

# ARTS & entertainment



# On The Way Down Under

"Australia, Australia, Australia, Australia, We love you! Amen!" Thus say Bruce, Bruce, Bruce and Bruce (alias Monty Python) of some Australian university's philosophy department. Lagers are downed, and the mood is festive. I can do nothing but imitate as I head off to the Victoria St. Theater, sleeping bag in tow. For the fifth annual Australian film Festival is here and although my favorite *The Last Wave* (Peter Weir) is not on the program, it still promises to be their best yet.

Having started this last Sunday, for the next three weeks they're going to alternate favorites with Santa Barbara premieres. As to be expected, there are two Aussie chaps highly represented at this year's festival (I'm not complaining, mind you). You guessed it — our favorite director, Weir, and that hunk you ladies just can't get enough of, Mel Gibson. I know you can't miss those films, and the others aren't to be passed up, either. Just face it, you're going to have to purchase a discount card (\$15 for 5 nights, good for six months).

If you're new to the Australian scene don't worry — your first selection (tomorrow and Saturday) is a trainer course in a way, for *The Year of Living Dangerously* and *Witness* are both fairly recent American productions, even though Weir is in the director's chair. And don't forget — Gibson may hail from down under, but he lives stateside and can even talk like us when he wants to. Both films are beautifully shot, and smell of perfection in all respects. The former casts Gibson as a newsman caught in the middle of the 1965 Indonesian civil war, and contains one of the most torrid romances of recent film history, between him and Sigourney Weaver (*Alien*). The latter film combines great suspense with some touching and sometimes humorous moments, as our hero Harrison Ford exchanges his whip for a detective's badge. This is Weir at his best, pure and simple.

After that, there's no turning back, you're on a non-stop flight with Qantas Airlines. Nov. 17-18, there's Bruce Beresford's *Breaker Morant* (1980). A Cannes Film Festival winner, it's a story of Aussie folk hero Harry Morant, gentleman poet and soldier court-martialed during the South African Boer War. With Edward Woodward (*The Wicker Man*) in the title role, it's the best trial film since Bogey's *The Caine Mutiny*. Playing with it is *The Chant of Jimmy Blacksmith* (1978), depicting a half-breed aborigine at the turn-of-the-century who turns violent when he finds he can't fit

in. Nov. 22-23, you women get your Mel fix again in a double dose. This fine actor had his first starring role in *Tim* (1980), in which he has an affair with (gasp) an older woman. *Mrs. Soffel* (1984) features him in yet another romance, this time with Diane Keaton. Nov. 24-25 is a film by Nicholas Roeg (*Man Who Fell to Earth, Insignificance*), *Walkabout*, where a young girl (Jenny Agutter of *Logan's Run* if you can believe it) is abandoned in the outback with her brother. An aborigine (the great David Gulpilil) helps them while on his rite of passage to manhood. It plays with Weir's gripping tale of the disappearance of a group of schoolgirls on an outing and the tragedy that ensues *Picnic at Hanging Rock* (1975), the classic among Aussie buffs.

In the middle parts of each week are two premieres, *Silver City* (Nov. 19-21) and *My First Wife* (Nov. 26-27), which won the 1984 Australian Academy Awards for best actor, director and screenplay. The festival ends with a whole week (starting Nov. 28) of another premiere, *The Coca-Cola Kid*, directed by Yugoslav-born Dusan Makavejev (*Montenegro*). An official down-under entry in the competition this year at Cannes, it offers a light-hearted tongue-in-cheek look at the bureaucracy and ideology of the Coca-Cola corporation. Picture this: In a darkened screening in the offices of the Coca-Cola company in Sydney, Australia, a determined young trouble-shooter from the company's head office in Atlanta, Georgia, checks out sales territories with a group of executives and staff. As his hyper-sensitive eye travels over the charts, he spots a blank. The blank is not a desert, not a National Park, not even Pepsi country ... Starring the all-too-likable Eric Roberts, it's downright hilarious at times and highly insightful — yet not to be taken too seriously. A rather unusual romantic comedy, to say the least.

With a line up like that I wouldn't dream of staying at home with my studies (do I ever?). Since the beginning of the great Australian film renaissance in the late seventies, this new version of Hollywood has been regarded as one of the best makers of cinema, and this is a good overview of both old and new. So I hope to see you all down at the Vic. After all, this only happens once a year. Grab your coat and follow the kangaroos. Just don't forget to bring your vegemite sandwiches for a snack.

— Karl Irving

VISION SPORTS

EXHIBITIONS



POWELL

HOT TUNA

PROGRESSIVE SURFBOARDS

SPORTS SKINS

PRIZES:  
NEW SURFBOARD  
WETSUITS  
BOARD COVERS  
SHIRTS  
ASK SUBSCRIPTIONS  
MUCH, MUCH MORE

NOV. 17<sup>TH</sup>  
SUNDAY  
SURF CONTEST  
AT SANDS



1<sup>ST</sup> ANNUAL  
**BEACH SHOP**  
SURF 'N' SKATE  
WEEKEND

THRASHER

ACTION SPORTS



PRIZES:  
DECKS  
WHEELS  
TRUCKS  
SHIRTS  
POSTERS  
MUCH, MUCH MORE

NOV. 16<sup>TH</sup>  
SATURDAY  
STREET STYLE  
SKATE  
CONTEST  
4551 TRIGO RD  
ISLA VISTA

ENTER FOR  
BOTH CONTESTS  
AT: THE BEACH SHOP  
6551 TRIGO RD.  
ISLA VISTA, CA  
968-7735

CO-SPONSORED BY:  
POWELL / HOT TUNA / PROGRESSIVE / VISIONS / RAY / SURFING WORLD / SPORTS SKINS  
TRANSWORLD MAGAZINE, LOCAL MOTION, THRASHER MAGAZINE, INSTINCT

## THE GUTHRIE THEATER

# Great Expectations



### THE PLAY

*Great Expectations* recounts the adventures of Pip, an orphan boy raised by his brutal sister and her gentle husband. Pip encounters a variety of characters who shape his destiny — Magwitch, the convict; Miss Havisham, the aging, jilted bride; Estella, the ice maiden; Herbert Pocket, the charming social dilettante; plus Jaggers, Uncle Pumblechook and Bentley Drummle, and many others. These singular, memorable characters take their well-chosen places in Dickens' universe, buffeting Pip along the path towards his own great expectations.



### THE AUTHOR

Although Charles Dickens created *Great Expectations* as a novel, his vivid stories easily lend themselves to theater — *Nicholas Nickleby*, *A Tale of Two Cities* and other Dickens works are familiar hits on stage and screen. Dickens' roller-coaster life resembled that of his characters — falling from modest means into gross poverty as a child, Dickens saw hopes dashed and then expectations reborn along the twisting roads of fate, fortune and destiny. Young Pip in *Great Expectations* mirrors Dickens' plight when he states, "I cannot tell you how dependent and uncertain I feel, and how exposed to hundreds of chances."



### THE PLAYERS

Founded by Sir Tyrone Guthrie, The Guthrie Theater has become an exemplary American company, one of the nation's truly great repertory theaters. Recently honored with a Tony Award for excellence, The Guthrie Theater has attained an international reputation for outstanding technique, perceptive interpretations and daring challenges. A vital part of the Guthrie's activities is its touring productions — *Great Expectations* will tour 100 cities in 37 states. "Excitement, originality, inventiveness — where do you find them these days?... at The Guthrie Theater." *Newsweek*

Saturday, November 16 / 8 PM  
Sunday, November 17 / 2 PM and 8 PM  
UCSB Campbell Hall  
In residence November 16-17

Reserved Seats: \$12.00 / \$10.00 / \$8.00  
UCSB Students: \$10.00 / \$8.00 / \$6.00  
Tickets / Charge By Phone: 961-3535.

Presented by UCSB Arts & Lectures 1985.



# Concert Review **Tight & Enthusiastic INXS**

"You know your voice is a love song  
It's a cat call from the past  
There's no ice in your lover's walk  
You don't look twice cause you move  
so fast"

Appearing on stage for the fifth show of their American tour, INXS played the Arlington last Tuesday night to a controlled, yet eager crowd. The Australian band was in good form — tight and enthusiastic, yet unfortunately sounding very similar to their studio work.

"It's nice to start out in California. The weather's always fucked here," lead singer Michael Hutchence teased the audience, "No, actually it's quite nice." Beginning the performance he sang "The One Thing" while repeating the choreography from their video — Hutchence with his swaying hips, blank gaze, and waving index finger. Although the show was notably executed, there was not an acoustic effect missing from their LP's. It was disappointing to hear that they sounded so similar to their commercial tracks.

However, Hutchence managed to mesmerize the audience with his slick snake-like maneuvers. Beginning with a hollow stare into the bleak streams of smoke which drifted from stage through the aisles, he was void of emotion. Resembling one of the undead in his black long underwear and black leather jacket, Hutchence allowed



CATHERINE O'MARA/NEXUS

his dark prehistoric hair to constantly fall in his face. Looking similar to a weak anorexic under the blue light, he surprisingly moved like a sleek panther. His body twisted and curved in the manner of a taut rubber band, stretched, pulled and loosened again and again.

Then he came alive under pink light singing "I Send A Message." With a voice smooth and unquestioning, he sauntered and waved at the crowd; rhythmically shaking his rear to the audience, he became an object of desire.

Meanwhile lead guitarist Tim Farriss primed and posed for each camera shot. With a shag of long bangs covering his squinting eyes, Farriss paraded around the stage

gaily and never cracked his smooth skin into a smile until Hutchence jumped on his back during an extended version of "Black and White," then the gap between his front teeth was quite noticeable. Dressed in black with leather pants snug to his physique, Farriss leaned over to touch the hands of adoring fans more than once. However his actions were too rigid as if he was silently counting the seconds until he had to lift his hands over his head. Now? Now.

Sax player Kirk Pengilly ("like Captain Kirk," he grinned backstage) seemed shy and self-conscious on stage. He smiled and waved at girls like he'd never seen them before. However, he did receive and dominate center stage for a well-manuevered, but short solo.

Their popular hit "Original Sin" was introduced by Hutchence stating, "Everything in South Africa sucks," and I think he meant it. Toward the end of the concert he asked, "Are you all sweaty? I'm not, I'm wet," and proceeded to fling half a cold Heineken into the audience.

The encore was a generous six song ending which seemed to drone together, except for "Don't Change" which was received by groveling women who suggestively danced in the aisles. INXS bounded off stage and left a screaming audience quite pleased with their performance.

— Valerie De Lapp

## SONO Japanese Restaurant

**Say "Mihara"**  
and receive a large beer  
for \$1\*\* OFF or half price  
on Saki

**only \$4.50**

**SAKE HAPPY HOUR**  
Drinks 1/2 Price  
5-6 pm Daily

**DON'T MISS OUR**  
**ALL YOU CAN EAT**  
**Lunch Buffet**  
with 8 different  
hot entrees

**SONO**

K-Mart Shopping Center

# LIQUOR KING

DISCOUNT LIQUOR WAREHOUSE

HOURS: MON - SAT 9am to Midnight • SUN 9am to 11 pm

- ★ Lottery Tickets
- ★ Payroll Checks Cashed
- ★ Money Orders 29¢



**\$2.99**

**SCHAEFER**

12 PAK  
(WARM ONLY) (LIMIT 2)

**TAYLOR WINE**

**\$2.99**

(LIMIT 6)  
1.5



**VITTEL MINERAL WATER**

6 PAK

**\$1.99**

12 OZ



**SCOTCH CUTTY SARK**

**\$14.98**

Liquor King Price \$19.98  
Distillers Rebate \$5.00

1.75 Liter



**CANADIAN MIST**

**\$8.47**

Liquor King Price \$9.97  
Distillers Rebate \$1.50



**BLUE NUN**

2 BOTTLES FOR

**\$10.00!!**

LIQUOR KING PRICE \$6.00  
REBATE COUPON \$5.00 750 ML



**VODKA FLEISCHMAN'S**

**\$7.99**

1.75 Liter



LIQUOR KING

**12 PAK - \$3.99**

 **COORS & COORS LIGHT**  
(WARM ONLY) (LIMIT 2)

K-MART PLAZA, GOLETA  
721 STATE ST. SB

EXPIRES 11-17-85

LIQUOR KING

**KING SIZE \$7.49**

**CARTON**

ALL BRANDS AVAILABLE  
**CIGARETTES**  
With Coupon Limit 5



K-MART PLAZA, GOLETA  
721 STATE ST. SB

EXPIRES 11-17-85

# DISCAR'S

at  
**Eleven Twentynine**

STUDENT I.D. NIGHT EVERY MONDAY  
Show Your Student I.D. for No Cover Charge.

**TONIGHT THURS Nov. 14**

**C.T. and the SOUL ROCKERS**  
\$2.00 COVER

**FRI-SAT Nov. 15-16**

**THE DREAMERS**  
COVER \$4.00

at the turntables

**SUN Nov. 17**

**MAGIC SENSATION**

**MON Nov. 18**

**BARBARA WOOD & THE MOMENTS**  
2<sup>00</sup> cover (or free w/student I.D.)

**TUES Nov. 19**

**PURSE, DRESS & TIE NIGHT**  
With KYD'S Anna Lee. All those wearing a purse dress or tie receive free entry and the first 99 get a red rose. All others 1<sup>00</sup>.

**WED. Nov. 20**

**SOUTH COAST TALENT SEARCH FINALS!**  
w/very special guest  
**See Tomorrow's Stars Today!**

**THURS Nov. 21**

**TIM JACKSON BAND**  
\$2.00 COVER

Sunday thru Thursday - FREE entry with 1129 Restaurant dining room receipt.  
(EXCEPT SHOWCASE NIGHTS)

**Dress Code / ID Required / 21 and over**  
**1129 State St • 963-7704**

## Allen Ginsberg Interview, Part 2

## The Angelheaded Hipster Speaks



The following is a continuation of an interview that began in last Thursday's ARTS & entertainment section.

Do you feel that there is any difference between expanding the knowledge and consciousness of the mind and exploring the limits of the heart?

Well, they seem to be the same. I think the words I used were widening the area of consciousness. It was a phrase I used at the end of the book *Kaddish*. The message seems to be to widen the area of consciousness. That would seem to include the body, feelings and imagination and the mind — all. I never really made that distinction myself, at least not in those terms.

Do you feel that we as a nation are being governed more by media?

Yes, very much so. The overflow of the 244-billion-dollar-a-year military budget into PR and advertising and propaganda is probably something like 10 billion dollars or more ... and the media's helpless. The war contractors are able to take a giant amount to sponsor what's on the air and in the newspapers. But the corruption is from top to bottom in the United States. It's really disgusting. In the Arts, if you take rock and roll for example, that's completely controlled by payola. It costs \$300,000 or more to make a hit. You give money to local promoters to pay off local disc-jockeys and radio-men and that's the standard thing. That's how the top-ten is arrived at, or the top-fifty. It's all a matter of payoffs and money. It's really awful. There's not really a free market. The same thing is happening in television in a different way. Whoever has enough money to buy time can put his rot on the air.

It seems then that America ought to start dealing in life instead of worrying about death?

Yes, to take control of our lives again, which was the effort of the sixties. To work toward greater autonomy and greater decentralization of government power. It's exactly what Reagan said he wanted.

There's a lack of sharpness on the part of the media. They just don't headline it. They just take it for granted that it's perfectly normal that people should lie in public, that people say one thing and do another. There's a sort of cynicism that's entered in rather than the idealism of the sixties. I don't think the cynicism is altogether bad, it's realistic, but on the other hand it goes along with violence and murder and lying. It takes it for granted that these are public standards.

So what I've been involved in mainly is building up an alternative educational experiment with Naropa for the past 11 years now and trying to speak clearly in public with my poetry, beginning where I am and working in my own area in a grass-roots manner.

Can you give me an idea of what the Naropa Institute will offer this summer?

This summer I'm going to be there with Ann Wharton and Robert Greeley ... and William Burroughs will be there ... and a whole bunch of others. That will be from June 22 to July 19. Before that we will have a conference on War and Peace with David Dillinger and some of the old

sixties activists like Abbie Hoffman as well as Zen masters who will try to correct their impetuosity.... Gary Snyder's Zen teacher, is also coming. Of course it's a year-round program but in the summer we get heavy about it. We've been going on for 11 years now.... Just send a card to 2130 Arapahoe Ave., Boulder, CO. 80302. The telephone is 303-444-0202 and they'll send you the catalogue and the information on enrolling but anyone can go as long as you've got the money to pay the tuition, which is not especially large.

I'm confused as to what to do politically as everybody is. The reason is, sure the Russians are a threat and are mean. And sure the Americans are a threat and are mean where we've got our influence like in Nicaragua and El Salvador, Guatemala, the Phillipines, everywhere. It's sort of a stand-off, although there's more liberty in America, there's not more liberty in our client states. I don't know whether I'd rather be in Hungary or Nicaragua but I think I'd rather be in Hungary than in El Salvador, or Nicaragua under the Contras.

The War machine has now gotten so big as President Eisenhower prophesized ... that it's like nobody can beat it. It's taken over everyone including the mentality of our leaders. It's a wasteful war machine and a lot of money is just boondoggled ... and what's more frightening is the



stereotyped mentality of the middle-Americans who don't trust the military but go along with it, and vote for it, instead of doing something sensible ... and showing some intent on getting rid of the military.

When I leave Santa Barbara ... I'm going directly to Copenhagen with Susan Sontag, and Arthur Miller, and a group of other writers who will then go to Moscow where we're going to have some private conversation with the Soviet Writer's Union. I will be there for a month or so.

I was kicked out of Cuba for criticizing his (Castro's) homosexual policy in 1965.

I was talking to (Timothy Leary), we were out to dinner, and he was saying the most disturbing thing was the growth of that Baptist Moral Majority who exhibit such intolerance and violence.... Leary was saying that he never dreamed the anti-evolution hardlines would ever have such power. It's like a reversion to the twenties. A very simple naiveite in one of the biggest, most sophisticated nations in the world and the hard core of it is this weird group of nuts ... They're sort of like white-collar schizophrenics. They all believe in Armageddon and that's the trouble.... I keep saying there must be tremendous amounts of money behind them ... for them to have gained so much power ... and I think it's basically military money, the overflow of military money.

Do you feel these funds are sent this direction because of the sentiments of our current president?

Oh sure. He's a good spokesman for that. Reagan himself is the one who spoke of Armageddon and how the nexus of all evil is in the Soviet Union.

My poetry is less political and more family.

I'm hoping to take part in an invasion of poets in Nicaragua this

January. It will be my second visit there.

I feel very disillusioned just like everybody else. My main thing is just trying to be frank and write down what I actually think. People are usually paid to write what they don't think actually.... Most paid literary work is not to represent your mind but to represent the mind of your sponsor.

I think most everybody in middle-America is in the sad condition of having to fit into the rat race. They're scared of losing out on their home and money and they're doing things that they don't necessarily like to do.

You mean it's difficult for them to realize their potential when they're concerned with meat and potatoes?

No. There are ways of doing it; it's just that people's expectations of super comfort are exaggerated, everybody wants more than the earth can afford.

A recent article in *Commentary* ends with this quote, "One need not read between the lines of Allen Ginsberg's life and work to find sleaziness abounding." Have you read it?

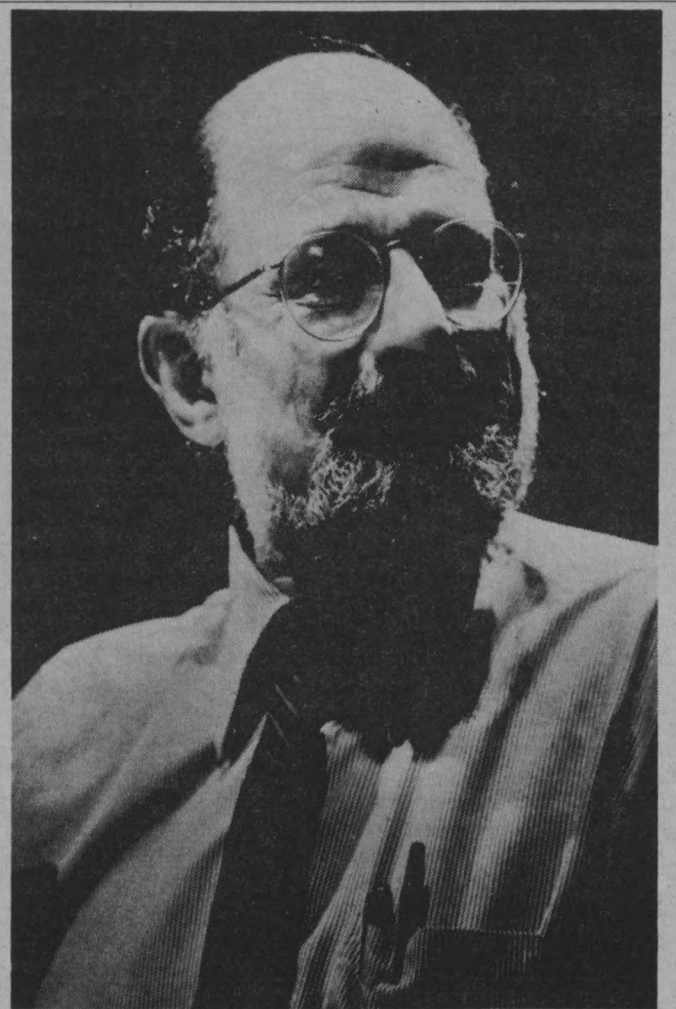
It's really interesting. That magazine is edited by Norman Tatorik, who, 25-years ago was attacking Kerouac literarily and he's keeping up the feud I guess. I went to school with him ... and when I dropped the Ecstasy the other day I thought about Norman and I thought, how dear of him to be so concerned with me. How companionable for him to be attacking me all this time. I thought what a great energy bond we have for him to put so much energy into the attacks .... You know when we were talking about military money? That's exactly what these magazines are. They're subsidized by Coors beer, and by Exxon, Mobil, General Dynamics, Rockwell. They give them money, you see. *New Criterion Magazine* had a 15-page lead article in January ... denouncing my poetry, saying "Kaddish" ... which is considered by many to be a twentieth century masterpiece ... was no good ... and also saying that poems of mine in the Norton Anthology of American Literature are not good poems.

I was surprised at all their mud-slinging. I thought if they treat me with such aggression, then what do they do to someone like Nicaragua? Or the Cold War? And the odd thing is that that magazine is considered very respectable in the White House. The intellectuals around the White House are all hustlers, poetically stupid hustlers.

It sounds like they are the ones that need to drop some Ecstasy?

Yes, that's what I was saying. They should all take Ecstasy. They should change the name of Ecstasy to Empathy and then everyone should take it — have a little bit of empathy. They (the politicians, et al) are lacking in basic human sympathy. They are more to be pitied than resented. It's what we're stuck with. It's this built-up, solidified, emotional negativity from the white-collar all the way up to the White House reinforced by the \$244,000,000 in the military budget. I think it should be recognized that it's a psychological problem, requiring a lot of communication. Until then I don't think we'll resolve it. I don't think anger or hostility is the answer.

(See HIPSTER, p.7A)



## Gift of the Guru-Man

By 7:05 p.m. Monday evening, the first dozen rows of Campbell Hall were already teeming with people eagerly awaiting the legendary protest poet of humanity, Allen Ginsberg. Following a brief soundcheck that successfully whetted the audience's anxious poetic palate, Ginsberg returned to his narrow and golden-lit dressing room to practice his songs with local guitarist Josef Woodard. His presence was busily comfortable as he went about his business in spite of cameras clicking and various bodies moving in and out delivering boxes of books and messages in brief, or just standing to watch his elfin mannerisms reflected in the many-mirrored walls. The orientation concluded and a few stray books were thoughtfully signed. The gray-bearded man with one eye wearily half-mast, the other sharp as a hawk's, approached the stage. He then graciously excused himself to get his pot of herbal tea prior to settling comfortably center stage before a more than capacity crowd of enthusiasts.

Wearing tan slacks, a navy blue coat, pinstriped shirt, and striped tie, the prophetic poet graced us with his strong voice, vision and touching candor. We were about to share a stanza in the life-long poem of beat, waltz and eastern relevance that is the essence of Allen Ginsberg.

Opening his visit with the "Gospel Noble Truths/Buddha Dharma in Country Western Form," Ginsberg played a harmonium he acquired on a venture in India as incense smoke mingled with his graying hair. His sounds and songs put the hall's new acoustic system to the test while the poet charmed his audience with his fidgety gifted-child manner. Shifting frequently on his chair and rocking in rhythm to his fine-tuned half-humor, Ginsberg made the truth easy to see and brought it admirably close to home.

His family of poems included a moving protest poem focused frankly on the U.S. policy of schizophrenic politics in Nicaragua. He believes our leaders are hell-bent on driving the Nicaraguans crazy with the fear of invasion, and consequently into the folds of the Iron Curtain as well as into any other sympathetic arms. We then turn and accuse them of advocating a red terror. Ginsberg appropriately ended with an infectious chant of "Washington is Crazy, man; Pentagon is Crazy, man."

Going characteristically beyond the traditional, Ginsberg's "reading" included an assortment of songs whose messages ranged from: "Act like you talk; work like the sun," to "Hypocrisy is the key to self-defeating prophecy" and "Blues is like a hard-on; it comes in your mouth." Mixing the musical genres of country-western, blues, waltz, and eastern meditative chant, he created an undefinable sound that left his apostles in the throes of socio-poetic orgasm, and convinced skeptics that the pursuit of frankness is the truly noble path; relatively. "Do the Meditation Rock" was as pleasing as any and made accessible a philosophy closest to the heart of this man whose greatest concern is telling the truth.

Going characteristically beyond the traditional, Ginsberg's song messages ranged from:

"Act like you talk; work like the sun," to

"Hypocrisy is the key to self-defeating prophecy" and

"Blues is like a hard-on; it comes in your mouth."

Moving from song to poem with an ease surpassed only by that of his fingers flowing over the harmonium, he was the angel-headed hipster.

His hands moved in a sign-language of omniscient humor and human lyricism. One could not help but smile as he read such classics as "Sunflower Sutra," "America," and "Plutonian Ode." When he moved on to his more recent works (from 1980 on) Ginsberg's manner softened a little, exposing the melancholy mix of sweet sadness and irony that emerges as one's life-journey progresses. Reading the title poem of his soon-to-be-published book *White Shroud* (which is "an epilogue to *Kaddish*"), he became the loving son and peaceful meditative poet visiting "the Great City of the Dead" in one of a recent set of visionary dreams.

The experience was holistically uplifting, Death seeming more friend than foe by night's end. And as the evening's close drew near, Ginsberg gave us a very special gift. While sharing a sing-a-long Blake poem, all thousand voices rose to strike, as the woman to my left said, "a universal tone." In just a brief time this single, humble guru-man had succeeded in creating an atmosphere in which we all could shed our protective barnacles and become, momentarily, a community of human souls.

—Susanne Van Cleave

University Art Museum

# The Scope of Scapes

The all-encompassing scope of *Scapes* seems to raise a question of discrimination, primarily, what isn't one. A scape may be defined as a view; a landscape can be anything with a horizontal line, and a mindscape may be as blank or psychologically cluttered as the minds that conceive them. So what is it that separates this collection of works, curated by Phyllis Plous, from all other contemporary paintings?

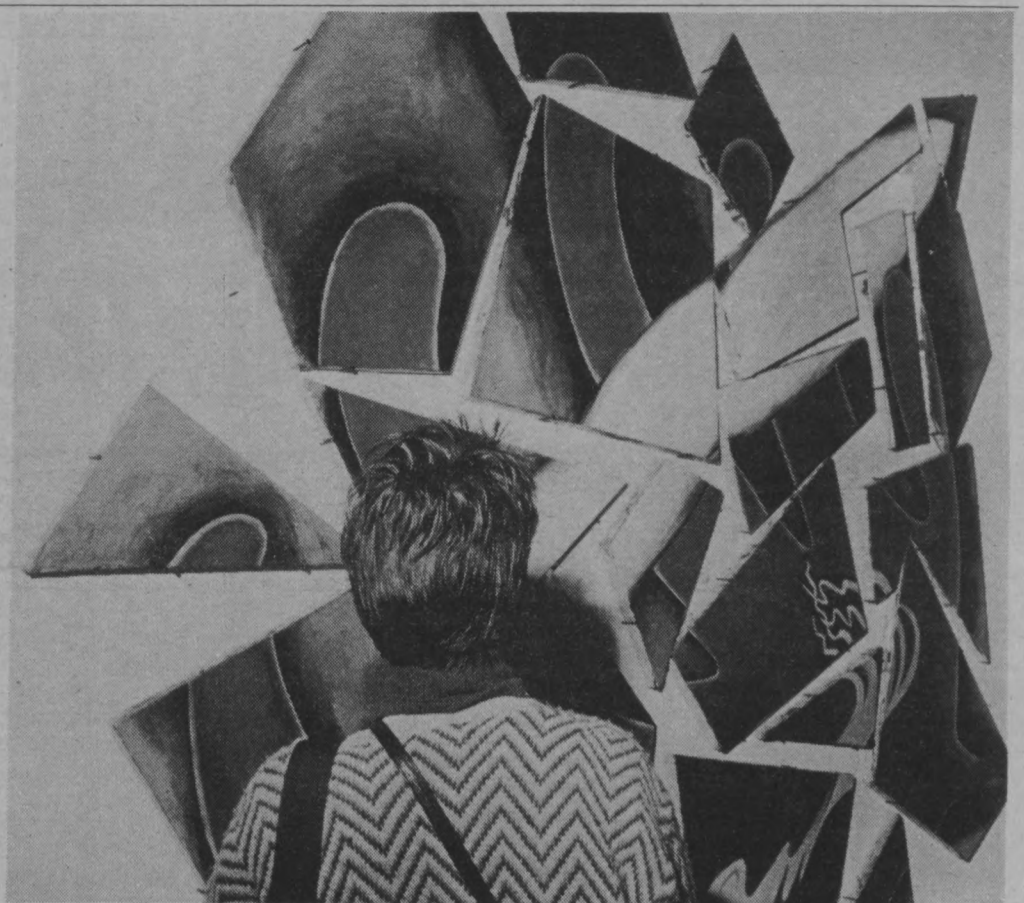
Meaning — psychological, visionary, spiritual — through the view itself. In the aftermath of the NeoExpressionist upheaval against the purifying and somewhat tranquilizing Minimalists, many artists have taken the perceptual routes of figurative and narrative representation. Political and social statements prevail in such works; psychological, emotional and aesthetic assertions are indirect consequences, yet necessary for impact. The artists of *Scapes* represent the pivoting of vision back to its original source — the view — and away from the figurative and narrative detours.

Among the artists who choose landscape as grounds for expression is David True. If man is said to imitate nature, perhaps it is True's work where nature seems to imitate man and his talents for organization, distribution and manipulation. In "Wind and Geometry," palm leaves wave and undulate in place of the ocean against a canary yellow sky, while wind gusts appear to blow in different directions as neatly

as a two-way street. The colors are as bright and garish as a new car; the forms simplistic and polished. The purity and preciseness of "Wind and Geometry" has the balanced harmony of nature with the slickness of an object man-made, an impossible marriage. "Rocks Off Scodic Point" also convey the appealing but improbable union, a large boulder appearing to have been cut up and reassembled, with both the amazement of a natural phenomena and the wondrous spectacle of an ancient temple. Is this man's monument to nature or nature's monument to man?

While Mark Innerst and John Hull work within the landscape genre as well, their images convey the bleak intrusion of man on nature. Innerst's choice of small canvases are in conflict with the vast spaciousness of the open outdoors, just as his grey, murky layers attempt to annihilate the luminous colors underneath. John Hull also approaches the man's desecration of his environment, but instead of the anonymous imposition of Innerst, Hull places in his paintings war-hardened figures that blend perfectly with the murky browns, dull greens and steel greys of the landscape. His seemingly nonchalant, loose brushstrokes echo the casualness of the brutal assassinations taking place in an equally uncompassionate countryside.

Another aspect of the scape is the body, as demonstrated by Randy Hayes. His lifesize



Elizabeth Murray — "Art Part" at the UCSB Art Museum.



The *Scapes* artwork of Jody Pinto (left) and Randy Hayes (right).

figures are deprived of any explanatory context, posed in eternal performance against a black wall. The anonymous stripper, crouching boxer and flexing bodybuilders all represent our society's worship of the perfect body, yet have themselves become objects of spectacle deprived of personal identity. They stand as testaments of banal vanity, victims of both envy and pity. The surfaces of these pastel-on paper works also contribute to the superficiality of the figures. Upon closer examination the marks are bright, colorful and sketchy. Only in their up-close abstraction do Hayes's figures become pretty in their delicacy.

One of the highlights of *Scapes* is Jon Kessler's "shadowboxes," continuously evolving pieces that employ the mindless appeal of mechanical toys in Macy's Christmas windows with haunting, visionary evasiveness of light and shadow, motion and stagnancy. Within "Visions of China" are all the cliched oriental images, including Buddha, bamboo shoots, pagodas and Bonzai trees. The objects are illuminated by evolving lights from behind a screen, colors rhythmically melting and changing as forms move and disappear with an hallucinatory allure. A timed gong then to awaken the entranced viewer with a significant majesty. So it seems. One may look behind the screen to see the

image-makers in all their miniature plastic glory. Nothing is hidden — the illusions are what we choose to see. It is as if Kessler has taken Plato's Allegory of The Cave and reversed it, making the illusion of shadow more appealing in its significance than the Form itself. His other work, "Rockville I," is less complex but employs the same theatrical mechanics of dissolving light and shadow. The vision of a caveman chasing a dinosaur in an eternal circle breaks through a metal box and vertically barred glass, a testament to technology's true inner nature.

Among other artists included in *Scapes* are Gillian Theobald whose atmospheric, starkly simplistic landscapes appear concerned with the essence and eternal mood of the natural phenomenon. Elizabeth Murray's large, often garish works approach the role of the canvas plane itself as, in "Art Part," a large, balloon-like figure is shattered and reassembled against many angular canvasses. Other noteworthy pieces include the hauntingly elegant cityscape visions of Gustavo Ojeda, and the apocalyptic wrath and persistence of nature in the paintings of David Amico.

*Scapes* will be on view at the University Art Museum until December 15. Museum hours are 10 to 4, Tuesday through Sunday.

— Shirley Tatum

## Short American Dream Wave

Local band The Short Wave Mystery's glorified theme is (ahem) "the happiness of the American dream," according to member Jason Wright. It's an old-fashioned concept of "youthful innocence and a boyish look" that the band is based on. It may sound corny (okay, it may be corny), but after an overload of pop rubbish, it's really a very refreshing idea.

The four piece, keyboard-based, San Franciscan (although two members, Wright and David Skinner, attend UCSB) band got its start about five years ago as The Klondikes. The Klondikes used VERY primitive instruments (winebottles, tincans, various other trashbin items, etc.) to create a VERY primitive sound. After hearing a tape of the Klondikes, believe me, the band has come a long way.

Short Wave's music is based on digital sampling. It is a very melodic, delicate and moody sound. Their sound has less metal than Depeche Mode and is more boppy than Art of Noise, but it is generally in that genre. Concerning lyric writing, Short Wave's theory is to deal with subjects in an intelligent yet hopeful (but not naive...got that?) manner, said Wright.

The band's first and only long-playing release to date is a self-produced EP, which, to quote its promo poster, contains "four songs from 'Short-Wave' boys still holding faith in smiles of youth and the American dream." Its not that hard to swallow. Really. I promise.

Side A graces slow, dreamy, almost mournful, yet with-a-hard-driven-beat "Pilots" and happy, danceable "Emily." "Ecaterina Szabo" is a glorification of the Romanian gymnast of the same name. (Rumour has it that lead-singer Greg Scoggin fell in love at last year's Olympics and has had a terrible fixation on the lady since then.) It is a light, airy, melodic song. There are two versions (one with sampled voices, one without) of this love theme on Side B.

Scoggin is currently working on a recording deal in San Fran whilst all members are busy expanding Short Wave's already large resource of material. Next release should be early '86 if all goes as planned.

The EP is definitely worth buying if you're into synthesizers and sampling (it's also nice to support local bands). Who knows, if the Short Wave boys make it big, I can say I went to school with 'em. Gee.

— Marjorie Extract

The Short Wave Mystery



## 'Chuquiago' — Bitterness & Irony

*Chuquiago* is the ancient Indian name of the highest capital in the world, La Paz, Bolivia. It was named so by the indigenous people before the Spanish arrived and drove them into the hills surrounding the city. *Chuquiago* is also the name given by director Antonio Eguino to his film about the problematic social class structure in modern Bolivia.

Instead of blatant documentation of unjust class stratification (due to governmental restrictions on freedom of expression), Eguino has created an extremely subtle, sensitive portrayal of the complexity of life in Bolivian society. He thinks "it is very romantic and exciting for intellectually oriented... Americans to applaud the filmmaker who carries a camera in one hand and a gun in the other. But it is not the solution." With this belief, Eguino has made a delicate and powerful film to quietly force the movie-going Bolivian public, the rest of Latin America, and next Monday's UCSB audience to recognize and acknowledge the problems of life in the most geographically isolated Latin American country.

In a cinematic style he calls "cine abierto" (open cinema) Eguino describes the lives of four separate characters, each from very distinct social and economic backgrounds. The four stories, as separate from each other as the characters themselves, are open on both ends, having no clear beginnings and no resolutions. The filmmaker simply gives breadth to the problems with these characters, allowing the audience to consider for themselves the lack of and the need for solutions.

The first story is that of a young boy, Isico, a member of the impoverished Indian culture from high

in the mountains, whose parents send him to work for a coffee merchant so that his life might be better than what they can offer him. We meet next, Johnny, an ambitious young Indian man who rejects the social confines of his working class family. He is last seen running from something that is



"The contradictions of Latin America are nowhere more visible than in Bolivia..."

— Director Antonio Eguino

not necessarily tangible, but as we see, is painfully real. Carlos, a middle class civil servant, is briefly exposed next as a man whose desire to maintain appearances with his co-workers has thrown his family into serious debt. At the time we arrive,

Carlos has died and the contradictions of his life are juxtaposed with the irony of his funeral.

Last comes Patricia, the senator's daughter, who embodies and at the same time is trying to break free of, the self-isolation and hypocrisy of Bolivia's wealthy, ruling upper class. The film closes with a silent encounter between Patricia and Isico through which, in a fraction of a minute, we see all the ironies of contemporary Bolivian society.

Although *Chuquiago* is slightly more rough around the edges than, for instance, Brazil's *Black Orpheus*, *Bye, Bye Brazil*, and *They Don't Wear Black Ties*, the film exhibits no less sophistication than any we've seen in this series so far. Director Eguino utilizes the landscape of La Paz to its schematic utmost. The higher up one lives in the mountains, where life in any form is sparse at best, the bleaker is one's social status. As life becomes more lush the further one descends toward the valley, the lifestyles of the people living there grow increasingly affluent.

Despite its calmness and softspoken realization, this film is charged with some highly volatile emotions. As Eguino says, "The contradictions of Latin America are nowhere more visible than in Bolivia, and our insularity... helped keep our problems intact. I tried to convey all this — and my bitterness — in *Chuquiago*." He has achieved his complex goal with honesty, simplicity, and most clearly, a degree of pure humanity rarely found in the barrage of commercial films to which we are commonly exposed.

— Judith Smith-Meyer

Please note that *Chuquiago* will screen Monday night, November 18.

(If this Ad doesn't make sense,  
see page 12 of this Nexus)

**HERE -**  
**Whew! Glad you found it.**

**A PICCOLO TONGUE TWISTER**

**Piccolo's Place**  
**Piccolo's Pizza Place**  
**Piccolo's Patio Pizza Place**  
**Piccolo's Pardall Patio Pizza Place**  
**Previously Perry's**

**with \$1<sup>98</sup> PITCHERS!**  
**Piccolo's. A Lot of "P's" for your Money!**  
**Piccolo's. The Party Time Place.**

*"We Serve Good Food Too!!"*  
**6560 Pardall Rd.**  
**685-4077**



**Zippy the Pin Pointing S.B.**

Yow! Bill Griffith and his most famous creation, Zippy the Pinhead, were at Andromeda Bookshop last Friday evening spreading zipilization and signing copies of Zippy's first self-help manual, *Are We Having Fun Yet?* — (a 29-Day Guide to Arbitrary Donuts and Random Activities). Normally, signings are interesting but not active, with the author sitting around signing books and chatting with fans; but normal signings don't have living cartoon figures running around. Zippy's standard question, "Are we having fun yet?", met with a definite yes.

Zippy's universe, which may be visible only from the Mt. Mallomar Observatory, is the kind of place where the three conventional dimensions, x, y and z, are replaced by ones named Larry, Moe and Curly. His pointed observations have become increasingly well-known, but Griffith never dreamed his underground creation would become popular to where he could say smilingly, "Zippy's going mainstream." The artist said Zippy began as a doodle "in the mid-sixties, before I was

a cartoonist... I started drawing him in '70 and drawing him regularly in '76." Now he appears in weekly papers all over the country and six days a week in the *San Francisco Examiner* (not the *Chronicle*, as the other SB media reported).

Many people were surprised when the conservative *Examiner* began carrying zippy's antics (One reader suggested that putting Zippy next to an editorial would cause the paper to self-ignite.), but Griffith is not especially surprised: "I just think William Randolph Hearst III (the Ex's new publisher) is indulging his interests... He went to college in the sixties," so he is young enough, Griffith explained.

Griffith did most of the explaining, which is a weak point of Zippy and most other cartoon characters. Ask the pinhead a question, and he might answer, "I know how to make phone calls," or "I see penguins floating by." Griffith understated, "Consecutive thought is not Zippy's specialty".

Griffith said Zippy's favorite politician is "George Burns because they're both existential — they both live in the present. He also likes Ronald Reagan for the same reason."

Griffith said "People think he's me. It takes a lot of the pressure off. I just keep him supplied with Ding Dongs and taco sauce."

Zippy told me that he is already trying to be a nineties person: "Financial insecurity, that's the thing of the nineties!" What's the thing of the eighties? "Erma Bombeck, that's what I'm afraid of."

As I left, a forlorn Zippy stood on the sidewalk lamenting, "I'm still waiting for the limousine full of Wheat Thins and prune whip to show up." — Scott Lewis

FOR THE VERY BEST IN HAIR DESIGN  
WORKMANSHIP & SERVICE  
HAIRCOLOR & PERMS AVAILABLE

HAIR SKIN HEALTH  
**CUTS, ETC.**

965-1177 962-4321  
UPSTAIRS DOWNSTAIRS  
THE PACKAGE \$11.77 & UP  
SHAM COND HC STYLE

OPEN 7 DAYS A WEEK — PICCADILLY SQUARE  
NEXUS, SEBASTIAN, KMS, PAUL MITCHELL

**On The Road To 'Great Expectations'**

UCSB Arts & Lectures presents the Guthrie Theater in three performances of Charles Dickens' *Great Expectations* in UCSB Campbell Hall on Saturday, November 16 at 8 pm and Sunday, November 17 at 2 pm and 8 pm. An informal discussion with the company will follow the Sunday matinee.

This new adaptation of Dickens' epic masterpiece was written by playwright Barbara Field, whose dramatization of Dickens' *A Christmas Carol* has become a classic holiday production in theaters around the nation. Field is co-founder of the Playwright's Center in Minneapolis, and served as literary manager of the Guthrie Theater from 1974 to 1981.

Ironically, *Great Expectations* is one of the few novels Dickens wrote in which the hero's expectations are not fulfilled. And audiences who have always thought of this work as a children's story will be pleasantly surprised by Field's new interpretation.

"*Great Expectations* is about guilt and expiation," Field has explained in a *Minneapolis* magazine interview. "It's a small, very dark, somewhat abstract book. Significantly, Dickens wrote it just at the point when he left his wife and took up with a young actress, so he had plenty on his mind. He really became Dostoyevsky at the end of his writing life."

In preparation for dramatizing *Great Expectations*, Field studied the Royal Shakespeare Company's blockbuster hit *Nicholas Nickleby*.

Referring to that production, she stated, "I realized that what it accomplished was that it brought story-telling back into the theater. It had a driving narrative, and I thought, 'I want to do that, too.' I think that's why *Nickleby* was such a shock to people. They were engaged in something that had a beginning and then went forward like a bullet."

Field has added a narrator, which reinforces the story-telling nature of the material, and created a thoroughly engrossing play with the pace and strength of a locomotive.

Tickets for all performances of *Great Expectations* will be on sale at the door, one hour before showtimes.



Ann-Sara Matthews as the heartless Estella and Timothy Wahrer as Pip in Dicken's 'Great Expectations.'

**ROCK POSTERS**  
★ MANY HARD-TO-FIND TITLES! ★

**NEW TITLES: THE CURE • SIMPLE MINDS • OMD • BRUCE SPRINGSTEEN • STEWART COPELAND • MOTLEY CRUE • DIRE STRAITS • THOMPSON TWINS • LORDS OF THE NEW CHURCH • DREAM SYNDICATE • BLUE NILE • SQUEEZE • HOWARD JONES • ECHO AND THE BUNNYMEN**

**BACK IN STOCK: GENERAL PUBLIC • STING • THE FIRM • CLASH (BLACK MARKET) • R.E.M. • KING CRIMSON**

**MORNINGLORY MUSIC**  
**910 EMBARCADERO DEL NORTE • ISLA VISTA**  
OPEN 10—10 DAILY • 12—8 SUNDAYS • 968-4665

**DON'T TURN YOUR BACK ON A MILLION DOLLAR INDUSTRY!!**

The industry is fashion, and fashion is business! The **FASHION DEPARTMENT** at Santa Barbara Business College teaches the business side of fashion. You gain the knowledge and skills you need to walk into an exciting fashion career in less than a year!  
**FIND OUT MORE!!**

**CALL TODAY! 963-8681**  
740 State Street

**BIG ART** **NEW ARTS TRIO**

Thursday, November 21  
UCSB Campbell Hall / 8 PM

This masterful piano trio, the 1980 Naumberg Award winner, will perform Mozart's Trio in E Major; Beethoven's Trio in E-flat Major; Ravel's Trio in A minor; and a trio by John Eaton.

Reserved Seats: \$10.00 / \$8.00 / \$6.00  
UCSB Students: \$8.00 / \$6.00 / \$4.00  
Presented by UCSB Arts & Lectures 1985.

Tickets/Charge By Phone:  
961-3535

# Hipster

(Continued from p.4A)

In other words, the means is just as important as the ends we strive to achieve?

Oh yes. The means needs to be ultimately some sense of sympathetic conviction. The insight I had with that Empathy (Ecstasy) was oh how beautiful for Norman to be on earth the same time as me. I don't know where it came from but I suddenly realized how funny it was.... It was like an inverted love. It's not that we're supposed to love everything but that solidifying everything into hatred doesn't make any sense.

I recently read an article called "Howl Becomes A Hoot," have you read it?

That's another thing.... They were trying to say that I was mocking "Howl" and I wasn't.... They've got some kind of funny party line, Time magazine, that "Howl" is no good but "Kaddish" is a masterpiece.... and I've seen that only in Time and People.

It seems these conservative publications take a great interest in you.

Well they are supposed to be

respectable literature and they just can't get around me being a great poet. How can I be a good poet and not be in their groove. And also they think I'm bad influence on the young and should be stopped in my tracks. Sort of like Socrates?

Well, not quite as bad I hope. On the other hand the National Review which is conservative ... gave me this great review saying I should get the Pulitzer Prize. There seems to be a split between the conservatives who respect literature and the neo-conservatives who have malicious tendencies.

I read also the New York Times Magazine which included "White Shroud." The tone was very touching, almost sad...

Yes that was a much more sympathetic article.... "White Shroud" is an epilogue to "Kaddish".... There is a sense of happiness and sadness in one taste. It's the mortal experience more than anything. It was a literal dream. I woke up in the morning and wrote it instantly, more or less in that form. There's the other poem "Black Shroud" and I will read all those. It's a whole new phase of writing which seems to be my unconscious coming out in the form of visionary dreams; and I've gotten to be a good enough writer so that I can take it down

instantly in some coherent form and preserve it.

Do you have any advice for young writers?

First thought, best thought.... And meditation will make you more familiar with your first and second thoughts.

And as for connecting with the higher self through meditation?

I think meditation connects you with the ordinary mind. There is no

higher self, there's just you right there. It's becoming familiar with the ordinary self.

And is there anything beyond death? I really don't think there is anything more than what we have already, fortunately.

So when we die, that's it?

Well when I was young I asked William Burroughs and he said, "When you're dead, you're dead," which is alright.

Interview by Susanne Van Cleave

All photographs of Allen Ginsberg and the Scapes exhibition are by Scott Sedlik.

Cover photograph is of Randy Hayes bodyscapes

**EDITORS:**  
 Scott Sedlik  
 Susanne Van Cleave

**CONTRIBUTORS:**  
 Valerie De Lapp  
 Marjorie Extract  
 Karl Irving  
 Scott Lewis  
 Catherine O'Mara  
 Judith Smith-Meyer  
 Shirley Tatum

## MOVIE SCHEDULE FOR FRIDAY, NOVEMBER 8th-THURSDAY, NOVEMBER 14th.

**MTC**  
 METROPOLITAN THEATRES CORPORATION

# the movies

### SANTA BARBARA

**Live Arlington Entertainment**

**TONIGHT 8 PM LIVE ON STAGE GHEORGHE ZAMFIR**

TICKETS AVAILABLE AT THE DOOR

11/16 & 17—S.B. Symphony  
 11/22—Victor Borge  
 11/23—Rodney Dangerfield  
 11/24—Motels

**FRENCH CANCAN**

JEAN RENCIERS

OPENING SUNDAY, NOV. 10

NICOLE JOUVE INTERAMA

**ARLINGTON CENTER**

1317 State Street  
 966-9382

**To LIVE and DIE in LA**

upstairs  
 5:15, 7:40, 10:00

**GRANADA**

1216 State Street  
 963-1671

5:00, 7:10, 9:20

downstairs

**Agnes of God**

JANE FONDA

PG-13

**THAT WAS THEN THIS IS NOW**

4:50, 7:00, 9:10 downstairs

**MISSION THEATRE**

618 State Street  
 962-8616

Spanish Speaking Films  
 Miercoles Dos Por Uno!

DE MIERCOLES 11/13 La Tumba Del Mojado  
 A DOMINGO 11/17 La Venganza Del Rojo

**TRANSYLVANIA 6-5000**

PG

5:30, 7:30, 9:30

**The Journey Of Natty Gann**

PG

5:00, 7:00, 9:00

### GOLETA

5:00, 7:10, 9:20

**CINEMA**

6050 Hollister Ave.  
 967-9447

TO LIVE AND DIE IN L.A.  
 A killer is loose.

**JAGGED EDGE**

GLENN CLOSE

5:30, 7:30, 9:30

5:30, 7:45, 10:00

**FIESTA 4**

916 State Street  
 963-0781

Glenn Close  
 Jeff Bridges  
**JAGGED EDGE**

6:00, 8:00, 10:00

CHARLES BRONSON  
**DEATH (R) WISH II**

5:30, 7:30, 9:30

**FAIRVIEW**

251 N. Fairview  
 967-0744

**STING**

BRING ON THE NIGHT

PG-13

6:00, 9:15

**DEATH WISH II**

Arnold Schwarzenegger  
 Someone's going to pay.

**COMMANDO**

7:40

965-6188

**RIVIERA**

2044 Alameda Padre Serra  
 Near Santa Barbara Mission

TWO HITS!

After Hours

5:10, 9:05

"DREAMS" 7:00

JESSICA LANGE  
 ED HARRIS  
**SWEET DREAMS**

PG-13

### DRIVE-INS

**Krush Groove**

8:45

**SANTA BARBARA #2**

**TWIN DRIVE-IN**

907 S. Kellogg Ave.  
 Goleta 964-9400

(R) 8:55  
 HOLCRAFT COVENANT

**NINJA MISSION**

7:05

**REMO WILLIAMS**

6:50

PG-13

7:00, 9:30

**PLAZA #2**

DE ORO

349 S. Hitchcock Way  
 962-4936

24th WEEK

**THE GODS MUST BE CRAZY**

PG

**GENE HACKMAN**

**MATT DILLON**

**TARGET**

**DRIVE-IN AIRPORT**

Hollister and Fairview  
 964-8377

**KILLING FIELDS**

(R)

**GENE HACKMAN**

**MATT DILLON**

6:50

**TARGET**

7 AM to 4 PM

**Santa Barbara Drive-In Swap Meet**

964-9050

**SUNDAY SWAP MEET**

907 S. Kellogg Ave.  
 Goleta

**THE ROCKY HORROR PICTURE SHOW**

FRIDAY MIDNIGHT CINEMA THEATRE

All Programs & Showtimes Subject To Change Without Notice

**THE MOST ACCLAIMED MOVIE OF THE YEAR COMES TO METROPOLITAN THEATRES GOLETA THEATRE ON FRIDAY, NOV. 15th, JOIN METROPOLITAN THEATRES, FOR OUR GRAND OPENING of the GOLETA THEATRE—**

And receive a FREE 14 oz. Soft Drink and a Bag of Hershey Kisses

**"GREATNESS FROM BEGINNING TO END. A BRILLIANT ACHIEVEMENT."**

JANET MASLIN, THE NEW YORK TIMES

WILLIAM HURT RAUL JULIA BRAGA SONIA BRAGA



# KISS OF THE SPIDER WOMAN

WILLIAM HURT • BEST ACTOR • 1985 CANNES FILM FESTIVAL

MANUEL PUIG LEONARD SCHRADER ISLAND ALIVE DAVID WEISMAN HECTOR BABENCO

**OPENING FRIDAY, NOVEMBER 15 GOLETA THEATRE**

320 S. Kellogg Ave. • Goleta

Located behind the Sizzler and across from Redford Toyota

# COMEDY AT THE Pub

## Tuesday Nov. 19

### Build a Joke or Two

The last Comedy Night of the quarter is with those funny guys from the Laugh Factory, this Tuesday, Nov. 19 at the Pub starting at 7 p.m. Three comedians will entertain you, your friends, your mom, your dog — so come and enjoy yourself and have a few laughs.

This is your last chance for comedy this quarter — so don't miss out and later kick yourself for not making it to comedy night. Laugh Factory Night premieres this week and will be presenting fine comedians at least two more times this year. Take this chance to relieve a bit of stress, procrastinate a bit longer, or just kick back and enjoy. Comic relief is one of the best ways to unwind and let the mind wander — anywhere it wants to. Comedy Night is also one of those rare opportunities in the college setting that enables you to take time off from the daily pressures that a college student is expected to endure.

So become a happier person, learn a few more jokes and be at the Pub this Tuesday at 7 p.m., Nov. 19 to listen and laugh with the Laugh Factory.

## A.S. Program Board Calendar of Events

### LECTURES

NOV. 19

**ELLEN GOODMAN** 7:30 at Campbell Hall. A dynamic, versatile and thought-provoking speaker. She talks about issues that raise important questions and then takes her discussions a bit further by exploring some answers. A lecture well worth seeing.

### PUB

TONIGHT

**THE TROPICS.** Ever dance with a banana, mango or pineapple? How about the Tropics? Well here's your chance to be exotic and fruity.

NOV. 15

**FRIDAY CONCERT SERIES.** Flown down from Santa Cruz — it's the **MEDFLYS.** Harmless but infectious, this band has a tendency to bring out those dancing bugs in people. The FCS is co-sponsored with Miller Music.

### ART GALLERY

LAST DAY

To see **MICHAEL LOFFREDO's** work in the UCen Art Gallery. Great colors combined to create optical illusions as well as pastels to form subtle images.

### SPECIAL EVENTS

NOV. 16

**TAILGATE PARTY — HOMECOMING SPECIAL.** It's a special treat when you can kick off a big week-end with a big bash. Don't miss out!

# Lecture: Ellen Goodman

## Journalism at its Best

Ellen Goodman — writer, lecturer, philosopher and journalist — will be at UCSB Nov. 19 in Campbell Hall at 8 p.m.

As a syndicated columnist for the *Boston Globe*, Goodman writes two columns a week on issues ranging from individual to global, on such topics as relationships, politics, families and women's rights. What makes her writing unique is her ability to examine these issues with an appreciation of both the principles and people they involve.

Goodman describes herself as a scorekeeper following "the conflicts and ambivalences of our lives." Of her column she says, "they observe the life of a people born with great expectations and dealing with limits. They tell of the over-educated young faced with under-employment, of people who married forever dealing with separation, of people trying to do-good and frustrated at bad consequences."

After graduating from Radcliffe with a degree in history, Goodman worked as a researcher for *Newsweek* magazine. From there she worked as a reporter for a newspaper in Detroit before being hired by the *Boston Globe* in 1971. Many columns are so varied in scope they defy categorization. Whether she is writing about growing older, two-career couples earning to compromise, the legal rights of children, or television and its effects



Ellen Goodman, journalist, lectures at Campbell Hall, UCSB, November 19 at 8 p.m. Sponsored by Arts & Lectures, co-sponsored by A.S. Program Board.

on family life, Goodman writes about issues and people's lives. This perspective comes from both personal experiences and those of the people she meets.

Ellen Goodman is a co-sponsored lecture by A.S. Program Board and Arts & Lectures. The event is FREE on Nov. 19 at 8 p.m. in Campbell Hall.

## Homecoming Tailgate Party

As many of you know, and some do not know, last year was UCSB's first homecoming in twelve years. Many people worked hard to make the weekend a big success. They must have done a terrific job because Homecoming has returned! There are many activities planned for this weekend and one of the best is a pre-game tailgate party!

The SAA and the A.S. Program Board along with Budweiser and Pepsi are sponsoring this event to get UCSB psyched for the big game. You may ask, "What is a tailgate party and where is it?" The tailgate party is a large outdoor event that includes lots of food, music and fun. It takes place on Storke Field (behind Harder Stadium, next to the tennis courts on El Colegio).

The main idea for this event is to get psyched for the game and to show our team that we support them all the way. The band Combo-Nation will be out to join in the fun. Combo-Nation has played in the Pub and is always a welcomed treat. Come ska in the sun. Also out in the sun will be food and fun supplied by various groups on campus.

This fantastic event will take place on November 16, 1985 at 12:00 p.m. to 1:30 p.m. on Storke Field. Show the alumni, the team and the school that you support them. This is the weekend to get involved. Come have fun in the sun and you'll get a day you will never forget!

## Invasion of the Medfly BUGS?

### NO! a Totally Killer BAND from Santa Cruz

This week, A.S. Program Board and Miller Music are bringing a special Friday concert series. We have for a special treat from Santa Cruz — The Medflies, and these guys are hot. Presently, they are competing in the Coors Rock Search and are likely to win the contest taking the title that crowns the best band in parts of California. It is a rare opportunity to see this band in Southern California. Their popularity keeps them busy and booked in Santa Cruz. Don't pass up your chance to see the Medflies without having to road trip to UCSC. So come out and share in the event that everyone will be talking about and looking forward to on Friday afternoons. The Friday Concert Series keeps growing every time — more people, more fun, more music. Come out to the lagoon and be a part this Friday from 4-7. The Medflies are here for some high flyin'!

# UCEN

## Metaphors of Time in Space

a juried student show  
Nov. 25-Dec. 4

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 first juried student exhibition of the '85-'86 academic session. Works should loosely conform to the concept "Metaphors of Time in Space." Students may submit no more than two pieces. Each piece must be accompanied by an application form (available in the Program Board office, 3rd floor UCen). Work can be submitted to the UCen Gallery Nov. 19-21 between 1-4 p.m.

# GALLERY

**YOUR PHOTO HERE**



# A.S. PROGRAM BOARD

This page provided and paid for by A.S. Program Board