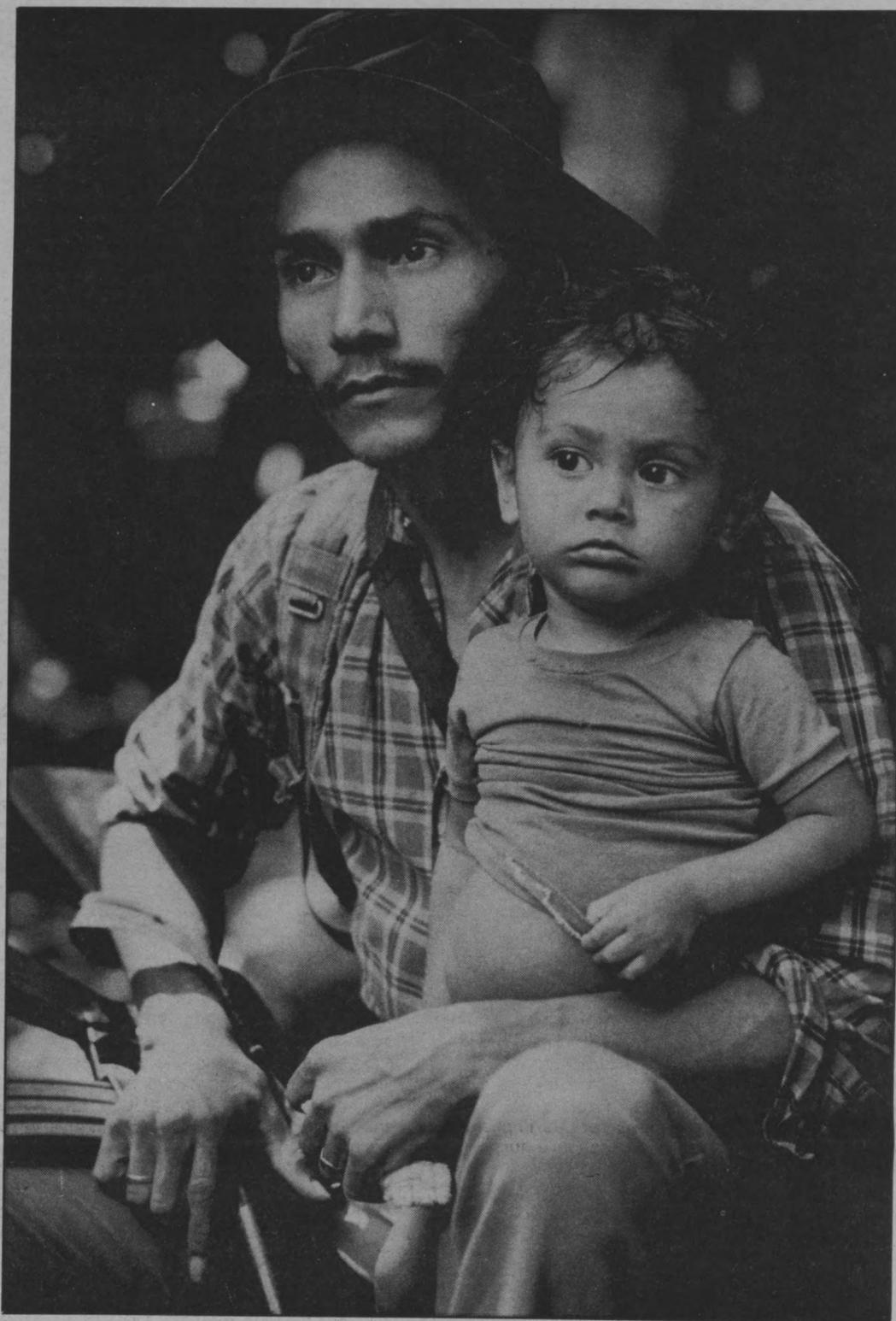


ARTS EDITOR Synchronizing Style and Substance with KEVIN MCKIERNAN



Interview by Jeannie Sprecher
Arts Editor

Do you remember when you were a kid and had dreams of a life filled with travel, intrigue and fame? I do. In fact I still have these daydreams of grandeur.

I recently got a chance to live vicariously through the tales of photojournalist Kevin McKiernan, a man who not only dreamed, but did.

He has traveled with camera in hand, and has brought back an indisputable view of the world. His involvement has left him with an extensive understanding of and sensitivity to issues and peoples that tend to escape us in our all-too-insulated culture. His latest photographs encompass the past four years of turmoil in Central America

and are on display in the College of Creative Studies Gallery through April 10.

As I spoke with McKiernan, I realized that his words verbatim were much more interesting than any version put into my own, so I have opted to present this article in interview format. As McKiernan spoke with me, I realized how ignorant I was of those distant events that steal our money, our lives, and the lives of many innocent abroad. McKiernan's responses are both intelligent and articulate. I found it difficult to omit any of his comments. Hence, this has turned into a rather extensive interview. As a college student, I am well aware of our contradictory lack of focus when it comes to reading lengthy material, but I guarantee that the words you are about

to swallow will fill an important gap in your understanding of this foreign American war.

The questions in the pages to follow range from specifics about his current exhibition, to adventures he has had since he began taking photographs, to advice for people who are considering a life in the field of photojournalism. If you are intimidated by the length of this article, please select those questions that most relate to your field of interest. If you find yourself only making it to the end of this introduction, please go and see the show, a powerful, black and white version of the man with a technicolor life.

As I said, the photographs will be on display until April 10, so hurry.

Please turn to page 4A.

Here goes.



▲ Help

▲ Police

▲ I'm Being Robbed!



■ Interview

■ Kevin McKiernan

■ Focus on the Issues



● Whole Bunch o' Stuff

● You Should

● Know About

Robbed by *Burglar*



Robbed. That's what I would have been, if I had paid \$5 to see this film. Starring the versatile Whoopi Goldberg, *Burglar* is billed as a comedy and has plenty of potential, but fails to showcase the best of her numerous abilities.

Although Goldberg is an exceptional actress/comedienne, the final product is a muddled work,

giving the impression that the filmmakers were unsure whether they wanted to emphasize her comedic or her dramatic talents.

The movie centers primarily around the adventures of Bernie Rhodenbarr (played by Goldberg), a former cat burglar blackmailed back into the profession by a retired cop. Rhodenbarr is wrongfully suspected in a murder case and the film chronicles her humor-ridden attempts at escaping the police while she searches for the real killer. Although the film is a Goldberg vehicle, most of the movie's funniest moments come courtesy of Bob Goldthwait, who plays Carl Hefler, Rhodenbarr's best friend.

I first saw Goldthwait in one of the *Police Academy* films, pushing his nearly incomprehensible, screaming dialogue and his absurd facial gestures (all of which were intended to make me laugh, but didn't) to the extremes. He was obnoxious, and at the time, I hated him. In *Burglar*, however, he gives an enjoyable performance. Goldthwait has slightly refined his

outbursts and is the only thing that saves the movie from becoming a complete loss. The scene in which Hefler, described by the *Burglar* production literature as a "hyperkinetic guy," is in a bar attempting to pick up on women by shrieking and making various hand motions is perhaps the most hilarious of the entire film.

Aside from this segment, some mild suspense in the film's opening sequence and a nicely executed car/motorcycle chase (the San Francisco setting lends itself well to this type of scene), the movie is essentially flat. The dark lighting throughout the film adds to the boredom and during the show I often found myself glancing at my watch, hoping for the movie to pick up the pace or end.

Overall, this film is an exercise in blandness and mediocrity. Nothing stands out, but the job gets done. Hopefully, Goldberg will think twice about doing another second-rate comedy. I'd recommend waiting for *Burglar* to come to your house — on television.

— Alex Baskett

Contributer:

Magic Alex Baskett

Big Editor:

Jeannie Sprecher

Little Editor:

Brett

The UCSB Department of Music and the Music Affiliates will present a free Town and Gown Recital on Sunday, April 5 at 2 p.m. in the Faulkner Gallery of the Santa Barbara Public Library.

The program will feature the UCSB Brass Choir, flutist Tracy Harris, harpist Wendy Harris and pianist Josephine Brummel.

The Brass Choir will perform John Cheatham's "Scherzo," J.S. Bach's "Fantasie" and Victor Ewald's "Quintet No. 1." Members of the group, which performs both on campus and in the community, are trumpeters William Gilfry and Brooks Beard, trombonist Greg Stephens, bass trombonist Kevin McDaniel and hornist Steve Gentry.

Tracy and Wendy Harris will present Boehm's "Grand Polonais" and Thais' "Duo for Flute and Harp." The Harris' are both freshmen in the music program; Tracy studies with Gary Woodward, Wendy with Suzanne Balderston.

Pianist Josephine Brummel, a Master of Arts degree candidate studying with Wendell Nelson, will perform Mozart's "Sonata in B-flat Major, K. 333."

African filmmaker Cheick Oumar Sissoko will introduce and screen his film *Nyamanton* on Tuesday, April 7 at 8 p.m. in the UCSB Isla Vista Theater #2. This free event is open to the public.

Nyamanton is Sissoko's vibrant new film about life in his native Mali. This engaging feature film, shot in a realistic, documentary style, focuses on a poor family that strives to educate the children and therefore make life better for future generations — even though the odds are against them. Kalifa, the young son, is expelled from school because he does not own a seat. In Mali, parents must buy seats for their children, which the children carry back and forth each day to school. But Kalifa's parents are determined to send him and his sister Fanta to school. The children work to contribute to the expenses. Fanta sells oranges and Kalifa pushes a cart from house to house to collect garbage. (The translation of the title is "the garbage boys.")

This event is sponsored by UCSB Arts & Lectures, Center for Black Studies, Department of Black Studies and Film Studies Program.



UCSB Arts & Lectures presents its third film series "Gotta Sing! Gotta Dance! The Great American Musical on Film", in UCSB Campbell Hall on Sunday and Thursday evenings in April and May. A gathering of Hollywood screen classics and little known gems, "Gotta Sing! Gotta Dance!"

offers excellent prints of musical favorites and intriguing selections from the archives that are never shown in theaters. Series tickets, which offer a half-price discount, are on sale now.

The series opens with the multiple Academy Award winner *West Side Story* (April 5). Starring Natalie Wood, Rita Moreno and George Chakiris, this film pits two young lovers against the social constraints that keep them apart, set amid the rumbles of rival youth gangs. A powerhouse of a movie, it showcases the hit songs "America," "Tonight" and "Maria" plus the balletic choreography of Jerome Robbins and a sumptuous musical score by Leonard Bernstein.

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Playing for Keeps

It's not whether you win or lose, some say, it's how you play the piano. For pianist José Feghali, grand prize winner of the most recent Van Cliburn International Piano Competition, winning a prestigious award is just part of what it takes to be one of the next generation of keyboard greats. Feghali will perform in Campbell Hall on April 10, after a two-day residency at UCSB (see calendar for details).

Although the Brazilian born Feghali moved to London to study piano in 1976, after having given his first recital at the age of five and performed with the Brazilian Symphony Orchestra at eight, it was Feghali's performance at the prestigious Van Cliburn competition, a quadrennial event of supreme importance to young pianists, that gave him the international exposure many critics believe he long deserved.

Last season Feghali made his American recital debut. A music critic wrote in the *Los Angeles Herald Examiner*, "As he had at the competition, Feghali again proved himself to be an eloquent, deeply personal musician, one far more likely to impress with a poetically turned phrase than with facile, bravura display.... Feghali played with such heart-breaking tenderness that the stillness in the theater became tangible. The capacity audience seemed reluctant to breathe for fear of breaking the spell — a tribute far more meaningful than a dozen standing ovations."

In Campbell Hall, Feghali will play Mozart's Sonata in D Major, K. 311; Chopin's Ballade No. 3, Op. 47, Andante Spianato and Grande Polonaise; Suite Bergamasque by Debussy; and Prokofiev's Sonata No. 7 in B-flat, Op. 83. During his two-day residency, he will work with UCSB music students in master classes and also give a free public lecture-demonstration, in his native Portuguese, on April 9.

Don't Miss Merce

The Merce Cunningham Dance Company will perform in Campbell Hall on April 14 — but tickets are extremely limited and may be sold out by the time you read this. Don't panic — you can still catch some of the Merce Cunningham magic, on Monday afternoon when he will give a free lecture and screen his videodance *Deli Commedia*, a slapstick nod to the improvised



pianist José Feghali



Merce Cunningham Dance Company

farces of the Italian *commedia dell'arte* and the exaggerated emotions of actors in the silent film days.

Rarely do UCSB students have the chance to see and hear from a truly creative giant in American art — don't miss Merce Cunningham!

Gotta Sing! Gotta Dance!

Arts & Lectures presents the return of *Gotta Sing! Gotta Dance!* The Great American Musical on Film, on Sunday and Thursday evenings. A gathering of Hollywood screen classics and little known gems, *Gotta Sing! Gotta Dance!* offers excellent prints of musical favorites and intriguing selections from the archives that are never shown in theaters. Series tickets, which offer a half-price discount, are on sale now.

The series opens with the multiple Academy Award winner *West Side Story* (April 5). Starring Natalie Wood, Rita Moreno and George Chakiris, this film pits two young lovers against the social constraints that keep them apart, set amid the rumbles of rival youth gangs. A powerhouse of a movie, it showcases the hit songs "America," "Tonight" and "Maria" plus the balletic choreography of Jerome Robbins and a sumptuous musical score by Leonard Bernstein.

The series continues with *Sally* (April 9), a 1930 adaptation of a 1920 stage musical by Jerome Kern and Guy Bolton, with dances by Albertina Rasch; *Hollywood Revue of 1929* (April 12), an all-star extravaganza from MGM; *Follow the Fleet* (April 16), starring Fred Astaire, Ginger Rogers and featuring Irving Berlin's "Let's Face the Music and Dance" plus choreography by Hermes Pan; *Yolanda and the Thief* (April 26), which places Fred Astaire in Latin America, under the direction of Vincente Minnelli, and includes a wild, surrealistic dream ballet; and *The Firefly* (April 30), an epic musical starring Jeanette MacDonald as a spy during the Napoleonic wars.

The month of May will bring eight more musical treasures — for a free brochure stop by the A&L Ticket Office (Building 402) or call 961-3535.

Global Security

The Concepts of Global Security lecture series continues from Winter quarter with five fascinating presentations.



Yolanda and the Thief
Gotta Sing! Gotta Dance! series.)

Political science professor George Rathjens of MIT began the Spring series yesterday with a look at "Questions About Arms Control." Coming soon is a panel discussion on "Nonviolent Solutions for the Middle East" (April 8), which will feature Souad Djani, of the Center for Contemporary Hebraic Studies at Yarmouk University in Amman, Jordan; Mubarak Awad, of the Palestinian Center for the Study of Non-Violence in Jerusalem; Scott Kennedy, of the Resource Center for Non-violence in Santa Cruz; and Philip Grant, associate professor of political science at the American University in Beirut. Johan Galtung, Norway's best known contemporary social scientist and a founding scholar in the discipline of peace research, will address "Global Security and U.S. Foreign Policy" (April 9). The series will continue with U.S. Representative Patricia Schroeder (April 27) and research historian Allen Greb (May 27).

The Lessons of Chernobyl

Along with the Environmental Studies Program and the Office of the Chancellor, Arts & Lectures presents a series of seven free lectures focusing on the Chernobyl nuclear accident, which occurred one year ago this month. A wide variety of speakers representing many areas of expertise will reflect on the Chernobyl disaster and discuss possible ramifications for the U.S. and the rest of the world.

UCSB professor emeritus of human ecology Garrett Hardin opens the series with the lecture "On Human Error" (April 7); Harvard University physics professor Richard Wilson, who was a participant in the 1986 Vienna Conference on the effects of Chernobyl, will address "Chernobyl and the Future of Nuclear Power" (April 14). Other speakers and topics include Nuclear Regulatory Commissioner James Asseltine (April 21); Dr. Robert Gale, who led the U.S. medical team to the Ukraine to give aid to the accident victims (April 28); Soviet scientist Zhores Medvedev (May 5); U.S. Representative Claudine Schneider, a member of the House Committee on Science and Technology (May 11); and a panel discussion on "The Lessons of Chernobyl" (May 19).

For more information about A&L's complete program of Public Lectures and Special Events, pick up a free brochure on campus or call 961-3535.

The Delights of the Poet

Author May Sarton has written 49 books in four different genres: poetry, novel, journal and memoir. *At Seventy: A Journal*, a day-by-day chronicle of her seventieth year, won the Before Columbus Foundation's American Book Award in 1985. Two of her novels, *Mrs. Stevens Hears the Mermaids Singing* (1965) and the recent *Anger*, had especially strong impact on her dedicated audience.

Sarton will give a special reading of her work (April 15) in Campbell Hall. Among her many honors are 12 honorary doctorates, given by universities and colleges in tribute to her deeply personal body of work.

Calendar of Events

SID AND NANCY film

A special screening tonight at 7 and 9:30 PM in Campbell Hall. UCSB students: \$3.

WEST SIDE STORY film

Gotta Sing! Gotta Dance! The Great American Musical on Film opens Sunday, 4/5 at 7 and 9:45 PM in Campbell Hall. UCSB students: \$3. (Series tickets on sale also.)

GARRETT HARDIN lecture

"On Human Error" on Tuesday, 4/7 at 4 PM in Girvetz Hall 1004. Free.

LITTLE SHOP OF HORRORS film

Frank Oz's film based on the Broadway smash hit, on Tuesday, 4/7 at 7 and 9:30 PM in Campbell Hall. UCSB students: \$3.



NYAMANTON film

African filmmaker Cheick Oumar Sissoko will introduce his film, on Tuesday, 4/7 at 8 PM in Isla Vista Theater #2. Free.

NONVIOLENT SOLUTIONS FOR THE MIDDLE EAST

Part of the Concepts of Global Security lecture series, on Wednesday, 4/8 at 8 PM in Buchanan Hall 1930. Free.

JOHAN GALTUNG lecture

"Global Security and U.S. Foreign Policy" on Thursday, 4/9 at 4 PM in Girvetz Hall 1004. Free.

SALLY film

Gotta Sing! Gotta Dance! continues on Thursday, 4/9 at 7 and 9:30 PM in Campbell Hall. UCSB students: \$3.

JOSÉ FEGHALI concert

Works by Mozart, Chopin, Debussy and Prokofiev on Friday, 4/10 at 8 PM in Campbell Hall. UCSB students: \$8/\$6/\$4. Free public lecture-demonstration in Portuguese on Thursday, 4/9 at 7:30 PM, location TBA.

MERCE CUNNINGHAM

lecture

Discussion and screening of *Deli Commedia* on Monday, 4/13 at 4:30 PM in the Main Theatre.

ROBERT ISRAEL lecture

"The Visual Artist as a Collaborator in the Theater" on Monday, 4/13 at 7:30 PM at the University Art Museum. Free.

MERCE CUNNINGHAM DANCE COMPANY

performance

90 minutes of non-stop dance on Tuesday, 4/14 at 8 PM in Campbell Hall. UCSB students: \$13/\$10.50/\$8.

RICHARD WILSON lecture

"Chernobyl and the Future of Nuclear Power" on Tuesday, 4/14 at 4 PM in Girvetz Hall 1004. Free.

MAY SARTON reading

"The Delights of the Poet" on Wednesday, April 15 at 8 PM in Campbell Hall. UCSB Students: \$3.

Any questions? Call 961-3535.

INTERVIEW Kevin McKiernan

(Editor's Note: Please read introduction on cover if you haven't done so already.)

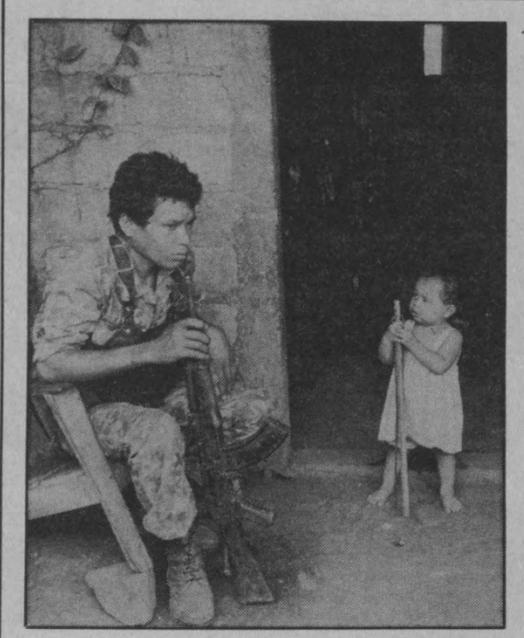
□ Let me start with the obvious question. When and why did you get started in the field of photojournalism?

The other day, twenty-two seventh graders visited the exhibition, and they asked me when I had my first picture published. I had a great answer for them because it was true. My first photo was published when I was in seventh grade in the school newspaper.

I got into journalism in the early 70s as a radio reporter. I did radio for a program called *All Things Considered* — National Public Radio. I started bringing my camera along on assignments, and gradually I got more and more interested in photography. Eventually I started realizing that photography is probably the most important form of communication in journalism because this culture has become so visual. People don't read very much; whether they can or not, I don't know, but they don't seem to.

□ Are you permanently employed, or do you freelance exclusively?

I freelance totally. I have done work for *Time*, *Newsweek*, *US News and World Report*, *The Washington*



Post, the *New York Times*, the *Christian Science Monitor*, and numerous other publications.

□ Why did you decide to have this exhibition?

I wanted to show people my work. Until now my relationship has been with Federal Express. I know the drivers, their routes, and where they go for coffee. Now I live here, and I wanted to do something in this community that was different. I also wanted to do it in a way so people who generally don't see this kind of work would have the opportunity. Many of the people feel like they are very informed, but they turn off to this because they think that it is vulgar. Why does the *New York Times* report that 70 percent — over two thirds of the American public — don't know which side we're on in El Salvador?

In El Salvador we spent 2.3 billion dollars since 1980. Suddenly this little, tiny country that's a bit larger than Santa Barbara county which was about two-hundredth in foreign aid, has suddenly become number three in foreign aid after Israel and Egypt?! Now that we've planted the flag there it's not just a Salvadoran story, but an important *American* story. Two thirds of the people that pay that bill — who pay for that war — don't know what side we're on?!

What I do is take dirty pictures, as they say, bring them back and put them in a clean place.

□ Why didn't you frame or mat your photographs? Why did you choose to present them in this manner?

Nobody has asked me that question, and it is very important to me. The reason for not framing them is because I feel that it would have been too precious. These are pictures of dead people, people that are giving birth in agony. Photojournalism is a matter of synchronizing style and substance. It was very expensive to have the prints and the mounts done in this fashion, but I think that they are done in a straightforward manner that corresponds to the substance that is there. There are a lot of people who try to shine up whatever is being done; some people will Simonize shit.

I am a news photographer, I am not an artist. I have a responsibility to show people what I saw. I go out, come back, and try to show my friends what I saw. Well, I've got some nameless, faceless friends out there.

Another reason for presenting them this way is to shrink the aesthetic distance. When you get somebody into an art gallery, you usually have fine art, and people are burning incense in front of the abstracts. For me, work should have a social significance of some kind. Abstracts, oils, watercolors; all can have this significance, but I'm not sure that the "pots and pans" school of pancake oil colors thrown on the wall have social significance. Except, I'd like to film it when it takes place — I'd like to shoot that gig.

Many people in the art world will say, "This is all interesting, but I can read about that in the newspaper." The fact is, most people don't. They'll say, "Oh, that's

"Photojournalists are the footsoldiers in the army of reporters."

sociology, that's another country, that's not important. I'm working on art — art with a capital 'A'."

Well, take another look at these photographs. Maybe you've seen this kind of work before, but since they are about Nicaragua, El Salvador, Guatemala, perhaps you should look again. If we stick them in an art gallery, and slick them up in the sense that the tiles are white, the walls are white and the door locks, and there can be a reception where people can drink wine, people say that isn't right. I think that anything that gets people to confront the work is good.

These prints have no white borders; they are bled out to the edges, and they are very large, almost lifesize or larger. Once somebody is in the gallery, these prints have to be confronted. Once they are confronted it is more difficult to dismiss them as sociology. They can be dismissed as photojournalism, that's fine — I am a photojournalist; I have no other pretenses.

Sorry about the long answer.

□ Your photographs are artistic. Do you think in terms of aesthetics while you're shooting?

I do that in a visceral sense. I move towards things and I don't know why. I don't think that there is a logical, causal result. There is something in my bones. In photography I react to things in my blood, not in my brain.

□ Do you get to know your subjects?

I try to. It depends on the nature of the shoot. I know many of the people in the photographs up now. A lot of those people aren't even alive anymore. One of the things that allows me to represent them like they are not aware of the camera is that I do spend a lot of time with them. After a while they just thought that photography was my thing. On guy asked me, "Es tu arma?" ("Is that your gun?") They carry something in their arms, too, and it's a gun. I carry something in my arms, but it's a camera that I shoot with.

Almost invariably, the photojournalist spends time with your subjects in the world — those units called people.

□ Why do you mainly use a wide-angle lens because it forces me to get close and also presents a context for my subjects?

Most of my pictures were shot with a wide-angle lens because it forces me to get close and also presents a context for my subjects.

□ Do you consider these close-up portraits a romantic portrayal of war?

I think that people have probably never seen it. War is not just a part of life there that's accustomed to it. For example, there are things within war that are more a part of life there than war. They don't segregate it out. There are homes, and special hospitals, and a place in the home, and in situations where people are simply human toward each other. The show of a young couple, "prom night at the front". I think that's a romantic remark, and that is that those are the same kind of youth that we do see in the skateboarding, and the f



dreams for the future. We look at the romantic and how tender, but the gun is just part of their life.

If you look at another photograph, there is a father and he's got a protruding stomach. To the left, things in his lap — he has a gun. Neither one would be there if the other would be dead if he hadn't been there, wouldn't be there if it weren't for the war.

We also want to see real life. Stuff happens, but most of the time we're doing the same things that we do in our lives. Their girlfriend or boyfriend. They may have a bunch of things in their chest, or they may be holding a gun, and feel, and do all the things that we do.

The only thing that I try to do is capture the things that are important moments between them and away, and I am (nothing more).

You could do a shoot about war, and that would look very romantic, but the most important thing is to really find something out about the war.



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the photographs are better if you have subjects. That's all we've got in this called people.

use a wide-angle lens? I was shot with a 35mm wide-angle lens to get closer to the subject, but it's not the best for my subjects.

these current photographs to be a part of war?

War is not romantic at all, but there are things that surprise people who are not war correspondents. For example, life and death are much more common here than they are in this country. You see it out. They don't have funeral homes; a lot of that takes place in the streets and in situations with friends. People are very close to each other. There is a shot in a magazine of a couple that I jokingly refer to as "the front". But there is an edge to that. It's not that those people really don't have the same things that we do over here. Maybe they miss the fast cars, but they still have



re. We look at that and say, "Gee, how romantic, but they've got a gun in hand" — a part of their life.

Other photograph of the father and son, and he's got a two-year-old boy with a gun. To those people he's got only two things: his boy, and he has an M-16. He's there without the other; the boy is there without the other, and the gun is there without the boy.

I see real battles and agony, and that's the most of the time those people are just living with what we are. They want to know how their boyfriends feel about them right now. They have a bunch of grenades strapped to their backs, and they're holding a machine gun, but they're doing all the same things as we do.

What I try to do with my photography is to show things that are important to the people — the things that they care about when everything else drops away (like a fly on the wall).

They shoot about surfers on the beach here, and they think that's very romantic, too. But their equipment is very important to them. You must know what you're shooting about the people which goes

beyond their equipment.

Unfortunately, we may not like it, but in Central America a gun is just part of their gear. We live in such an insulated world in this country, and we have a different sort of gear — the gear of the consumer. They have the gear of survival. Whether you are a militarist or a pacifist, it is a fact of life. If I cut the gun out of my photographs, it would be just as silly as overemphasizing it.

What is your definition of photojournalism?

Photojournalists are really the footsoldiers in the army of reporters. We are blue collar workers, and we are expendable. When one burns out, or cashes in his/her chips, there are five people waiting to take his/her place. The national magazine always knows that there is going to be somebody to do some foolish thing for them. That sounds a little cynical, but it is reality.

Photojournalists are really the blue collar workers in the perception of white collar reporters. Reporters figure that we will simply be told what to do, and we'll get it right. This is nice, because we are a little more invisible as a photojournalist; although some people think that we are just like the guy who fixes refrigerators, in that they look down upon us. We'll get sent out into the kitchen to photograph the refrigerator repairman, while they're doing an interview with the "real" person who owns the refrigerator company. Of course, the guy who fixes the refrigerator probably knows more about the company, and he's more interesting anyway.

The art of news photography is really two things: one is

"I carry something in my arms, but it's a camera that I shoot with."

getting there first, and the second is holding your position. When I went out to shoot the Voyager landing in the desert, there was just a flotilla of tripods taped and chained to the fence, each bearing the name of some exotic organization. Some of the people had sent tripod "bearers" before them. That's when you know you've become a big photog. The bearer goes ahead of you, and chains your tripod to the fence, which allows you to get a few more hours of sleep in the Winnebago.

What danger, if any, have you been in?

The main danger was the danger of not getting a job. As a freelance person I was always living in a casual terror that I wouldn't find work. There is no place that I had to be everyday, which would have been a relief in some ways, because that would at least guarantee a check at the end of the week. In order to parlay one assignment into another, and to do the kinds of things that I like, I was always hustling, always pitching stories, always hanging out in cafes reading four newspapers trying to come up with an idea that somebody would buy. I have many ideas of what to do, but since I don't have a trust fund, I have to find somebody else who agrees enough with the idea to publish it.

I started out going to Central America on speculation, and I found out very quickly that it was very expensive, and I just couldn't do it. After that, I either had to know for sure that a big story was happening, like a visit from the Pope, or Marcos' downfall, in that I would be guaranteed work if I went there. I could also get the assignment up front before I left, which isn't always possible. Many times an editor will say, "Well, this is interesting. Are you going to be there anyway?" A common thing that you hear is, "Give us a call when you get there." You never know what that means. It's very difficult arm-twisting up front because you might just "foul your own nest," so to speak. "Are you guaranteeing me a job or not — put up or shut

up!" This doesn't work. They've got so many people like me floating around that they don't have to "put up" — they don't have to "shut up" either!

What is the most trouble that you ever got into?

There is a shooting war in three out of four of the countries that are represented in the show: Guatemala, Nicaragua, and El Salvador. Those are the places that are supposedly the most dangerous, but I got in the most trouble in "tourista" Mexico. It is supposed to be the land of the gringo vacation, where you can pick up junk for your family that is cheaper than Woolworths. It is supposed to be a safe haven for American tourists.

Well, I took a picture that the Mexican government didn't particularly want taken. This was the forced relocation of refugees, who were Guatemalan but were inside Mexico by a half-mile. The government was interested in relocating them to the north so they wouldn't be a target of the Guatemalan troupes; therefore, Mexico wouldn't be drawn into an international conflict. There were careers riding on the line, and it was a public relations failure for the Mexican government in the eyes of the world, the United Nations, and especially refugee organizations.



People were asking for sanctuary, and instead they were being forced against their will into trucks — 3,000 of them had already disappeared into the forest. The Catholic Church in San Cristobel was faced off to try to protect refugees from the government. There were many things going on that I wasn't aware of at the time. The Bishop in San Cristobel was protecting refugees, so he was on the government shit list. They were dogging him, trying to find out where he was hiding them. So, there was a whole series of events taking place, and I just walked right into it, in the sense that I found a group of people who were going to be moved at a certain time, and I showed up at dawn the next day to take their picture. The people who arrested me were the Immigration authorities, and the order had come from the Refugee Department of the Mexican government. This was an embarrassing situation to be seen.

I was arrested, and detained for three days. I was given the option of taking a 25 hour standing bus ride up to Mexico City where I was to be processed, or of paying for a guard and our two tickets to fly up. By this time I was too frazzled and chose to fly. I was processed and deported.

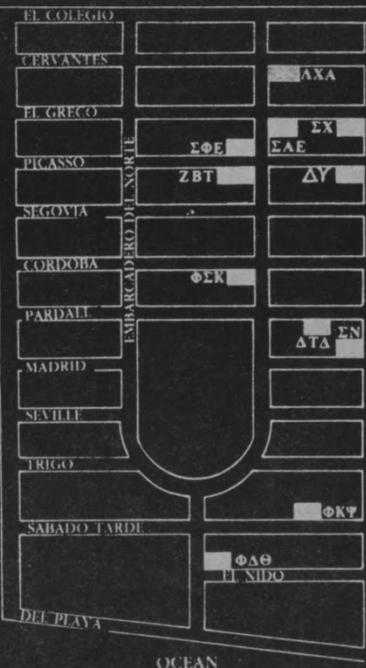
What happened to the film that you shot of the refugees at this location?

(See McKIERNAN, p.6A)

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McKIERNAN

(Continued from p.4A)

One of the nice things about motor-drives is they allow you to reel in and reel out film really quickly. I pushed the rewind and shot the film out of the camera. I palmed these cassettes, stuck

some new film in, and advanced it up to the middle of the role. At the time I was inside of a Volkswagen bus, and there was a guard sitting next to me, so this wasn't an easy task to accomplish. Mufflerless buses kept passing by, however, and whenever that would happen, I would run the motor-drive ahead. In the end what I had were many many high resolution, color

transparencies of the visor and the ceiling of the Volkswagen bus.
What control do you have over the film once you mail it to the magazine?

There are certain rules, whether written or unwritten, in this business: as a photojournalist, if you mail your stuff in and the publication doesn't use it, you can sell it to another magazine. Many times the magazine will hold your film for 30 to 60 days to keep it from the other magazines. So, at times, I've been paid for film that they had no intention of using; they were just "deep-sixing" it, and I didn't realize that until later.
Are you aware of everything that you shoot, or are you surprised to see the final results?

Sometimes you know that something is right. I had a photograph nominated for a Pulitzer Prize, and I knew when I shot it that it was important. In fact, I shot only one frame, because that is all I had time to shoot. Other times, shooting is a bit like getting Christmas presents, because when you get film back it is usually a surprise, and always a thrill.

Do you ever worry about getting killed? Do you feel that you are safe when standing behind your camera?

That is very self-delusionary. All photographers, at some time, are seduced by the apparent shield of the camera. The camera opens so many doors that are closed, and you start getting the feeling that you are some special person. Some photojournalists have crossed over the line, and really believed that their camera is a bullet-proof vest. The camera is a bit of a narcotic, in a way, you take it everyday, and you do start thinking that you are a special human being. Twenty photojournalists have already been killed in Central America since 1980.

Can you keep yourself separated from emotional ties with your subjects, and remain objective?

Objectivity is a myth. Anyone who says that they are objective either knows the truth and is lying, or is totally naive about himself. Everyone is preconditioned, and we bring all sorts of values and experiences to what we do, whether it is loading garbage trucks or loading Nikons. The best thing you can do is try to be fair. It was Edward R. Murrow who said that some stories have two sides, some stories have a thousand sides, some stories only have one side.

You have captured life, death, dancing and crying in your photographs; do you spend a lot of time with your subjects?

The best way to be objective is to spend time with your subjects. Some people feel that if you cruise over things with your helicopter you get to see more territory, but you actually get to see less. One of the dangers in photojournalism is that they are always jetting around to get stories. But the best photojournalists like Mary Ellen Marks and Susan Meiselas, have

committed a lot of time and they really care. Marks became known for her work on prostitutes in India, and Meiselas is probably the best working photojournalist in Central America today. They put in the time; there are no quick fixes.

What is your opinion on American intervention/involvement in Central America? Is it apparent when you are shooting?

Sure, I've "shot" US advisors in Honduras as they are waving their hands, trying to get the camera away from them. That happens everywhere; nobody wants you to see what's going on. It's an occupational hazard.

Where was your most memorable shoot?

I remember when the Salvadoran government was shelling a village that had guerrilla forces in it. It was extremely hot, and I got heat stroke after walking up hill for about 13 kilometers, and got separated from the unit. Artillery shells were flying overhead and I was completely disorientated. I was in the middle of this field thinking that I was supposed to be macho and fearless under fire, but I was sitting there throwing up. I took one "affirmation of life" picture of the meadow just so I would know later that I was as close to on top of things as I could be.

I wandered down a path to the home of an Indian family that hardly spoke any Spanish. They see this strange creature from outer space, large and sweaty with twisted eyeballs, really gonzo with a bandana around his head and cameras strapped all over him — obviously lost in space and time. They took me in and put me on a cot while the kids just watched me as they ground up beans and corn for tortillas. They just peacefully went about their chores, and I finally fell asleep. When I awoke the shelling had ceased.

What was your strangest or most dreaded assignment?

I was supposed to shoot the Casmalia waste dump for California Magazine, and I really didn't want to do it, but I didn't want to turn down the assignment. So, I called up a KEYT cameraman, and he said that he got sick flying over there because they fly very low and make many passes with the windows open. Everyday for about five days the magazine would phone me up and everyday the site was clouded over. They wanted the rich tones and it just wasn't possible in cloudy weather. I was praying everyday that the weather would stay bad. It finally did, and they missed their deadline.

What advice do you have for college students and others who are thinking of following in your photojournalistic footsteps?

Oh. Bring a lot of tape. Everything always seems to need adhesion. Seriously, the best background is to just do it. People are always becoming, rather than being. At least here, if you're

shooting, you're doing it already, and you have the same chance as anybody else because now your being rather than becoming.

I don't know: "Have great connections and get ordained from above."

What politics are involved in terms of what gets printed? Does the camera lie?

The camera always lies. American journalism has many more pretenses than Western European journalism. We feel that we are objective; we feel that CBS, NBC, and ABC are right in the center of left and right, and they are the ones who decide what is in one direction and what is in the other, who is moderate and who isn't. Everyone feels that they are abstracted from the culture. It's as if they are on top of a mountain looking down from some omniscient point of view. They can lift off the top of peoples' heads, look at the brains from above, and judge who is on one side and who is on the other. This is hypocritical.

Have your photographs ever been used in ways that you hadn't intended?

Yes, and that is very frustrating. You can guard against that a little by clearly communicating what you have done, and by getting your captions right.

Have you ever taken photographs that the U.S. wouldn't print? Is censorship prevalent in your field?

You don't know why things aren't printed, and they'd never tell you something like that. I wanted to have the UCSB show in another institute of higher learning, and the gallery there said that some of the pictures were "too political." Too political, what does that mean? "Well," they said, "some of the pictures have guns in them." Gee, have you ever watched the evening news? It's an international gun shop that you can tour through every night. I knew that I was going to spend a lot of money on the show, and I didn't want to hear, "We don't think this is your strongest image." I'd say to myself, that's because it's got a gun in it. "That's not the reason, we just don't think it's your strongest. We think this image with the tractor in it has more power."

So, I think there is a lot of self-censorship because people are not exposed to these situations. They have a self-guarding mechanism so they don't see those things.

There is a library in town that also offered the show to me. The person in charge said, "The pictures are all interesting, but some of them are a little political." There's that word again! What is "political," I asked. "The poverty." That was a really revealing comment to me. This stuff is so foreign to us since we live in such an insulated world, that even the mention of it visually is wrong. Nobody wants to look at it because it doesn't look like Robinsons, and it doesn't look like the Paradise Cafe. People don't (See McKIERNAN, p.7A)

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McKIERNAN

(Continued from p.6A)

want to be forced out of their "swell-box" to face it.

I think that the censorship that exists is not governmental censorship, but a cultural censorship and a self-censorship.

There is nobody saying to a photographer 'don't shoot this or that' but we know what the lines are — how far we can go to get as far as we can. This is not an Ivory Tower life of an artist. You have to pay for hamburgers with this job. You have to make your house payments and take care of your

kids — this is a job. It's not just another wine and cheese tour through the gallery.

□ You wanted to mention the sponsors of this show?

This show has been brought out by the College of Creative Studies who is hosting the exhibition. Tim Schiffer, the curator, brought in the show and hung it. They contributed financially, as well. The Center for Chicano Studies and the Chicano Studies Department also helped fund this exhibition. The Office of Affirmative Action made a donation to the large reception. The support that I received from this campus really drew me here.

□ I am completely out of questions. Is there anything else that you would like to add?

Yes. These invitations had to be reprinted because they got mucked up the first time. They were then reprinted with the wrong telephone number on them. This is Professor Ian Ross' number in the Biology Department. He's been on vacation for the past week, but now that he has returned I'm sure he won't appreciate getting all of these calls. I'd like to make a final plea to Professor Ross: Please forward these calls to the College of Creative Studies at 961-2788. Thank-you.

The University Artists Series will present a concert on Monday, April 6 at 8 p.m. at the Music Academy of the West. Featured will be violinist Ronald Copes, cellist Geoffrey Rutkowski, clarinetists Mitchell Lurie, pianist Brent McMunn and duo-pianists Marjorie and Wendell Nelson.

Admission is \$6 for the general public; \$3 for students and seniors, with tickets available at the UCSB Music Office.

The program will open with Hindemith's "Sonata for Four Hands," followed by Brahms' "E-flat Clarinet Sonata, Op. 120, No. 2." After an intermission there will

Beethoven's "Piano Trio in D Major, Op. 70, No. 1."

This is the first University Artists Series concert for clarinetist Mitchell Lurie, who re-joined the music faculty in the fall of 1986. He taught at UCSB from 1965 to 1968 and left at that time to fulfill commitments as a studio musician.

A special program entitled *Los Cuatro: New Voices in Literature* will be presented on Wednesday, April 8 at 7:30 p.m. in the UCSB University Center Pavilion. The evening of readings and discussion will feature four prominent Latino writers: Ana Castillo, Juan Felipe Herrera, Piri Thomas and Helena Maria Viramontes. The session will be moderated by Roberta Fernandez of the UCSB Department of Spanish & Portuguese.

United States and elsewhere, and has been translated into German, French and Bengali. She is a contributing editor for *Third World* and *Humanizarte* magazines. Castillo teaches Women's Studies at San Francisco State University.

Piri Thomas, poet, prose writer and playwright, is best known for *Down These Mean Streets*, a harrowing account of the author's rise from slum life. Thomas also wrote *Seven Long Times*, a meditation on survival, *Savior, Savior Hold My Hand* and four plays. A film made for WNET-TV, *The World of Piri Thomas*, focuses on his life and work.

Juan Felipe Herrera, poet, critic and essayist, is the author of the poetry collections *Exiles of Desire* and *Rebozos of Love*. Twice Herrera has been awarded a National Endowment for the Arts Fellowship for Poets.

Helena Maria Viramontes, poet and prose writer, has published *The Moths and Other Stories*, a moving collection of short stories with a unique perspectives on the bittersweet experience of growing up in a world that is both Anglo and Chicano. A native of East Los Angeles, Viramontes now lives in Irvine, California.



FIREHOSE will headline the benefit for the "No More Censorship Defense Fund" for Jello Biafra and the "Frankenchrist Five" on Sunday, April 12th, from 5-11 p.m. in the UCSB Old Gym. Also playing are SST artists DC-3, and local bands Alice Fell, Common Sense, and Red Fish Blue. Tickets are \$6 presale and \$8 on the day of the show — available at Rockpile Records, Sound Factory, Morninglory Music, and the A.S. Ticket Office (located on the third floor of the UCen).

Next week look for our resident expert Debi Howell to give you all the details on the show and the birth of FIREHOSE from the ashes of the Minutemen.

Janford Wilson's Broadway hit *Fifth of July* will be presented by the Ensemble Theatre Project, April 3 — May 16, at the Alhecama Theatre (a Lobero Theatre Foundation facility), 914 Santa Barbara Street.

"A vastly enjoyable play! Few contemporary playwrights are as human or as wise. Absorbing and feeling and funny," *Cue Magazine*.

Ensemble Theatre Project's Artistic Director Robert Weiss will direct this contemporary classic



Writer May Sarton will appear in a special evening entitled "The Delights of the Poet" on Wednesday, April 15 at 8 p.m. in UCSB Campbell Hall.

"The Delights of the Poet" is co-sponsored by UCSB Arts & Lectures, A.S. Program Board, College of Creative Studies, Department of English, Santa Barbara Writers Consortium and UCSB Women's Center. Tickets may be purchased in advance at the UCSB Arts & Lectures Ticket Office and at the door as available. For information call UCSB Arts & Lectures at 961-3535.

Pianist Jose Feghali, winner of the most recent Van Cliburn International Piano Competition, will conclude a two-day residency at UCSB with a concert in UCSB Campbell Hall on Friday, April 10 at 8 p.m. Feghali's visit is sponsored by UCSB Arts & Lectures.

UCSB Arts & Lectures presents the incomparable Merce Cunningham Dance Company in one performance only, on Tuesday, April 14 at 8 p.m. in UCSB Campbell Hall. The company will be in residence at UCSB April 13 and 14.

Lonnie Brooks, the Louisiana-born, Chicago-bred guitarist serves up his secret recipe of blues with a rock 'n roll chaser for one night only, Wednesday, April 15, at the Chicago Rib Broker, 110 Santa Barbara St., Santa Barbara. Brooks and his crack four-piece band will be playing material from their just-released LP, *Wound Up Tight*, on Alligator Records. Showtime is 9:30 p.m.

about an extended family who meet again 10 years after the radical 60's. Crackling with humor, *Fifth of July* is about many things — love, life, myths, sex — some couched in metaphor, some embroidered with wit, and some expressed directly.

The performances run at 8 p.m. Wednesdays to Saturdays; 2 p.m. Sundays May 3, 10, and 7 p.m. Sundays April 5, 12, 19, 26. For ticket sales and information call 963-0761.



humor as it examines the plight of three young Mississippi sisters betrayed by their passions.

A fitting finale to the 1987 Spring Season will be the Tony Award winning musical *Cabaret*. With a book by Joe Masteroff, music by John Kander and lyrics by Fred Ebb, *Cabaret* is a scintillating unconventional musical built on the decadence of 1930 Berlin. "Life is a cabaret, old chum" goes the title song with the entire show underlining that metaphor. Directed by Stanley Glenn, *Cabaret* runs May 14 - 23 at 8 p.m. in the University's Main Theatre.

Tickets for all events are now available at the Arts and Lectures Box Office by calling 961-3535.



Choreorama '87, a modern dance concert directed by Rona Sande, will be the opening production of the UCSB Department of Dramatic Art/Division of Dance's Spring season.

Featuring the works of faculty choreographers, Alice Condodina, Nolan Dennett, Valerie Huston, Tonia Shimin, Betty Walberg and student choreographer Juliana Bates, *Choreorama '87* will be presented April 9-11 at 8 p.m. in the Main Theatre. Betty Walberg serves as music coordinator.

Beth Henley's *Crimes of the Heart* will be the department's next offering opening May 7 and running until May 16 at 8 p.m. in the Studio Theatre. Directed by Jane Ridley, *Crimes of the Heart*, a winner of the Pulitzer Prize and the New York Critics Circle Award, is a warm hearted, irreverent, brilliantly imaginative play that teems with humanity and

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 2. BURGLAR (R) 6, 8, 10
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