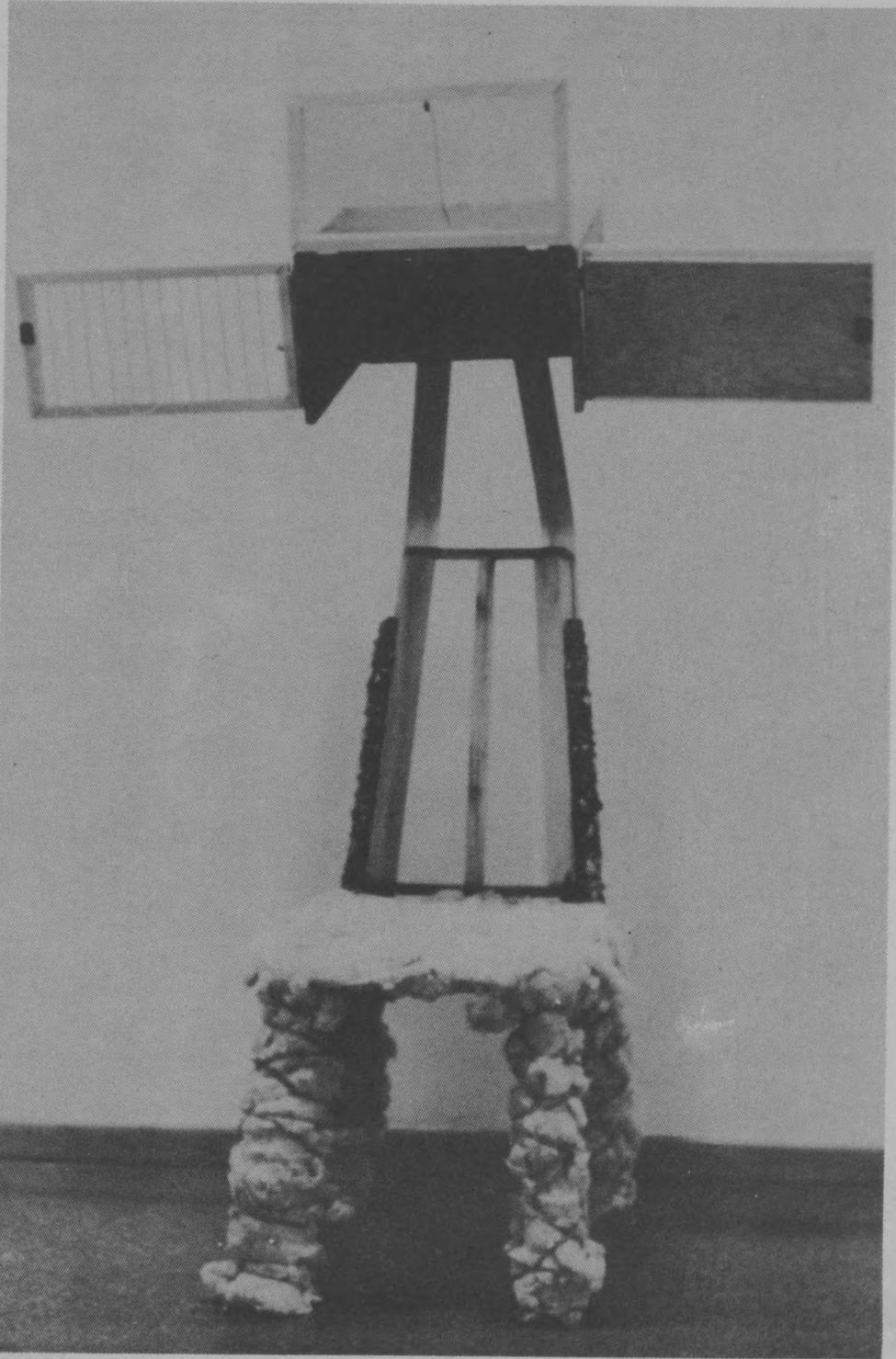
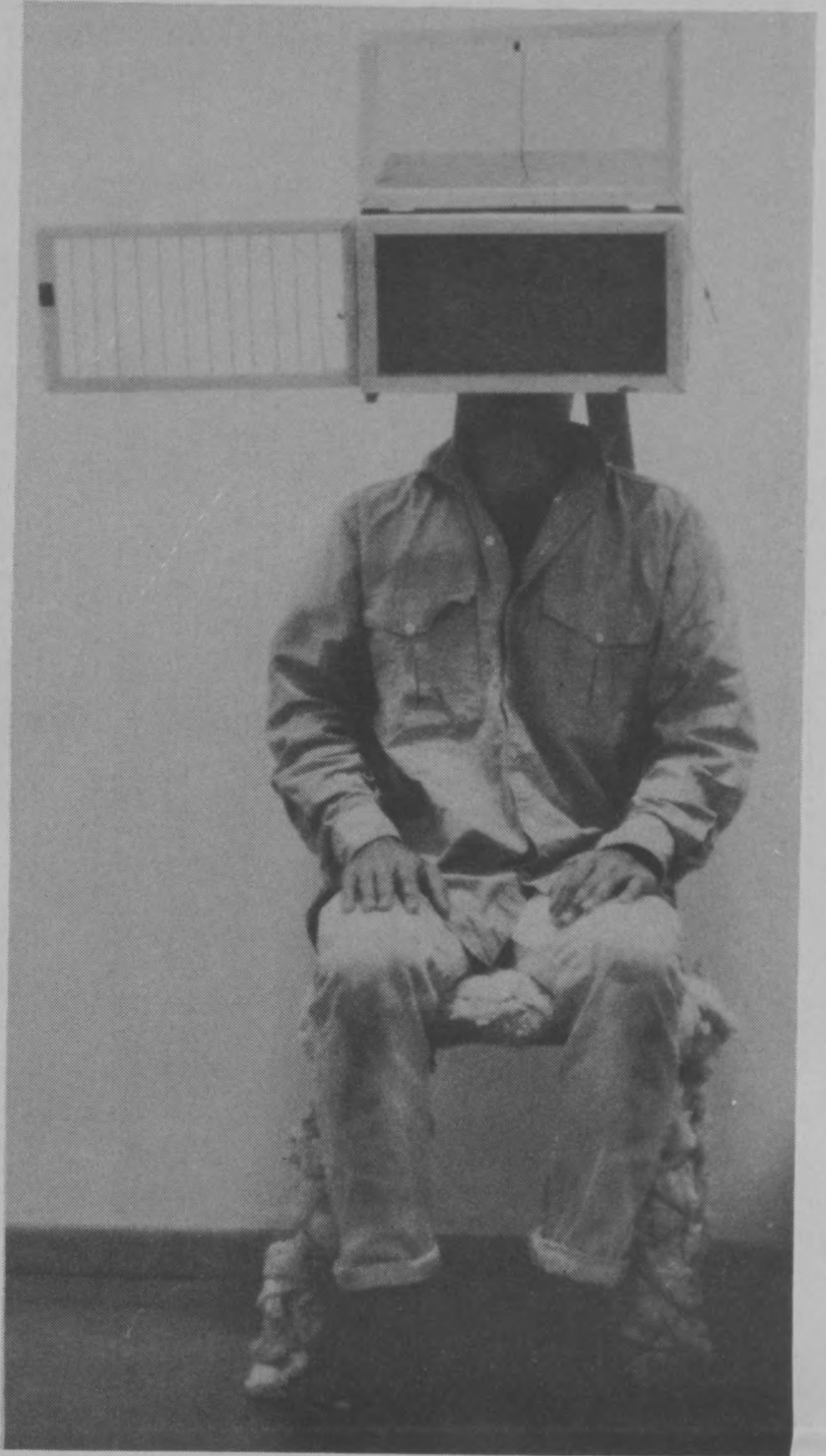


# ARTS AND ENTERTAINMENT



## H E A D L O S S



## UNDERGRADUATE EXHIBIT

by Laurie I. McCullough  
arts and entertainment editor

The diversity of strengths and weaknesses permeates the Annual Undergraduate Exhibition, but the year-end show is filled with an abundance of talented and exciting works that ensure a preeminence of talented artists at UCSB. The displayed works at the on-campus University Art Museum are chosen by the art studio department faculty throughout the year and for many students this exhibit is their only chance to show the progress of their studies. And progress is an important feature of this show.

Within the great range of styles and mediums there are certain studied connections between the works. The more mundane pieces come from the "assigned" nature of the classroom projects. The painted rocks on cardboard have a textured juvenile quality and the reproductions of famous late 19th century works are more often only accurately studious. The great weaknesses of the exhibit, though far less mentionable than the outstanding works, are the ceramics, smaller sculpture and wood construction works.

The study of the representation of chairs is an unequivocal example of

the deftness of the student imagination and ability to grasp the significance of the representational object. Jennifer Parker's wool covered and pebbled outlined chair *Instead of the Avocado Orchard* is topped with a wooden cage-like helmet designed with changeable screens to cover the sitter's face and change

the perceptual view. The natural quality of the materials works with the involvement of the viewer, who is meant to sit in the chair, and the bizarre emotional entrapment of the headpiece. Taylor Stamper's *Old Chair in Wind* is one of the few works of this exhibit with rough uncut wood that fulfills the use of the broken

pieces which jut to one side in a symbolically violent movement.

Though the smaller pieces are greatly unfulfilling, the larger three-dimensional works show the same aptitude of invention that the chair studies do. The installations, so-called because they are built into a particular space of an

exhibit, are witty, bright and provoking. Installations often present difficulties because of the variety and freedom of materials the medium affords and often they are shrouded in a lack of definition that this very liberation gives. But these students maintain a coherency and response within their work. And here the work of museum designer Paul Prince, who decides where each piece will be shown, is at its most outstanding. Prince has taken a variety of mediums and a tremendous number of pieces and made them work in a consistent and beautiful statement. If you've ever seen a poorly lit or badly hung show, Prince's clarity will be truly appreciated.

You must be able to approach the installations without searching for a definitiveness beyond your own initial response. Sharon J. Carlise's "Lay it to Rest" is a hanging skeleton of wood pieces floating over a pyre of erect pieces of wood on marble and sand. It's a ritualistic piece combining a variety of textures as well as mediums. As the winner of the Gordon Fields Sculpture Award, it is certainly one of the more innovative works of the exhibition.

(Please See Page 4A)





# Want to get the Last Word In?

## — You can . . .

. . . Do you know someone who's graduating and want to wish them luck?

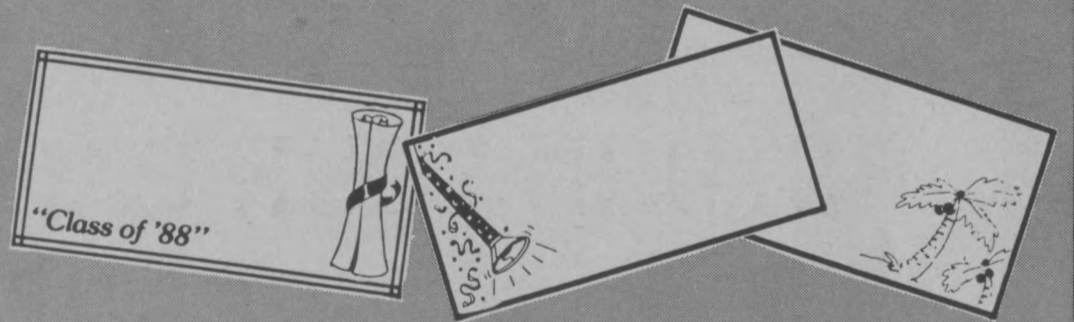


. . . Or maybe you want to wish all your friends a happy summer!

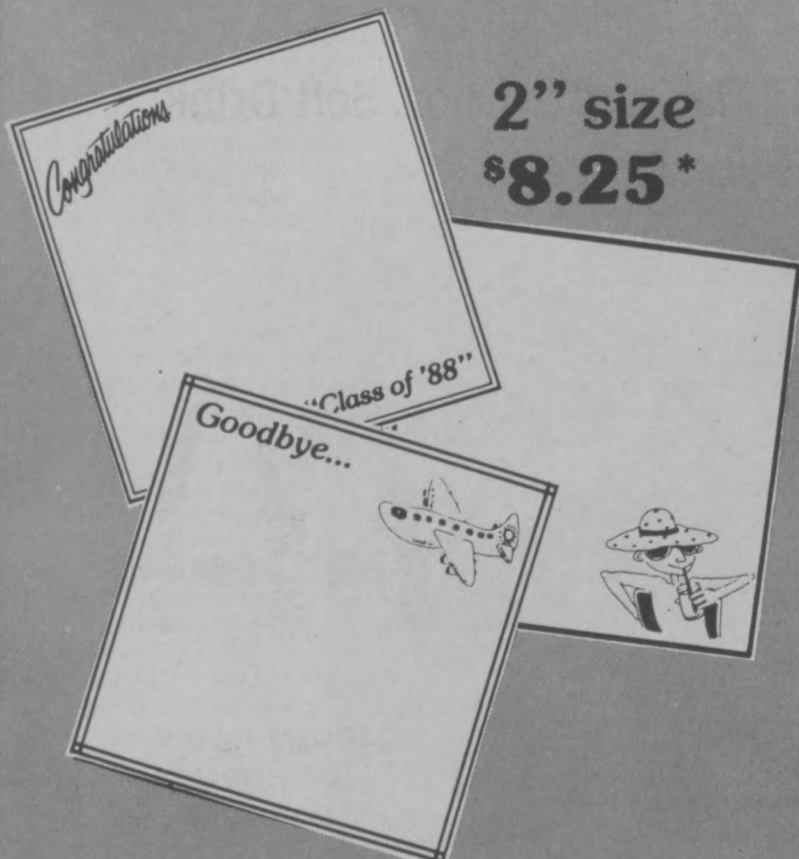
Whatever you decide, just make sure you get in the Daily Nexus' "Last Words."

You pick the border size, then write your message in it. We'll publish it in our last issues (your ad will appear in your own writing).

1" size  
\$5.25\*\*



2" size  
\$8.25\*



Other borders to choose from!

Come by the Nexus Ad Office and place yours today!

**DEADLINE is FRIDAY, MAY 27 5 pm**

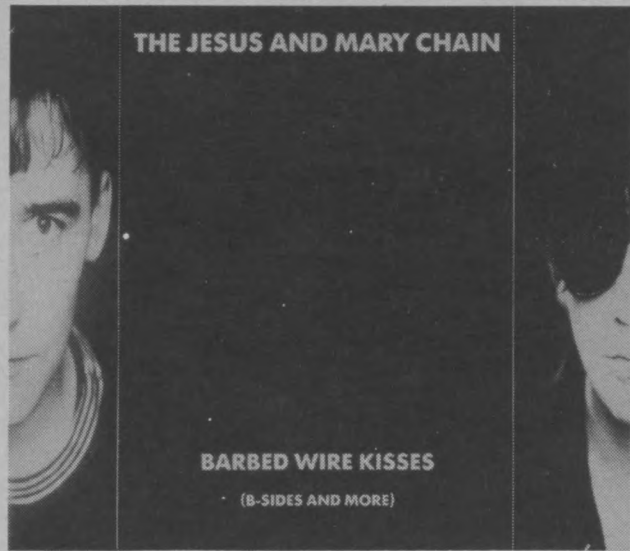
What a nice way to say *Good Bye*

\* Regular price \$15.00  
\*\* Regular price \$7.50

No commercial ads please.



# record this is a recording this is a record this is a recording this is a reco



THE JESUS AND MARY CHAIN

BARBED WIRE KISSES  
(B-SIDES AND MORE)

## JESUS MARY

Finally in the domestic market is the new Jesus and Mary Chain album, *Barbed Wire Kisses*. Although it is another one of those B-side albums that only "diehard" fans buy, this album goes beyond the norm. The highlight, of course, is the sole new track, "Sidewalking," with its hard-hitting percussion and guitar riff; the future stardom of the Chain is evident. Outtakes from the *Darklands* lp include "Swing" and "Don't Ever Change." These slow down the record to ballad formats only to be destroyed by the psychedelic first J&M Chain single "Upside Down." Cover tunes include "Surfin USA," and "Who Do You Love," both done with a smile and lots of alcohol in their system. The CD of this collection contains four bonus tracks, "Bo Diddley is Jesus," "Here it Comes Again," "Cracked" and "Mushroom" (live), the latter of which will bring any former J&M Chain audience member to tears with memories of this violent song on stage. Truly a worthwhile endeavor whether one is a diehard chainlink or not.

— Keith York

## GATE 50

The import music market is flooded with uncountable releases that Americans never hear, therefore falling short of becoming household conversation items. The hierarchy of importance in purchasing an import album does not revolve around blindly picking new albums by unknown artists. Such foolery will end here: ATTRITION draws the line.

For the past five years, hidden in cassette and vinyl

compilations, the British duo, Garry Cox and Martin Bows have established a firm, faithful following. The new album *At the Fiftieth Gate* provides us with startling lyrical insight and a multitude of different facets of the ambience created by the English lads. Cox and Bows are very excited about the new record and the upcoming 12-inch to be released this summer.

*At the Fiftieth Gate* presents a well rounded view of ATTRITION's music. The three instrumentals entitled "Theme 1," "Theme 2" and "Interlude" best, hands down, any 4AD fans' conception of ethereal song. At times ATTRITION could be paralleled with XYMOX's dance veins and Wolfgang Press' aggressive texts. The song "Peacemaker" rubs up against Shreikback circa 1983, "My Friend is Golden" is Martin Bows' forum for enigmatic reflection, and the title track "The Fiftieth Gate" blends percussion of Skinny Puppy with the Cassandra Complex's guitar work leaving the listener breathless by the close of the lp. *Fiftieth Gate* was produced by the same Ludo Camberlin that produced the *Neon Judgment*. Look for a tour in early 1989 following their first domestic release.

— Keith York

## LEATHER TOUGH

While Elvis may be the King of Rock, Run-D.M.C. are the Kings of RAWK.

With the release of their long-awaited album *Tougher Than Leather*, Run, Daryll and Jay have proved once again that they are rulers of rap, even though L.L. Cool J. may claim otherwise.

*Tougher Than Leather* is a serious, noisy mixture of hard, fast raps, wicked scratching, clashing cymbals, and a booming bass beat, with spot experiments using horns, piano, and a funky waaka-waaka guitar like the one in the title cut.

It is for such innovation that Run-D.M.C. earned the title of "Kings." *Tougher Than Leather* is harder than any of their previous albums, and with cuts like "I'm Not Going Out Like That," "Radio Station," and "Beats to the Rhyme," the trio deserves to retain its title.

And while the musical technique used by Run-D.M.C. on this album is outstanding, the only drawback is that many of the songs have failed to break any new ground lyrically. "Run's House," and "They Call Us Run-D.M.C.," while fun, fall into the familiar 'rap trap' of boasting and bragging.

Understandably, this is an integral tradition of the genre, but this "I'm the best" battle has been going on since the origin of rap and the formula has gotten stale.

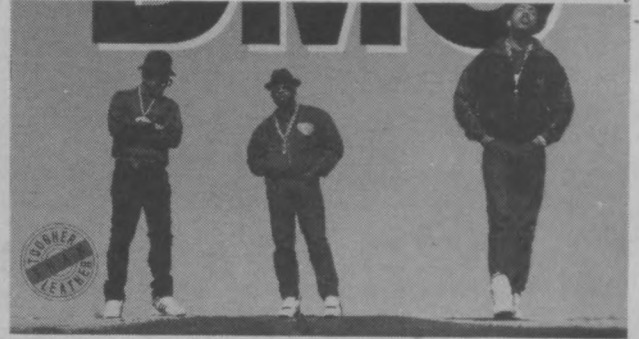
Nonetheless, *Leather* is a grooving, partying album that will rest securely on its stronger cuts without having to worry

too much about songs like "Ragtime" dragging it down.

And while the album does not produce any message song nearly as hard as "Proud to be Black" on *Raising Hell*, there's enough soul in "Papa Crazy" and "Soul to Rock and Roll" that Run-D.M.C. will not have to worry about losing its title for some time.

Unless of course, Elvis should return from the dead.

— Michelle Ray



## BOOGIE DOWN

Just like a 1940s B-movie, the story of the B-Boys in Boogie Down Productions has a happy ending. The duo of D.J. Scott La Rock and KRS-One were about to sign with a major record label when La Rock, a college graduate who worked as a social worker counseling young troubled men, was fatally shot outside his home in the South Bronx.

However, his music and message live on through KRS-One, aka Kris Parker — and the other members of BDP.

The group's second album, *By All Means Necessary*, not only contains performances by La Rock, but incorporates messages of non-violence and anti-stereotypes such as in "Stop the Violence" and "My Philosophy."

It has become a rare thing for rappers to take responsibility for the message, if any, in their lyrics. But BDP has decided to take full advantage of its chance at affecting its audience.

With lyrics like: "Some M.C.'s be talking and talking, trying to show how black people are walking. But I don't want this way to portray, or reinforce stereotypes of today. Like all of my brothers eat chicken or watermelon, talk broken English and drug-selling," BDP deserves high respect from rap fans.

On top of hard-hitting raps, the group gets raw with its use of music and rhythm. No one can beat its use of the "Smoke On the Water" guitar riff in "Ya Slippin'."

Boogie Down Productions will definitely be a force in the future direction of rap. Like they say: "One, two, three, the crew is called BDP, and if you want to get to the tip-top, stop the violence in hip-hop."

— Michelle Ray

# UCSB STUDENTS: MOVING OUT OF TOWN? RETURN YOUR CABLE CONVERTER AND

- Get a McDonald's gift certificate for a Free Big Mac and a 12 oz. Soft Drink
- Continue to enjoy basic cable service until you leave

Courtesy of



Cox Cable  
Santa Barbara  
683-6651



Good Only At:  
22 South Fairview Ave.  
Open Mon-Fri 8:30 am-6:00 pm  
Sat 9:00 am-5:00 pm

- Only 5 minutes from campus! (just up the street from McDonald's)
- Must show valid student I.D. Offer expires June 30, 1988
- Offer limited to one per converter
- Unreturned converters will be charged to customer

146 South Fairview Ave.  
(Gift certificate good at this location only)





## UNDERGRADUATE EXHIBIT

(Continued from Cover)

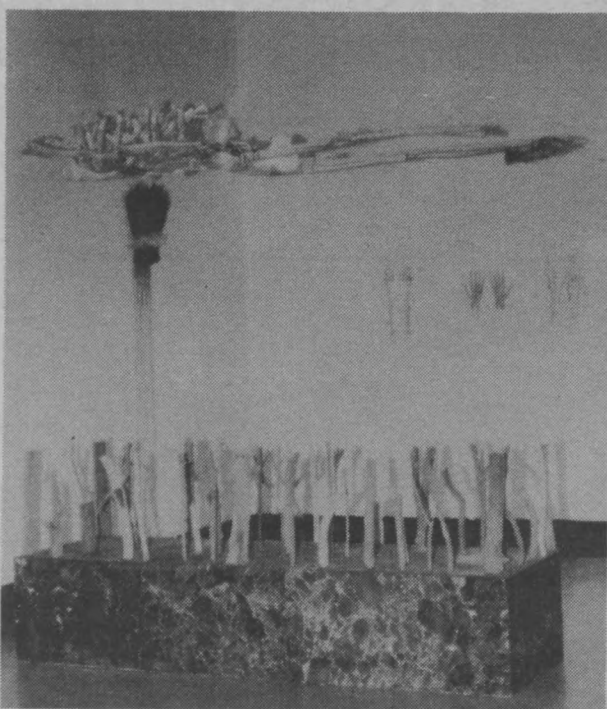
Ann Talbot's installation is a visually more exact piece. Set off in its own white-tiled room, *Levels of Dignity and Objects of Desire, Options for a Four-Year-Old with Patent Leather Shoes* seems a simple statement. "The white zone is for loading and unloading only," repeats a woman's voice and the simple context of a swing over dirt and plant life becomes at once obscured and contemplative.

You can't walk away from this exhibit knowing a fixative remedy for the definitions of the less literal pieces of these student artists and clearly this is the point of art today. Many of the students seem to be grappling with the ulterior motives and consciousness of their works, and yet the fact that many of the works have a sense of the undefinable is part of their very success.

Christoph Kirkegard's *Reflections* is emblematic of this sense of inspiration. The pastel and acrylic combination of pinks, flesh and blues on black is brilliantly texturized with an individual hand. Like many of his peers Kirkegard uses the traditional human figure as the central image of the painting. This connection with human representation is still fundamental to the modern and especially student artist and the paintings and drawings of this exhibit remain focused on this preoccupation.

Though the exceptions are quite profound, the painting is at times rather lackluster. Rose Bilat's *Saudaes Do Rio* won a UCSB Art Affiliates Scholarship Award, yet the traditional carnivalesque women of *Rio* seem only blatantly representative. The stylized linear brush strokes in bright colors don't serve to celebrate the piece; instead the literal becomes insignificant in the unliteral space.

Todd Anderson's oil work is one of the most complete pieces of the show. Unlike many of the other artists Anderson uses the title of his piece to give a true impact to the interpretation of his painting *One of These Things is Different*



*From the Others*. Again there is the use of the human figure as subject matter, but here Anderson strips reality from the figures by giving them the peculiar alien features of bald heads and googly stares. Yet he re-impacts our reality with the title which represents the sole nude woman in a car of men thereby turning the piece into a truly comical and yet profound picture of our reality.

There was one moment in viewing this nearly formidable in size show where my breath was taken away. Lisa Gallegos' untitled black and white photography is elegant. Her works are simple and uncluttered, yet austere beautiful. Working with three consecutive images of women from different distances, Gallegos has that untouchable unknowing talent you can't give an artist.

Photography is as prominent a medium here as more traditional avenues. There is a definite preoccupation with the technique of layering images and creating collages of re-photographed images. Though few of the images are technically significant, they are quite appealing, as is a great series of photos entitled *Suburbia* that looks not only like the street my parents live on, but looks, very accurately, like the color prints from Fotomat.

Cover art: top Jennifer Parker's "Instead of the Avocado Orchard"; below Todd Anderson's "One of These Things is Not Like the Other." This page: top Lisa Gallegos' untitled black and white photography; below Sharon J. Carlise's "Lay it to Rest." Page-one "refer art," John Barwood's "Artist at 3 a.m. (Self Portrait)."

# La Cumbre 1988

The Yearbook of UCSB  
A chronicle of our Times

Distribution will begin June 6 • Monday through Saturday • June 6-11 (8 a.m.-8 p.m.)  
La Cumbre regrets the late shipment from the printers in Dallas, Texas.



KEITH MADIGAN

Picking up your yearbook is easy. Simply check our enclosed buyers list, then bring a picture I.D. and a smile to one of our friendly staff members in front of the UCen. Next go find a nice place in the sun and enjoy your La Cumbre, or share it with a friend, or your dog.

The La Cumbre staff has enjoyed putting the 692 page volume together. We think it contains some of the most memorable times of the year and we hope you will agree.

- 6,200 copies
- 692 page book!
- PLEASE bring a photo ID to pick up your book
- Some books on sale for \$20.00

STAFF MEMBERS: Please come to the office and sign up to help with distribution!

**"YES, THERE IS LIFE AFTER BREAST CANCER.**

**AND THAT'S THE WHOLE POINT."**

—Ann Jillian

A lot of women are so afraid of breast cancer they won't practice breast self-examination or ask their doctor about a mammogram. And that's what frightens me.

Take it from someone who's been through it all: Life is just too wonderful to give up on.

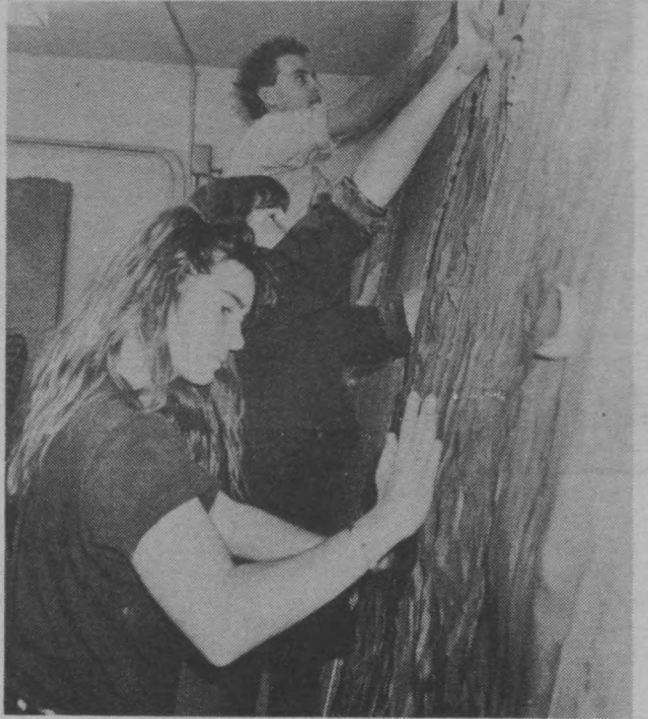
But to enjoy it, you do have to give up being afraid to take care of yourself.



Get a checkup. Life is worth it.



# NO GRAFFITI: New Art Mural



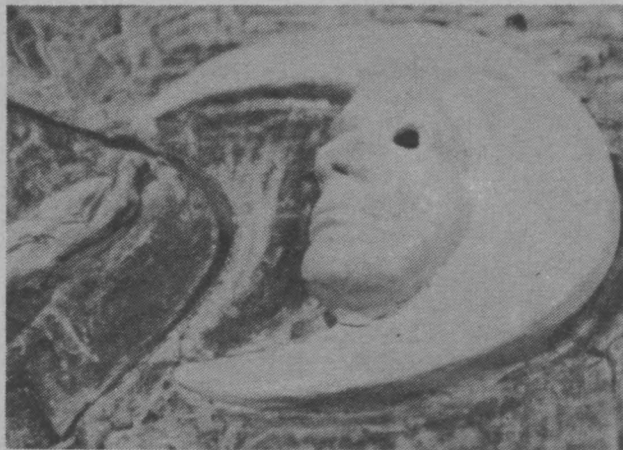
clay which, according to Bowers, "behaves so much like paint," the piece portrays the cyclical process of life. Images of the air, sea, earth and sun are combined with depictions of human, marine and animal life and death to form a conglomeration of shapes and colors. The use of ceramics is a shock to the eye raised on the traditional side-of-building, neighborhood beautifying mural. It will definitely be an intriguing piece to see.

What may be more important than the piece itself is the process that resulted in its creation. The students involved in the project worked since January to put the mural together. It was not an easy task. Every student who has worked on an art project knows the frustrations that are inherent in sharing precious ideas with others, when the subject is art

by Matt Klein

there is usually a heated debate on all fronts. When art studio majors get together the problem can become an incredible web of conflicting ideas and personalities. The planning lasted for at least four weeks before there were any concrete plans for the mural. "It was a struggle to see whose ego would prevail," remarked Peter Lewis, one of the artists. In a situation in which 23 people collaborate on a project "the most difficult problem is cooperation." The whole process was described by another student as "therapeutic." According to Bowers, the mural "touches in us a place where we haven't been in a longtime — childhood ... it's a very healthy place."

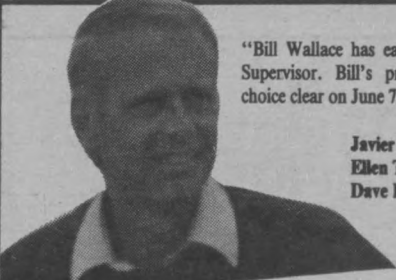
Afterwards, of course, the students involved decided it was a good experience working as a group, and the result of their efforts may be more than can be seen in the mural. They kept explaining that to get a group of eccentric art studio majors to work together can be as hard as the rocks that cover the ground where the mural will live out its days under the hot Santa Barbara sun in the rock, er, sculpture garden.



Did you know that there is a sculpture garden at UCSB? Never mind the fact that it commands a beautiful view of the UCEN's loading dock or that it is just a small enclosed courtyard without a blade of grass (merely rocks covering the ground), because by the time school starts in September there will be a new addition to this stoney corner of campus. In an attempt to supply more culture to our art starved campus, a bold project, engineered by professors of art studio Cheryl Bowers and Sheldon Kaganoff, will be permanently installed in the University Art Museum's Sculpture Garden.

Something fresh? A blue pyramid maybe? Perhaps some abstract bronze shapes or tangled masses of steel? How about that thingamajig that used to reside outside the library and now lives on the lawn behind Cheadle Hall? That piece was the inspiration for an immortal advertising slogan for the Daily Nexus (Nexus Commie Rag for those who have forgotten). What new piece will be displayed as a representation of our beloved institution?

The Mural Project is the result of the collective energy of 23 creative painters and sculptors who have assembled their ideas in the form of seven glazed ceramic panels, each one an independent work that relates to the piece as a whole. Funded by the art studio department, the 3-dimensional mural is not an example of a traditional wall painting. Using




"Bill Wallace has earned our support as County Supervisor. Bill's proven leadership makes the choice clear on June 7th."

Javier La Fianza - A.S. President  
Ellen Thornton - A.S. External VP  
Dave Lehr - A.S. Internal VP

**RE-ELECT  
BILL  
Wallace  
SUPERVISOR**

Paid for by Wallace for Supervisor, 300 Storke Rd., Goleta, 93117

University of California — Santa Barbara  
DEPARTMENT OF DRAMATIC ART



EURIPIDES  
**ORESTES**  
DIRECTED BY STANLEY GLENN


MAY 19-21 AND MAY 26-28  
MAIN THEATRE — 8:00 PM  
ARTS AND LECTURES BOX OFFICE 961-3535

**GET MOONSTRUCK!**  
Discover the feel-good movie that all America's talking about.

Friday, May 27  
Campbell Hall  
7 • 9 pm \$3.00  
11 pm \$2.50

Sponsored by Sigma Phi Epsilon

CHER • NICOLAS CAGE  
**MOONSTRUCK**



Kathleen Turner is China Blue. She's caught between two men. One wants to possess her, the other wants to kill her.

Thurs May 26 IV Theater  
\$2.50 7 • 9 • 11 pm  
Sponsored by Political Network

*Crimes of Passion*

IT ONLY LOOKS LIKE THE GOOD LIFE.

**LESS THAN ZERO**

Thurs. May 26th  
Campbell Hall \$2.50  
7 • 9 • 11 pm  
Sponsored by A.I.E.S.E.C. & A.S. Underwrite

THE  
**MISSION**

Saturday May 28  
8:30 & 11 pm  
Campbell Hall \$2.50

Sponsored by St. Athanasius  
Campus Community & A.S.  
Underwrite

**AQUA BLUE  
ECSTASY**

A trip through Surfing's mightifest impact zones in 16mm — Live Narration

**FRIDAY, MAY 27**  
Goleta Valley Community Center  
5679 Hollister Ave 7 & 9 pm

**THE SENIOR  
PUB PARTY**

Thursday, June 9...

The last great Pub Night of the year...  
There will be a live band, dancing  
50¢ beers, food and lotsa fun!!!

Limited tickets on sale in front of the UCen  
Tues., Wed., Thurs. from 11-2 pm  
and at the door

**Problems with alcohol and/or drug abuse?  
We can help**

The Drop-In-Center 962-6195

**METROPOLITAN THEATRES CORP**  
Movie Hotline 963-9503

**ARLINGTON**  
1317 State St., S.B. 966-9382

**Last Emperor (PG13)**  
Fri, Mon 8, 9:15  
Tue 6:15  
Sat S.B. Symphony  
Tue Midnight  
"Crocodile Dundee 2"  
Separate admission required

**FIESTA FOUR**  
916 State St., S.B. 963-0781

**Above the Law (R)**  
5:45, 7:45, 9:45  
Sat & Sun also 1:45, 3:45

**Shakedown (R)**  
6:15, 8:15, 10:15  
Sat & Sun also 2:15, 4:15

**Colors (R)**  
5, 7:30, 10  
Sat & Sun also 12:30, 2:45

**Beetlejuice (PG)**  
6, 10  
Sat & Sun also 2

**Lady in White (PG13)**  
8; Sat & Sun also 4  
Friday Midnight  
"Rocky Horror"

**RIVIERA**  
2044 Alameda Padre Serra  
S.B. 965-6188

**Babette's Feast**  
5, 7:05, 9:10  
Sat & Sun also 1:10, 3:05

**GRANADA**  
1216 State St., S.B. 963-1671

**Willow (PG)**  
5:10, 8, 10:40  
Sat & Sun also 12, 2:35

**Stand & Deliver (PG)**  
5:30, 7:45, 10  
Sat & Sun also 1, 3:15

**Friday the 13th Part VII (R)**  
6, 8:10, 10:20  
Sat & Sun also 1:50, 3:50

**PLAZA DE ORO**  
349 Hitchcock Way, S.B. 682-4936

**Stormy Monday (R)**  
5:30, 7:35, 9:35  
Sat & Sun also 1:30, 3:30

**Milagro Beanfield War (R)**  
5, 7:25, 9:50  
Sat & Sun also 12:20, 2:40

**SWAP MEETII**  
907 S. Kellogg, Goleta  
964-9050  
Wednesday Evenings  
4:30-10 pm  
EVERY SUNDAY  
7 am to 4 pm

**PLEASE NOTE:**  
Week ends Tuesday, May 24

Friday Midnight  
ROCKY HORROR  
at the Fiesta IV

**CINEMA**  
6050 Hollister Ave., Goleta 967-9447

**Return to Snowy River Part 2 (PG)**  
7:30; Sat & Sun also 3:30

**3 Men & A Baby (PG)**  
5:30, 9:30  
Sat & Sun also 1:30

**Salsa (PG)**  
5:15, 7:15, 9:15  
Sat & Sun also 1:15, 3:15

**GOLETA**  
320 S. Kellogg Ave., Goleta 683-2265

**Colors (R)**  
5:30, 8, 10:15  
Sat & Sun also 1, 3:15

**FAIRVIEW**  
251 N. Fairview, Goleta 967-0744

**Willow (PG)**  
5, 7:40, 10:15  
Sat & Sun also 12, 2:30

**Willow (PG)**  
5, 7:40, 10:15  
Sat & Sun also 12, 2:30

All programs, showtimes and restrictions subject to change without notice



# nearly 101 ways to blow off dead week

## GO BOWLING THIS WEEKEND AUTOMATIC SCORERS

Only at Orchid Bowl  
Fun & Easy to Use!  
All You Do Is Bowl  
Computerized Scoring



### OPEN 24 HOURS

**ORCHID BOWL** close to UCSB  
Hwy 101 at N. Fairview  
5925 Calle Real, Goleta 967-0128

Yo! Rush the show! Rock 'n Roll, point-fuckin' blank. No, it's not Public Enemy, or Terry D'Arby. It's nicer 'cause it's local. Tonight the Pub will be rockin' extra long (that means starting early, kids, never stay up late) with the Seventh Annual Pub Night featuring three bands and endless pitchers (as long as nobody gets thrown through a window). John Andrew Fredrick may not be thanking activists for the Unit 18 lecturers' protest (it's at noon today in front of Chancellor Uheling's office) because his band, **The Black Watch** can rock without sympathy. Shades of New Order, Cure, J.D. Salinger and Percy Shelly. Plus dance floor reggae rhythm from **Crucial DBC**, and the best background music ever for over-medicated I.V. mutants swain' to the conversation, **The Swingin' Tikis**. Go, get lit, get funky, get all you can.

**Even More Music, Even More Completely Different** — There's a new band in town, and even if they're called C.O.M.A., they ain't asleep. Members of the California Outside Music Association, they're avant-garde, they're different than anything you've heard, they're *out there*. COMA-man Paul Chavez is a UCSB CCS grad who makes his own instruments (because in CCS you learn to think and build). Sunday night at Borsodi's 8 p.m. And also the night before — **The Smithereens** will be in a great environment for the eastern bar band, the good old Savoy in downtown S.B. That's Saturday night, 8-ish.

**Best bets for the I.V. crawl** ... Friday night Chris is having a bash with local "bad" bands, Steve Garvey's Hair, Cactapuss, God, Heave, and Butthead. It's at 6639 Sabado Tarde, b.y.o.f.b. *Saturday, in the park* ... it's another Anisq' Oyo' Park band battle featuring Alice Fell, Headless Youth, Pet Xing (try to imagine your dog in heat and on MDNA), Zion, Really Nervous, and Steve Garvey's Hair, again. Jeezo. And

Saturday night, Tim's Tiki's will ride again (and again, again, oh baby, again) at a guaranteed epic beach party, that happens to be indoors, at Borsodis. Suck it light, and swing it.

The First Annual Yearbook Video will be screening for potential buyers and anyone who wants to check it out Tuesday the 31st at 7 and 8 p.m. in Buchanan 1930, then Wednesday at 6 and 7 p.m. in Buch. 1920. It's got everything from Halloween to Homecoming, I.S.V.T., C.I.A., and U.N.L.V. getting whipped by S.B. *And much, much more.* Only \$16, one for the ages if ever there was.

*Fifty dollar sneakers and I got no job ... No, She's Gotta Have It* isn't showing this weekend, but you can always rent it. As for Willow, MTC wouldn't honor our pass for the premiere, and we figured it wasn't worth six bucks. (Shit, we knew it wasn't worth six bits.) Word-of-mouth and most publications confirmed our suspicions. Check *Babette's Feast* (one movie that *deserved* its Oscar) at the Riviera; *Crimes of Passion* with insane Kathleen Turner popping off some vicious insights on sexual politics, tonight at I.V. Theatre, 7, 9, and 11 p.m.; and *Moonstruck* with hilarious Nicolas Cage, good Cher (wha?), laugh and just don't question it tomorrow night at Campbell Hall, 7, 9, and 11 p.m.

It's been fun for us here at A & E, campers, and we'll be back this summer with fire in our dilated pupils. We need new writers who want to go to concerts and movies for free, but if you don't want to write you can draw, take pictures, do paste-up art, go on beer runs, or just tell us what's fresh, what's coming, who's rad, bad, weak, or a geek. If you're in a band, having a show, showing a movie, reading your poetry, writing your memoirs — TELL US! Late.

## BLUES • REGGAE ROCK & JAZZ

NEW RELEASES NOW IN STOCK:

**Van Halen**, Camper van Beethoven, Sade, Devo, Jesus and Mary Chain, Boz Scaggs, Everything But The Girl, Rod Stewart, Joan Jett and the Blackhearts.

"CASH PAID FOR USED CD's, CASSETTES & LP's"



OPEN 10-10 DAILY, 10-8 SUNDAYS  
910 Embarcadero Del Norte, Isla Vista 968-4665  
TICKETS FOR LOCAL AND SOUTHERN CALIFORNIA EVENTS

The Elephant Bar  
Presents...  
Every Thursday

### UCSB NITE!

7:00 pm to 2:00 am

- Long Island
- Ice Tea \$2.50
- Shooters \$1.00
- Miller Genuine
- Draft \$1.25
- Fish Tacos \$1.00

All New  
Happy Hour Specials!



Not Just a Bar, AN ADVENTURE...  
521 Firestone S.B. 964-0779

starts at 8pm *the Graduate*

# THURS NIGHT!

BRAND NEW NIGHT!

WOW!

ONE-DOLLAR

100% PURE PARTY

ALL WELL DRINKS DRAFT

MONSTERS INCLUDED

# BUCKNITE

18 & OVER

Special Limited Edition Pub T-shirts now available!



**Happy 7th Anniversary**  
Thursday, May 26th 5-11 pm  
Join the Fun & Games — Win Prizes  
— Come Celebrate with us! —



Music By:

- Crucial DBC
- Blackwatch
- Swingin' Tikis
- Collage of I

Sponsors:

- A.S. Bike Shop
- Alex's Cantina
- Azuma Japanese Restaurant
- Baltieri's Italian Restaurant
- Beach Shop
- Cattlemen's Restaurant & Saloon
- Chopstick's Express
- Club Tan
- Woodstock's
- Valentino's Pizza
- Varsity Bike Shop
- Domino's Pizza
- The Egghead
- Espresso Roma Cafe
- Freebird's
- Fresco & Specialty Foods
- Gemini Hair Co.
- Gustaf's Restaurant
- Hobson's in LV.
- I.V. Hairstylist
- Pizza Bob's
- Smart Cookie
- Woody's
- I.V. Tropical Fish
- J.K. Frimble's
- La Fonda
- Lickity Split
- Long's Drug Store
- McBurley's
- Moo Shi Factory
- Morninglory Music
- Nicky's Hairstyles/Tanning Salon
- The Nail Buff
- Orchid Bowl
- Subway
- Bud's Ice Cream

## Two Wheels Just Ain't Enough?

You're moving back home but all you've got is a bike?  
- What do you do?  
*Advertise in the Nexus!*



From now until the last issue of the quarter you can advertise that you need a ride for only \$1.75\* a day!!

\* Price based on 3 lines  
\* - \$1.00 per line thereafter

**The Nexus**  
Same Bat Time,  
Same Bat Channel.... Every Day



## t h e l a s t p a g e

EEK•A•MOUSE  
REGGAE RAGERS

Ziggy Marley's performance a few weeks ago in L.A. was a bit of a letdown, although he did show glimpses of excellence. My problem with him was that he lacked energy and stage presence. Other than that, he and his singing siblings, who comprise The Melody Makers, put on a very respectable performance at the Hollywood Palladium.

My expectations for the show were very high after hearing Ziggy's And The Melody Makers' great new album *Conscious Party*. Ziggy live couldn't quite live up to them. They played many songs off the album and proved that *Conscious Party* was indeed a product of the studio. In concert, the band was not able to achieve the tightness and perfection that they had produced on vinyl. Occasionally their raw energy manifested

by Brad Metzger

itself in songs like "Lee and Molly," a shaming of racial prejudice: "Lee and Molly, white guy in love with black beauty. Mama don't want that ... why should they hide to share strong moments?"

Ziggy's younger brother, Steven, jammed some choice deejay style. His faster rapping reggae was in sharp contrast to the slower beat of the evening set by Ziggy. Steven's deejay solo was impressive, as he seemed even more comfortable on stage than did Ziggy.

The group deserves a lot of credit as, to my surprise and appreciation, they refrained from scoring the cheap applause by playing Bob Marley songs all evening. Instead, their whole outlook was fresh. They focused on macro and micro social issues in their lyrics as well as being musically solid and crucial. Ziggy and The Melody Makers indeed have much potential, which they have yet to realize in a live setting.

The opening band was Inner Circle, the group of the late Jacob Miller. They were fun, but were more on the commercial, flashy side and didn't hesitate to prostitute the songs of Bob Marley. This show was sold out and the rare scalper was asking up to \$70. The beauty and potential of reggae is finally being matched by its increasing support.

A few days later on Saturday, May 14, the reggae bargain of the year was held. L.A. disc jockey Roberto sponsored a free outdoor concert at Whittier College featuring Eek-A-Mouse and the Wailing Souls. Roberto attempted and succeeded in making up for his canceled show the night before at Fenders in Long Beach.

Wailing Souls were excellent, playing older material as well as the title track of their new album, *Kingston 14*.

Eek-A-Mouse was up to his usual antics: He flirted with the female fans and even picked up an infant out of the audience and held it in one hand while singing. This interaction with the fans drew a great reaction from the crowd. The vibes of the occasion were in the air as the Mouse took to the stage inna fine style. Eek's voice needs to be heard to be believed. He sang faster than a speeding bullet, challenging the audience to keep up with him.

Eek-A-Mouse told me to look out for his new album due out soon, suspecting on the great RAS recording label. He says he comes to California when he gets bored in Jamaica. Showing off his fingers studded with huge gold rings, Eek-A-Mouse told me that he wants to be "richer than Onassis."

Ventura was blessed on Sunday night by a Third World appearance, the renowned reggae group that has been together since 1973. They played at the spaciouly beautiful Ventura Theatre, a new concert venue with an incredible stage and sound system. Having been around for 15 years, Third World has learned to adapt. They were extremely eclectic, playing pop-disco reggae, deejay style and toward the end of their one-and-a-half hour set a unique song featuring one of the artists on the cello. That's right, reggae music being played with the cello. It was a sweet sound to sway to.

Hit songs of the evening included "96 Degrees in the Shade," "Sense of Purpose" and the title track of their latest album, "Hold on to Love." At one point, the whole band was on the edge of the stage with embraced arms conducting the audience as we sang together without musical accompaniment.

Often accused of selling out and crossing over, I did not expect the energy, versatility and consciousness of today's Third World. Their program on sale at the concert read, "It brings a new meaning to the phrase 'Crossover' — in the case of Third World it means no barriers." This is true. Third World took its rasta roots and adapted its music to appeal to a wider audience. This has been done before, but Third World is unique in that it still has the intensity and positive vibrations of a great, authentic reggae group.

Back stage, the band had plenty to celebrate. Members told me their twelfth album is due out in July. They expect to return to California in September and hope to play in Santa Babylon.

The summer is coming and so is reggae. Joe Higgs and King Sunny Ade just played in Santa Barbara this week. This Sunday and Monday, the Reggae Sunsplash World Tour 1988 will nice up the session at the Greek Theatre in L.A. Featured

are Toots and the Maytals, Yellowman and Pato Banton. On June 4, Jamaica's Tony Tuff will play at L.A.'s Club Uprising. Then, on the 18th, Pinchers, Leroy Sibbles and Al Campbell will play at the John Anson Ford Theater in L.A. Jimmy Cliff is scheduled to play the Ventura Theatre on August 21. Get your tickets for that one in advance. And don't forget the four-day reggae festival in Jamaica at the end of August, the annual Reggae Sunsplash extravaganza. See you there.

SUNNY KING  
ADE LIVE

King Sunny Ade has the air of a benevolent ruler. Slightly distant and always fluid, Ade showed the confidence of a born aristocrat who is simultaneously at one with his people. He led his 20-piece band, the African Beats, through two sinous shows at the roofless El Paseo Tuesday night. Ade has some of that immense grace and charisma that Bob Marley came to symbolize and it is this presence which can keep 20 musicians from descending into chaos. Instead what emerges is Juju music, a blend of traditional African drums and call and response singing with western synthesizer and guitars.

The rhythm was everything. The talking drums call and the bigger drums respond, Sunny Ade calls and his four vocalists respond, the music calls and my body responds. With so many instruments, including five chanting voices singing in the Yoruba language, things build upon one another to get a good frenzied pace going. Even if you aren't actually dancing your internal organs can't help keeping time. Keeping the music from being just a wonderful drum session were the spare use of a ringing steel guitar, the underpinning of the bass and the piercing wail of the singers.

But the best thing about the African Beats was they looked like they were having more fun than the crowd. Telling each other jokes, laughing a lot and in general looking very comfortable, they never let the audience forget that this is



good time music. But one joke that didn't work for me was when several Ade tour people ran up on stage to stuff dollar bills in the singers' shirts. Worship of the dollar bums my high and brings things down a notch. Especially as it was the only moment where we received any insight into the values of King Sunny.

Sunny himself has noted that he doesn't mess with politics and just wants to entertain. This party-all-the-time attitude

by Christopher Scheer

has engendered criticism, people accusing Ade of being morally vacuous and ignoring the political tradition of fellow African musicians like Fela. Others are not so harsh but feel Ade should impart more meaning with his music. As one fellow musician in the audience put it "he doesn't have to be political but you can't just entertain you've got to educate." Maybe things are different during the band's African shows. In any case I can't really say since I don't speak Yoruba and Ade made no attempt to translate the ideas behind the songs for the audience.

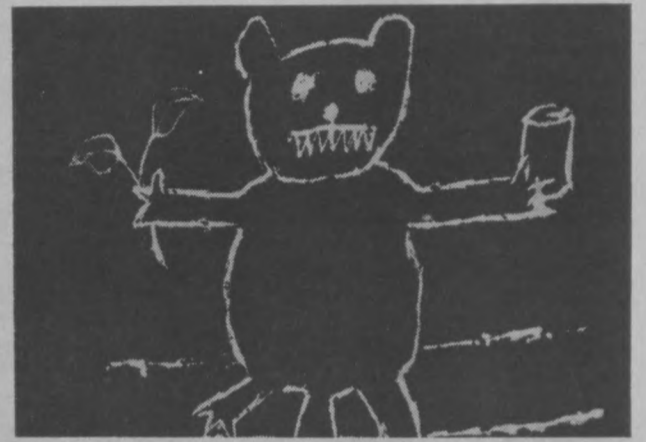
I did hear that in Africa a Sunny Ade show is an all night affair of dancing and revelry. One could see how hours of Juju would put one in a deep dancing trance after which one might sleep for two days straight. In Santa Barbara an Ade show is a neat two hour show, a good taster of Juju music but also very controlled and in the end a tad unsatisfying. Unsatisfying because one can imagine what such a show is like back in Northern Africa. Ade himself has noted how they have to change their show to conform to the culture of the country they are performing in, I.E. playing a short set. The El Paseo took this one step further by splitting up the night into two shows, insuring themselves an enormous profit. I stayed through both shows and thus got to work up a sweat, but for those who saw just one it was a bit harder. Too many left with a dry shirt and an unspilled drink.

The scene itself was a bit of a trip: Under the stars in a Spanish courtyard a wealthy Santa Barbara crowd danced to Nigerian sounds while local celebrities frolicked at the bar. It looked like a British colonial scene with formal black and white uniformed waiters serving gin and tonics to the well dressed movers and shakers while African performers sang and danced.

Stealing the show towards the end were two beautiful singing sisters (twins) who sang a great song about a girl

who is ignored by her parents and so runs away. The song was the only one of the whole show who's meaning was explained to the crowd. One sister illustrated it dramatically in English while her twin did amazing clicking sounds with her tongue. Like King Sunny, the two sisters had an amazing stage presence which tied the whole thing together.

Hopefully some day King Sunny and his crew will come back and play a real all night dionysian dance trance religious experience at the spring equinox on the beach and with the final bongo beat we will all dive naked into the chill Pacific. Until then you can hear his music on several albums available in America (he's done over a hundred all together) such as "Syncro System." But like everything else it's best if it's live and seen at its source.

WHY AUSTRALIA  
RULES

To the deepest darkest bowels of Hell with INXS, Crocodile Dundee and the Bee Gees reunion — the Australia I'm talking of isn't a pretty, sanitized one. No, it's the perverted underbelly of Aussie entertainment — a collection of malcontents content to make music their own way: loud, grungy, with little to no "taste" (at least the way conventional society defines the word) and most importantly, INDEPENDENTLY. The down side of all this from an American standpoint is that records by the bands I'm about to heap praise on are very hard to find in stores here if they don't get released on American labels — your best bet is Rhino Records in L.A. and maybe Rockpile in Goleta if you're lucky (and rich).

Let us begin with the CELIBATE RIFLES, perhaps the best known Aussie purveyors of the Stooges/Ramones slash 'n burn guitar school of rock. Luckily for us, their records do come out in the U.S. on What Goes On Records — they're

by Jay Hinman

promising to put out a new 12" before you know it, but for now we'll have to make do with their latest LP *Roman Beach Party*. Moving on, the SEMINAL RATS, whose EP, *Omnipotent*, came out two years ago over in Oz but just got released by What Goes On here. They're obviously devoted followers of the late 70s kings, RADIO BIRDMAN, and, if you know them, then you know that's no bad place to be. "Rat Race" has the coolest opening 20 seconds of any song I've heard in a great while — when that guitar roars in I'm sure that it's what Chuck Berry and the founding fathers were thinking of when they started the whole thing.

The COSMIC PSYCHOS pull no punches on their debut LP — check out the lyrics to "David Lee Roth" ("I wanna be like David Lee Roth, I want long golden locks, I want a great big 20-inch cock"), or "Can't Come In" ("Fuck off!/You can't come in/Get fucked!"). These charmers use fuzz as a deadly weapon; i.e. leave that dust ball on your needle, it sounds better that way. This LP is perhaps the best of the bunch, but like all imports you're gonna have to shell out 10-14 bucks for it. FEEDTIME are a different bunch — they combine a persistent throbbing bass line with quite understated guitar work to push out a sound that is no doubt their own. These three groovsters have an LP, *Shovel*, out in our country, and it's a subtle gut-punch more than worthy of your attention.

Finally, we move to the HARD-ONS, who released an EP called *Smell My Finger* in Australia last year that was turned into an LP over here on Big Time/RCA (again, RCA) titled simply *Hard-Ons*. Another threesome, these boys are one of the most exciting acts I've heard in a while, fusing hardcore punk with metal and 60's pop harmonies. While their sexist songs are getting to be a bit much (they deny it, but so far they've made a career out of what they call making fun of sexism but what I call plain unfunny), their music is a "force to be reckoned with," as it were, and I suspect you'll be hearing a big noise from them for a while. So, in summation, Australia is a "way hap" place right now, so I believe now's the time to get out those wallets, snap up all the cool Aussie vinyl you can get your hands on and count your change later.





