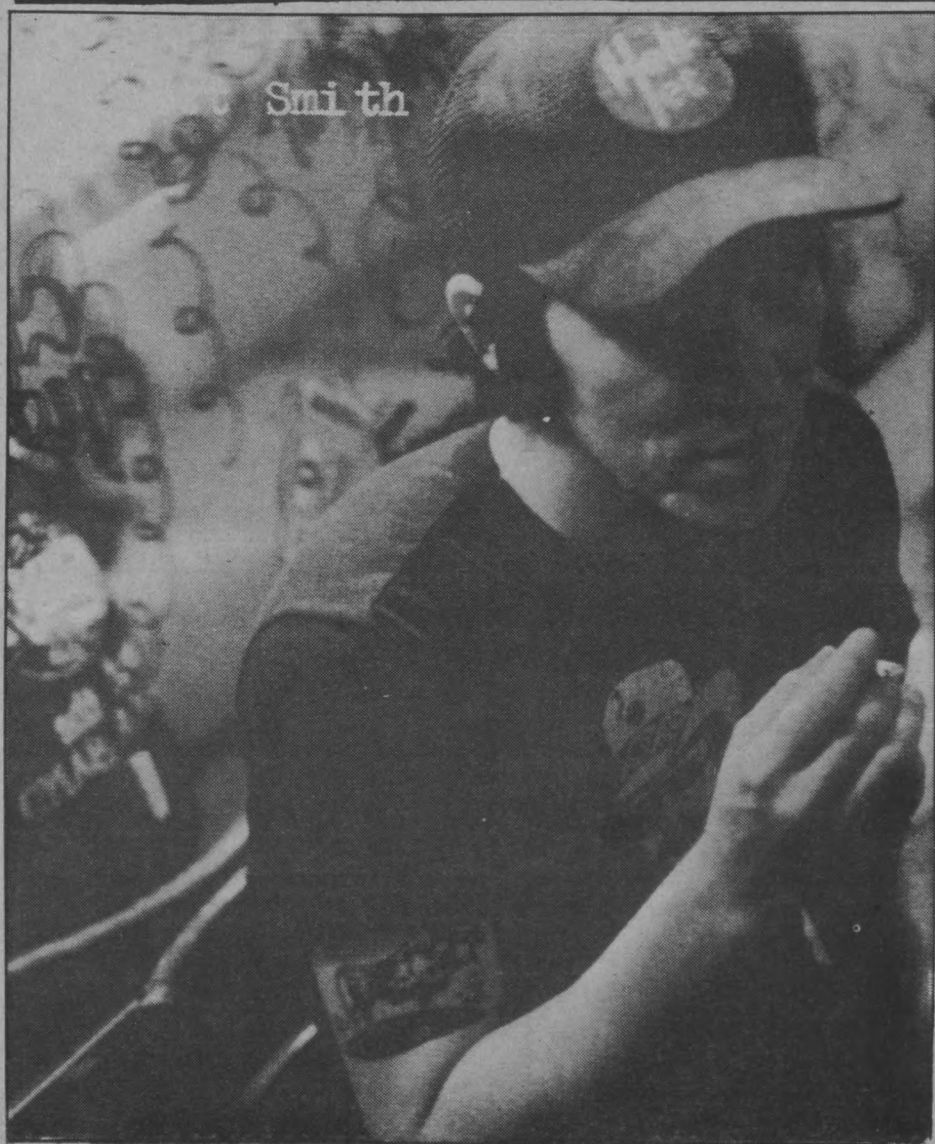


Where do you go when the record is over ...

Artsweek

Inside: the Clap Daft Punk John Cazale One Acts Supergrass Shakespeare



This Charming Man

Jason Sattler talks to Mr. Smith

Tonight could be a big night for the downtown Santa Barbara music scene. Singer/songwriter/acoustic-guitar virtuoso Elliot Smith performs with Pete Krebs at Toes Tavern this evening, offering a vastly different flavor to the typical attempts at popular music and trends usually seen on State Street.

Smith often receives mentions as the latest "new Bob Dylan." He emulates the Dylan of the early '60s—with captivating poignancy, artistic individuality, and song-writing mastery. Alone, with only a miked acoustic guitar and his voice, Smith achieves a depth of sound and passion that the typical four-person ensemble only dreams of.

His lyrics depict intimate situations in familiar terms that sound new and provide universal kernels of wisdom, such as: "cos everyone is a fucking pro / and they all got answers from the troubles they've known / and they all got to say what you should and shouldn't do / though they don't have a clue."

Elliot Smith took a few minutes to speak to *Artsweek* after a packed performance in the No Life Record Store in Los

Angeles on Tuesday. In between slow drags on a name-brand cigarette while his sweat dried in the warm air of Santa Monica Boulevard, he offered a few thoughts on making beautiful music and the ugly business of selling it.

Artsweek: *Is there any chance you might go electric, or would you fear a backlash?*

Elliot Smith: Fear or expect? (pause) I don't care. I do what I do and everyone can listen to whatever music they want. No one's going to start making people listen to music they don't want to.

Where are you living now?

Nowhere really, just moving around a lot. I'm moving to New York; I spend a lot of time there already.

Do you like Southern California?

I don't know. Some parts of it. Everyone is dressed too well here.

Do you have a name for your guitar?

No ... Yamaha.

What records do you like that have come out recently?

Right now? I like Quasi, a band from Portland. And I like Pete Krebs' [music], that's about it.

I've heard that one of your videos is starting to get some play.

Yeah, it's the one for "Coming Up Roses" [off his first full-length album *Elliot Smith*]. It's old, they just decided to start playing it.

Is it strange to see yourself on MTV?

I don't know, I don't see it.

You don't get too involved with the business part of this?

No. I don't know the situation at all. I just like making up the songs and playing them. That's where it's at for me. The rest of that stuff, God only knows what that is all about.

Shake 'Em Up

A *Noise Within* is more than a simple stage direction from "Hamlet." It is metaphorical for the passion within the artist released during performance — releasing a passion in the audience, according to Art Manke, director of Shakespeare's "The Winters Tale." The work is being brought to UCSB by the Southland Theater Company, duly named "A Noise Within."

"The Winter's Tale" begins as a story of Leontes, King of Sicilia, who suspects that his pregnant wife has been adulterous with his childhood friend and house guest — the King of Bohemia. His wrath is turned against his wife, who dies just as their only daughter is born. The child is ostracized and sent to be raised by a lowly shepherd. Sixteen years later the orphaned girl falls in love with the Prince of Bohemia. When her father comes to terms with the ramifications of his jealousy, the play becomes an inspired tale of love, redemption and rebirth.

This production is a blend of tradition and mysticism.

The costuming is very elegant, yet not from any particular period. Manke explains that because the play deals with mythical ideas and fantasy, setting it in modern times wouldn't work for the audience.

"It needs to be far enough away to be able to believe the fantasy," he said.

For the same reason, the actual set revolves around a giant zodiac. Lighting design, the choreography of two dances in the second act and the original musical score all contribute to the cosmic, distant, fantastical setting.

But this tragi-comedy offers more than great words, settings and emotions.

"Parts are very funny and sexy. It's all part of the play — the humor and excitement," Manke said.

ANW is not new to performing Shakespeare. In fact, it's the group's specialty. Of the 35 plays the company has performed since its inception in 1991, this is its 11th Shakespeare production.

"He's the greatest dramatic author in our language," Manke said. "He's the cornerstone of the work we do as a classical company. Everything else is measured by it."

Manke points out that in the past, every English household was raised on the Bible and Shakespeare because there is so much to learn from the material.

"It's passionate, exciting, thrilling," he said. "It makes

you say, 'Wow. That's profound.' [Shakespeare] lived, that's what people forget. His plays are filled with passion and joy for life."

This marks the fourth Shakespearean play Manke has directed for ANW, but he has acted or directed in about 20 different plays by the bard. Yet he doesn't feel it can ever become mundane for him or the audience.

"The characters, relationships and plots are completely separate and unique. The more you work with and do detailed analysis, the more you realize what a genius this man was. He's a dramatist, poet and comic. He invented vocabulary."

The Glendale-based company prides itself in providing a unique service to its community by performing only classical plays. Every season it includes a Shakespearean and an American classic in its repertoire, Manke said.

"L.A. doesn't need more of the commercial. There is an audience for this kind of material."

According to Manke, one of the reasons for performing plays like "The Winter's Tale" is because they are challenging. This play in particular is one of Shakespeare's more obscure, less performed plays because it is so difficult to make clear and exciting to a modern audience.

"[Shakespeare] introduces fantasy and magic. He experiments with forms, qualities, themes and poetry. The vocabulary is more complex," Manke said.

ANW has about 20 actors who are cast through-

out the season, giving the company a collective knowledge and experience in classical, especially Shakespearean, drama. Roles that cannot be filled by resident artists are filled by guest artists and students in the company's intern program.

ANW has performed at UCSB twice in the past. Two years ago the company presented Oscar Wilde's "The Importance of Being Earnest," and the group brought Moliere's "Tartuffe" to campus last winter.

The company enjoys coming to UCSB because the audience draws out the metaphorical noise within.

"The audiences are tremendously responsive and intelligent. Very stimulating," he said.

Arts & Lectures presents A Noise Within in Shakespeare's "The Winter's Tale" Thursday and Friday at 8 p.m. in Campbell Hall. Call A&L at 893-3535 for more information.

—Deborah Finestone



Hey, What's Going On?

Oh boy. My girlfriend just left me this morning. Of course, my boyfriend found this out, which prompted him to dump me as well. Now I'm all alone, with a weekend packed with entertainment just ahead. Hey. What about you? What are you doing this weekend, hot stuff?

Tonight, you can meet up with me at Toes Tavern, where they will be hosting the Songwriter's Acoustic Shows at 9. Jennifer Terran, Pete Krebs and Elliot Smith will be performing. If you would rather stay on campus, Monique Guillory will be presenting a lecture, "Some Enchanted Evening on the Auction Block," at 8 p.m. in the Women's Center.

No? You have to wash your hair tonight? OK, well on Friday we can go swing at the Veteran's Memorial Building, where the Swing and Ballroom Dance Club is hosting a shindig at 8:30 p.m. Slimer with One by One and



Riff Raff will play at Emerald City. Spank, Drop, Asinine and Grain of 8 will be shaking up the Living Room. Also, Cool Water Canyon will be at Toes with Mother Hips.

What else to do Friday night? Well, the undergraduate one-act plays will begin and run through the weekend at 8 p.m. in the Studio Theater. Or maybe we could go to the Fiji house to see Buck-O-Nine, Gravity Kills and I.V.'s own Henchmyn at 10 p.m.

What's that? You have to wash your dog? Well how 'bout Saturday night? Yet another swing dance will be hoppin' at 8 with a live band, this time at the Living Room. What about seeing Electric Blue and Calobo at Toes? Or we could make yet another attempt to see Cool Water Canyon at Emerald City.

Huh? You have to bathe your elderly uncle, Amos? Sunday would be fine with me. We can head over to Border's Cafe for the inspirational sounds of Karie Hillery at 7:30 p.m. There is also a show at the Living Room with Capitalist Casualties, the Missing 23rd and a whole bunch of other punk rock tonnage.

Yeah? You'll actually go with me? OK. I'll be the one with the sharkskin suit. See you there! At what time shall we meet?

Now, exactly when will monkeys fly out of your ass?

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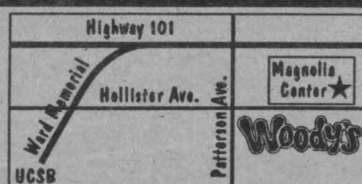
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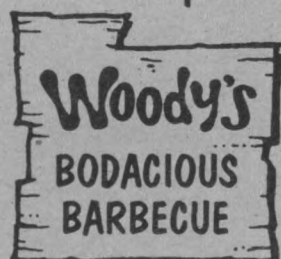
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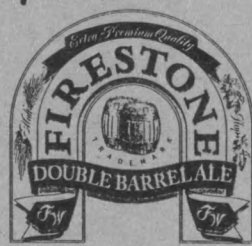


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Feelin' Randy

What's the difference between Mike Myers and Elvis Presley? ... Elvis has been seen recently.

Myers left "Saturday Night Live" three years ago, and after the box-office disappointments of his last two films, Myers seemingly disappeared from the public eye. But with the newly released "Austin Powers: International Man of Mystery," Myers is back in a big way.

Myers writes, produces and stars as both Austin Powers and his nemesis, Dr. Evil, in this hilarious spoof of '60s spy movies. In the wrong hands, this project



Myers and a mysterious friend

could have easily become an extended "SNL" skit or a run-of-the-mill, fish-out-of-water comedy, but in Myers' hands this movie is truly an original piece of work.

The plot is inspired. The year is 1967 and Austin Powers is a fashion photographer by day and a swinging secret agent by night, who wears crushed velvet suits, and shags every female in sight. When Austin foils one of Dr. Evil's plans yet again, Dr. Evil has himself cryogenically frozen and sent into orbit inside a giant Bob's Big Boy statue. Fearing that Dr. Evil will come back some day, Austin voluntarily has himself frozen until his country needs him again. Things quickly move to 1997 — Dr. Evil is back on earth with another plan for world domination, and there is only one man who can stop him. Guess who?

Powers is thawed out and paired up with the beautiful secret agent Vanessa Kensington, played by Elizabeth Hurley, to stop Dr. Evil. But in addition to having

to save the world, he has to deal with the vastly different '90s lifestyle, where safe sex and dental hygiene are in, and promiscuous shagging and bad English teeth are out. Let the culture clash begin.

"Liar Liar" may have hauled in the most money this year, but "Austin Powers" is this year's best comedy by far. Myers' script is full of classic one-liners, innovative bits of physical comedy, and a sense of humor that doesn't just spoof the spy genre, but actually pays tribute to it as well. Hurley turns out to be a surprisingly good comic actress, and I really can't say enough about Myers' performance. It's almost impossible for him not to be funny, especially when he performs a show-stopping striptease to the Divinyls' "I Touch Myself".

And even though this territory has been covered before in films such as "Casino Royale" and last year's atrocious "Spy Hard," this film stands on its own as an original comic gem. After all, how many films do you know that feature a cryogenically frozen Gary Coleman, hairless cats and a character named Alotta Fagina?

—Patrick Reardon



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To get the advantage, check the day's rating: 10 is the easiest day, 0 the most challenging.

Aries (March 21-April 19) - Today is a 7 - There have been all sorts of glitches lately in the area of your money. No kidding, eh? At any rate, all that is over and done with. You'll start feeling better by this evening. Your coordination will improve. And, in the next few weeks, you'll even make more money. The worst is past!

Taurus (April 20-May 20) - Today is a 7 - You've made all sorts of mistakes lately, lots of them not even your fault. Well, that's all over now. You're back to being your supercompetent self. You could actually have money come into your account, too. Mention the possibility to a person who owes you.

Gemini (May 21-June 21) - Today is a 6 - Mistakes became the norm rather than the exception in the last few weeks. Just when you were about to give up, conditions changed. It's like the sun coming out after a terrible storm. Do something after work with your friends to celebrate.

Cancer (June 22-July 22) - Today is a 6 - People will be calling you up and bugging you. They want to ask questions and take up your valuable time. If there's anything out there you said you'd do that you haven't done yet, somebody will probably call and ask about it. You might want to work up a good excuse ahead of time.

Leo (July 23-Aug. 22) - Today is a 7 - This is a good day for a party. People will be in a festive mood. There's still a stern authority figure watching you every move, but that won't stop you. After the job's done, you can party hearty at the pizza parlor until they throw you out for overexuberance.

Virgo (Aug. 23-Sept. 22) - Today is a 7 - You've still got a few hassles to put up with, but conditions are improving. Hopefully, you haven't broken anything important. At any rate, the worst is over. The change will be most noticeable in a project involving other people's money.

Libra (Sept. 23-Oct. 23) - Today is an 8 - You'll achieve all sorts of things that were virtually impossible as recently as yesterday. Doors that were shut will open. Opportunities will become abundant. Even more important, you'll be able to find just the right words to win the argument.

Scorpio (Oct. 24-Nov. 21) - Today is a 7 - Somebody who's been just about impossible to deal with will lighten up. He or she has been under a great deal of tension lately, and may have been blaming it on you. No need to carry a grudge. You'll do better if you can forget about the whole thing.

Sagittarius (Nov. 22-Dec. 21) - Today is a 7 - You don't really need any more trouble with either love affairs or games. What you need is more good luck in those areas of your life, right? That's exactly what will be happening, starting this afternoon. Tomorrow should be lovely. Tonight won't be bad, either.

Capricorn (Dec. 22-Jan. 19) - Today is an 8 - A problem you've been dealing with at home is starting to clear up. It could involve your sweetheart or one of your children. If you've had trouble communicating for the past several weeks, blame it on Mercury retrograde.

Aquarius (Jan. 20-Feb. 18) - Today is a 7 - Creativity is something that just doesn't fit inside a normal scientific equation. You're going along fine and then, WHAM! Something happens you didn't expect at all. If it's this morning, the impact will be positive. If it's late tonight and household money's involved, watch out.

Pisces (Feb. 19-March 20) - Today is a 5 - If you've been trying to fix up your home, every little thing has been costing more than you'd planned. Starting now, those same projects will be easier. You'll start finding what you need on sale, or you'll find a way to do without it. Doing without can save you a bundle.

Today's Birthday (May 8) - You're good with money naturally. This year, you'll learn to be even better. Either that, or you'll lose a bundle. Have it be the former. Make a career change in May or June, with the support of your true love. Get your old chores cleaned up this summer. Take time to play in September. A logjam clears up around October, making your workload easier. Keep costs down in December; hidden expenses may take more than you expect. Invest in your career in February. Follow through on a promise in April.

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Punky Spewster

Artsweek's Jolie I. Lash finds out the answer to the question "Who is Guy-Manuel De Homen Christo?"

Techno's supposed to be this wide-eyed, drugged out, musical source that drives people into physical spasms on the dance floor, right? And if this is the case, then shouldn't artists in this genre of music reflect that state?

You'd expect to call them up at their hotel in Chicago and have their pierced tongue reach through the phone and slobber on you. Or maybe their contact-induced hypnotic blue eyes would sear down on you via AT&T. Or if not that, then at least their green devil-horned hair would reach through the phone lines and stab you in the ear.

But what would you do if none of this happened? How would your image of techno change if, when you called up techno-funksters Daft Punk, they were hacking into the phone spewing their cold-laden crusties across interstate lines? I guess you'd have to change your image of techno artists, wouldn't you?

After trying to spell Guy-Manuel De Homen Christo to the operator at the band's hotel in Chicago, I eventually caught up with half of the French dance artist duo known as Daft Punk. If you're still clinging to guitar remnants then you won't really know what it means to call them The Orb meets Rick James at House Music Night at some club in Europe.

Artsweek: So how is Chicago this time of year?

Guy-Manuel De Homen Christo: We've got snow.

Wow, exciting.

It's not fun when you're sick.

When did you get sick?

If [techno] is big in Europe I think it can be big in the States. And if it's big in Europe it's because there was a need for it — you know a need for dancing and stuff, and I'm sure people in the states want to dance too. There's been so much rock and that everybody forgot how to dance and to have fun in a happy way. ... All the people we've seen, all the reactions we've had, are very good and people are going mad for it — like house music and stuff. It's good. It's gonna do well, I think.

In Britain the Chemical Brothers don't headline like they do here. Most of the time they serve as residents or guest DJ's at different dance clubs like Cream in Liverpool. Is that the same for you or do you do your own shows?

We are not doing any shows now. We are planning them for the other half of the year. But when we play in Europe we often play in raves and in clubs with other people.

So have you played a lot of raves then?

Yeah.

Which was the craziest one?

I don't know there's so much good ones.

What makes a rave good in your opinion?

When everybody's dancing, not just the people on the dance floor. You know when it's good and when it's not.

If you go to a party on Saturday, when you're waking up on Sunday you know if you had a good time or a bad time so I think when it's there it's there. ... When you don't

We've got some ORBScore b-side/remixes CDs to give away. Take down an election poster and write your answer on the back to qualify: What is the name of The Orb's latest CD? Turn your answers in under Stork Tower.

I don't know. Thomas [Bangalter, the other half of Daft Punk] gave it to me. We went to L.A. and New York and Miami and we've been ill for the whole journey.

How did you get into techno anyway?

We've been in love with listening to lots of this kind of music [for a long time]. We were into indie rock from England like The Orb [and] The Shamen and remixes of indie stuff and we thought this music was much more exciting and we got into it and got into the parties and stuff.

What kind of instruments do you use?

We're using, like, samplers and synthesizers and stuff. Electronic machines.

How did you learn how to use them?

I don't know how to use them [like] Thomas knows. I'm not as good as he is. He's taking care of the machines and I'm taking care of the machines with him.

So how is it going in America — do you think people are getting into your music?

Yeah, I think they're into it. Everything's been very nice except for the cold and flu. Like, the reaction everywhere is very good.

America is always seen as a rock 'n' roll kind of country, and I know a lot of people have been hesitant to take to techno music because of their love of guitars. Do you think that America will be able to get over that?

I think it's already getting over that. I think the Chemical Brothers and Prodigy are doing really well.

have the police stopping the rave it's good, when the sound is good, when there's enough people getting into a track and they don't even know it, [a rave is good]. There's many different factors in it.

Were you a raver when you were a kid?

Not a true raver — like going with a bottle of water with a hat on my head and jumping around.

(pauses) Yeah, I've been a raver, not a hardcore raver. Not with a bag on your shoulder and jumping.

Grunge seemed to take a lot of blame for making heroin popular again. ... Do you think dance music, and it already sort of has in England, is getting blamed for making Ecstasy popular?

I don't think it's the music that's making it popular with the young kids. ... When you went to Woodstock it was LSD. It's not a musical thing. You [can] just chill out and listen to Hendrix without being in SF and taking LSD. It's not the music. I can listen to the Rolling Stones without taking LSD.

There's drugs in the rave culture but there is as much drugs in the rock 'n' roll culture. And alcohol. And alcohol is like a hard drug ... but Ecstasy was not invented by a raver, it was invented in the '50s, I think.

What made you decide to make techno music?

'Cos uh, I love music and ... I thought I'd try and see what I [could] do about it. I love it so much and music meant so much to me, to my inner self, so one day I tried and that's it.

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- 1 Tbsp lemon juice
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- 1 Tbsp minced pitted black olives

Use with crusty breads, croutons or fried ravioli.

Spicy Tempura Dip

Mix together:

- 1/2 cup chicken stock
- 2 Tbsp minced fresh ginger
- 1 Tbsp sesame oil
- 1 Tbsp white or rice wine
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Three, Two, One-Acts

Budding directors are being given the chance to learn their craft in a series of one-act plays being performed at UCSB over the next two weeks.

The undergraduate-directed one-acts, which begin Friday with "Ghost World" and "Identity Crisis," are an introduction to theater direction for drama majors, said "Ghost World" director Daniel Baldwin.

"[It's] an opportunity for new directors to really go out there and practice their art," he said.

According to Baldwin, the shows present these new directors with the chance to learn more about the theater as a whole through the experience of directing a play.

"As a director, you really learn everything about theater," Baldwin said. "You are involved in every aspect of the production. You name it, the director's involved."

"Identity Crisis" director Jesse Cash agreed.

"I've done a lot of acting, and when you're a director you learn to see more of the whole picture," he said.

The shows allow the directors to experiment with the theater as a performance medium, according to Baldwin.

"We're really pressing the boundaries," he said. "We're not afraid to explore new areas [by] trying to bring in experimental theater. We try to raise the question of what theater is."

Cash believes that the two plays work very well together, for they explore similar themes despite being very different.

"Thematically they cover the same questions of reality," he said. "But they contrast greatly in style."

The hope of both directors is that the evening will be enjoyable for all involved, from cast to crew to audience.

"We're trying to produce a really fun night of theater,"

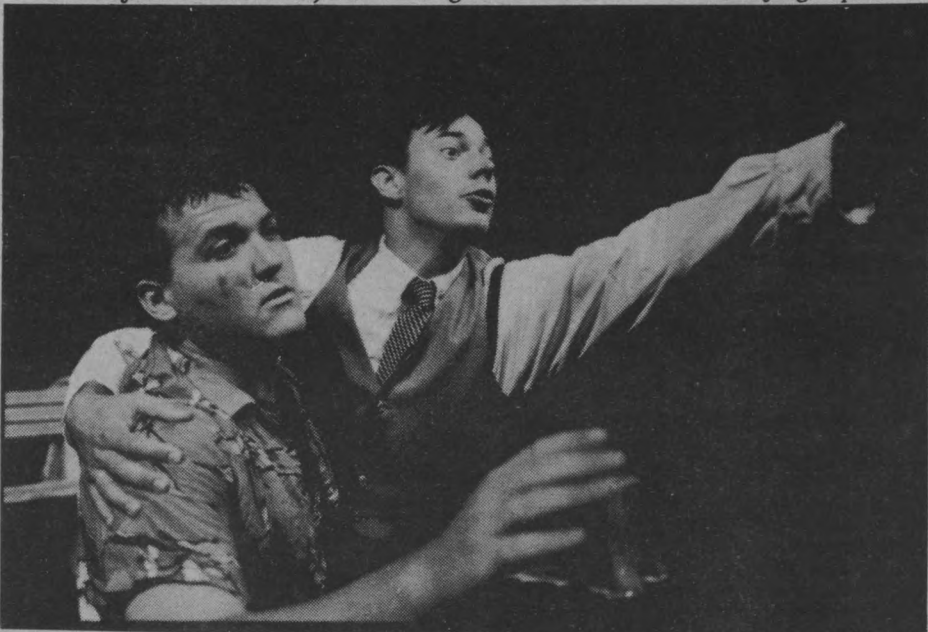
Baldwin said, "And at the same time have really good quality theater."

Many valuable lessons — such as the importance of teamwork — were instilled in the budding directors by the experience.

"I tried to emphasize the collaborative art. It's never about just one person, the stars on the stage ... it's about everybody working together and that's something I try to stress," Baldwin said.

The undergraduate one-acts open this weekend with "Ghost World" and "Identity Crisis." Performances are at 8 p.m. in the Studio Theater on Friday, Saturday and Sunday. Admission is free.

—William Banks



PAYAM RAHIMIAN/Daily Nexus

A Man and His Vision

The first play on this campus to be totally student-based — from the writing to the production — is "Anna and the Trombonist," a character piece written by Devon Svarda and directed by Adam McGinness.

Svarda, a senior dramatic arts major, has spent over a year writing and producing "Anna and the Trombonist," the story of a woman dealing with her many passions.

"It's about Anna's struggles with art and love. It sounds cheesy, but it confronts a lot of important issues like domestic violence and rape," Svarda said. "And it deals a lot about art because if you want to be good at it, you have to understand it."

"Anna" was first written as a class assignment, but it soon blossomed into the play that will be seen Sunday, May 11, at 1 p.m. in the HSSB rehearsal room, Svarda said.

"It began when I was in a playwriting class. It was

about 30 pages and I just kept working on it. And now it's about 60," he said. "There's some little things I would still like to work on, but it's a lot better than it was."

McGinness, another senior dramatic arts major, believes that the play has a lot of potential and will turn out to be a fine production with the help of the talented actors and actresses.

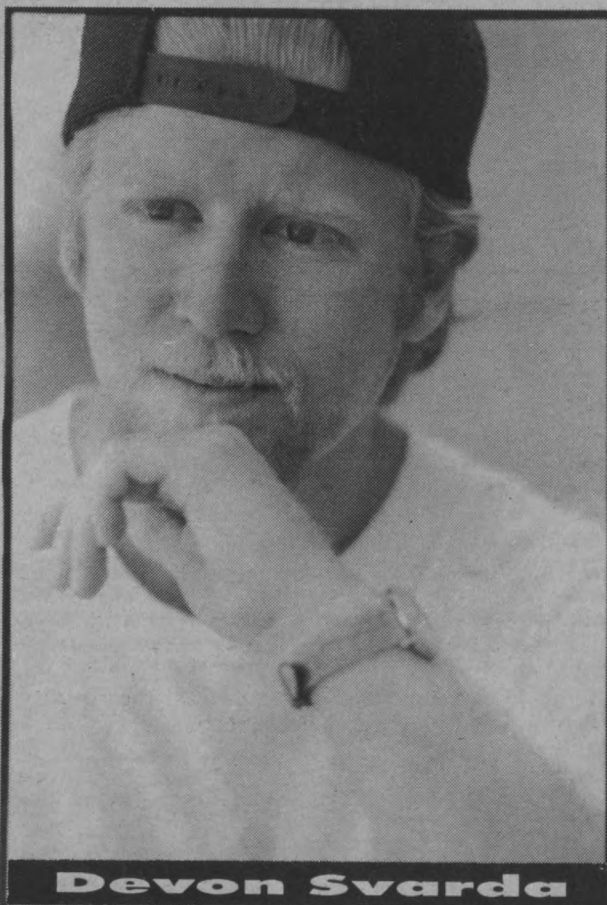
"I love the play and the cast I have is great. They're phenomenal. I love directing. I was very timid and shaking at the beginning."

Part of Svarda's motivation to write the play was his struggle to obtain an acting part in the Dramatic Arts Dept.

"I wanted to act for the drama department, but I couldn't get a part. I really wanted to do something before I graduated."

In the future Svarda hopes to be able to expand the play into a movie.

—By Rabia Shirazi and Davia Gray



Devon Svarda

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You Too Can Be a Winner

There comes a time in every prominent actor or actress's life when they decide to do a film that becomes the bane of their existence. I can only wonder what was going through John Travolta's mind when he agreed to be a part of "Look Who's Talking Now," or when Clint Eastwood hopped off his horse and into that "Pink Cadillac" with Bernadette Peters. Pacino slid into tight leather, complete with cap, for "Cruising," while Meryl Streep joined Roseanne Barr for "She Devil." And for Dustin Hoffman, I have only one word ... "Ishtar."

But if you peek into the closet of John Cazale, although you may discover a hairpiece or two, one thing you won't find are any skeletons. Here is an actor, who despite losing a battle to bone cancer at only 42, played the best "disturbed weirdo" in the greatest films of the '70s.

OK, he wasn't in "Star Wars."

But a mere 19 years after his death, I felt it necessary

to retrogress to what might have been said in the eulogy.

Cazale is probably best known, if known at all, by "Generation Shit" as Fredo of the "Godfather" films. It was here that he got his big break, although he had won awards for two smaller performances prior to becoming a Corleone. As Fredo, Cazale played a disturbed weirdo akin to Al Pacino, becoming nice and sleazy by the end of the flick.

Cazale then became the disturbed weirdo sidekick of Gene Hackman in "The Conversation." Here, he traded in his gun for a crapload of wiretapping equipment.

"Dog Day Afternoon," however, would bring Cazale's acclaim. Indisputably the finest film about gay bank robbers, he played a disturbed weirdo sidekick, again, to Pacino. Sonny (Pacino) is gay and Sal (Cazale) isn't, but the media doesn't give a rat's ass and exploits the both of them on their doomed mission to get cash for

Sonny's lover's sex-change operation. The nervous and catatonic performance by Cazale is highlighted by his lack of understanding that Wyoming is not a country.

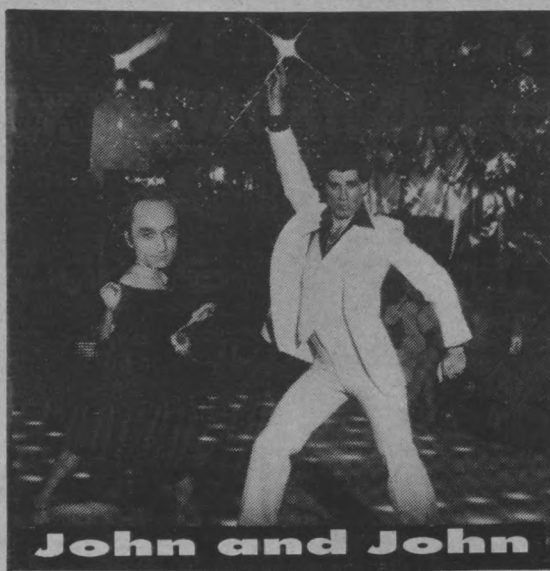
Cazale's swan song would be "The Deer Hunter," a film that would suck up more Oscars than Liz Taylor has husbands, or even face-lifts for that matter. So pathetic that he's captivating, Cazale

tagged alongside De Niro as that one friend we all have. You know, the one nobody really wants to call in a serious situation because they're gonna screw everything up. It couldn't be manifested better than in this disturbed weirdo sidekick role.

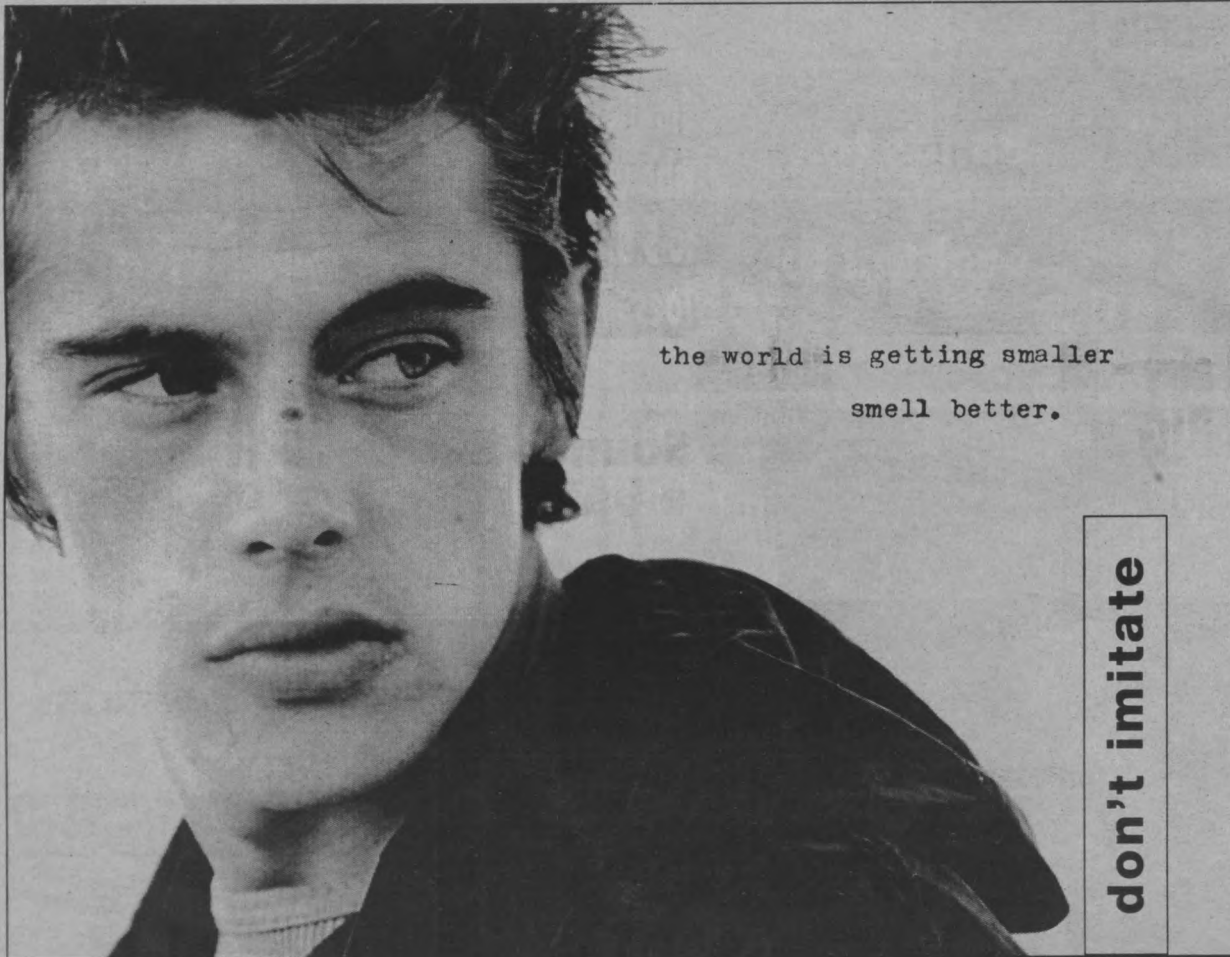
Although he never won the heart of the heroine with Texas-sized breasts, Cazale did manage to tie the knot with Meryl Streep and prove that you didn't need to have muscles, hair or even dignity to be a badass on the big screen.

Eat your heart out, Brad Pitt.

—Tony Bogdanovski



John and John



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Battery Acid Blues

Keir DuBois Might Be Famous

The Clap is usually a very prolific bunch of players in the studio. We bust tunes out of our little four-track like there's no tomorrow. Our recording session the night after the U2 show was no exception; we got eight full songs out of those three hours, and now the only hard part will be deciding which songs to put on the demo that we have to send out to restart our career.

Most of the songs are group efforts, and the best ones, like "Long Black Leather Boots" and "FM Blues," came in only a few takes. Our guitarist/vocalist Adam and I hashed together a messy but fun cover of Tom Petty's "Zero From Outer Space," and that took up probably two-thirds of the time spent on everything else.

Another thing that took a long time was some lyrics I wanted to set to a great tune my brother Bryn wrote a few weeks ago. I wanted to see if I could write a good pop breakup song. Since there are so many out there I knew this one would have to be good to compete with, umm, Jewel or something. Hmmm, maybe I don't have to try that hard after all.

I got my initial inspiration from a bummer of a story e-mailed to me from my friend Zack Hessel, who works as an assistant at Capitol Records, the label responsible for unleashing The Clap on the world. It turned out that the poor guy was dumped by his longtime girlfriend because she thought he wasn't much fun anymore. That would have been the end of it if it weren't for the fact that she's still around (also working at Capitol) and still likes to talk to him and hang out every once in a while — they have many mutual friends and still see each other quite a bit. Basically, everything's the same except there's no constant company and no sex.

Zack told me that, though it's very odd by normal standards, he kind of likes this arrangement because he's never really talked to any of his ex-girlfriends. He wants to see what it's like to not have to worry about the things that he did while they were together. He's found that he isn't really bothered by the unusual split because he's happy that he doesn't have to deal with certain aspects of this girl's personality that had always rubbed him the wrong way, like trying to keep up with her active life as feebly as his passive nature allowed.

OK, so I'll admit, this isn't a romance column, and putting all of this stuff into a three-minute pop song might be a near-impossible task for anyone except Randy Newman or Paul Simon, but there is an important part, so it made me want to try it. See, Zack often does miss her, immensely, especially when he finds himself alone for whatever reason. This also happens whenever he happens to see her at work (though they're in different departments of the record company) and, to put it in his words: "Face to face is another thing, Keir. It's easy to talk with her on the phone, 'cos she's still herself, but when I see her, she acts like a cartoon of her real self, really exaggerated and loud, and with this fake devil-may-care attitude problem that's really annoying simply because it's not really her, and yet she acts like nothing's wrong."

Anyway, the kicker of his little soap opera is that he cracked her act once when he wore a necklace (!?) that she'd given him at some point. She dropped all pretenses and asked him why he still wore it and if he'd missed her. He said no, he hadn't, he just liked the thing. That's all. She stopped her silly antics almost immediately.

This whole thing was just too ridiculous for me by this point. I, as everyone knows, refuse to overanalyze things like this, so most of the time while I was reading his letter I was either laughing or gagging. Still, I thought to myself that this might make great fuel for a pop song since those things are inherently melodramatic and self-obsessed, and that's why radio stations play them and people buy those singles like there's no tomorrow, even though they can hear the ditty on the radio and see the video on MTV in heavy rotation.

I fought with this concept for hours, and I couldn't compromise it with the premise that I was essentially creating a very stupid, trashy, throwaway thing that would nevertheless sell umpteen million copies and might even make me famous.

Adam tried to help by repeatedly strumming some really cheesy chords he'd lifted from an awful Richard Marx song. After about 12 bars of this crap I had to severely restrain myself so as to not replay John Belushi's guitar-smashing scene in "Animal House." Adam got the point: Seeing that his new \$800 Gibson might have a very short life, he did a total 180 and instead played a really nasty E-minor blues progression. Bryn soon followed with his guitar, answering Adam phrase by phrase.

This was perfect, I thought. If I can make a melodramatic, self-obsessed lyric to go with this ... now that would be a great song. I jumped in on bass, and we slowed the tempo down to a crawl so the music sounded like a lumbering dinosaur. Nope, we decided, too Zepelin. It needed grace, so Bryn switched to piano and bingo — we had our tune. We recorded this thing for 10 minutes, with self-indulgent solos all around.

As the others started editing, whittling the track down to size, I took all of the sappiness of my friend's story and melded it with what we'd just recorded, and presto — three verses of a blues song emerged from my brain in three minutes. I called it "The Worst Way," as in leaving someone in, and then Adam sang it over our music track and that was that. This session wasn't going to get any better, so we stopped there with some very, very good songs under our belts.

Look out, America, here comes The Clap ... again.

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Artsweek goes on a quest to find the best venue for sonic bombast in Santa Barbara ...

					
Atmosphere	The Hub Low ceilings and a small stage contribute to overall intimacy - and claustrophobia.	S.B. Bowl Not as sprawling as many cities' large capacity venues. (That's a good thing.)	Mercury Lounge Loungey and space-agey. Check out the silly pop-culture trinkets.	Toes Tavern A true "bar scene" bar. Complete with pool tables and riotous drunkards.	The Living Room Like a living room (in some old person's house that never gets visited.)
Cienteles	 Lotsa "Hey bro!" types.	 Screaming fanboys, MTV sheep and assorted cool people.	 Hipsters who've seen "Swingers" at least twice.	Young Santa Barbara: bar hoppers, a few music fans.	Punks, indie rockers and riot nrrrds.
Security	Friendly - once you get past the patting down of overzealous CSOs.	 Besides the occasional cross-armed Staff Pro employee, you don't see too much of a presence.	Unassuming and courteous, baby.	Big ol' bouncers!	There because they like music and want to provide something for the kids.
Talent	Bands that students will predictably go see.	Alanis, Gwen, et al. The Monsters of Schlock!	Bands to enjoy a cocktail to.	Smaller-name bands who wouldn't come to S.B. if not for Toes. Kudos!	 Slackers, swingers and Sub-Popers.
Sonic waves	Usually OK. Occasionally some technical problems.	Crisp and airy - the way a BIG show should sound.	 Warm.	Sounds like a bar.	That great DIY sound.
Bathrooms	Gross.	 Gross.	Gross.	Gross.	Gross.
Worth it?	Usually. Prices are cheaper for students.	If you like the types of bands that play here, you'll pay this much to see 'em.	 Almost always a great deal.	Usually.	Yes. Really low prices.

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On the Record

They're in it for your money

Beth Orton / Traylor Park / Heavenly

This is what the Cranberries would sound like if they were any good.

In addition to writing all of the songs herself, Orton avoids the stylistic vocal excesses of Dolores O'Riordan, opting instead



for a more understated delivery — like Tracy Chapman or a more mellow Ani DiFranco.

The music reflects this: Many of the songs, like "She Calls Your Name," are backed with traditional-sounding British folk elements, and are very ethereal. Others take a more modern approach to their moodiness —

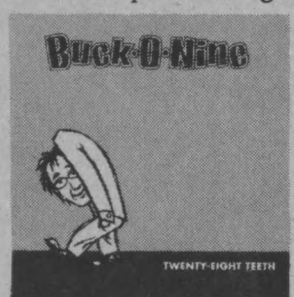
"Tangent" has more in common with the British trip-hop style that is all the rage right now. *Traylor Park* is a good solid album, and it proves that songs can sound Celtic without languishing in New Age purgatory.

—Keir DuBois

Buck-O-Nine / Twenty-Eight Teeth / TVT

If there ever was a CD that could get up and dance, it would be this one, ska fans. Buck-O-Nine has once again captured the essence of live-music energy in their newest release *Twenty-Eight Teeth*.

The first three tracks on this album push the high



dance intensity that has become a trademark of this San Diego ska band. With other songs on the record that range from reggae to rock, Buck-O-Nine displays a fine diversity to its sound as well.

However, of the 13 songs on the album, "Jennifer's Cold" clearly stands out. This particular track is alluring because of its inspiring horn lines and surprisingly attractive vocal melody. In an album filled with strong qualities, it seems as though the vocals on songs other than "Jennifer's Cold" fail to go beyond the limits of monotony.

Nevertheless, *Twenty-Eight Teeth* successfully overshadows the many ska albums that fail to embody the incredible live feel that Buck-O-Nine employs here.

—Hugh Frasier

Orquestra Was / Forever's a Long, Long Time / Verve Forecast

Ahhh, contemporary

jazz. The mere words invoke an entire cornucopia of delightful sounds, from such smash-hit artists as Kenny G. to Yanni. Naturally, when I discovered this album was of that ilk, my expectations became immediately biased — as I glanced down at the CD, I saw nothing more than a flat, round, shining shit.

Hot damn, I couldn't have been more wrong. There is something here for everyone. *Orquestra Was* has tunes with vocals and, if one wishes to entice the opposite sex and make whoopee in your glamorous I.V. apartment, there are instrumental pieces as well.

Hell, Wayne Kramer of the long defunct MC-5 even plays guitar on this. And if that ain't enough, the Merle "white trash icon" Haggard song should exemplify *Orquestra Was*' diversity just fine.

—Tony "white trash icon" Bogdanovski

PICK 'O THE WEEK

Supergrass / *In It For The Money* / Capitol

Two years ago teen-wolf sensation Gaz Coombes and his band mates, bassist Mickey Quinn and drummer Danny Goffey, burst out of Oxford with a frenzy of flaming power pop songs. *I Should Coco* rose furiously from the depths of middle England on the backs of such songs as "Caught By The Fuzz," the irresistible youth-empowering ballad for the summer, "Alright," and the critics' favorite, "Sofa (of My Lethargy)."

While their pristinely polished pop gems won the unresounding praise of critics and British pop lovers the world over, their garish style of dress combined with Gaz's irresistible coif and facial fuzz won them the praise of fashion stylists worldwide. As if being crowned coolest band in the world wasn't enough, Mr. I-have-more-money-than-you-can-even-imagine-or-ever-hope-to-have-ha-ha, mega-zillionaire, er, um, producer Steven Spielberg decided, based solely on the band's charisma, that he wanted to make a TV program around the group.

Despite the media blitzkrieg levied on the band, modern-rock America was largely disinterested in the musical prowess of Supergrass, choosing instead to focus on such talented pseudo-punk upstarts like Green Day and Offspring.



Teen-wolf sensation Gaz Coombes, bassist Mickey Quinn and drummer Danny Goffey

Now at the ripe old age of 21, Gaz and the boys of Supergrass have returned to give America another chance to check out the band whose sophomore effort is humbly titled *In It For The Money*. Unlike bands like, well, Kula Shaker for example, the 'Grase know how to take the best elements from the past: the Beatles' song writing and creative know-how, those sensational Beach Boys sing-along harmonies, big-band trumpets, the '60's psychedelic keyboards, and funky-up guitars, and combine them together in a way that sounds contemporary and new. Rather than, say, *Capitolize* strictly on a formula set by the world's back catalogue of classic rockers, Supergrass continues to use the tools of the past to forge new pop trails.

They manage to chuck in a grunge chorus in sappy pop song "Hollow Little Reign." The 'Grase also make a song about doing nothing, made up almost entirely of a 10-line chorus, immensely entertaining and, well, intelligent, in "Going Out." In fact, when Gaz sings, "If you want to go out / Read it in the papers / tell me what it's all about / If you want to stay home," he makes the activity of doing nothing sound nearly heroic.

In 1995 The Stone Roses released their (five years in the making) sophomore record, titled *The Second Coming* as a response to the band's media-driven overblow of its first album. The record failed miserably to live up to its predecessor or its hype because the Roses let the pressure get to them.

Perhaps the title should have been reserved for the 'Grase, who proved with this album that they've managed to stay true to their music and to themselves. They even kept their honesty, saying that they are simply *In It For The Money*.

—Jolie I. Lash

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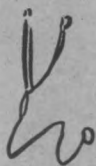
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