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LAURA JELLIFFE/Daily Nexus

ARTS



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FILM • O • RAMA

In general, the Arts film critics refuse to have their prose hacked into cheesy blurb style reviews that tend to wind up as magazine ads. But life is full of exceptions.

★ see it if you want to go out with friends and make obnoxious comments

★★ deadly dull or just not worth six dollars

★★★ a lot of fun, especially in summer

★★★★ a classic or great stuff, but not always the best way to kill a summer night

Bambi: Rumors abound that Disney exists only to perpetuate white, male-dominated cultural images. But I like this movie and besides, it made me cry. ★★ if there is still some little kid in you, ★★★★★ if you consider yourself an adult.

Big: Big business is very wise, beware big promotional lies. ★★

Big Business: Lily Tomlin and Bette Midler in the old evil twin plot. Nobody

around here saw it and nobody is planning to.

Bull Durham: (How many films this summer start with the letter B?) More fun than a Dodger game and Susan Sarandon is at least as sexy as the Laker girls. ★★

Coming to America: ★★ if you think Eddie Murphy is God ★★ if you don't.

The Great Outdoors and Crocodile Dundee 2: bad movies at the drive-in. The movies get ★ but the drive-in gets ★★.

License to Drive: that's nice.

The Moderns: Perfect. ★★★★★

Red Heat: former Nexus editor in chief Steve Elzer was at the world premiere. He wasn't impressed. ★★

Who Framed Roger Rabbit: enough has been said about this film already, just go see it. ★★

The Best of the Animation Festival: the perfect way to experience a transformed summer night (closes at the Vic this Thursday). ★★

—compiled by Adam Liebowitz

STIFFED AGAIN

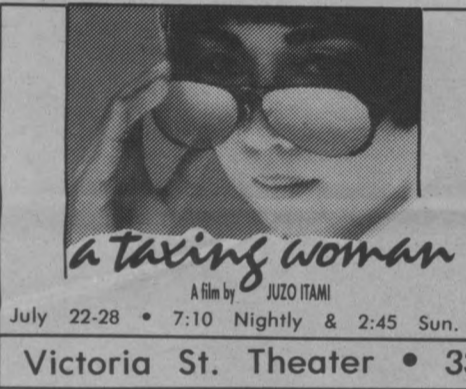


is the Victoria St. opening of **King Lear**. "A very strange film," says Liebowitz, with Molly Ringwald, Woody Allen, Burgess Meredith, and Norman Mailer. Don't ask; you know the story (please); just go see it.


Finally drama will come to life again on campus with Harold Pinter's **The Hothouse** (pictured here), opening at the Main Theatre this Friday. Pinter is modern drama and this production will be brought here by UCSB's Theatre Artists Group. Talk about expertise; this is the fifth Pinter play performed by TAG.

After a sleeper of a week — besides more loogie spewing by punkette **Ramona** (alias Beth Allen) reporting on the *only* event this week, see page 3A — we have more film stars in our eyes with **A Man Facing Southeast** tomorrow at Campbell. Have you ever felt like an alien?

Yes summer has seemed to turn into something about movies, unless you can handle jazz weaklings. This one is for the initiabile kind hearted. The **Montreux Band** and new age pianist superstar **Liz Story**



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<p>METROPOLITAN THEATRES CORP Movie Hotline 963-9503</p>		<p>SANTA BARBARA TWIN DRIVE-IN</p> <p>Great Outdoors 8:30 Beetlejuice This bill Wed & Thur only</p> <p>Die Hard (R) 8:15; Fri & Sat also 12 Off Limits (R) 10:30</p>
<p>GRANADA 1216 State St., S.B. 963-1671</p> <p>Die Hard (R) 11:45, 2:15, 5, 7:45, 10:30 No passes or group sales</p> <p>Who Framed Roger Rabbit (PG) 12, 2:20, 4:45, 7:10, 9:30</p> <p>License to Drive (PG13) Wed & Thur only 1:15, 3:30, 5:45, 8, 10:15</p>	<p>ARLINGTON 1317 State St., S.B. 966-9382</p> <p>Coming to America (R) W&Th 11:45, 2, 4:30, 7:15, 9:30 F-Tu 12:30, 2:40, 5, 7:40, 10:10 Thurs Midnight Premiere "Big Top Pee Wee"</p>	<p>CINEMA 6050 Hollister Ave., Goleta 967-9447</p> <p>Dead Pool (R) 3:30, 5:45, 8, 10 Sat & Sun also 1:30 No passes or group sales</p> <p>Who Framed Roger Rabbit (PG) 3, 5:15, 7:30, 9:30 Sat & Sun also 1</p>
<p>RIVIERA 2044 Alameda Padre Serra S.B. 965-6188</p> <p>The Moderns 7, 9:30 Sat & Sun also 2:05, 4:30</p>	<p>FIESTA FOUR 916 State St., S.B. 963-0781</p> <p>Dead Pool (R) 2, 4, 6, 8:15, 10:15 No passes or group sales</p> <p>Bambi (G) 1, 2:30, 4, 5:30, 7 Separate admission required</p> <p>Big Business (PG) 9; Thur only 10:15 Separate admission required Thur preview 8:30 "Fish Called Wanda"</p> <p>Midnight Run (R) 12, 2:30, 5, 7:30, 10 No passes or group sales</p>	<p>FAIRVIEW 251 N. Fairview, Goleta 967-0744</p> <p>Coming to America (PG) 1, 3:15, 5:30, 8, 10:15</p> <p>Bambi (G) 11, 1, 3, 5, 7 Separate admission required</p> <p>Phantasm II W&Th only 9:30 Separate admission required</p>
<p>PLAZA DE ORO 349 Hitchcock Way, S.B. 682-4936</p> <p>Arthur 2, On The Rocks (PG) W&Th only 3:20, 5:30, 8, 10:10</p> <p>Bull Durham (R) 3:10, 5:20, 7:40, 9:50 Sat & Sun also 1 No passes or group sales</p>	<p>GOLETA 320 S. Kellogg Ave., Goleta 683-2285</p> <p>Big (PG) 5:15, 7:30, 9:30 1:15, 3:15</p>	

All programs, showtimes and restrictions subject to change without notice

<p>OPENING FRIDAY</p> <p>Granada BIG TOP PEE WEE (PG) 12, 2, 4, 6, 8, 10 No passes or group sales</p> <p>Plaza CADDYSHACK II (PG) 3:15, 5:20, 7:30, 9:40 Sat & Sun also 1:10 No passes or group sales</p>	<p>PREMIERES</p> <p>Fairview ARTHUR II, ON THE ROCKS 9:30</p> <p>S.B. Drive-In CADDYSHACK II 8:30; Fri & Sat also 11:45 BEETLEJUICE 10</p>	<p>SWAP MEETII 907 S. Kellogg, Goleta 964-9050 Wednesday Evenings 4:30-10 pm EVERY SUNDAY 7 am to 4 pm</p>
	<p>Arlington BIG TOP PEE WEE Midnight</p> <p>Fiesta FISH CALLED WANDA 8:30</p>	

The Show Remains The Same at all the other theaters

BONE



S. STALLONE

of contention

—Spied from SPY magazine.

A recent ad campaign for **Rambo III** tried to convince the women of America that Sylvester Stallone was a sensitive but authoritative man who they should admire. But...

At a recent party Stallone's companion was model Dena Goodmanson, a woman taller and considerably younger than the stumpy, sullen star of **Rocky** fame.

"How do you spell Goodmanson?," a reporter wanted to know.

"It's spelled S-L-U-T," Stallone replied, "She's my whore."

—Spied from SPY magazine.

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Ramona Ramones



RICHARD REID/Daily Nexus

The Ramones show at The Graduate last Sunday was more like a party than a "concert" (small club, friendly atmosphere and lack of skinheads) and was one of the funnest shows I've ever been to. Of course, being highly intoxicated and hyped-up to see my favorite band may have left me slightly biased. Unfortunately, not everyone who went was as enthusiastic as I was. It wasn't until after the show that I heard about a passive friend of mine getting forcibly dragged and thrown outside — for spitting — the bouncers ripping off his shirt in the process, and a Ramones-roadie kicking him in the head when he fell down. Not too justifiable for flinging phlegm...

On arriving, I found that the first band, **The Lazy Cowgirls**, had been axed from the bill (last minute) by the Ramones "production manager." Due to a lack of communication with the promoter, the manager claimed only two bands *should* have been put on the bill, the Ramones, plus one. In trying to work out a possible compromise with him so that the Cowgirls would get to play, he said to me, "Don't worry about it, they'll still get paid." I reminded him that yes, believe it or not, there are still some bands out there that care more about *playing* than money. To cut an hour of bullshitting short — after going in circles and getting nowhere, the Ramones manager, seeing that I was going to be fiercely persistent, decided to allow a compromise.

So, the Lazy Cowgirls did take the stage after all, using the already set up Adolescents' equipment (whose members were very cool about the situation) and giving us balls out, gut-wrenching, kick ass rock and roll. Full of energy, they ripped through five songs (only *five*? Part of the "compromise"...). Seeing Allen,

their drummer, behind such a huge drum set was kind of weird — but for what they had to work with, unfamiliar equipment and all, these guys rocked. The Lazy Cowgirls *are* the Ramones, 10 years ago...

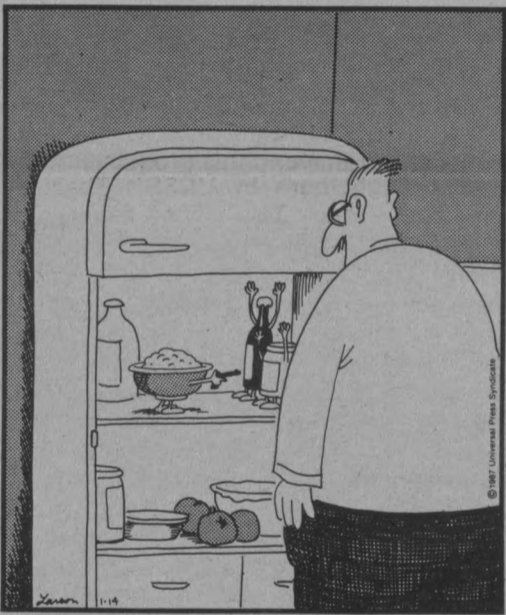
The Adolescents came on next to remind us why they've broken up so many times. Tony has left and Rikk Agnew is now on vocals, with little brother Frank on guitar. The highlights of their set were old songs, their newer stuff being a little slower and weaker.

Finally, as the afternoon wore on (this was a 2 p.m. Sunday matinee show!), the Ramones took over, complete with smoke machines and went from one tune to a 1-2-3-4-nother fast and tight. There's no stopping the cretins from bopping, and bop the throng did. Good clean bubblegum music and good clean sweaty fun. This being the fifth Ramones tour I've seen — their set hasn't changed much. "Durango 95" blasted into "obotomy" and a variety of others from every and all Ramones albums — an assortment that easily could have been *It's Alive* or *Ramonesmania* on the stereo at full blast. (Incidentally, this was also the first Ramones show I'd been to where my ears didn't physically hurt from the decibels and no speakers were blown.) Joey, Johnny, Dee-Dee and Marky (all around 40 years old now) are not as energetic on stage as they once were. But can you blame them? Over 10 years of the same thing and it's got to get routine sometime. A little weaker, sure, but hell — I love these guys and always will. That's the crazy part — it is all the same. The same old songs, the same Zippy the Pinhead mask and "gabba gabba hey" sign, the same jeans and leather jackets, the same funny haircuts. But I still love it as much as I did years ago. The Ramones really are too tough to die!

—by Beth Allen

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**NAILED TO SOUND**

Back from record hell I bring forth fruits of my searches... A new record label from Delaware, N.T.S. ("Nailed To Sound"), creates a new avenue for dark and eerie workers for the technology of tomorrow. Music technology, that is. Some call it "Industrial" or "Agreggo," but it is comprised of concrete explosive rhythms, distraught vocal patterns, bold synth and sampled choruses of confused aims. N.T.S. brings us two artists, **Spit** and **Batz Without Flesh**. Spit is the midwestern answer to Foetus, the man of many, the answer to few. The highlight of the three-song EP is entitled "Valsalva Maneuver." A man and his drum track make an inseparable combination. Sampling and rhythms put the listener through a short "Hellraiser" sequence. The ultimate in pain and pleasure simultaneously. The A side is substantially different in that it leans toward Pailhead's speed and anger, a punk-ish appetizer for the next N.T.S. release. Number two in the catalogue is **Batz Without Flesh**, borrowing ideas from Frontline Assembly and the power of Skinny Puppy. Reaching past Canadian style to a more English electro vein, ala Ganzheit. The track "Futureshock" is an example of synth vs. drums, a battle whose victory may not be seen in our time. Five tracks provide the consumer a taste of American strength in a virtually virgin area of electronic music.

— Keith York

WAX TRAX

Blessed are the people who domesticate import products. **Wax Trax**, a longstanding Chicago outfit, is putting forth product faster than ever before. With the splitting up of the workload by starting a new division (**Play It Again Sam U.S.**), the company can keep up with the demand for the innovative. In the latest shipment we see four new records by **Click Click**, **KMFDM**, **Test Dept** and **The Weathermen**. **Rorschach Testing** is the latest release of all new Click Click material. The title is the name of their own label in their homeland of Sheffield, England, also home to **Workforce** and **Chak**. The Sheffield sound can be described by the industrial nature of the city's economy and structure. Music in this environment tends to be dramatically disparate and tinted with aggression. Click Click's fury is presented through synthesizer and sampler alike. Lyrics like "The smell of burning rubber brings floods of tears to my eyes"

eclipse the life in a city of pollution and noise.

KMFDM (no pity for the majority in German) hails from Deutschland (the band in which Pig used to commandeer). With help from Alex Hacke of Einstürzende Neubauten on guitar and Adrian Sherwood (Tackhead Sound System) in the mix, KMFDM preaches "Don't Blow Your Top," a swirling piece of guttural noise and vocal strength glued to a primitive drum. Remind yourself it's only a record.

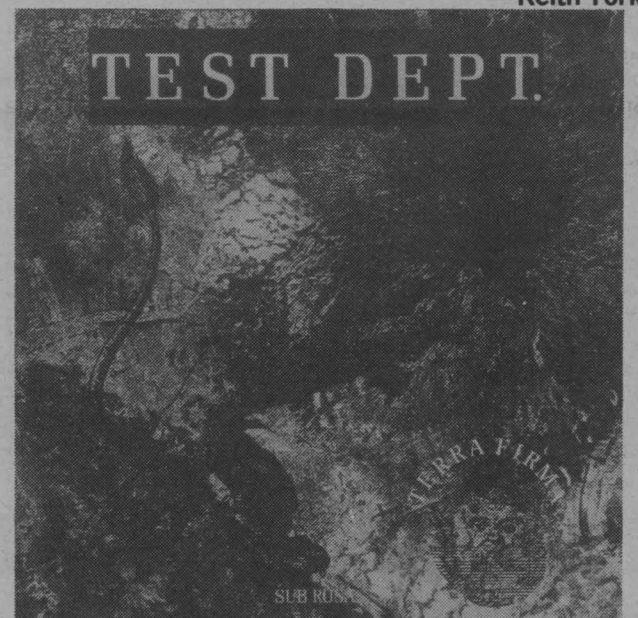
— Keith York

TEST DEPT.

Test Dept needs no introduction. The maniacal percussionist's fourth LP marks a turning point and a turning away. From their early concerts available on cassette only and their first LP *Beating the Retreat*, came inventive home built instruments orchestrated through the effects of a mixing board. Three LPs later they produce a work incorporating the highlights of all past work. From the bagpipes of the *A Good Night Out* LP, to the female vocal lines of the *Natura Victus 12"* while always retaining the percussion as the focal point. The one loss to notice is the danceability of *Faces of Freedom 12"* and LP. The new LP *Terra Firma* is a project worthy of domestic release more so than *A Good Night Out*, which was a live performance with a Scottish bagpipe troupe. The many moods of Test Dept and their maturation are evident for the new recruit. Line up and salute; they will be with us for time to come.

Lastly, we have the mystery duo **The Weathermen**. Keeping much of their work secret, rumour has it they're from Big Sur, CA. A past few releases on Play It Again Sam (Belgium) and the club hit "Poison" last year, these boys are known. Their latest project, *The Black Album According to The Weathermen*, most likely an answer to Prince's marketing gimmick of late. In comparison to their last LP *Seven Deadly Kisses* the new release shows more emotion and mood than the previous, which sounded like a modern day Beach Boys living in today's "Crack" culture and playing synths. According to The Weathermen, the *Black Album* is not just marketing, it is a serious effort worthy of ear time.

— Keith York



"If a greasy haired guy in a
'Happiness is a Tight Pussy' t-shirt
ever offers you advice, for God's
sake, do what the man says."

— Orson Bean, arm chair philosopher



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