreographers: Kathryn Posin, Alice Condodina (Artistic Director of Repertory-West), and Betty Walberg.

Three works by Guest Choreographer and Performer Kathryn Posin will be featured: *Galena Summit*, and exhilarating, technically-demanding work performed by six members of Repertory-West; *Blind Love*, a semi-autobiographical work performed by Posin and Guest Artist Robert Mason to the music of Tom Waits; and *Blue Lagoon*, an experimental character study created by Posin during her residence at UCLA earlier this season.

Ms. Posin's company has been described by Arlene Croce of *The New Yorker* as "one of the three or four best modern dance companies in the country." Jennifer Dunning of the *New York Times* wrote, "Posin has given evidence of intelligence, taste, and a facility for movement in her career in modern

dance."

Now in its 11th season, Repertory-West is the only professional dance company in the Tri-County area. The eight-member dance company performs full-scale concerts in the community of Santa Barbara, on tour, and abroad. They have recently been honored by the Lobero Theatre Foundation as "company in residence" and have performed in collaboration with many of the great American artists, including Doris Humphrey, Jose Limon, Anna Sokolow, Lucas Hoving, Louis Falco, and Martha Witman. The company resides at the University of California, Santa Barbara, where many of the individual performing artists teach and perform.

The May 15 concert also includes two recent choreographic works from the Repertory-West repertoire: *Aquarium*, choreographed by Artistic Director Alice Condodina; and *Still-Photos: Re-Collections* by Georgia O'Keefe, choreographed by Betty Walberg.

Aquarium is presented in several sections, entitled *Pursued Fish with Scales*, *Official Fish*, *Endangered Species* and *Bathing Fish*. The piece uses an imaginative and unusual sound score created and performed by musicians Dick Dunlap and Tom McBride. "One of the main interests of the piece," says Condodina, "has been to connect the

arenas of music and dance in a unique way."

The most unusual part of the piece is *Bathing Fish*, where water is actually spilled on the figures and movement is illuminated by water.

Still-Photos: Re-Collections by Georgia O'Keefe was created by Betty Walberg for Tonia Shimin, and was premiered in April 1987 at UCSB. A stark piece of performance art, Walberg was inspired by the Georgia O'Keefe photos. Says Condodina of the work, "One has the sense, as they view this piece, of watching this eclectic American artist as ideas spring from her mind and her hands. The ideas begin to take shape and paintings or pottery results. It's as though by following the photographic images Ms. Walberg has evolved the whole rich inner landscape that moved O'Keefe to create her exceptional legacy of American art."

Tickets for Kathryn Posin and Repertory-West Dance Company in Concert, with Guest Artist Robert Mason are currently on sale at the Lobero Theatre Box Office, located at 33 East Canon Perdido in Santa Barbara. Ticket prices are \$10.50 and \$8.50. Student and senior discounts are available. For further information, please call the Lobero Theatre box office at 963-0761.

Discovery Day

In observance of International Museum Day, the Santa Barbara Museum of Natural History is sponsoring "Discovery Day at the Beach" on Saturday, May 16. Arrive bright and early at Arroyo Burro Beach, at the end of Las Positas Road, at 6:30 a.m. to explore the tidepools at low tide. The event will conclude at 8:00 a.m. There is no fee.

During especially low tides, a wide array of tidepool organisms are exposed, offering the opportunity for exploration. Museum staff and docents will be on hand to help identify animals and to answer questions. Bring your children, friends, and neighbors. Free tide calendars will be available to all.

For further information, call the museum at 682-4711.

The Santa Barbara Museum of Natural History's Sunday Film/Lecture series presents "Yugoslavia and the Slavic Race" with Gene Wiancko, May 10 at 3 p.m. in the museum's Fleischmann Auditorium. Admission is \$3, and \$1 for museum members.

Yugoslavia is a whirlpool of races and religions, of intriguingly different peoples. It is a jigsaw puzzle of the storybook lands of Macedonia, Serbia, Croatia, Bosnia, Slovenia, and Montenegro, assembled into one fascinating country.

The march of history has crossed Yugoslavia for centuries: there are remnants of the Roman Empire, of Macedonia's Alexander the Great, of the sweeping invasions of the Teutonic tribes. Still remaining are charming cities built by the Venetians. Everywhere can be found the imprint of the Ottoman Turks who planted their crescent banner and their way of life in the heart of Yugoslavia, and gave to the country its unique mixture of Mohammedanism and Christianity. Tito created the New Yugoslavia. Gene Wiancko leads you to the places where these historical threads remain, and reweaves for you the fabric of a fascinating country.

Early this year in a nearby galaxy, a star exploded with the power of 100 million suns. During the month of May, the Santa Barbara Museum of Natural History features the causes of this spectacular event in its new planetarium show, "Supernova, Saturn, and the Spring Sky." The program also includes views of Saturn and a tour of the Santa Barbara spring sky.

Showtimes are Saturdays, May 16, 23, and 30 at 3 p.m., and Sundays, May 17, 24, and 31 at 1:30 and 4 p.m., in the museum's Gladwin Planetarium. Admission is \$2 adults, \$1 children, museum members half-price.

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How do you top the recent Santa Barbara Theatre Festival's critically-acclaimed musical production of *She Loves Me* which played to standing-room-only audiences at the Lobero Theatre through its entire run?

This was the enviable problem perplexing Theatre Festival Artistic Director Paul Blake. His solution: "You come back three weeks later with another knock-out, hopefully sell-out, lavish production of a top Broadway musical classic, *The Boy Friend*. And you mount it on the self-same Lobero stage beginning Tuesday, May 19 and run it for two weeks through Sunday, May 31. You also utilize some of the same stars that have shone for you before."

Enormously successful from the start, *The Boy Friend*—book, lyrics and music all by Sandy Wilson—was originally produced in London, although its setting is Madame Dubonnet's, an exclusive

finishing school for the well-to-do young ladies on the outskirts of Nice. Its characters, characteristically, are very French, very British and very American.

The Boy Friend kicks off with three preview performances Tuesday, Wednesday and Thursday, May 19 through 21, with official Opening Night slated for Friday, May 22. It runs for two tune-filled weeks and sadly closes on Sunday, May 31. The Lobero is located at 33 E. Canon Perdido.

Curtain times for all Theatre Festival performances are as follows: evenings Tuesday through Saturday, 8 p.m. and Sunday 7 p.m.; matinees Saturday and Sunday, 2 p.m. Dark Monday. Tickets for all performances scaled from \$12 to \$20, can be obtained by calling the Lobero Box Office at 963-0761. There are also discounts for students, seniors and parties of 10 or more.

The Art of Clothing

Santa Barbara... The Santa Barbara Museum of Art's Clothes Gallery Sale, the biggest apparel sale of the year, has outgrown its McCormick House premises and will move to Earl Warren Showgrounds. This year's event is scheduled there Saturday, Sunday and Monday, May 16, 17 and 18 from 10 a.m. to 4 p.m.

Museum officials point out that the move means better service for customers including free parking, and no waiting in line for admission. Officials also stress that along with the new convenience, the sale will offer the same high quality and variety of clothing, and the same fine service.

Of particular interest this year will be remaining items from the museum's 1986 designer fur and fashion sale. These items include furs, shoes, designer day and evening wear, sportswear and lingerie, all marked down to a fraction of their original low sale prices. This year's sale will also be notable for its large selection of

Gucci items that range from leather goods to dresses and blouses. Other name designers represented at the sale are Anne Klein, Ralph Lauren, David Hays, Hanae Mori, Galanos, Celine of Paris, St. John, Mary McFadden, and Oscar De La Renta.

Again there will be thousands of items of functional clothing for men, women and children to choose from that includes both good, clean used clothing, as well as new items donated by merchants. Buyers will find jackets, blouses, skirts sportswear, suits, dresses, eveningwear, coats, shoes, belts, scarves, and more for women, and an equally large selection of wearables for men and children.

Proceeds from the Clothes Gallery Sale support the museum's program of exhibitions and educational activities. There is no admission fee for the sale. For further information call 963-4364; for the hearing impaired, 963-2240.

Well, it seems that last week's *Arts & Entertainment* issue was very well-read — and responded to. The feedback received has not been one-sided by any means. Some people read it and laughed in the same tongue-in-cheek manner in which it was written. Others were quite offended.

I must respond to those four readers who voiced their concerns in letters to the editor, as well as to those who didn't. I cannot say that I am sorry for the coverage, for I'm not. But I will take responsibility for the action by apologizing for unintentionally going against a strict "no sexism" policy set by the *Daily Nexus* Editorial Board — of which I am a member.

If you didn't catch last week's issue, here are a few details. The cover story was a review of the G.Q. Revue, a male dance/strip show. It was accompanied by an interview with the dancers on the inside. To be honest, I went to the show with a completely different attitude than that which I walked out with. I thought that I would either be bored or offended, but when it was all over, I was just amused. To be honest, the whole thing was pretty damn hilarious.

So, when I sat down to write, I recalled the funny instances as they happened. It may have been

short-sighted of me to have just been entertained, but I was. It may be a part of this society that some deem unworthy, but it's life.

In this vein, let me address some specific concerns. One could say that shows like this are a harmful sub-culture, but they're not — they're quite an integrated part of this culture. We're talking about life — sex and death.

The people who attended this particular show chose to do so and the people who performed in the show consider it an occupation. I am not referring to those who are forced against their will to do things they consider immoral, to simply make ends meet, but instead to those people who are lawyers and surfers, and have chosen this profession because they enjoy it.

The letters that condemned this article judged not only my writing, but also the choices that these men made in choosing their careers. It is wrong to place judgment on another human being, something I consider more immoral than the seemingly light-hearted entertainment I viewed the other evening.

This big bad world is full of diversity — different strokes for different folks, as they say. The

decision as to whether this lifestyle is morally acceptable is really beside the point, for we can't teach the world to sing in perfect harmony and we can't stop people from enjoying strip shows — ever.

What I neglected to see was that this male strip show did contribute to the dehumanization of people, men in this case. And, although the event was funny on one level, it was not my place to promote the event in the *Daily Nexus*. The printing of this subject matter went against our editorial policy.

With that in mind, this little faux pas should be corrected. It must be made clear that the *Nexus* still holds strong to the editorial statements it has made in the past.

Although our commitment is to the readers, it is not their letters that have motivated my commentary. How the coverage affected our readers is not the main point, for there is no outside censorship involved when deciding what gets printed. The fact that it went against our own editorial policy is the reason for this explanation. And, for that alone, I apologize.

— Jeannie Sprecher,
Arts Editor

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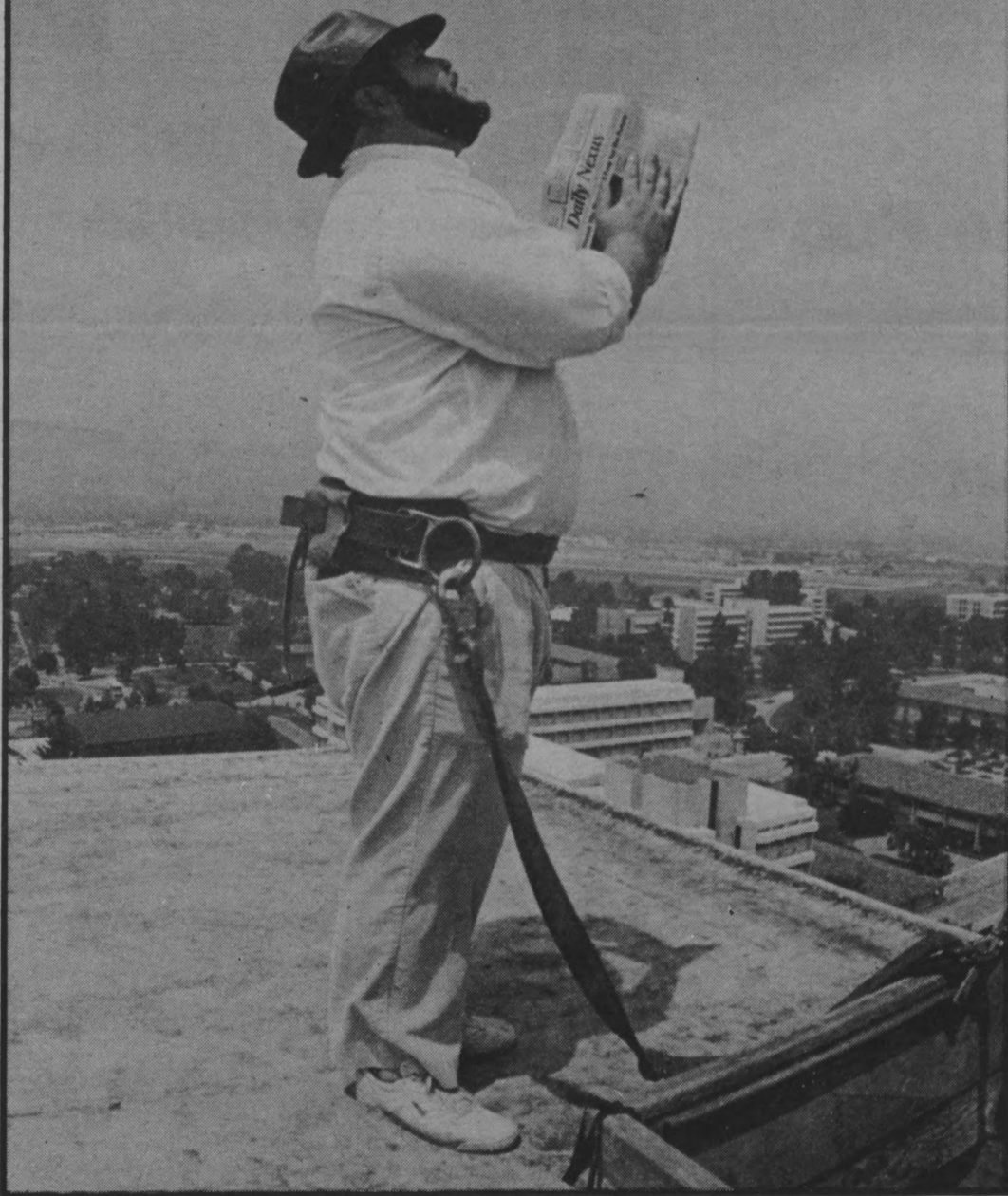
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ATTENTION DOG TRACK OWNERS!!



Nexus Editor In Chief Steve Elzer prays atop Storke Press and Prayer Tower for the Second Coming of the New Staff.

I am making an unusual plea in hopes of sparing myself from GOD's unknown curse. In short, if I do not recruit 250 new or old writers by October 15, 1987, I will be transferred upstairs to work on the "Final Edition of the *Daily Nexus*."

Since I received word of this divine intervention, I have spent several hours each day high above the campus on the roof of the Storke Press and Prayer Tower. I hope to calm GOD down, but that might be wishful thinking on my part. The supreme being is royally pissed off at the lack of new *Nexus* writers.

While sipping tea during meditation Wednesday, GOD appeared as a batch of burning *Nexuses*. GOD warned that if 40 people are not recruited within the next 21 days, the black ink on our printing press will run red with libel.

I am making a personal appeal. I need your help. Only the dog track owners in this country and the students of UCSB can save me from a vile and certainly bitter demise. Stop by the *Daily Nexus* and fill out an application for the 1987-88 staff.

Steven Elzer, 1987-88 *Daily Nexus* Editor In Chief

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A.S. Program Board Presents

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EXTRAVAGANZA IS HERE!!!

Start off this party weekend by seeing **WAVE WARRIORS II** on Saturday night, May 16 at 8 and 10 pm. Admission for Wave Warriors II pre-show is \$4.50 for UCSB students, and Day of Show is \$6 for everyone.

Then spend all day Sunday at Extravaganza — this



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- The Sports Shoe
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- Cote Plage
- Suzanna's
- Graphiti
- Sim's USA

year held on the Lagoon Lawn. **EVERYONE IS WELCOME** — so don't miss out!

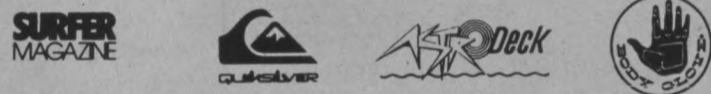
WOODSTOCK'S PIZZA

SURFMOVIE '87

THE BUZZWORD IS HARDCORE. THE TIME IS NOW. ASTROBOYS IS PROUD TO PRESENT WAVE WARRIORS II. A STRAIGHT-UP, WIRE-TO-WIRE, ROCK AND ROLL SURF EXPLOSION, SHOT CHIEFLY ON THE NORTH SHORE OF OAHU. SIMPLY THE WORLD'S BEST SURFERS CUTTING LOOSE IN THE WORLD'S FINEST SURF. MARTIN POTTER BLASTS OFF... MARK OCCHILUPPO EDGES INTO THE IMPOSSIBLE... DANE KEALOHA AND JOHNNY-BOY GOMES REDEFINE TUBERIDING... THE HO BROTHERS SHOW WHY THE TRIPLE CROWN HAS BECOME A FAMILY HEIRLOOM... JOEY BURAN, RONNIE BURNS AND MICKEY NIELSON EXPLORE THE DEEPEST, DARKEST CORNERS OF THE PIPELINE... KONG IS KONG: BRUTE POWER AND SPEED... HERBIE FLETCHER DEFIES HUMUNGUOUS WAIKAI BAY ON HIS JET SKI... SHAUN TOMSON DEMONSTRATES THE EXPERIENCE OF A MASTER: THE STROKE OF A GROMMET... AND TOM CURREN, TWO-TIME ASP CHAMPION, SIMPLY SHUTS THE DOOR ON ANY "WORLD'S BEST" ARGUMENT. A HARD-DRIVING, ALL-NEW, ALL-ORIGINAL SOUNDTRACK, FEATURING GANGGANG'S SMASH HIT, SOUNDS OF THEN... AND A SHOCKING WIPEOUT SEQUENCE THAT MAY NOT BE SUITABLE FOR CHILDREN UNDER THE AGE OF 12. THE BUZZWORD IS HARDCORE. YOU WANT HARDCORE? YOU GOT HARDCORE.

WAVE WARRIORS II IS COMIN' TO YOUR TOWN. GET READY TO MAKE SOME NOISE.

DATE	Saturday - May 16th
PLACE	ISLA VISTA THEATER - ISLA VISTA
TIME	8:00 P.M. & 10:00 P.M.



Jazz in the Pub

Come to Jazz Night in the Pub this Wednesday. The UCSB BIG BAND will be providing the tunes from 5-7 pm, so come watch them as you relax after class. All ages are welcome and admission is ALWAYS free to Jazz Night in The Pub.

Lagoon Concert Series

This week's Lagoon Concert Series features BRIAN WHITE. Relax and eat your lunch while sitting on the lawn behind the UCen from Noon - 1 pm, Friday May 15. See you at the Lagoon Concert Series.

WOODSTOCK'S PIZZA



Alcohol Awareness Week

Alcohol Awareness is here! And what better way to learn about it than to go to the Event Center on Wednesday, May 20 from 10:30 to noon. Come hear John Travolta, Kenny Loggins, and many more help promote this important event. Admission to the Alcohol Awareness/Sober Graduation speakers in the ECen is FREE!!

Spaghetti & Meatballs

THE ENFORCER

Tomorrow, May 22 is the last film in our Spaghetti & Meatballs Film Series. Come see THE ENFORCER in Chem 1179 at 6 and 8 pm. Admission is ONLY \$2 so don't miss THE ENFORCER!!

We regret to inform those of you who purchased a series pass that we did cancel the remaining movies in the Spaghetti & Meatballs Film Series. Submit your ticket to the ticket takers at Friday Night's movie for a refund.

Black Culture Week

Native Son
May 20 \$2 8 pm
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