

# a r t s ENTERTAINMENT

## BALLET SUPERPOWERS: Pas De Deux

### Washington Ballet Live



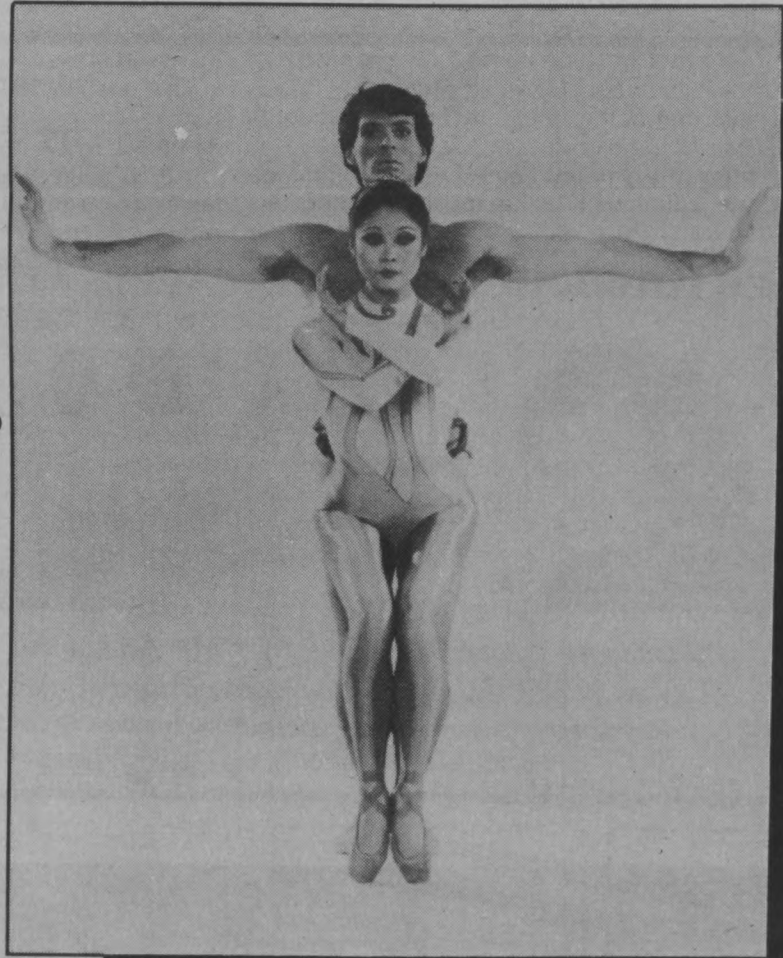
By Judith Smith-Meyer  
Contributing Editor

As it turns out, exciting ballet companies can and do perform at UCSB. The Washington Ballet proved it Saturday by bringing to their performance technical strength, energetic presence and spirited choreography. Despite the grace and classical tradition embodied in the discipline of ballet, no diehard fan can deny that a ballet flop is the worst kind of turkey. Dancers can get too involved in technique and forget they are performing for an audience, or they can exude such concern for the audience that the dancing becomes utterly sloppy. Ballet performances are notoriously esoteric, being appreciable only by those whose

mothers forced them to acquire the taste for it even though their fathers fell asleep at every performance. And like Shakespeare's plays, if you don't already know the story or understand the language, there is simply no hope for surviving the show.

However, even the most hopeless skeptic would have been turned on last weekend.

The dancers in the Washington Ballet are young and nowhere near jaded; their vigor is intoxicating and their versatility satisfying to any number of the possible preferences in a dance audience. They use their high level of training to entertain and they succeed. They cover the stage as apparently effortlessly with two movements as with 10, and this boldness comes with no loss of fluidity (See KIROV, p.7A)



### Russian Ballet Lives

By Judith Smith-Meyer  
Contributing Editor

This is important. For the poor, access to an exciting, high quality film. For the student of history, a little-considered angle on the Russian Revolution; its effect on arts in the Soviet Union. For followers of dance, a look at the inner workings of the ballet company of the world and perhaps a first-time viewing of the Kirov. For film buffs, a freshly unconventional sort of documentary. For everyone, an exciting movie about dancing, learning, performing and mainly about the hard work and honesty of some people who we, as patriots, (and even as audiences, however appreciative) tend too often to dehumanize.

This Saturday if you get yourself and your friends over to Campbell Hall at eight o'clock you can see, for free, *Backstage at the Kirov*, a documentary, an artful eyeful of its own accord, about the theater and the company that dances there. If you are already familiar with ballet and like it, you will get to see the most beautiful feet in the world and gain insight into the people whose lives' work is perfecting them. You will see and probably feel the dedication, pain, fear and thrill of being a part of the more than 200-year tradition of the Kirov Ballet. If you hate ballet, but out of utter desperation with the selection on the tube, go to see this film, however adamant, you very well may wake up Sunday interested in the ballet advertisements in the Calendar (See BALLETS, p.7A)



▲ Wells and Buck

▲ The Untold Story

▲ The Unwritten Name



■ Rickshaw Boy

■ Ricochet Welch

■ Pulling There, Wait!



● 3 Generations

● Bloody Throne

● 1 Horn

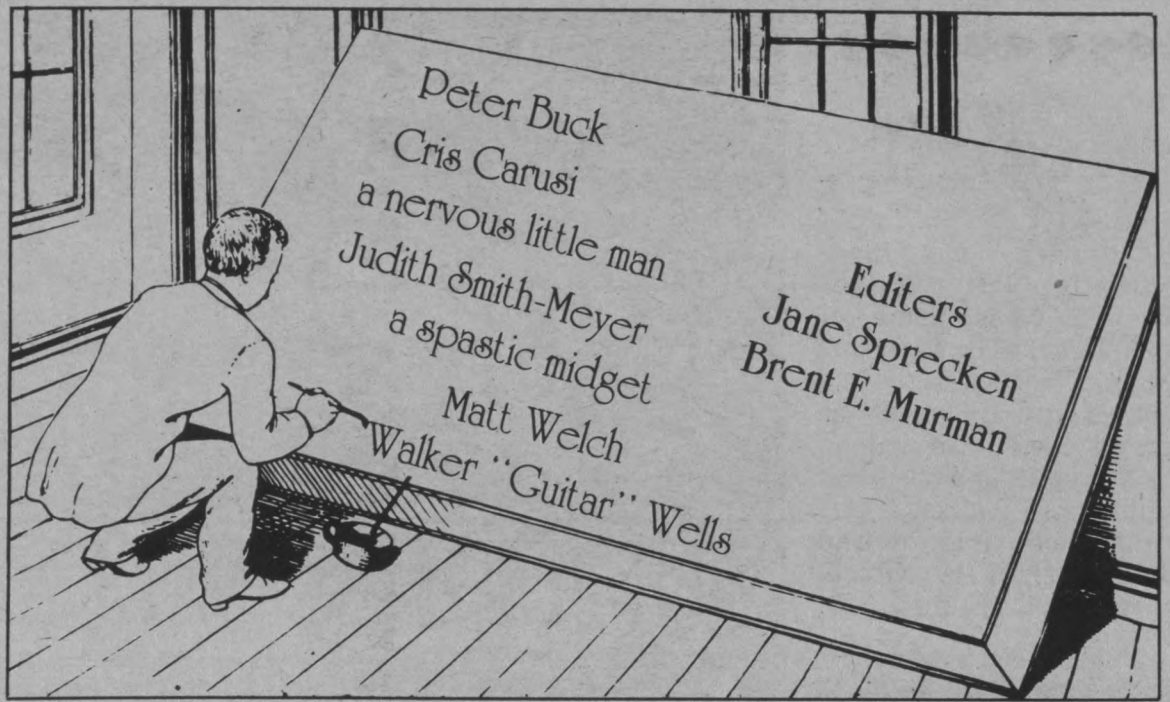




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Rickshaw Boy (reviewed on p.4A), Sunday, Nov. 9 in Campbell Hall at 7:30 p.m.

One Love Dance, a reggae music benefit for the Big Mountain Elder's Council with The Kushite Raiders and The Struggle. Saturday, Nov. 8, 8 p.m., La Casa de la Raza, 47, info 962-4546.

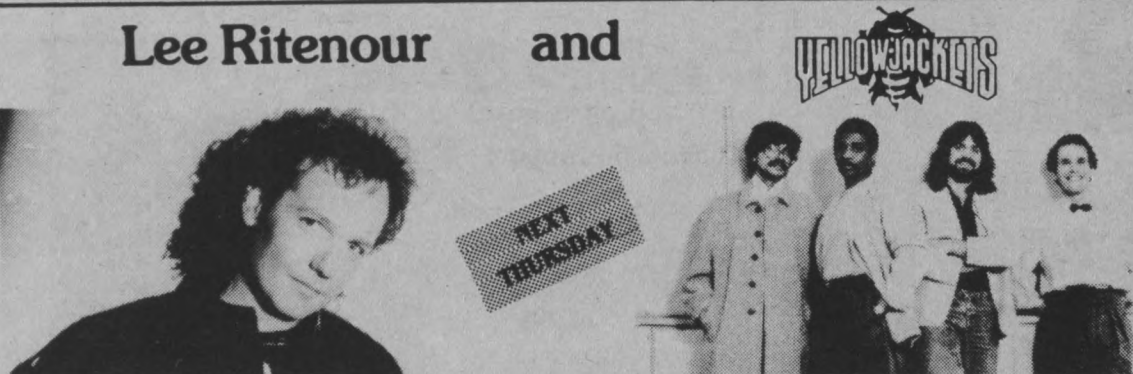
Stranger Than Paradise, 7:30 p.m. tonight in Campbell Hall at


The Fifth Annual World Music Festival begins Tuesday, Nov. 11, with ensemble Oregon in Lotte Lehmann Concert Hall, 8 p.m., \$12/\$8 for students. The test will run through the 16th, info 682-0505.

Red Fish Blue, hipster band featuring Walker "Guitar" Wells, makes debut at Joe's Too, Tuesday, Nov. 11 at 7 p.m.

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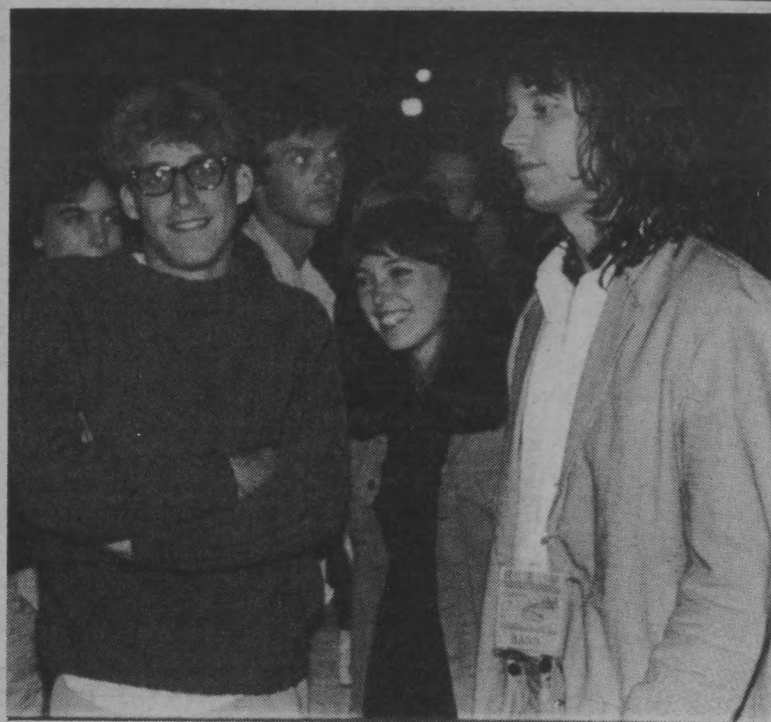
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**We're Sorry!**

Last week, we inadvertently left Walker "Guitar" Wells' name off his fine review of *Twist and Shout*. To avoid being slapped with a law suit (or just slapped), we extend our apologies and print this picture of Walker (left) with good friend and drinking buddy Peter Buck, guitarist for R.E.M.



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—SHEILA BENSON, L.A. TIMES

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—N.Y. MAGAZINE



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# Report on Chinese Characters Pulling Their V

It was 12:30 in the afternoon on another beautiful Friday here at sunny UCSB. Friday nights here are mythical things — when you tell a group of people that you go to UCSB, a hush falls and everybody looks at you with the newfound knowledge that you, indeed, are a party machine. But this wasn't just any Friday; this was Halloween, and everybody knows the kind of shit that goes down here on that rage-happy night.

So anyways, it was 12:30 p.m. and I thought that I'd stop by the Nexus on the way over to my partner's beer-infested dorm. Brett Mermer, the nervous little man who is the editor of Arts & Entertainment, asked me if I wanted to go review some movie called *Rickshaw Boy* at 3:00 p.m. at the I.V. Theater. By 3:00, of course, I had planned to be espousing some meaningless babble to incoherent friends in some dingy room. But, I remembered, I am a Journalist and I do have the inborn duty to Cover The Story. So I said yes, with the provision that I get two free passes. A man has his principles, you know.

I jetted immediately over to my partner's room and quickly outlined the itinerary. The plan was to somehow ride our bikes over to Bank of America to start me up an account, cash our checks, then stumble into K-Mart to purchase appropriate Halloween gear, dash wildly to the theater, all the while quaffing a twelve-pack on the road.

My partner quickly agreed, and, after a few shotgunned Millers, we set off on our quest for the Truth.

Our calculations were stunningly accurate — we walked in the Theater buzzed and wearing grotesque masks at 2:57 p.m. We were busy patting ourselves on the back when we realized there was nobody in the whole place. After a few panic-filled minutes, a jolly, little bearded reporter and two other people showed up and placated our excited nerves. There was no promoter or anybody with key info to be found anywhere. The curtain wasn't even fully drawn when the hiccup attack came.

Deep, throaty, esophagus-puncturing hiccups came out at semi-regular intervals. My partner — who insisted on wearing his hideous, tumor-ridden mask —

started the giggling. Soon Bad Farting, laughing, and drooling came over us in waves in the silent, tomb-like theater. The three people sitting twenty rows up shook their head in tacit disapproval.

I scolded my partner for forgetting the Objective of this damn thing. We had a movie to watch and somehow I was going to do it right.

The time is the Twenties. The place is war-torn China. The language is Chinese. The reviewers are farting. The character is a nice, hard-working rickshaw puller whose parents have just exploded. The pace is confusing, and you don't really know if you're missing something or not.

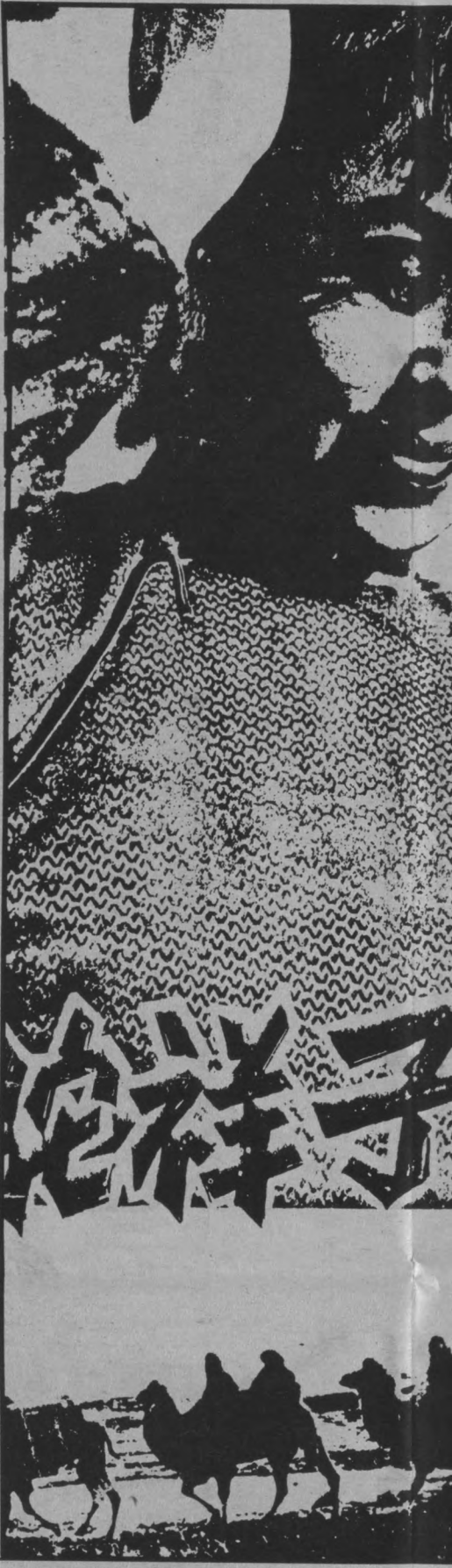
Now before we go any further it is imperative that you know just what the hell a rickshaw is. It's this little go-buggy thing that looks like a human-pulled carriage (see illustration provided). And our boy Xiangzi (played fiendishly by the one and only Zhang Fengyi) is a rickshaw-pulling maniac trying to make a buck shuttling rentals all day long.

Xiangzi is the most honest, decent, simple hardworking dude you've ever laid eyes on. All he wants to do is to pull the rickshaw, nothing else. Unfortunately, he is a naive kid and falls into the clutches of the beautiful, powerful, boss's daughter Huniu (played stunningly by Siqin Gaowa).

Huniu is a refreshing rarity in Chinese, or any other kind of films: She's a dominant, strong woman. She's gutsy, rich, bitchy, and has a sexuality rarely seen in stereotypical American movies. This is such a pleasant shock, all of a sudden you're into the movie with a gusto.

The pace picks up as soon as Xiangzi starts pulling rentals. He is saving every penny so that one day he might have his very own rickshaw. He works from job to job, but he spends most of the time pulling for Huniu's corrupt father.

Huniu is attracted to Xiangzi's honest, simple ways from the start. She eventually lures him into her bedroom and gets him drunk (naturally it's his first time), and sleeps with him. Xiangzi is overwhelmed by her worldliness and beauty, yet deep down inside



## Proof That Elvis Lives!

Isn't it just like Elvis. In order to make us respect him as an artist in his own right he did his last album almost exclusively with non-Attractions and he officially changed his name back to Declan (no wonder he changed it) McManus. So we think okay, that's alright if it's what he wants to do it's cool with me. Then what does he do. He lists his name on the new album as Napoleon Dynamite. Is this man schizophrenic? Is he suffering from an identity crisis? Is he just too clever for his own good? Who knows, but probably Elvis is just sick, tired, and a little bored with show business. After spending the last five or six years experimenting with the music called rock'n'roll, his new album, *Blood and Chocolate* is a sort of homecoming.

Soundwise, the latest addition to Costello's discography is reminiscent of *My Aim is True*. The album was produced by Nick Lowe and the only other musician on the record is Cait O'Riordan, bassist for The Pogues and the future Mrs. McManus. In other words, Elvis has abandoned the horns, The Confederates, the synthesizers, and the acoustic sound, to create a straight ahead, no frills, rock'n'roll album.

Some people have been waiting eight years for this record and it

delivers the goods.

The only problem is that people change. The Declan McManus of today is not the Elvis Costello of 1978 and the album reflects this change. Costello has always been a master of the English language and the tradition continues with lyrics like, "There's a second-hand emotion on a battered forty-five/My tears were never enough to keep that girl alive." What's changed is that today's Elvis isn't an angry young man with a guitar but a thoughtful, mature guy who's soon to be wed. The result is an album with much the same sound as his earlier works but without as much sarcastic anger and frustration.

There are too many good songs on this piece of vinyl for me to go through each one. So here goes a basic rundown.

It starts off with "Uncomplicated" which is basically the title track. This strange song opens the album in a somewhat dissonant way. Next comes "Tokyo Storm Warning" which, although having the longest set of lyrics I've ever seen, doesn't get boring or verbose. What a songwriter. The side closes with an obsessively repetitive, and passionate ballad titled "I Want You." Although not much of a pop song, this is arguably the best

track on the record.

The second side, or flanko du, is highlighted by "The Crimes of Paris" and "Next Time Round." "Paris" is a thinking man's pop song. The confusing, complicated love story is broken up by a great chorus which features O'Riordan on backing vocals. The album's closer, "Next Time Round" is in my estimation a perfect song. It's a short love tune with a catchy-as-hell chorus.

It seems that Elvis has spent the last few years finding himself and decided it was time to start playing some straight-forward rock music for awhile. The King of Rock is back on his feet and, although it took a long time to get here, *Blood and Chocolate* was worth the wait and worth giving a spin. I guess '78 was a pretty good year.

— Walker "Guitar" Wells

## Brothers with a Past

*Brotherhood*, New Order  
It's tough having a past. It's a bitch having a big history. And New Order suffers like no one else. For example, "Not grown-up/and I'm not a boy/I feel no pain/and I feel no joy." These words from a song on New Order's new record inexplicably titled *Brotherhood*.



# Weight



he knows he's being manipulated.

In no time at all, Huniu is claiming to be pregnant and she figures out an elaborate scheme to marry the lower-class Xiangzi and still have her father's blessing (or money). Xiangzi agonizes over the mess that he's in, but he decides to Do The Right Thing. Soon they're married, have no money from Huniu's dad, and now she's casually telling Xiangzi that the whole pregnancy thing was all a little joke.

After the movie, my partner and I indulged in some organics at my pad, then went back over to his room to drink vast amounts of alcohol. Soon I was in a room full of distorted people singing Rolling Stones, just trying to keep my eyes open. I didn't feel good, I didn't like anybody in the room, and I didn't know where I put my feet. I was in a predicament.

Xiangzi and Huniu were in a predicament of their own: How to survive with each other given their vast differences? But somehow, it happens. After a good many trials, tribulations, and disagreements, a genuine bond of love developed between the two.

About this time, I was feeling pretty good about the movie. There was nothing spectacular about it, it was just good, straight-forward storytelling with possibility of a happy ending. That's when all kinds of vile hell broke loose.

After we left the dorms, we set out for the epitome of funsterdom: Del Playa. My partner was a mess, but he was coherent enough to be excited. We were two enthusiastic, nice young men ready to take on the worldliness of The D.P. Scene. We were feeling good, confident. Then everything went horribly wrong.

Five minutes into DP I lost my out-of-hand partner. He had wandered off with a girl as far away from me as possible. I decided I'd meander by myself for awhile and have fun with all the good-natured revelers. But to my shock the people were twisted, mob-frenzied caricatures of children. I found that everybody's personality was showing on their faces. It was horrid. I was starting to feel sick now. I worked my way

homeward through the thick, pulsating crowd. Girls were punching me in the stomach for no reason. Guys were screaming at me. And to top it off, the asphalt was bubbling and gurgling. DP had beaten me down like a blind, stupid cat.

My partner ended up with scrapes, bruises, a ripped-off fingernail, a bump on his head, and no memory of what atrocities he might have committed in his sickness. At 1 a.m. he was on my doorstep crying stupidly.

The love of Xiangzi and Huniu was culminating in the birth of their child. They were happy, they were married, and they were about to have a baby. Then the shit hit the fan.

Huniu died during childbirth, and the baby died with her. Xiangzi couldn't get a doctor because it required money up front. The money he paid in funeral expenses left him in debt. The cruelty of it all was appalling. The only refuge he had was his next-door-neighbor, a pretty young girl who shared his honest goodness. He told her that he'd come back for her as soon as he made enough money on rented rickshaws.

He worked his butt-off but the day before he came back to her, she hung herself.

There seems to be no reason for all this badness that happens to poor Xiangzi. It is not classic tragedy — he has no tragic flaw — and it is not making any moral statement.

What it is is life itself. Sometimes shit just happens that doesn't seem right. *Rickshaw Boy* is about an honest, simple man who gets overwhelmed by the situation called Life. I, and I think everybody else, can understand that. — Matt Welch, Roving Madman

**Editor's Note:** This is Matt's first year here at UCSB. He's from Long Beach, a nice town if you're into lawn bowling and sitting. He had a lot of fun in high school — gallons and gallons of fun. But, he knew, he had never seen *Real Fun* until his first I.V. Halloween. He was excited. He gets that way.

These are the lyrics of a band occupying the middle distance.

But that's okay, because, despite what *Spin* magazine says, not all English people suck. Here are four musicians pretty dedicated to their band and what it puts out. And though, as some of you may find at the Arlington show, New Order's concert performances are either surprisingly excellent or woefully weak, *Brotherhood* is their most even collection thus far.

This album contains some subtle twists on the blend of the last release. There's more natural percussion (the whole first side has it), even an acoustic guitar, and a fuller, richer mix. Tracks seem to break from the old "Blue Monday/Confusion" mold. New Order presents a new emphasis on songs as opposed to mood or dance pieces. Singer and guitarist Bernard Sumner giggles his way through "Every Little Counts" in a rare display of warmth.

Funness aside, *Brotherhood* doesn't quite stand up to the simple drama and drive of last year's *Low-life*. These sets of lyrics spill out in neat improvisation. Interesting, yes, but the words lose their meaning over the stretch of the whole album. Some pretty sonic structures are shaped by the competing forces of each instrument, but, unlike *Low-life*,

many of the songs are unable to sustain their energy.

*Brotherhood* is a real good piece o' vinyl, yet it ain't gonna have a peculiarly long shelf-life — the freshness may not last.

## See Van Go

*Camper Van Beethoven II & III, Camper Van Beethoven*

The first thing R.E.M. singer Michael Stipe wanted to know after



CAMPER VAN BEETHOVEN

a recent Santa Barbara appearance was if Camper Van Beethoven, Santa Cruz geek band, had come to see the show. Ap-

parently Camper Van is one of Stipe's faves.

The band wasn't there. They don't much like Goleta, of which they sing, "I've been there and I've seen them drinkin' down/Thinkin' all the time that they're going to school/Well, maybe someday they might learn something/But being fascist rich kids just ain't cool". If you don't think that these lyrics are funny or, at least, truthful, then you probably won't dig CVB.

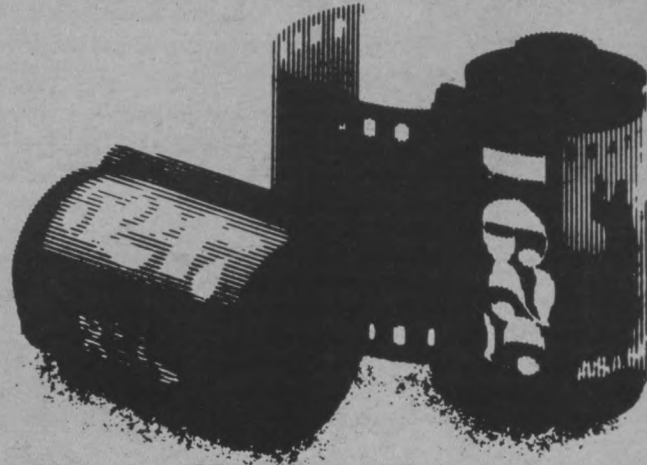
What you'll be missing out on will be a great batch of songs and instrumentals by the only redeeming aspect of Santa Cruz. This is the band that would play a prom at a Martian high school, and, is one of the only bands I'd rent a tux to see. They're like having heroin produced naturally in your brain. I can't wait for the movie.

Miss this record and you'll miss "(We're A) Bad Trip", "Cowboys from Hell" (dedicated to Ronald Reagan), and "Down & Out". Miss this record and you'll have bad dreams. Miss this record and you'll suffer from textbook amnesia. Miss this record and you'll have a case of diarrhea that will persist for several weeks.

And you know what? You'll deserve it.

— a nervous little man

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**3 Music Generations**

*Three Generations of American Music*

Thursday, Nov. 8  
Lotte Lehman Concert Hall, 8 p.m.

Looking for something to do tonight? Want something a little more exciting than "Family Ties"? Then you should stop by Lotte Lehman and check out the performance of *Three Generations of American Music*.

The show, a product of both Contemporary and Classical traditions, samples many of the musical influences, such as ethnomusicology, Eastern Mysticism and electronics, which have prevailed in the last century. The music is a varied selection from a group of performer-composers which includes Lou Harrison, John Cage, and Charles Ives. This small group of eclectic

artists have been instrumental in shifting the emphasis of American music away from the traditions of Europe and toward those of Mexico, Africa, and South America. They are not widely famous international figures, but individuals who have pursued and explored music with the American pioneering spirit.

The performers are a trio of Bay Area musicians comprised of David Abel, Julie Steinberg, and William Winant. Also appearing are several guest artists. The concert, which is in the style of a chamber music performance, is a witty, imaginative, and exciting interpretation of the composers' material. Instrumentation includes piano, percussion, and violin with the guests contributing mbira and psaltery.

Performed material will be Lou

Harrison's *Music for Various Instruments — European, Asian, and African* (1984), for which the composer will join the trio; "Penasco Blanco" for vibraphone and piano (1984) by Peter Garland; *Set of Five* of violin, piano, and percussion (1952) by Henry Cowell; Gordon Mumma's "Than Particle" for percussion and tape (1985); John Cage's "Nocturne" for violin and piano (1947); and *Sonata No. 2* for violin and piano (1903-10) by Charles Ives.

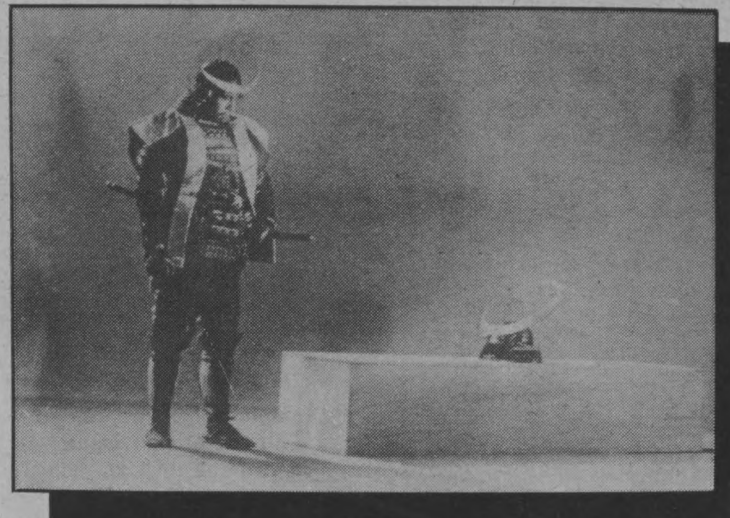
*Three Generations of American Music* is critically praised and recognized for providing a fresh look at American music and for showing that the genre has been and is still dynamic, vital and exciting.

— Walker "Guitar" Wells

Theater and fantasy fans alike will be glad to know that the UCSB dramatic art department's adaptation of *The Last Unicorn* opens tonight in the Snidecor Hall Studio Theater. Performances are scheduled November 6-8 and 11-15 at 8:00 pm.

Robert G. Egan, dramatic art department chair, both adapted and directed this original stage production of Peter S. Beagle's fantasy novel. The play is a magical fairy tale with a sophisticated, humorous tone going beyond simple children's stories.

Tickets for *The Last Unicorn* are available in the Arts and Lectures box office or by calling 961-3535. Buy your tickets early; some performances are already sold out.



On Monday, Nov. 10 at 7 p.m. in Theatre #1, there will be a free showing of *Throne of Blood*, Akira Kurosawa's classic reworking of *Macbeth* starring Toshiro Mifune.

The Department of Dramatic Art invites you to a  
**BOOK SIGNING**  
with  
**Peter S. Beagle**  
author, **THE LAST UNICORN**  
November 6 • 12 Noon  
UCen Bookstore

**GRADUATE AND PROFESSIONAL SCHOOL INFORMATION DAY**

**TODAY • NOV. 6, 1986**  
**STORKE PLAZA • 11:30 AM - 2 PM**

ALSO, Individual workshops will be offered from 10:00 - 1:00 on the following topics:

- |  |                     |
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| <b>GRADUATE STUDIES</b><br>(M.A. and Ph.D) | <b>UCen, Rm. 1</b>  |
| <b>MEDICAL SCHOOL</b>                      | <b>UCen, PAV. C</b> |
| <b>LAW SCHOOL</b>                          | <b>UCen, Rm. 3</b>  |

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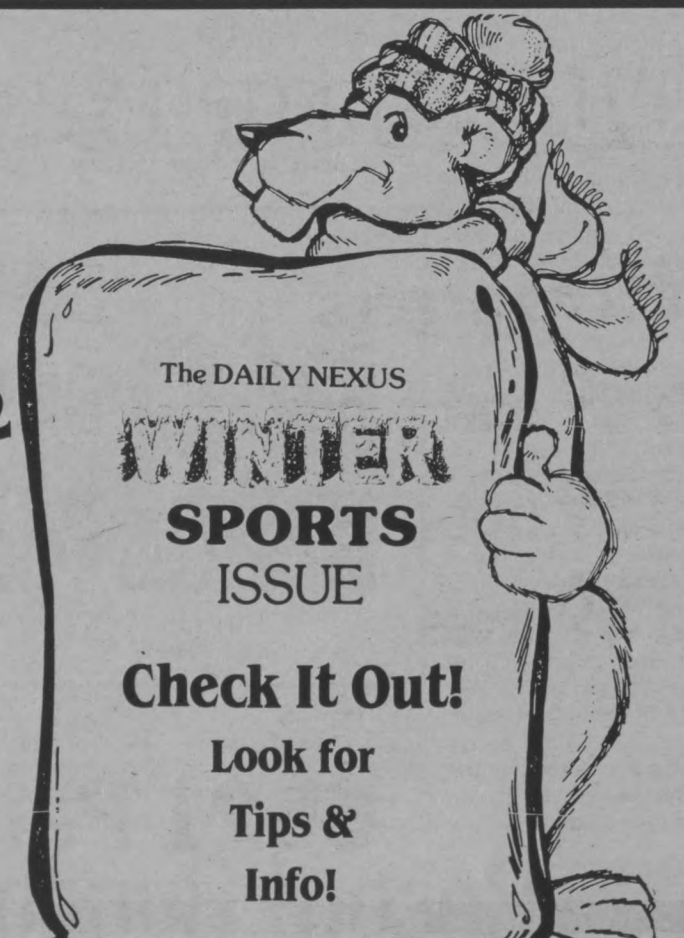
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## BALLET

(Continued from the cover) or elegance. They successfully avoid the wimpy swan syndrome; when their arms are out, they are straight out; when they are on point (i.e. up on their tippy toes), they are all the way up there and they stay put long enough for you to see what they are doing, relieving sensitive audience members the pain of repeatedly tightening their necks in an effort to assist.

This is a company that owns the jobs of interpreting, amusing and excelling, and integrates them into each choreographic essay.

The four pieces in the program highlighted the diverse strengths of the dancers and represented the work of three choreographers, two of whom reaffirmed their already renowned brilliance. Choo-San Goh's complexity surfaced immediately in the opening "Double Contrasts." Couples and small groups of ballerinas clad in black dance, then a couple in white. Dancers dressed in one color dance to vibrant, strong music, then those in the other move softly to softer, more romantic tones. One time the movements are traditionally balletic, the next time they are noticeably unconventional. Over the course of the dance though, the groups and couples mingle, the performers in one color are moving with the vigor of those in the other and the

once unconventional movers and shakers are softening up, the men dance together, the sizes of the groups change, the choreography becomes more involved. Goh has an excellent handle on the complexity surrounding us and "Double Contrasts" reflects this command. What begins seemingly simple and categorical, turns into a beautifully complicated collage of diversity.

Judith Jamison has the same ability to integrate a great diversity of feelings into one dance with clarity and the Washington Ballet conveyed that ability in its performance of "Time Out." One dancer, who unfortunately remains anonymous, in particular drew us into the joy of this piece. If you were there you know who I mean, if you weren't, just know that this company has got a vital force monster in its ranks. Pretty groovy (that means unusual, but not grossly *nouveau*) lighting; bright, juicily colored costumes; enrapturing music; brainy, accessible choreography and healthy performers all contribute to the allure of this piece. In fact, a second intermission was necessary afterwards because the audience needed a break from all the excitement, sincerely.

What would a ballet performance be without a classical *pas de deux*? Despite the fact that it would be a relief to some, many hardcore fans would feel cheated without one. So, the *pas de deux*

from "La Fille Mal Gardee" in traditional style; peplumed costume for him, laced-up bodice on a peasant dress and pink tights for her; strong performances by both. The real beauty of old fashioned ballet when it is as well done as these two did it, is that the "laws" of science appear to have no bearing on what the dancers want to do. When a ballerina's foot is higher than her head and her toe is pointing off somewhere toward the Big Dipper, she couldn't possibly be human. But there she is, breathing, calm, peaceful; you see it, but you can't believe it. Gravity is no visible barrier to whether or not a ballet dancer will descend from a leap; s/he does it because s/he decides to. It could be why those who dance are so religious about it and why fans are so devoted: we can confront our humanity by defying it.

Anyone who knows about Goh probably has heard of "Fives," and those of us who first experienced his genius (I wouldn't say it if I didn't mean it!) Saturday will remember it. We were sent off with 15 dancers in red, red unitards (single piece sprayed-on skin coverings) wowing us with clever and intricate patterns of arms, legs, whole people and groups of people. They can even keep us alert without any music, although the addition of music comes to be cream cheese frosting on a delicious carrot cake. The Washington Ballet, yum.

## KIROV

(Continued from the cover) section. Finally, if you don't know anything about ballet at all, *Backstage at the Kirov* will be the best introduction you could possibly receive.

And we really are the most privileged students in the UC system because not only do we get to see the film, but it will be introduced to us personally by Ludmila Lopukhova, a dancer in the film, and her husband, the director, Derek Hart.

A wide-ranging introduction to what is involved in producing a ballet at the Kirov, the film combines archival footage of pre-1917 St. Petersburg, when the theater was the Maryinsky and the company was Imperial, with views

of contemporary Leningrad offering vivid social and historical background. Brief and powerfully enlightening looks at the auditioning and training of young dancers at the extremely rigorous school which feeds the company are in true documentary form, hard-hitting (and you thought your chemistry class was tough). Viewing most of what we see of the second act of *Swan Lake* onstage or from backstage simultaneously heightens the romance of the ballet and makes it more real than the flat perspective we would have of performances filmed from the audience.

Throughout, the film is laced with the story of an especially remarkable member of the corps

de ballet, Altynai Assylmuratova, as she progresses from the strict conformity of that group, through rehearsals for the position of soloist, finally to her first performance in the lead role of *Swan Lake*. Her unique elegance captures the eye when she first graces the screen and whatever it is that makes a particular dancer stand out, she has a great deal of that.

Sharp editing accentuates the technical excellence of these dancers to such a degree that those feet or heads or legs appear as abstract and beautiful art forms. However, if the appendages remain connected to their owners, a viewer may experience a startling revelation about the Kirov dancers; they are indescribably amazing people.



ASUCS

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## NOTICE

### REGARDING HEALTH CARE SERVICES

Effective November 1986, the Student Health Service will be closed on weekends and holidays. The following services are available when the Health Service is closed:

1. **Campus paramedics** - available 24 hours a day for evaluation, treatment and transport. **PHONE: 911**, Registered students are not charged for many of the services. Ask the dispatch operator or the paramedics about costs.
2. **Goleta Valley Hospital Emergency rooms**. Open 24 hours a day. **PHONE: 967-3411**. There is a charge for all services.
3. **Isla Vista Open Door Medical Clinic**. Open some evening and weekend hours. **PHONE: 968-1511**. Ask about charges.
4. **Urgent Care Centers**. There are a number of clinics in Goleta and Santa Barbara with expanded hours. Look in the yellow pages of the phone book. Ask about charges.

**NOTE:** Cost of medical care outside of Student Health is not covered by registration fees.

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# Chick Corea Elektric Band

On Saturday, Nov. 15 "Chick Corea Elektric Band" with special guest "The Allan Holdsworth Band" will play two shows in Campbell Hall at 7:30 and 10 pm.

Corea's Elektric Band made its first appearances with Scott Henderson, bassist John Patitucci and drummer Dave Weckl during the summer and late fall of '85. He is working with a power band now, creating music that is vibrant and solid. Their hard-driving jazz is centered around electronic keyboards playing melodies that are typically catchy, while the band is rhythmic and the energy level is high.

Allan Holdsworth is known as one of the most accomplished and innovative guitarists in the world today. It has been said that he: "Plays so much, he covers anything. A totally comprehensive player. He's one of those revolutionary guitarists," — Carlos Santana. Holdsworth credits much of his astounding technique to the fact that his first teacher, his father, was a piano player and not a guitar player.

Don't miss the "Chick Corea Elektric Band" on Saturday, Nov. 15 in Campbell Hall. Tickets are on sale now.



## On the Surface/ Beneath the Surface

Just opened in the UCen Art Gallery are photographs taken by photographer Mark Siprut and sculptures by Cathy Callaway. "On the Surface/Beneath the Surface" is the title of his exhibit which will be running until Saturday, Nov. 8.

Mark Siprut's large ektacolor prints are of collages made from photographs and text which are printed on various Japanese, handmade and cotton papers via a color xerox machine and/or a Macintosh computer and printer.

Lifesize hand-built clay slab shapes, mounted on eucalyptus limbs, form the body of Cathy Callaway's new work. As they stand in groups in a shoulder to shoulder stance, their great size establishes a relationship among themselves as well as to the landscape formations they resemble. The texture and color of the low fire, unglazed surfaces have the muted organic appearance of grass hills and sandy deserts.

So come by the University Center Gallery and see the photographs taken by Mark Siprut and Cathy Callaway's sculptures before Nov. 8.

## Lagoon Concert Series

The Friday Concert Series will feature THE LADS at the Lagoon from 12-1 p.m. Spend your lunch time listening to the sounds of this Irish Band with the beautiful setting of the lagoon in the background.

Dublin, Ireland is where they are originally from. Friday they will be playing music that is energetic, melodic and very danceable with influences ranging from The Beatles to Bowie to the Bothy Band.

See you at the lagoon tomorrow!



## Dec. 4 Jezebel

Don't forget to have all your studying done by Thursday, Dec. 4, so that you can hear Gene Loves Jezebel plus special guest in Campbell Hall at 8 p.m. Tickets are one sale now at the A.S. Ticket Office and other usual outlets. So plan ahead and have all your studying done in time to attend this concert.



## Down and Out...

Looking for something to do tomorrow night? Then come see Nick Nolte, Bette Midler, and Richard Dreyfuss give their most hysterical performances in Paul Mazursky's "Down and Out in Beverly Hills." This satirical comedy on the "nouveau-riche" Beverly Hills we all know will capture your attention from the start. You'll be laughing your way out of the I.V. Theatre — Friday night, Nov. 7 — three shows at 7, 9, and 11 pm with tickets \$2.50 at the door.

"Down and Out in Beverly Hills" is co-sponsored by A.S. Program Board and UCSB Lacrosse.

## Fall Quarter Juried Student Show

Once again the UCen Gallery and the A.S. Program Board invites all interested students to submit work (in all media) for consideration as part of its Winter Quarter Juried Student Exhibition. Students may submit no more than two pieces. Each piece must be accompanied by an application (available in the Program Board office, UCen 3167). Work can be submitted to the UCen Gallery Nov. 10-13 between 11 a.m. and 4 p.m.

## Coming Soon... The Bodeans with Mojo Nixon

The BoDeans with Special Guest Mojo Nixon will be playing at Campbell hall on Saturday, Nov. 22 at 8 p.m. tickets are on sale at A.S. Ticket office and other usual outlets.

PUB PUB PUB PUB PUB PUB PUB PUB PUB PUB PUB

## Common Sense

TONIGHT AT PUB NITE come hear the Reggae sounds of I.V.'s Common Sense at 8 p.m. in The Pub. If you missed them last week at Cancun Cantina and even if you didn't — be at the Pub tonight!

PUB PUB PUB PUB PUB PUB PUB PUB PUB PUB PUB

## LIVE-VIA-SATELLITE

# U.S. FOREIGN POLICY AND DISSSENT: ARE WE SAVIORS OR IMPERIALISTS?

Join the campuses around the country for a learning experience you will really enjoy as this tape-delayed satellite program investigates U.S. foreign policy, featuring some of America's most outspoken critics. Proponents Mike Farrell and Jackson Browne will join other influential opinion leaders to discuss foreign policy issues facing the U.S. today.

Watch the tape of "U.S. Foreign Policy and Dissent" on Tuesday, November 11 at 7 p.m. in Girvetz 1004.

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proponents of U.S. Foreign  
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