

# arts week

# couture

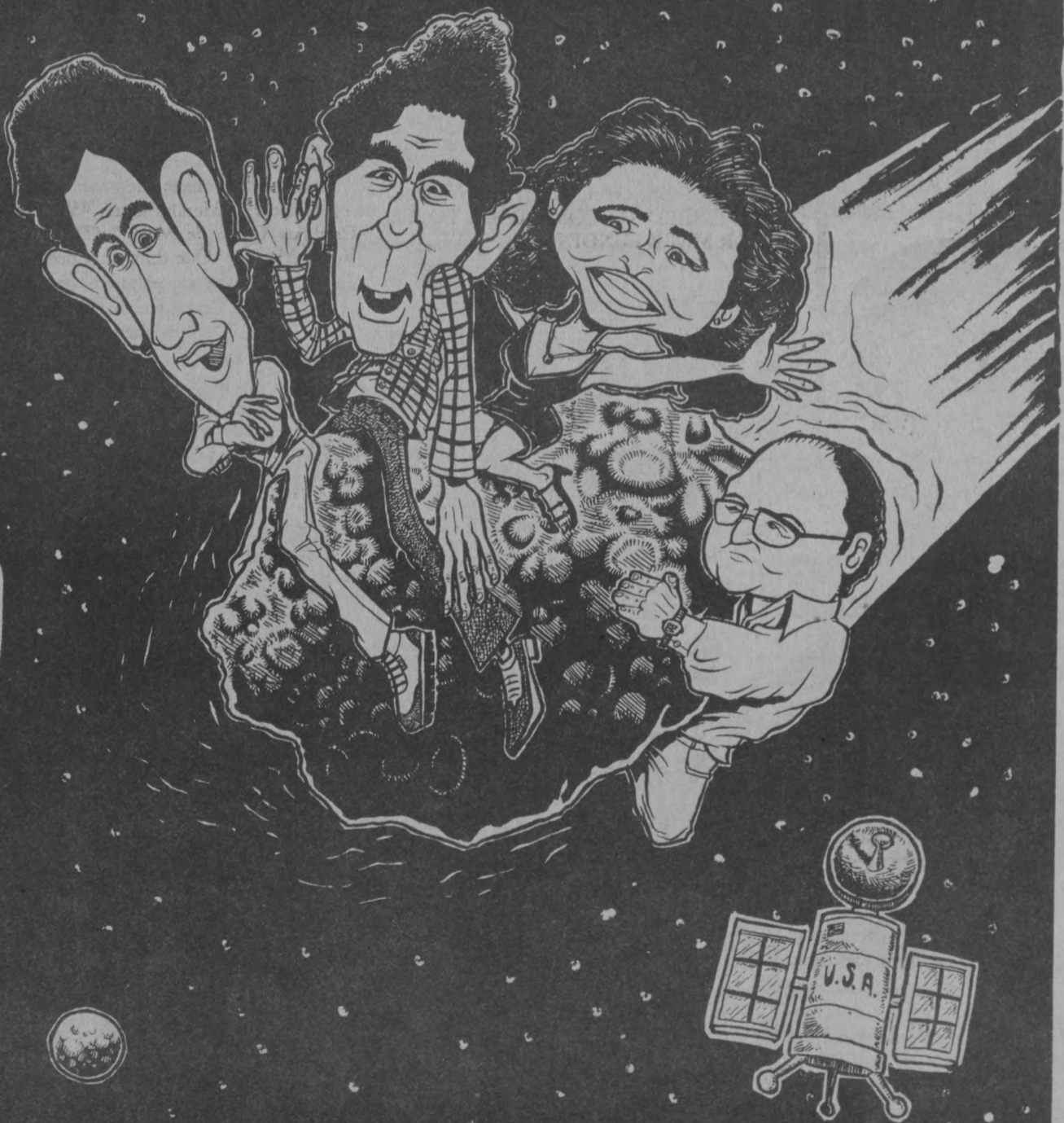
# '98

p. 4A

JEFF CLARK  
DAILY NEWS

OSBORN

OH, SHIT...



CORY OSBORN / DAILY NEWS

**Friday**

**Steve Poltz**  
8 p.m. @  
Coach House

**Friday**

**Inertia @  
Storke  
Playground**

**Friday**

**Spring Fashion  
Show of  
Wearable Art**  
5 p.m. Paseo Nuevo  
Arts Terrace  
966-5373

**Saturday**

**R.O.C.K. EN I.V. w/  
Maria Fatal**  
Rice and Beans  
Las 15 Letras  
6 p.m. UCEN Hub

**Sunday**

**"My Mother's  
Courage"**  
7 p.m.  
Campbell Hall

There is some question  
as to where pizza was invented.

There is no question  
as to where it was reinvented.



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# Courage Under Fire

"My Mother's Courage," Michael Verhoeven's film based on the novel by George Tabori, produces a twisted perspective on the atrocities of World War II. The story follows Tabori's mother Elsa, played by British actress Pauline Collins, after she is arrested by two incompetent Budapest policemen, from whom she sees an opportunity to escape, but remains optimistic and cooperates. Optimism will remain a theme throughout the film, driving not only her character, but the ironic and comedic situations within the nightmare journey to Auschwitz as well.

Absurdist comedy and optimism are not easy elements to depict in a film about the Holocaust, but Verhoeven pulls it off with

genuine characters and situations. The audience begins optimistic along with those waiting in line for the train: a room full of thousands of people expecting to be deported to Sweden. Reality sets in as the Nazis begin to separate families and beat those who demand immunity. All through the ordeal and in the crowded boxcar ride, Elsa remains confident and attempts to keep sane the young girl next to her. There is some meticulous camera work in the film, especially in this portion when all the audience is given is a view through a crack in the boxcar side.

"My Mother's Courage" plays at Campbell Hall on Sunday, May 17, at 7 p.m. Call 893-3535 for more information.

— Tony Bogdanovski



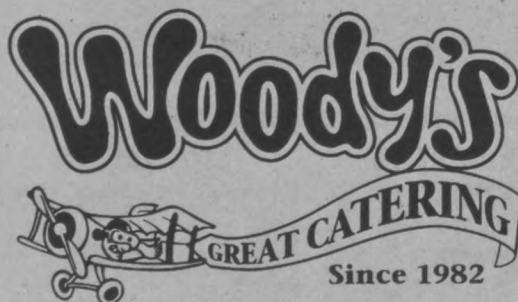
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# Extravaganza 98

**92.9  
KJEE**

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Brad from the KJEE Morning Show will be broadcasting live and you can sign up for a KJEE internship.



# Giddy Up

After nine glorious seasons, America's beloved "Seinfeld" will be "Seining-off." Wait a minute, let me cut through the clichéd crap right now. Every magazine and newspaper in the country has run at least one "Seinfeld" article this week. Rather than write another one of those epic, sentimental, goodbye articles (which try to guess what will happen tonight) that have become all-too-common over the last two weeks, I'd simply like to share with you 10 things (in no particular order), that I (as well as millions of other fans) will miss about my favorite show of all time, "Seinfeld."

## 1. Nothing

Although the description, "a show about nothing," has been beaten into the ground over the years, it really does sum up the essence of the show. After all, how many TV shows can you name that can have a plot based on anything from a game of Frogger to a Kenny Rogers' Roasters to waiting in line at a Chinese restaurant? Not many.

## 2. No more Bob Sacamano references

For those of you who don't know, Bob Sacamano is Kramer's often mentioned, yet unseen, buddy. According to Kramer, Mr. Sacamano sells hats made of rat fur in Battery Park, had a botched hernia operation and made a fortune by inventing the rubber string on the toy where you paddle the rubber ball back and forth. You know you're dealing with great comedy when an invisible character is more interesting than 95 percent of sitcom characters on other shows.

## 3. Frank and Estelle Costanza

They might not be loving like Ozzie and Harriet or the Huxtables, but they're definitely the most realistic TV parents I can recall. As far as I know, the "Serenity Now!" episode is more true to life than anything you'd ever see on "The Cosby Show."

## 4. Open season on everyone

In these overly PC times, it was nice to see a show that wasn't afraid to take shots at *everybody*. This show made fun of men, women, blacks, Jews, Puerto Ricans, Arabs, dentists, gays, midgets, communists, virgins, the disabled, Cubans, mailmen ... I could go on, but I'm only allowed so much space.

## 5. "Real" celebrity cameos

Some shows trot out a celebrity just for the sake of being able to say, "We've got 'so-and-so' on our show." For proof, just look to an episode of "Friends" last season where Billy Crystal and Robin Williams appeared just to plug their movie, or last year's "Mad About You" season finale with Bruce Willis. Oh come on. I'd much rather see Jon Voight biting into someone's arm or watch former Mets first baseman Keith Hernandez do his most memorable work since winning the MVP award in 1979.

## 6. No bad episodes

Sure there were episodes that paled in comparison to others. But personally, I'd take the worst episode of "Seinfeld" over the best episode of most other shows (i.e. Anything on the WB or UPN, "Veronica's Closet," "Home Improvement").

## 7. No more Newman, Bania, Mickey, Puddy, etc.

"Seinfeld" did an amazing job at creating memorable secondary characters. The Soup Nazi appeared in *one* episode, yet everyone recognizes him. The role of Kramer's friend Mickey is the best role that's been given to a midget since "Willow." And last, but certainly not least, is Wayne Knight's portrayal of the postman that everyone loves to hate (no not Kevin Costner), Newman! (Note to NBC executives: How about a spinoff with Cliff Claven and Newman on the same postal route?)

## 8. Mean people are beautiful

Whether or not you want to admit it, mean people have more fun. And who has more fun than the "Seinfeld" characters? Let's try to find a nice person on the show. Elaine? No, she had a dog kidnapped so she could sleep better. Kramer? No, he once dumped cement into a man's washing machine. Jerry? No, he dumped a woman just because she liked Dockers commercials. George? Oh Jesus Christ, don't even get me started on that one.


## 9. KRAMER

Don't get me wrong. I love Jerry, George and Elaine. But I'm gonna miss Kramer the most. Even though there were some episodes that lagged, Michael Richards was able to keep things going with his brilliant physical comedy. Whether it was flying into Jerry's apartment countless times, hitting golf balls into the ocean or running alongside a 737 on an airport runway, Kramer was the man.

## 10. "No hugging, no learning"

Ellen's gay! Murphy Brown has breast cancer! Roseanne might lose her baby! Urkel is hopelessly addicted to crack! Enough already. When will it end? The "com" in sitcom stands for comedy people. If you wanna learn about serious social issues, read a book for chrissake, so you can get accurate information. People shouldn't look to TV stars as a way to live their lives. And that's what was so great about "Seinfeld." Jerry Seinfeld said it best when he claimed that his show features, "no hugging and no learning." "Seinfeld"'s sole purpose was to make us laugh, and when it goes off of the air tonight for the last time, that's what I'll miss the most. Fortunately, "Seinfeld" didn't try to improve the world, but it sure as hell made it a funnier place.

Giddy Up.  
— Patrick Reardon



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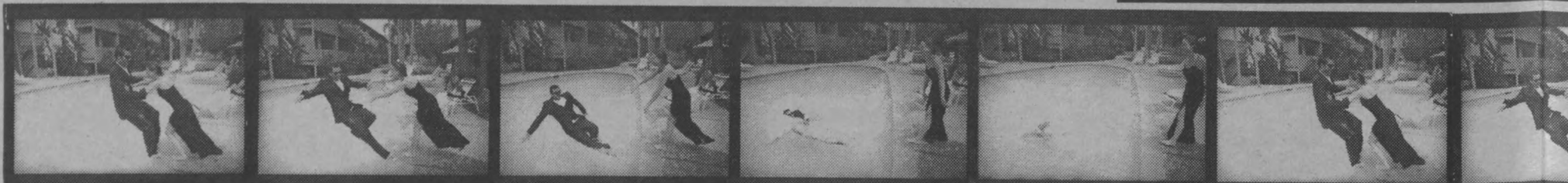
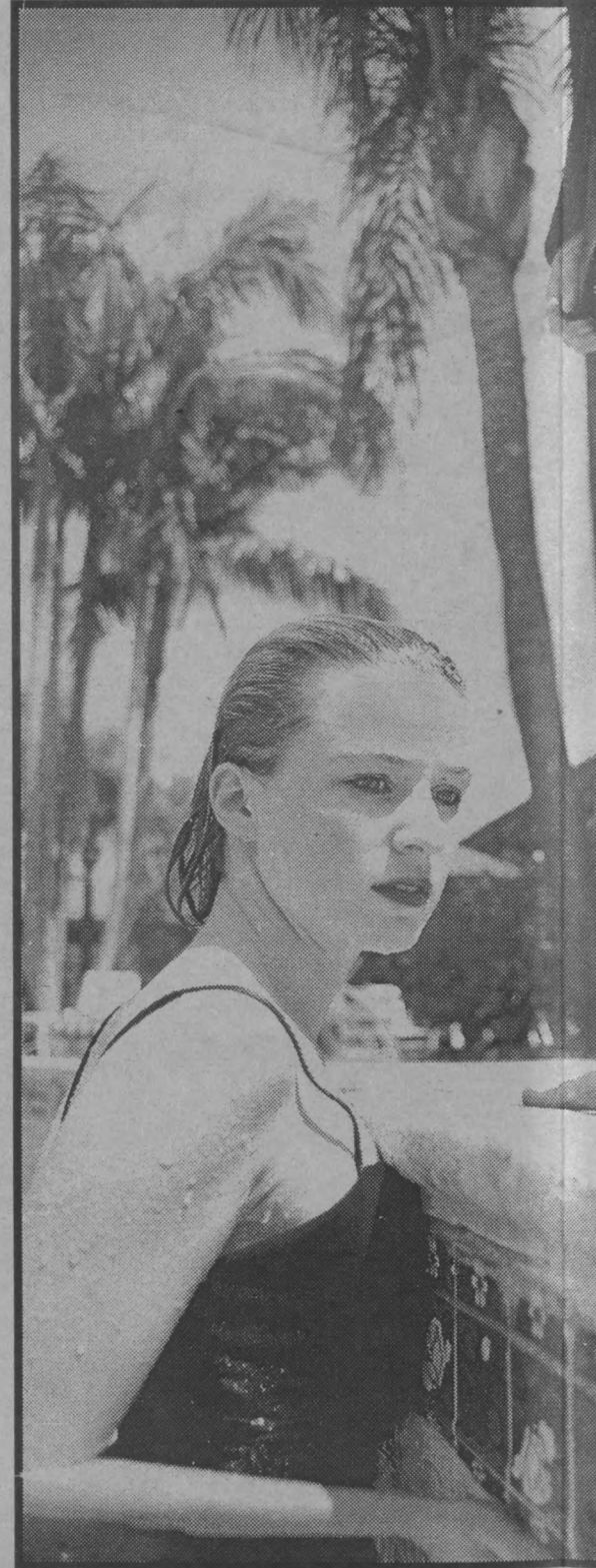
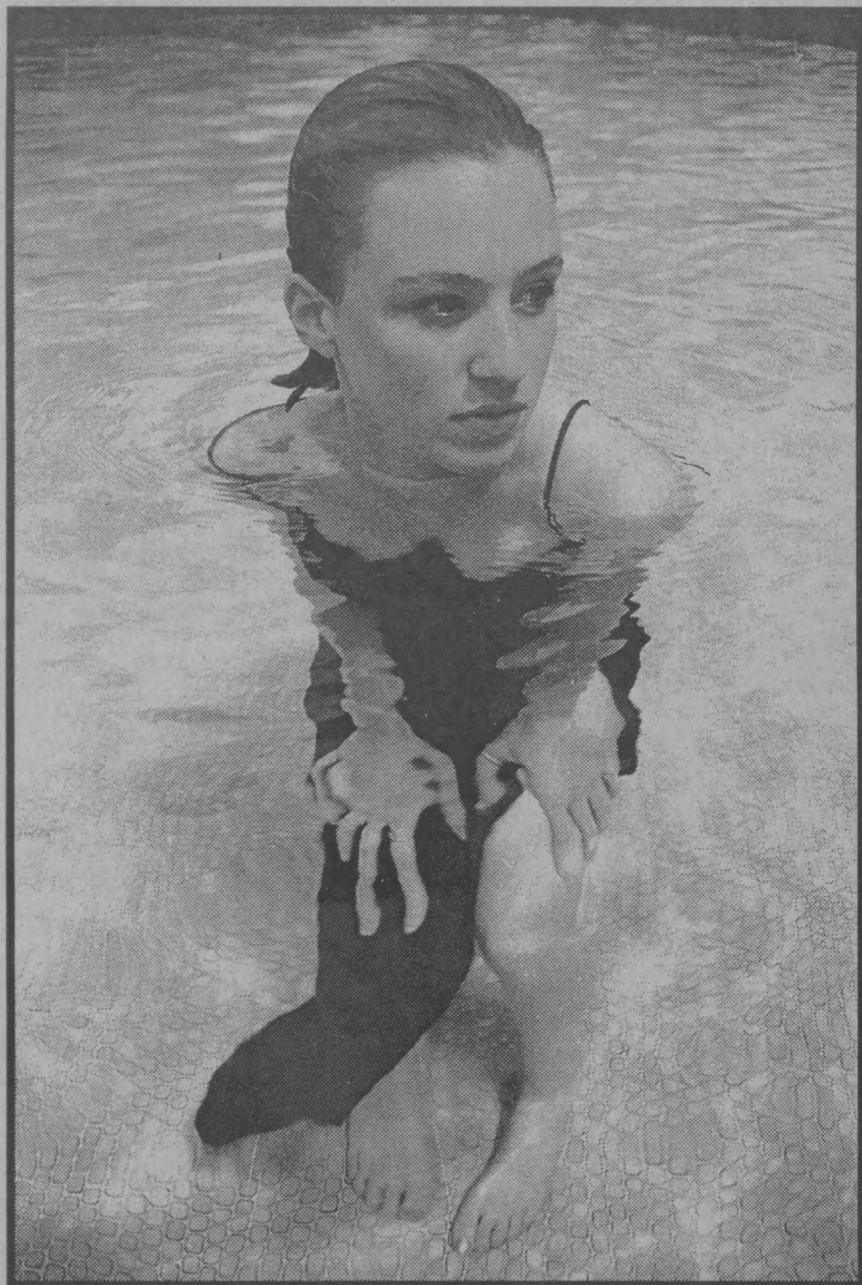
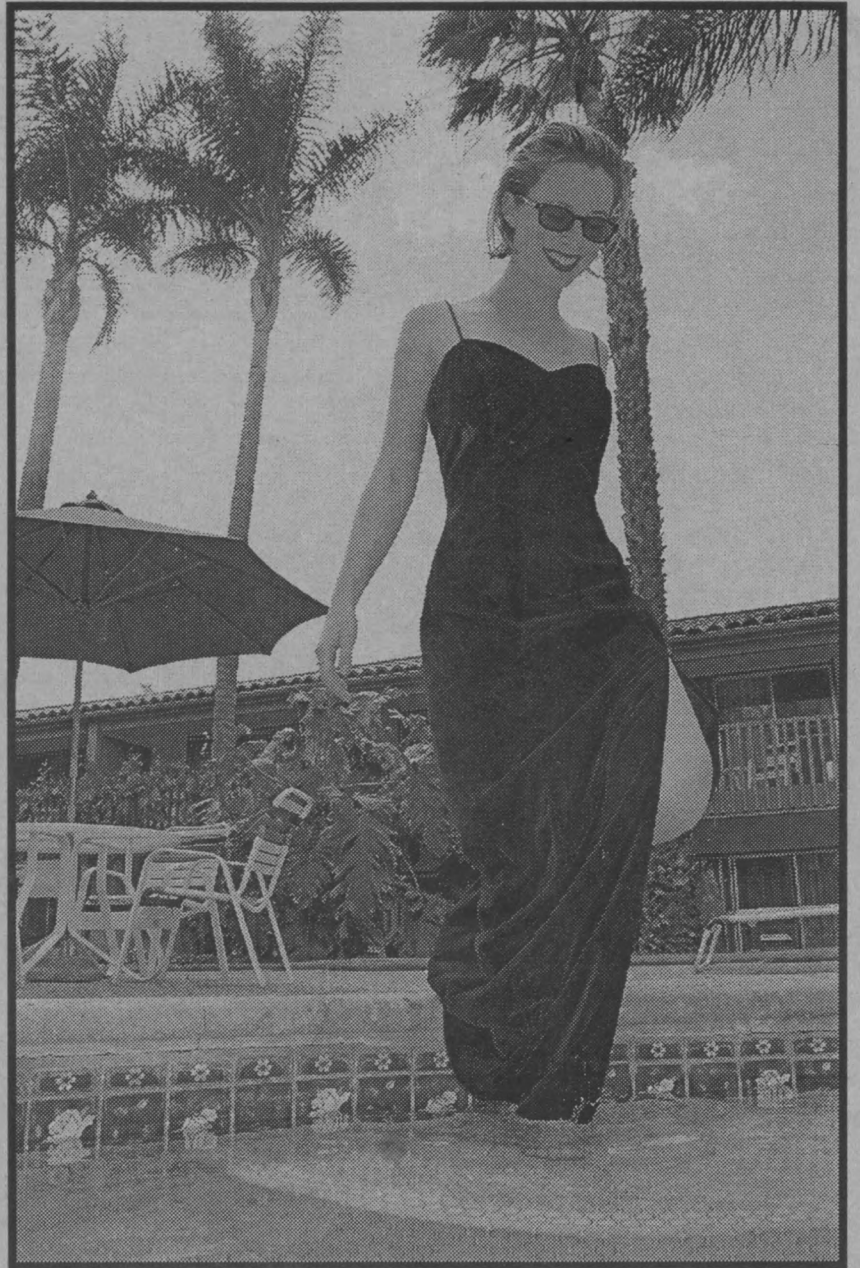
Acoustic Happy Hour in the Hub...

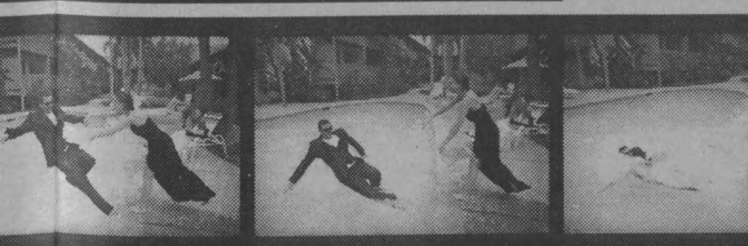
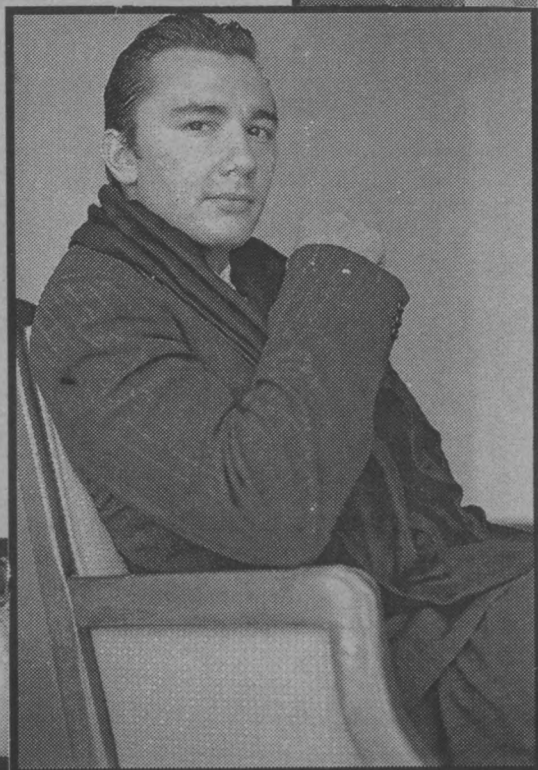
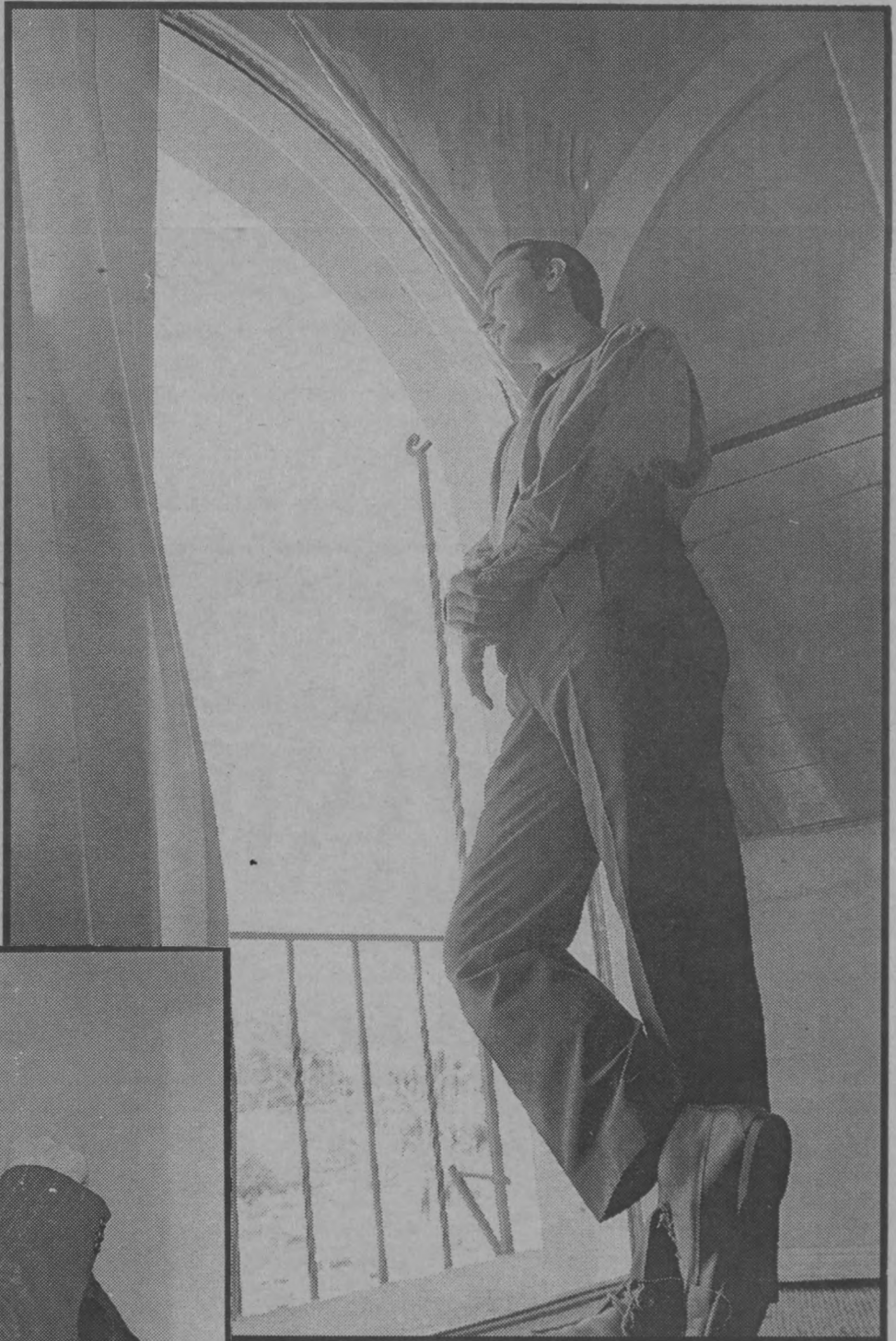
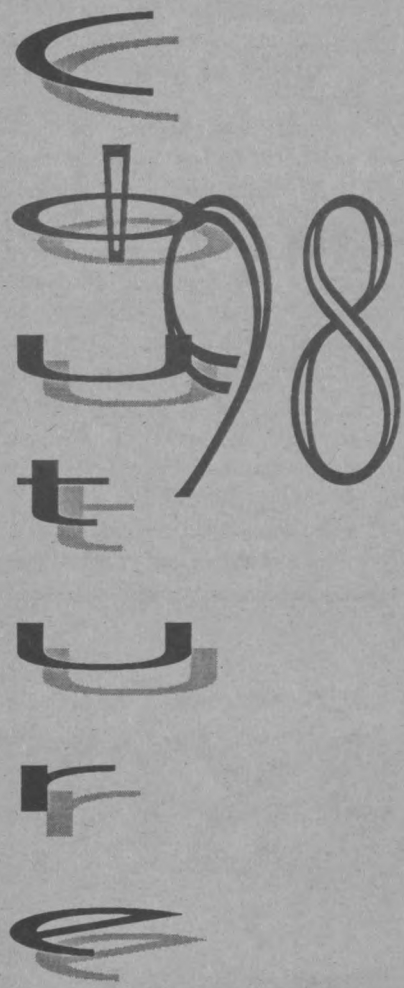
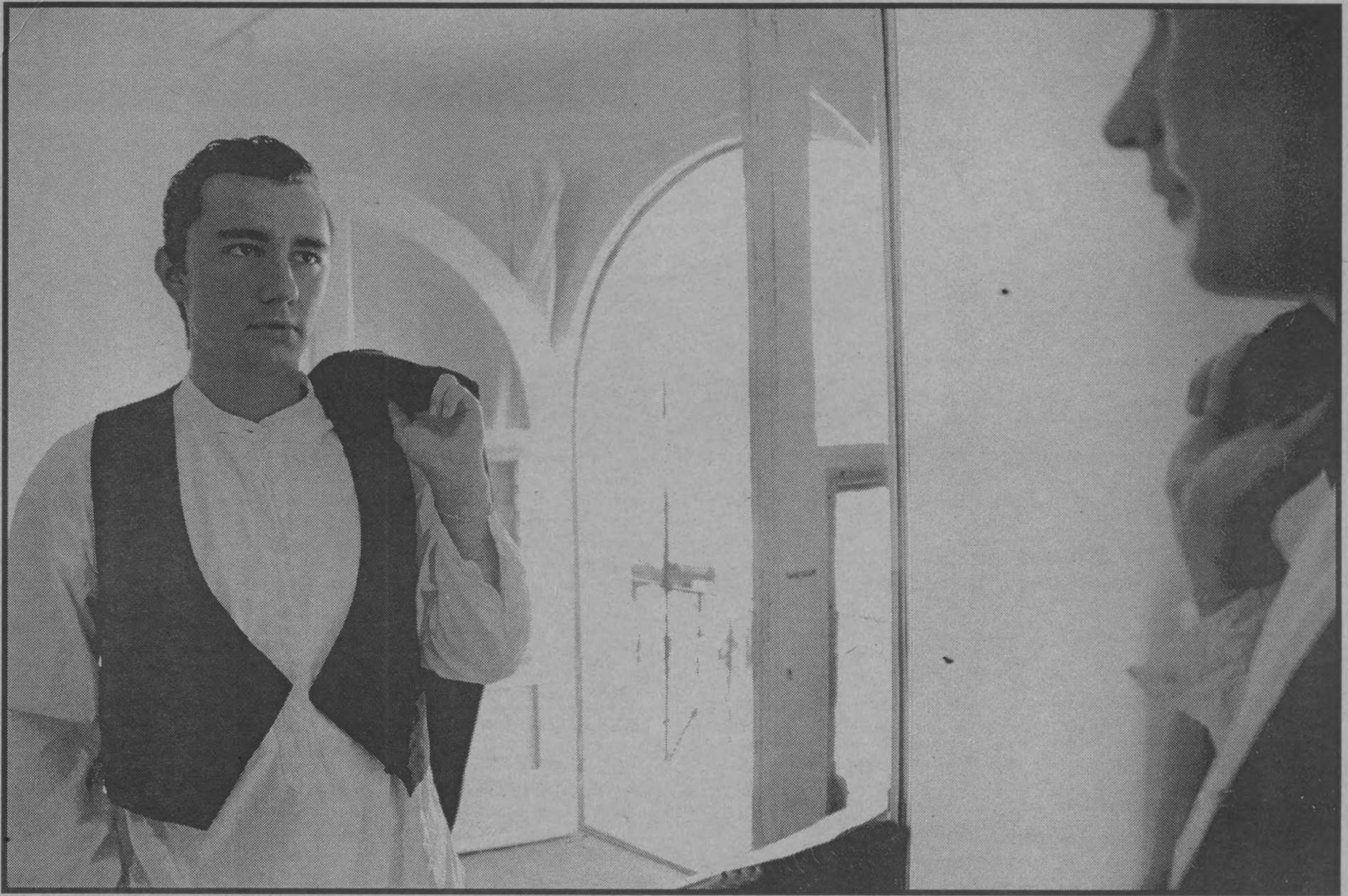
the honeycreepers

Wednesday, May 20  
4:30-6:30pm  
Food and Drink Specials  
From Chilito's

# Artsweek

## Fashion





*Photography  
by  
Jeffrey Clark*

### EXCEPTIONAL CAREER OPPORTUNITY AS A COMMUNITY SUPPORT SPECIALIST

WORK, Inc., a local provider of services for individuals with disabilities, is seeking Community Support Specialists for their residential services based in Santa Barbara and Santa Maria. The position will entail implementing behavioral programs, living skills training and coordinating recreational/educational activities for adults with disabilities in residential settings. The population served will include adults with autism, developmental disabilities and some additional work with mental health and dual diagnosed clients.

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Those interested in applying can do so by sending or faxing their resume to: WORK, Inc., The Department of Human Resources 330 State St., Santa Barbara, CA 93101 Fax (805) 965-2912

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Part-time student positions are available to facilitate mathematics and science workshops. Five to six hours per week including weekly staff meeting. Participation in training program is required. Stipend is \$500 per quarter. Some positions are funded by NSF and are directed to African American, Latino/a, Chicano/a, Hispanic, Native Pacific Islanders and American Indian students enrolled in B.S. or B.A. programs in mathematical, life and physical sciences, or engineering.

**Receive Stipend of \$500 per Quarter**

Application and additional information available in Mathematics Office (SH 6607), outside the offices of Professors Millett (SH 6512) and Johnson (SH 6510), and from the CAMP office, located in Special Programs, College of Letters and Science (Cheadle Hall).

Return completed application for these positions to the Math Department Office by noon May 29, 1998.

Participants must be enrolled as a current undergraduate student at UCSB during the 1998-99 academic year.

## Listen to Some Damn Music

Darwin Chamber / *The Ghetto Electro Chronicles* / Moonshine

Whether or not some of the best things in life are actually free, when the supermarket sample lady hands out those little sausages on toothpicks, people take 'em. And those who reach with an auspicious hand into the Health Center's complementary condom jar also enjoy the benefits of free goods.

Bay Area electronic wizard Darwin Chamber's latest CD, *The Ghetto Electro Chronicles*, is for people who want just a little extra out of life. Along with some quality, spaced-out trip-hop layered with sea gull and helicopter flybys, consumers also get the Mixman CD-ROM, which allows them to screw around by remixing the tracks at home. This option promotes far wider a musical experience and adds to some already trippy tunes.

Of course, much of this stems from Chamber's experience with sound effects: He worked on encoding the electronic Barney doll. Fortunately, the lyrics *I love you/You love me* don't fit well over funky beats. — Tony Bogdanovski

Eligh / *A Story of 2 Worlds* / Caravan

... As the millennium approaches, multitudes of industrial cenobites arise to blacken the sky and contaminate the earth with their infernal toxins. Just when these legions of doom seem to be establishing the crux of our boredom, a single armored being descends from the sky to wreak havoc on our disjointed dreams. This is *A Story of 2 Worlds*, where parallels exist and never ending wars between evil and, well, a partially sinful hero named Eligh is waged.

Battling situations within his own somatic domain as well as bullshit in the external world, a well-balanced cadence of nihilism, resistance and introspective analysis tackle a variety of mortal issues over innovative beats fit for a futuristic epic. Let Eligh take you to where "Hesitation" is a virtue and to the "Fisherman's lot," which exists as a haven for broken souls. Along the way you may kick it with the "Plantlife" that exists as the backbone for all culture and society. You may be discouraged that this mortal world may seem to retain "Nothing Sacred," but don't despair. In a hostile world of technology, this poet/lyricist of impressive caliber helps con-



jure images of survival in "1998(Fast Times)": '98 is the generation for us to rise for us/ Chemical violence for us disguise us. Don't be afraid, you are not alone in the struggle to live unperturbed. Listen, prepare to wear out your remote button and analyze. (For info, call Amoeba Records in the Bay Area ...)

— A-Double, BraynSirjun (Hey Mom, I only cussed once today!)

Garbage / *Version 2.0* / Almo Sounds

Captivating and complex, Garbage's sophomore effort, *Version 2.0*, is both refreshing and intoxicating. Decidedly more "electronic," *Version 2.0* delves into technobabble at times but resurfaces with a fusion of sound engineered to devastate. It's a style that's difficult to pin down, but it marks a departure from their self-titled debut. With less guitar work and the addition of scratching and violin, this album proves Garbage isn't a one-trick pony.

While the sound has evolved, alternative Shirley Manson's lyrics reach a level beyond simplistic soul searching. Since leaving Angelfish to join Garbage, Manson was hesitant with her writing. Now, no holds are barred as she sings with sultry, threatening vocals in tracks such as "Hammering in my Head" and "Temptation Waits." However, there are surprisingly quiet, reflective moments such as "Medication." Manson's vocals and the rest of the infallible crew (ahem ... Butch Vig of Nirvana production fame) combine for a veritable sonic molotov cocktail.

Generally, I'm the first to decry commercialized, mainstream music, but this album strikes a chord. If you've been eagerly anticipating their new material, appreciate the changes. This one gets more than a passing grade — and makes it by Jason's firing line. — Jason Green took out the garbage and liked it

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## ZAKIR TODAY, GONE TOMORROW

Nearly a decade ago, I heard the world's most beautiful music.

No, I wasn't on some frustrated musician's quest for tunes to soothe my troubled heart. In fact, I didn't really give a rat's mungy butt about "beautiful music."

Fortunately, I had a friend who did. My ears were never the same again.

Zakir Hussain gives an auditory experience that not only commands your complete attention and increases your pulse rate, but also leaves you feeling like you just had some kind of soul massage. He will clean out your tired ears with some truly amazing rhythms — rhythms that simply do not exist in Western music — beats so mind-boggling you may not believe they could exist at all! But they do, and Zakir is in town to let you experience them. Your jaw will drop, and you'll squint trying to focus on the rapid blur of his fingers. Your ears will inundate your brain with rapid, multilayered, interwoven, rhythmic textures,

and paralyze it with raw pleasure.

I'm talking DRUMS.

Zakir Hussain is perhaps the world's fastest percussionist.

That's right. The man has faster fingers than three Eddie Van Halens rolled up together, but he's playing an instrument with a tradition stretching far back into India's long history. If you've never heard of the *tabla* before, here is your chance to hear a true master play them live. If you *have*, then you already know about Zakir. And chances are you bought your tickets a long time ago.

In any case, you'll be amazed at the sounds he gets out of these tiny little hammer-tuned drums. The guy does more than 150 performances a year. His energy will ignite the coldest audience.

Zakir Hussain and the Rhythm Experience come to UCSB this Friday, May 15 at 8:00 p.m. Call 893-3535 for more information.

— J.E. Anderson

## Back in Black

For all those students looking to escape from the realism of modern life, this typical ghost story may be for you. "The Woman in Black," an adaptation of Susan Hill's novel into a play by Stephen Mallatratt, is unusual because the way in which the drama is enacted is fascinating in light of the banality of the tale itself. The quick, masterful strokes of the two actors suck us into the story, leading us to emerge doubting reality and carrying the curse of the woman in black with us, out of the theater.

BSA junior T. Ryan Arnold plays Mr. Kipps, making this his 11th play at the university. According to Arnold, "the cast is great to work with, the director, Ms. Olauson, has a good sense of what she wants, and Marc Diraison is a completely dedicated actor."



Diraison, who plays the actor hired by Mr. Kipps, is a senior in the Dramatic Arts Dept. For him, the technical side of acting was a gratifying experience, and the play reminded him of the "Haunted House at Disneyland."

Only the fact that both actors are in complete control of their craft keeps the play from dissipating into a tedious plot. The transitions between the changes of two characters who take on numerous personalities and accents are smooth and interesting. The play runs May 15-16 and 19-23 at 8 p.m., May 17 and 23 at 2 p.m., and May 17 at 7 p.m. in the UCSB Performing Arts Theatre. Call Arts & Lectures at 893-3535 for tickets.

— Anna Katsnelson

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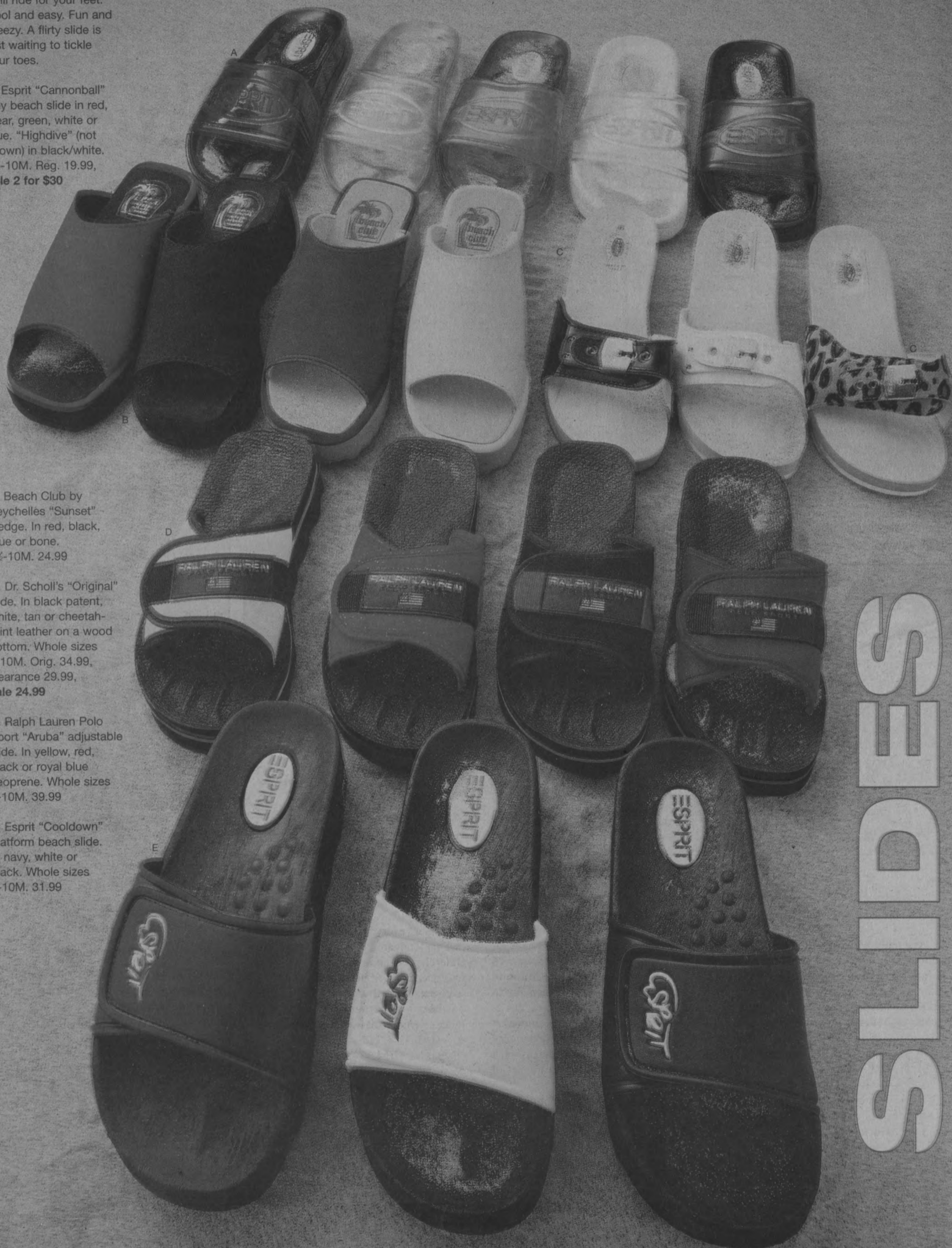
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