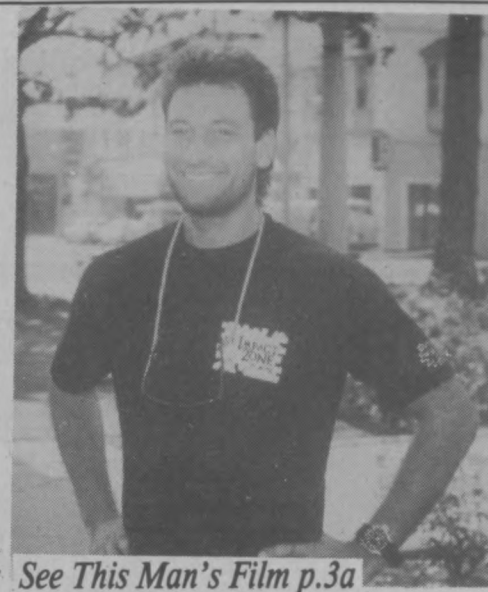


surfin' 3a
talkin' 5a
playin' 6a
cruisin' 7a

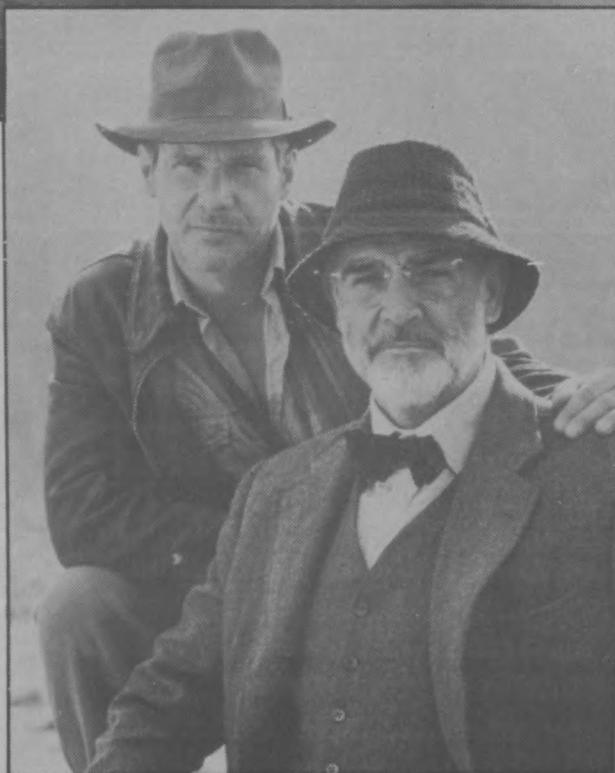
arts

AND ENTERTAINMENT



See This Man's Film p.3a

INDY LANDS FIRST PUNCH IN SUMMER BRAWL



by matt welch

So anyways, there's this new Spielberg/Lucas movie out, starring Harrison Ford as a swash-buckling *archeologist*, of all things, named Indiana Jones. It's about how he goes after this evasive ancient religious icon with vast unknown powers, but first he's got to take on evil sell-out artifact-hounds who are backed by Hitler's Nazi hell dogs who want the thing, presumably, to help conquer the world.

Along the way he flies from spot to spot on the globe, says "I don't know, I'll think of something" about six times and takes on an entire Nazi battalion driving through the desert with only a whip, a gun, a horse and a whole lot of partying. After taking the upper hand early in the flick, his arch-enemy says something like "You and I — we're not so different."

Defying all expectations and laws of gravity, Indy is there at the end to watch the Nazis discover the artifact. But, because they are evil, they all die in a weird melge of Spielbergian morality, Indy lives, and that's that.

Sound vaguely familiar? Sound like a great movie you saw about eight years ago which had a terrible sequel? Well, Spielberg said recently that he decided to direct *Indiana Jones and the Last Crusade* himself to apologize for *Indiana Jones and the Temple of Doom*. You remember that one — the one which mistakenly assumed that *Raiders of the Lost Ark* was a big hit because of the snakes, the dopey special effects and Harrison Ford's bod. The final product left us with nothing valuable except a great video game and the memory of all those "Kate Capshaw is an up-and-coming star" articles.

Spielberg, call him what you will, can pretty much recognize a stinker when he sees one, so he decided to stick to the basic formula. And who can blame him? *Raiders* is about as good as pure entertainment can get. This time around Steve does the sequel thing and throws in some well-meaning attempts at character development — we get to find out how Indy got his name, we get to see a teenage Indy (played very nicely by River Phoenix) have his first real archeology adventure and imagine how that shaped his life, we get to meet and love Sean Connery as Indy's distantly intellectual father who has been studying Arthurian legends and the mythology around the Holy Grail all his life. Predictably, this degenerates into father-and-son-reconciliation cheese more than once, but it also sparks most of the humor and surely all the cuteness.

You could also say that the *Last Crusade* explores Indy's own struggles with inner faith and such, but screw that. Analyzing an Indiana Jones movie (or a Spielberg movie) is like diagramming a 720 Michael Jordan finger roll over Mark Eaton on a chalkboard. Who cares?

Spielberg realized long ago that a genre exploitation film has to love and honor its forebears to thrive; that's what he did in *Raiders*. He also realizes that sequels are damned from the beginning: Everybody knows *what's* going to happen, so you have to come up with creative ways to present *how* it happens. With a little father-son thing, a smaller sex thing and a whole lot of stunt things, Stevey pulls it off with style.



MIRACLE MILE



by jesse engdahl

I can't decide if I like this movie or not. That's probably because *Miracle Mile* can't decide if it's a desperate tragedy or a satirical comedy. The end-of-the-world nuclear holocaust love story wants to be both, and it is interesting for the chances it takes. But major intelligence is required for the film to pull off that much, and *Mile* just bites off way more than it can make us swallow. Still, it's neat to look at. But I won't tell you to see it. Obviously, an overall wishy-washy effect.

Miracle Mile is a flat stretch of L.A. landscape that divides Hollywood from Central, and Beverly Hills from Downtown. Accordingly, it contains a great cross-section of all of L.A.'s social sects, as well as the La Brea Tar Pits, which every school kid in L.A. field trips to at least thrice by sixth grade to see what kind of muck swallowed the woolly mammoths, saber-tooth tigers and all other early mammals who were too big for their britches.

This is the setting where Anthony Edwards (Goose in *Top Gun*) finally finds the girl for him, in this case Mare Winningham. He loses her too, but the "boy meets, loses and finds girl" story is superceded when Edwards picks up a ringing pay phone to hear "Dad! We're locked in! We shoot our wad in 50 minutes!" So now he's Chicken Little, running around trying to solicit help before the sky falls.

The ensuing series of interconnected chases creates a hectic, frantic pace and an annoying lack of control. This is good. So are the many interesting, nicely arbitrary characters who get involved along the way. Why a cross-section of Los Angeles should serve as a cross-section of humanity can only be explained by the extreme of L.A.

representing the extreme of nuclear war. This is a severe metaphorical error, but an entertaining one.

Miracle Mile is shot like *Risky Business* — bright, stark colors floating along too slowly or quickly against a popishy haunting soundtrack (the score is by Tangerine Dream, which also did *Business*). The paradoxical structure of that film, offering an ironic twist to each moralization, is what makes it brilliant. But unlike *Business*, *Miracle Mile's* paradox is that it can't keep a detached perspective, which (ironically) causes its downfall. The tar pits were a natural phenomenon, a sinless death. Even if man is "naturally" inclined to evolve into self-destruction, this is a fault. Thus, the central theme isn't very solid, but the movie refuses to be even slightly abstract.

So it really makes no sense morally, philosophically or structurally. As a love story it's cute, but it wants to be serious. As a vision of a (the) approaching apocalypse, it's gripping, entertaining, but not in the least bit earnest; as the people turn into animals, stupidly trying to escape the catastrophe they've created, the violence is both amusing and horrifying. But the hopelessness isn't forced across; instead, there's a bunch of painful philosophizing that only makes melodrama which isn't campy enough to be satirical.

Oh well, I can say it's a good thriller if you don't try to analyze it (a difficult task when it keeps asking you to), and better than most everything else out (which isn't saying anything at all). The funniest thing about all of this is that this is a film trying to hold a mirror to all of humanity, that wants to justify and condemn the human society. But it never laughs at itself, which is what makes it so unsatisfying.

ANDROMEDA BOOKSHOP

Tired of Studying?

Escape to Andromeda

5748 Calle Real
967-8980

Collage

Entertainment Club

ANNOUNCES: Wednesday Night Videos

What is it?

A chance for you & your friends to lip sink your favorite tunes, live on our stage. We'll provide the band props, you provide the performers.

Collage will video tape the event, and it's yours to keep free!!

Can I Win?

Nightly prizes will be awarded for: Best Costumes, Best Over-All Band, etc.

Weekly winners will advance on to our finals and a chance to win \$500.00 cash!!

How Do I Sign up?

Come on down this Wednesday, choose your song and take the stage.

All video performers will be taken on a first come first serve basis.

TUE

"12 & Counting"
Rock 'n Roll Original
No Cover
Outrageous Drink Prices

WED

Collage Presents
Wednesday Night
Videos

THURS

Comedy Night
with Headliner
HOWARD PERN
1 Night Only!

FRI & SAT

Rant & Rave with
D.J. Guy Coombes
Drink Specials

SUNDAY

Salsa Night!
Move to the sounds of
Live Tropical Bands



SANTA BARBARA COUNTY BOWL

"Biggest Reggae Festival In The World"



REGGAE SUN'S SPLASH

WORLD TOUR '89

DIRECT FROM JAMAICA

FEATURING... Steel Pulse ☆ Sugar Minott
Marcia Griffiths ☆ Half-Pint ☆ Sophia George
809 Band ☆ Tommy Cowan M.C.

MEMORIAL DAY, MONDAY, MAY 29-3PM



PACIFICONCERTS

BITCHIN' SURF FLICK HITS TOWN

Journey Into The Impact Zone



by walker "guitar" wells

The whole idea behind action films has always attracted and baffled me. I mean, why would anyone want to sit in the dark and watch other people have fun? Maybe it's the same reason people watch porno....

Well, action films are today's topic, so the conversation naturally swings to the kings of action films — THE SURF MOVIE. Before surfing became fashionable and surf stores started opening in places like Fresno (there's plenty o' beach, just no waves), surfing was like a religion for the few crazies that dared to get in the water. Early surf movies like "Big Wednesday" and "Endless Summer" tried to capture the philosophy as much as the action in the ocean, and maybe these are the quintessential surf movies, but I don't surf, so what do I know?

The point of this article is to tell you about a new surf movie that wasn't made by famous professionals with big wallets stuffed with dough. This movie is more one man's tribute to the sport and lifestyle he loves. Jeff Neu, using his own time and money, has almost single-handedly created **Journey To The Impact Zone**: Showing at the Victoria Street Theater TONIGHT at 7:30 and 9:30.

Last week Jeff and I chatted about movie-making, surfing, and what the two have in common.

arts: How did you get started filming surfing?

jeff: I was into photography when I was younger ... later I started shooting

surf footage. My sister worked as a stewardess and I started travelling using her brother-sister discount. Unfortunately, none of my friends could come along, so I started taking pictures of the locations and the surf. I wanted to show my friends the way the waves broke, so I bought a movie camera and later had a water housing built for it.

arts: What kind of locations and surfers are in the film?

jeff: I basically followed the professional surfer's tour. Most is shot in Mexico and Hawaii, with some footage from Europe. The film is basically a showcase for pro surfers. It highlights individual surfers surfing different breaks around the world. It's a surfing montage set to music — kind of an audiovisual experience.

arts: What kind of music is used in the movie?

jeff: I bought a lot of music from Enigma records and I scouted a lot of local bands. There were over 400 songs submitted. I listened to the songs and then tried to visualize what footage I had in my library that would go with it. I've got the Surf Punks doing "Tube Rider" to footage of two-time world champ Tom Kurin. T.S.O.L., Agent Orange and Cathedral of Tears are also in the soundtrack.

arts: How did you manage to finance the movie?

jeff: I worked at Safeway for 13 years and I used my life savings to make the movie. I've also gotten some sponsors. The movie came in at around 70,000 dollars, including promotion and advertising.

arts: How did you learn to shoot professional-quality footage and to do all of the production and post-production work?

jeff: I took some classes at Saddleback College to sharpen my skills and learn about editing and production. I did everything from A to Z on this film. Because I did it myself, the main costs were for the film. I've spent the last year finishing and promoting the film so my social life has just been non-existent, but it's been worth it.

arts: Do you have any plans for the future? Has the film been paying for itself?

jeff: Well gosh, I'm paying my bills. I figure the promotion I'm doing now will be really good for the video release. I've also been contacted by some other major filmmakers to do some shooting for them and I've been selling quite a bit of stock footage to people. The movie has really opened a lot of doors for me.

Jeff tours with *Journey to the Impact Zone*, providing all the video and sound equipment needed to show the movie. So far, the film has been shown all around Southern California as well as parts of Northern California. During the winter he did a tour of the East Coast in which the film was so well-received that an extra showing had to be quickly arranged for a surf-hungry New York City crowd. Surfers and critics alike love the freshness and sincerity of "Journey to the Impact Zone." Surfer magazine photo editor Jeff Divine calls it "The latest, best ... most awesome I've seen", while Surf Punk Dennis Dragon just says "totally killer" (maybe he says that all the time). Jeff says that included in the showing is a raffle of surfing accessories, trunks and t-shirts. So if you're a surfer, grab your stick and get down to the Vic tonight; if you're not, then catch a ride with your surfer friends. Miss this and you'll feel silly about it later.

"Funny, touching, and mysterious." — *Newsweek*

"An enticingly beautiful fable." — *L.A. Times*

Patrick Dempsey In —

Some GIRLS

Buy 1 — Get 1 FREE w/this ad

MAY 26-JUNE 1 at 7:15 & Sun at 3:15
"VIC" Theater • 965-1886 **R**

METROPOLITAN THEATRES Movie Hotline 963-9503		GOLETA CINEMA	
SANTABARBARA ARLINGTON 1317 State St., S.B. Field of Dreams (PG) 1, 3:15, 5:30, 7:45, 10 Sat, W & Th at the Granada Sun only 1, 3:15, 7:45, 10 No passes, group sales or bargain nights Indiana Jones & the Last Crusade (PG) WEDNESDAY & THURSDAY 12, 2:35, 5, 7:45, 10:10 No passes, group sales or bargain nights FIESTA FOUR 916 State St., S.B. Fright Night II (R) 1:30, 3:35, 5:45, 8, 10:15 No passes, group sales or bargain nights See No Evil, Hear No Evil (R) 1, 3:15, 5:30, 7:45, 10 K-9 (PG13) 1:15, 3:25, 5:30, 7:45, 10 FRIDAY at Midnight Rocky Horror Picture Show Say Anything (PG13) 1:15, 3:15, 5:15, 7:30, 9:45 RIVIERA 2044 Alameda Padre Serra Women on the Verge of a Nervous Breakdown (R) 5:20, 7:15, 9:10 Sat & Sun also 1:40, 3:30		6050 Hollister Ave., Goleta 97-9447 How I Got into College (PG13) 5:45, 7:45, 9:45 Sat & Sun also 1:45, 3:45 See No Evil, Hear No Evil (R) 5:25, 7:30, 9:35 Sat & Sun also 1:25, 3:25 Indiana Jones & the Last Crusade (PG) Wed & Thu 5, 7:30, 10 No passes, group sales or bargain nights GOLETA 320 S. Kellogg Ave., Goleta 97-978 Miracle Mile (R) 5:30, 7:40, 9:45 Sat & Sun also 1:30, 3:30 No passes, group sales or bargain nights FAIRVIEW 251 N. Fairview, Goleta 97-978 Roadhouse (R) 5:15, 7:45, 10:05 Sat & Sun also 12:45, 3 No passes, group sales or bargain nights Field of Dreams (PG) 5:30, 7:40, 9:45 Sat & Sun also 1:15, 3:25 No passes, group sales or bargain nights SANTA BARBARA TWIN DRIVE-IN DOUBLE FEATURES K-9 (PG13) 10:20 Major League (R) 8:30, FS & S also 12:10 Disorganized Crime (R) 10:30 Earth Girls are Easy (PG) 8:45, FS & S also 12:15	
GRANADA 1216 State St., S.B. Roadhouse (R) 12, 2:25, 5, 7:35, 10:10 No passes, group sales or bargain nights Earth Girls are Easy (PG) F-Tu only 1, 3:05, 5:20, 7:40, 10 Sat only 3:20, 8 Field Sat 1, 3:15, 5:30, 7:45, 10 Sun 1, 3:15 W & Th 1, 3:10, 5:25, 7:50, 10:15 No passes, group sales or bargain nights Pet Sematary (R) 1:10, 3:20, 5:40, 8, 10:20 Sat only 1:10, 5:40, 10:20 Sun only 5:40, 8, 10:20 No passes, group sales or bargain nights PLAZA DE ORO 349 Hitchcock Way, S.B. Miss Firecracker (PG) 5:30, 7:40, 9:45 Sat & Sun also 1:15, 3:20 Scandal (R) 5:30, 7:45, 9:55 Sat & Sun also 1:15, 3:20 SWAP MEET!! 907 S. Kellogg, Goleta 964-9050 Wednesday Evenings 4:30-10 pm EVERY SUNDAY 7 am to 4 pm			

All programs, showtimes & restrictions subject to change without notice

CAN'T DRINK AT THE PUB?

TRY PUB NITE AT THE GRAD!

TONITE APPEARING LIVE COLLAGE OF I

18-21 \$2.00
21 & Over \$1.00

18 & Over

\$1.75 Long Island Iced Teas

BIG OCCUPANCY

BEST STEREO IN S.B.

Alcohol Served to 21 & Over

EVERY THURSDAY 8-12 pm 18 & Over

NO FIRE MARSHALLS!

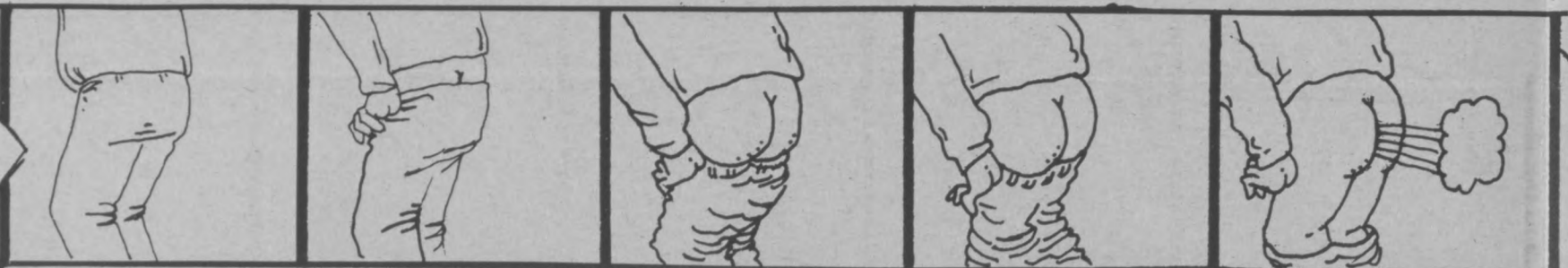
\$1.75 MONSTER BEERS

NO UCSB CONTROL

the Graduate

935 Embarcadero del Norte, Isla Vista

The Anatomy of a FART



COLLEGE RADIO: WELCOME TO THE JU

2nd Part in College Radio Series

by adam liebowitz

College radio, despite rumors to the contrary, is in the hands of college students.

But just like the adage about no two snowflakes being alike, college radio stations come in all shapes and sizes. The variety ranges from student co-ops to faculty-advised, student-managed stations, from signal strengths of a friendly 30 watts to a near-professional 1,200 watts.

UC students are entitled to work at the campus radio stations on nearly any level. The policy of the UC Regents — except in cases of FCC regulation violations — is hands off. Which means if you have the will, the political skills, the pals and the timing, you could run KCSB.

However, in order to keep a check on what the kids are really up to (and to make sure that they don't offend anyone), there is some sort of paid faculty adviser at almost every school. Their titles can vary from media adviser to an official general manager such as Malcolm Gault-Williams here at KCSB, but their jobs are pretty much the same. Even the free-wheeling Berkeley co-op, KALX-FM, has a full-time adviser paid by the school administration.

On the dark side, some administrations have bypassed student control, opting for an ill-defined responsibility to "public service." State schools such as Cal State Northridge have turned their stations into one-style formats which they believe fill a gap in the community.

Santa Monica City College's KCRW-FM uses the National Public Radio network, which, with popular shows like Garrison Keillor's "A Prairie Home Companion," generates larger donation revenues. In the case of Northridge's KCSN-FM, it's 24 hours a day of country, while for Cal State Long Beach's KLON-FM, it's classical guitar all day long.

At a station with a format like KLON's, student participation means an internship. You're quite welcome to become part of the world of radio at Cal

State Long Beach — as one of 23 interns doing such chores as bookkeeping and filing. Student DJs do exist at KLON, but they comprise about 50 percent of the staff — all of whom are required to follow the classical music format.

I Am the DJ

But at stations where the alternative radio format is still the reigning god, the opportunities are endless. Students can spin the discs, program the format or be the person who directs the staff.

Where else can the deep monotone voice characteristic of a Klassic Rock DJ be found playing funk? Or the perky personality of someone who sounds like he/she DJs a pop station be found at the helm of American blues?

Of course, far too many people believe that it would be neat to have their own radio show (which it is), only to find that it takes a lot more than just showing up to actually conduct an air and talk. At the recent University of California Radio Network conference, one topic of conversation was how to deal with the DJ who gets on the air, only to fumble with too many "aahs" and "umms." The conclusion was to let that person make his/her own mistakes.

If a student is more interested in managing than jockeying, college radio offers a rare chance of being a boss. Cory Krell, the outgoing associate manager at KCSB, calls running the station "pure euphoria.... Where else are you going to get a chance to run a staff of more than 250 people?"

I Want a Real Job

When you get down to it, college radio is fun. If anything, working at a station gives you access to a clubhouse of funk where the walls are lined with records. But if you also happen to be serious, it is the best and practically the only testing ground of your

ability to make it in profes-
For example, KCSB al-
the chief engineer at loc-
Y97-FM and chit-chat s-
pointed out the importa-
mally, you're expected to
It lets the person hiring y-
you're doing."

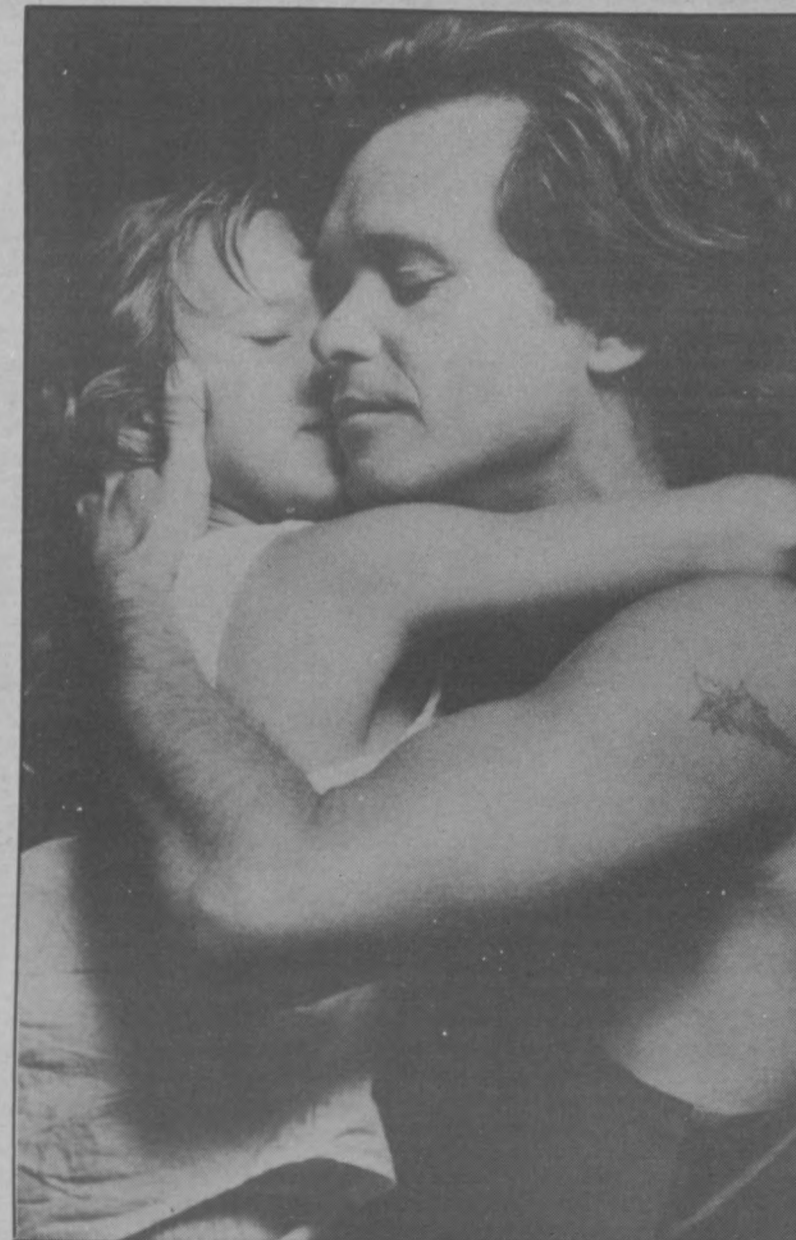
Still, it's hard to imagi-
station like L.A.'s KIIS-
alternative format. But a-
personnel) at KIIS pointe-
started; almost all of th-
college." And when it co-
jobs in radio, she remarke-

But the breaks do happ-
the last three years as hos-
here on KCSB, found that
true. Back from summer b-
a DJ at dinosaur/oldies st-
board of KCSB.

"I always wanted to wor-
knew it was destiny," he
Rock DJ voice. "They hire
KCSB was my experience
Dave Christmas to Angliciz-

The result: \$5 an hour t-
took over an extra Saturda-
pretty slimy; it's the natur-
"But they saw me as a lon-
skate in to do his show."

Asked if he saw a futur-
radio, Dave demurred. "I
Israel. I want to work for
called 'The Voice of Peace-
broadcasts off of internatio-
is peace in the Middle Ea-
chances of being hired, I
have happened in this busi-



BIG DADDY JOHN GETS BIGGER

by jeffrey c. whalen

John Cafferty and the Beaver Brown Band were never this good.

Actually, John Cafferty and the Beaver Brown Band were never good to begin with, but such is the nature of most so-called "Bruce Springsteen-clone" bands. They come, they clone, they make a little money — but they never escape the copyist image.

But the once-supposed-clone-that-is John-Cougar-Mellencamp has escaped his dark mentor's imposing shadow. In fact, it may soon be possible (but not likely, due to the doltish nature of most Springsteen fans) to have an entire conversation about Mellencamp without mentioning his ex-Boss.

Ever since Bruce's *Born in the USA* limelight period, when Mellencamp was saying stuff like "I was raised in a small town" and Mellencamp/Springsteen comparisons were in full furious flow, Mellencamp has been

working with seemingly deliberate effort to stylistically distance himself from Bruce.

And sho nuff, his new one, *Big Daddy*, is all Mellencamp. The music is a savage beast of a thing created by the oddly elemental splicing of rock 'n' roll, "heartland rock," country, hillbilly, and especially "college rock." The album makes me want to say stuff like: "The beat pumps an eccentric dance into music whose groove grinds progression into monstrous momentum."

Most of the songs are of the intra-species, rock-star-looking-in-the-mirror variety, and it works quite well, considering the fact that he rarely likes what he sees. The first two singles from the album, "Pop Singer" and "Big Daddy of Them All" both simultaneously decry and champion the person that fame has allowed him to become.

However, the best song presented on *Big Daddy* is the Creedence-y "Martha

Say." V-
caustic
embitte
Mellenc
woman
(much
Springf
Better)
The
delivery
"Say V
Shake
bounce
lyrical
higher
Lou Ree
But d
of the a
there ar
on this
sistency
package
couple
disc (a
albums
American
Big Da
musical
lyrical
moveme
camp. H
and roc
"Hurts
"Crumb
if he res
order t
"maturin
succeed

JUNGLE

professional radio. CSB alumnus J.D. Strahler is now at local power-ballad rock station chat station KTMS-AM. Strahler importance of college radio: "Not-ected to have that kind of experience. hiring you know that you know what

to imagine winding up at a top-40's KIIS-FM after working in the t. But as Danielle Driggers (from s pointed out, "None of the DJs just all of them were disc jockeys in en it comes down to other types of emarked, "Any experience helps."

do happen. Dave Soref, who spent s as host of "The Coffee Achievers" und that a dream of his had come mmer break, he found a job offer for oldies station KIST-AM on the notice

d to work there. When I saw the ad, I iny," he said with a baritone Klassic hey hired me without a demo tape.... erience. So I changed my name to Anglicize it."

n hour to start, \$6 an hour when he Saturday shift. "The other DJs were e nature of the business," he said. as a long-haired kid who would just now."

a future for himself in professional urred. "I'm quitting KIST to go to ork for a pirate radio station there f Peace.' They're a rock station that ternational waters and their theme ddle East." When asked about his hired, he replied, "Stranger things his business."

JOHN ER

Say." With a spankingly caustic melody and an embittered guitar line, Mellenkamp speaks of a woman too angry to love (much like Rick Springfield's classy "(You Better) Love Somebody"). The raucous vocal delivery of words like "Say What! Look Out! Shake it up, Martha!" bounces the serious lyrical intent onto a higher plane in an almost Lou Reedian fashion.

But despite the quality of the album as a whole, there are no insta-classics on this one. This consistency makes the entire package solid, as no couple of tunes make the disc (unlike previous albums like *Uh-Huh* and *American Fool*).

Big Daddy is a relatively musically mellowed but lyrically heated movement for Mellenkamp. He never lets loose and rocks like he did on "Hurts So Good" and "Crumbing Down." But if he restrained himself in order to be seen as "maturing," then he has succeeded.

STEEL PULSE

by Joseph i.

Steel Pulse will be declaring a *State Of Emergency* in Santa Barbara this coming Memorial Day. The U.K.-based supergroup will be headlining the '89 *Reggae Sunsplash Concert* when it stops at the Santa Barbara County Bowl on Monday, May 29 at 3 p.m. The show also features *Sugar Minott*, *Marcia Griffiths*, *Half Pint*, *Sophia George*, *The 809 Band* and more.

Hailing from Birmingham, England, Steel Pulse has been together for 14 years and have released seven albums to date, with plans for a new album in the works already. Their 1978 debut album *Handsworth Revolution* brought them almost instant success and the follow-up LP *Tribute To The Martyrs* was equally as successful. But in 1984 Steel Pulse received international acclaim when their album *Earth Crisis* was nominated for the Grammy Award. It took the Pulse only two more years, with their 1986 album *Babylon The Bandit*, to win this prestigious award.



Steel Pulse's new album, *State Of Emergency*, is as full of urgency as the title track suggests, and what follows are excerpts from an interview with lead singer/songwriter David Hinds of this group.

Arts: When did Steel Pulse originate?

DH: The original members of Steel Pulse go as far back as 1975, I would say.

Arts: What was the reggae scene like in England at that time?

DH: There wasn't really a reggae scene. What made reggae exist, you know, come to the limelight, was the actual beliefs that the punks had, you know, and their beliefs at the time was havin' reggae bands as their opening act. So we took upon that kind of bandwagon and went down to London and performed. Then we got more recognition where we got deals so that we ended up being the opening act for the great Burning Spear. It was there Island Records recognised us, our potential, and signed us up in January 1978 and by June 1978 our very first album, *Handsworth Revolution*, was released.

Arts: How did the release of *Handsworth Revolution* do for Steel Pulse in England and Europe?

DH: Well, it went to number nine in the charts, the British charts, and we all ended up having silver disks placed on our walls and all that. It echoed throughout Europe; it made us get enough recognition to be the opening act for Bob Marley and the Wailers at that time.

Arts: What's the background on some of the stuff that was happening on that album that inspired the title track and songs like "Ku Klux Klan" on the album?

DH: Well, at the time what was happening was we were subject to continual police brutality. There was also discrimination when it came to employment and, I'd say, a decline in the educational system or systems that was offering sources of knowledge to help communities. So it was all that was needed to instigate a riot, you know, it had all the ingredients to instigate a riot. As we all know, one of the first major riots that took place in England, you know of this century, was in Bristol 1981. You know, '81 was when a series of riots started to take place throughout England.

Arts: What happened between *Tribute To The Martyrs* and the next release, *Reggae Fever*?

DH: Yeah, it was called *Caught You* in England.

The Nexus Interview

Arts: Was there a change in labels or something between those albums?

DH: No, it wasn't a change in labels, it was a change in attitude toward Steel Pulse coming from "the" record company. They put *Tribute To The Martyrs* out on the market and expected it to do exactly the same as *Handsworth Revolution*, without any real form of promotion.

Arts: This is Island Records we're talking about?

DH: Island Records we're talking about, yeah. And it was also put out during the time when there was a change towards the ska revival. You know, when you had bands that were coming up like the Specials, Selector, Bad Manners and all the rest of those guys, so reggae was beginning to take a beating at the turn of '79, to the extent where the only bands that were still recognized or respected on a national level in England were Bob Marley and the Wailers and Third World. The rest of it became underground again.

Arts: Did you run across the problem that the

message in your music was too powerful for Island to deal with and they wanted to in some way commercialise the album? (*Reggae Fever*)

DH: Well, it became like that in some respect, I mean for a start, "Ku Klux Klan" was very controversial in that it was one of the best-selling records throughout Europe, but it definitely was not because of airplay. So it had reached a stage where we were asked by the record company to tone down the title of the albums. I mean there was *Handsworth Revolution*, which was like an explosive sound to it, and there was this "Tribute To The Martyrs," you know what I'm saying, paying homage to all those Black activists throughout the past couple of centuries, and you know, all of a sudden I think they became skeptical and lacked confidence in the direction the band was taking.

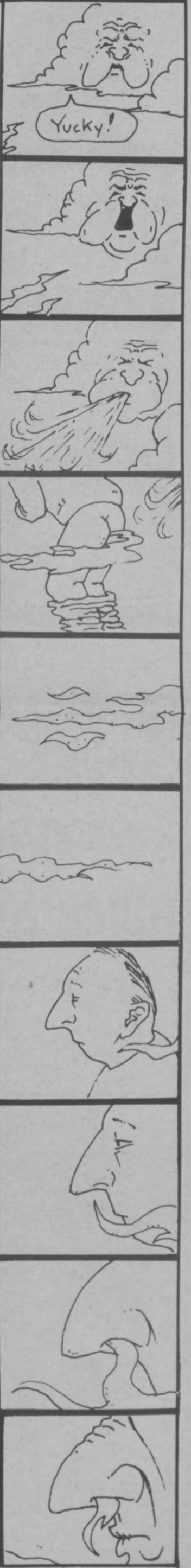
Arts: It seems you made a resurgence with *True Democracy*; I think that was one of the most powerful albums of all time. How was the acclaim to that?

DH: Well, that is one of the most respected albums to date. You know we've done *Earth Crisis*, which is probably the best seller, but as far as the direction of the band and what we stood for, I'd say *True Democracy*

That was the one where there was absolutely no record company influence at the time. It was an album where we recorded with our very own finances, in our very own time, in a country other than England, with a set of people who owned a studio that believed in the band.

Arts: I really like the new album, *State Of Emergency*, and it seems that the Steel Pulse sound has really changed towards a more modern technological sound. What was that like for the band to release an album with a different sound?

DH: That's a good question, because we were in a lot of mixed points of view towards the initial recording of the album, the actual finishing of the album, and the aftermath criticism of the album. We recorded it, mixed it, we put it out on the market and we left the public to decide. And I think it was a case where the public was so accustomed to certain things that a lot of them, I don't think, were ready for the actual sound of the *State Of Emergency* album and some of the subject matters. We sort of lived and experienced what we could improve on the next album.





LSAT
 Spring-Summer Classes
 Attorney Taught
 Private Classes
 TEST PREP CENTER
 Call 963-0645

Summer Storage Special

5x10 \$172 5x6 \$135
 6x10 \$188 5x14 \$185

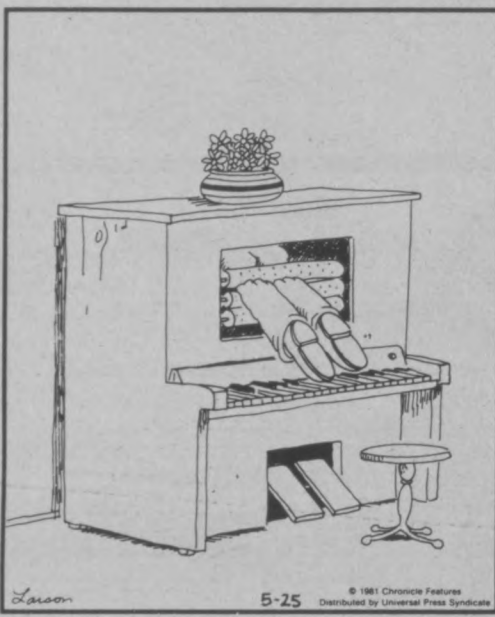
10x10 and larger Call
 Plus Deposit-Sharing Available
 Reserve before Fill-Up!!

University Storage
 7288 Hollister 968-6556

WOODSTOCK'S
 Presents **PIZZA**

THE FAR SIDE

By GARY LARSON



with
 this
 ad
 \$1
 O
 F
 F
 A
 N
 Y
 P
 I
 Z
 Z
 A

by walker "guitar" wells

When you think of reporters, do you think of unshaven, chain smokin' guys who spend all day playing cards, telling dirty jokes and waiting for the big scoop? If this is the case, then the drama department's year-end production of *The Front Page* is right up your expectations-guaranteed alley. Written 60 years ago by Ben Hecht and Charles McArthur, the play was a founder of the hard-boiled, fast-talking newsroom drama tradition. It has since seen several incarnations on the stage and on the silver screen as both "The Front Page" and "His Girl Friday" (starring Cary Grant).

Directed by Judith Olason, the large cast features BFA acting

major Hildy Johnson, grad student Hal Kolhman and newcomer Jackie Apodaca. Hanging out yesterday, I got to soak up a little of the young actress' groovy karma.

arts: Being a freshman, how did you manage to land the lead female role?

jackie: I just went to the auditions and I got it. It was the first thing I'd tried out for all year.

arts: Have you been interested in acting a long time?

jackie: I've been acting for about six years ... in high school and junior high.

arts: How is it to be working with the older students and with graduate students?

jackie: The people in the BFA program are a pretty tight-knit group, but after the first couple

of days they had taken me in and were looking after me. The people in the cast have been really accepting. My role is pretty small. I play the fiancée of the reporter who is the main character. The whole play takes place in the newsroom, so there aren't very many female roles.

arts: Have you gone through any major trials and tribulations while doing the play?

jackie: I lost four inches of my hair for this play. The Drama Department cut off my hair.

arts: I know you also make burritos in the UCen cafeteria. Can you explain why people can only choose between two toppings?

jackie: Because two is a perfect number. It's a round number.

arts: What kind of play is *The Front Page*?

jackie: It's pretty shallow. Sort of the opposite of "Bloody Poetry." There's no message, it's just entertainment for the actors and the audience. I still laugh at it when I see it, and I know all the jokes backwards and forwards.

arts: Do you plan on continuing to act at UCSB and in the future?

jackie: It's (acting) what I came to college to do. It's a great feeling. If everyone knew what it was or what it felt like, everyone would do it.

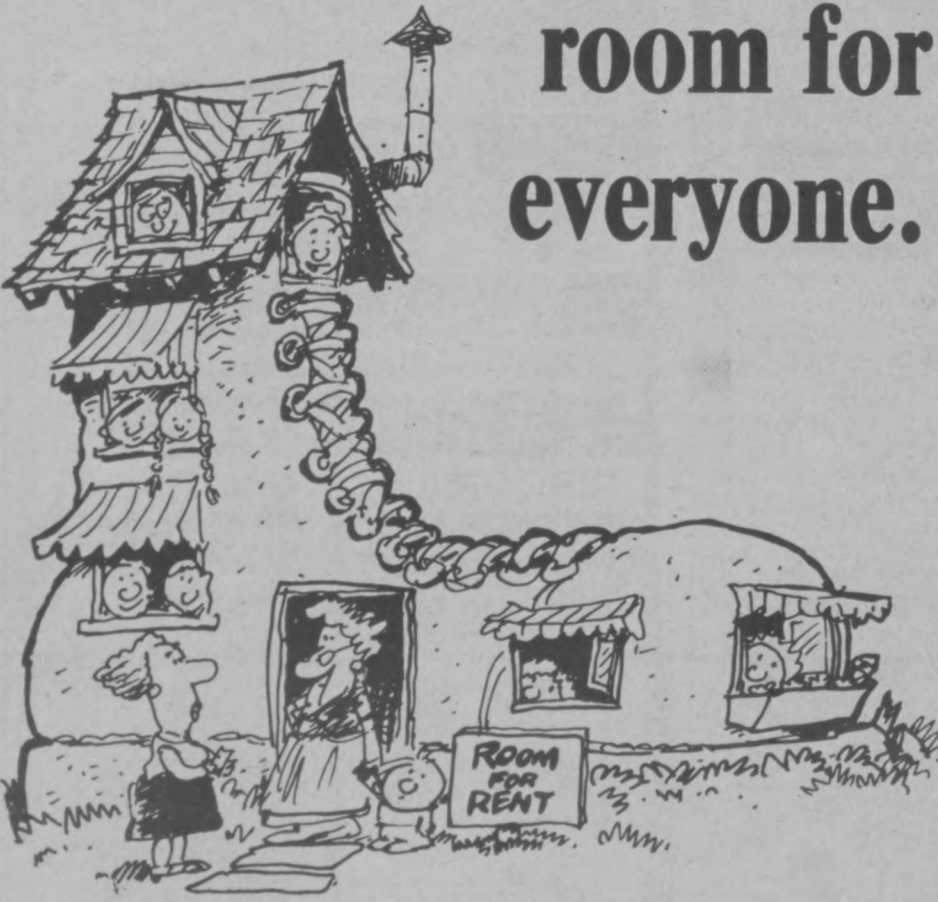
The Front Page is running at 8 p.m. in the UCSB Main Theater May 25-27 and June 1-3. Tickets are available at Arts and Lectures Ticket Office. Be there and bring some flowers for Jackie (she likes daisies).

THE FRONT PAGE



Check the *Nexus*
 Classifieds to find a
 place to live . . .

. . . there's
 room for
 everyone.



**BLOODY POETRY
 IN MOTION**

by adam liebowitz

At one point in the performance of *Bloody Poetry*, Percy Shelley (Kevin Del Aguila) exclaims, "Poets are the unofficial legislators of the world." As pioneers in the 1820s — of free love, drug experimentation, divorces and extended families which by the 1970s became so commonplace — he is right. But whether many people in 1989 care about the political meaning of he and his contemporaries' poetry is debatable.

Whatever the case, the freakishly decadent lives of the poets Byron and Shelley make for interesting art in themselves. One notable interpretation was the film *Gothic*, in which one hallucinogenic, opium-induced night was a metaphor for the torturous relationship between the poets, two of their female, and one of their male lovers.

A more fleshed-out version of these fantastic characters' lives is Howard Brenton's *Bloody Poetry*. Brenton is a Marxist playwright who is more interested in the politics than the personal quirks of the poets. Presented by the UCSB Dramatic Art department, this production of Brenton's play gives life to the political, the poetic and the personal aspects of two would-be world-shakers and the women who loved them.

Rather than a melodramatic, romantic presentation or an overly artsy interpretation of wild living, the production gives a view of how they were both poets and real men, people who loved and destroyed those around them while in pursuit of their philosophical ideals.

The strength of the UCSB presentation is in how richly it gives life to these odd characters. Kevin Del Aguila brings out both the ridiculous pom-

pousness and crushing inner torment of Shelley. Tess Gill is at once a sensual and yet flighty Clair Claremont, stepsister of Shelley's wife Mary.

The star of the show, however, is Christopher Vore as the moody and iron-willed Byron. He seems born to the role of the wild poet who was the cynic and wit of his age, played here as the mad genius and drunken sensualist you would suspect him to have been. Vore's Byron is so much fun that you wish someone would develop a sit-com about Byron with him in the lead.

The other big star of the show is Amy Gill's set design, which allows the audience to become swept up in the lives and not the image of the characters. Really just a colored space, it drips with gothic ooze in a candlelight scene and then is a sandy beach in the next. With the show being presented out of period costumes, the loose design is a perfect format.

However, the play does suffer from trying to be a little too ironic in escaping the romantic trappings of the poets' lives. The worst example is the music samplings which haunt the play, modern songs which are meant to foil the serious action. The worst moment is Bruce Springsteen's "Born to Run," one of the schmaltziest suicide songs of all time, played to undercut the melodrama of Shelley's suicide.

Still, it is the straightforward humor (when avoiding being ironic) which carries the play. When dealing with this subject matter you are afraid the performers are going to get all, well, poetic on you. Instead, *Bloody Poetry* is a lively and intelligent mixture of the tragic and humorous. It gives life to words which to us often seem dead, and humanity to historical figures who often appear only as literary myths.

UP CLOSE: HONORS ART SHOW

by jennifer siegal

Part I of the Letters and Science Honors show is presently going on at the UCen gallery. It features the art of Kristen Bars, Sharon Carlisle, Mike Serto and Sonya Knapp.

The show's most exciting work isn't on the gallery's walls. It is an installation done by Sharon Carlisle entitled "System Within Itself." Carlisle's large wooden cage, impressively constructed, is wonderfully illuminated. Light streams through the piece's wooden strips falling on an ominous, beheaded figure. A copper pipe hovering over the mud man travels inconspicuously to an exterior bucket supported by a ladder. The dialogue between the "system's" interior and exterior exemplifies the potent meaning behind this impressive work. In her rug piece entitled "Tea Time," Sharon creates a satire about

the components of social gatherings. The rug is actually tea bags delicately arranged to achieve a woven effect. Looking closely at her art rug, you can pick out the different flavors of tea.

Kristen Bahrs' color and black and white photos are strong images depicting body parts underwater. The color photos are particularly seductive as strangely disembodied limbs hover in the too-blue-to-be-true water. Less impressive are her paintings. Generally dark save for confetti like lines, the canvases are abstract and don't have the fluidity of her photos. Although there's tension between the canvases' surface and illusionistic space, the paintings are aesthetically uninteresting.

The least enchanting painting of all is "The Purpose of Paradise" by Sonya Knapp. The title is enticing, but unless you are nuts about pinkish lilac and obscure symbolism, you won't find your

paradise in this painting. "From the Flames You Shall Rise" is a more narrative painting. The artist has discarded lilac paint, and her style reveals a flair for animation. These traits combined with interesting imagery make Knapp's painting a beautiful overall work.

Finally, some of the most stimulating and creative pieces in the show are Mike Cheertu's "Konstructions." These assemblage paintings are bold both in terms of their color and texture. The artist's "disharmonious" style investigates the making of art that isn't limited by aesthetic rules. His paintings—filled with glass, rocks, branches, screws and pipes—try desperately to find a link between the canvas's flat surface and the reality of life's three dimensions. The Konstructions are original and playful and a must to see!

Don't step on the tea rug on your way in; fresh tea bags are in the deli!



UP&COMING



May 27: Hold onto your hairpieces and garter belts; this Saturday is the annual **Battle of the Bad**. The bands of I.V. will play the fuck out of their instruments at Anis' Oyo' (Yoko Ono to you and me) park to see who plays the most fucked-up. Sound fun? Well dammit, it is! The featured bands will include *Boiling Idiots*, *Reality Control*, *Scarlett Ribbons* and the *Johnny Yuma Five*, *Rayon*, *Ugly Dogs*, *The Br's*, *Knights in Satan's Service*, *We Got Power*, *Cactopus*, the truly fuckin' bad *Mystic Sultans of Ben-Wa*, and the fuckin' bodacious *Long Haired Leaping Gnomes*, who will present their long-awaited rock-opera based on Milton's "Paradise Lost." The go-go dancer in this band will clearly be the highlight of this event. And legendary Program Board refugee/Foot Patrol lover/lounge snake Mike Lupro will emcee. A must-attend.

May 31, June 1,2,3: More free

events, kids. Next week there's gonna be the **undergraduate-directed One Acts** at the Old Little Theater. The plays will be *Triplet*, directed by Ivan Khovacs with Karen Wright, Michelle Stratton and Windy Linden acting, and *Crossroads*, directed by Joseph Velasco and starring Robert Owens, Stephan Decker, Genevieve Anderson, Dawnie Hernandez, Suzi O'Brien and Samantha. Go see it. Go see it.

Well, there's not much going on around here, as you can tell by the rather skimpy calendar. So if you know of anything that's a happenin' event around town or campus then give Dawn, Jesse or Walker a call at 961-2691. Better yet, come on in and tell us face to face and see just how cute the arts editors are. Hey, only two more weeks to get your Gospel Choir tickets, so better get on the ball.

Show you care
"LAST WORDS"

You've been a
great roomie...
!!

If you haven't
been bowling lately,
you ought to see
what you're missing.

**AUTOMATIC
SCORERS**



Fun and excitement are the name of the game when you bowl at the ORCHID BOWL! Automatic Scoring keeps score for you and shows it in color on a 25" screen. Watch TV while you bowl, too! It's a Ball!

Home of UCSB's
Intercollegiate Bowling Team
Intramural Bowling-Wed. & Sun.

Minutes from UCSB!
OPEN 24 HOURS

ORCHID BOWL Hwy 101 at Fairview
5925 Calle Real Goleta • 967-0128

BLUES • REGGAE ROCK & JAZZ

NEW RELEASES NOW IN STOCK:

**TIN MACHINE - "Tin Machine"
(w/David Bowie)**
Sale Priced: **12.99** Compact Disc
6.99 LP & Tape

RAMONES - "Brain Drain"
MILES DAVIS - "Amandala"
STEVIE NICKS - "Other Side of the Mirror"
PERE UBU - "Cloudland"
K.D. Long - "Absolute Torch and Twang"
WORLD SAXAPHONE QUARTET - "Rhythm & Blues"
KEITH JARRETT - "Personal Mountains"

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

**morninglory
music**

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

Ventura CONCERT THEATRE

26 So. Chestnut Downtown Ventura 648-1888

May 26 **KTYD Presents . . .
GUADALCANAL
DIARY
with
TREAT HER RIGHT**

May 27 **RADIATORS
with Top Jimmy &
The Rhythm Pigs**

May 28 **JERRY JEFF WALKER**

Jun 4 **HIROSHIMA**

Jun 6 **VIOLENT FEMMES**

Jun 7 **MIGHTY DIAMONDS**

Jun 8 **MIDNIGHT STAR**

Jun 9 **JOHN KAY &
STEPHENWOLF
with NOISEWORKS**

Jun 10 **LOUIE ANDERSON
with
DENNIS MILLER**

Jun 11 **RUBEN BLADES**

Jun 20 **CONCRETE BLONDE
with House of Freaks**

Jun 28 **CHRIS ISAAK**

Jul 19 **JUDY COLLINS**

Jul 22 **SERGIO MENDES**

Aug 3 **TITO PUENTE**

Aug 4 **MICHAEL McDONALD**

Aug 12 **B.B. KING**

Sep 3 **RONNIE MILSAP**

Tickets Available at Ventura Theatre
26 So. Chestnut Downtown Ventura
For Dinner Reservations & Ticket Information

CALL (805) 648-1888
CONCERT LINE (805) 648-1936

AND ALL **TICKETMASTER** LOCATIONS

MAY COMPANY • MUSIC PLUS & JAILHOUSE RECORDS

FOLGNER PRODUCTIONS



A.S. Program Board Presents

This page provided and paid for by the Associated Student Program Board

• PUB NITE • PUB NITE • PUB NITE • PUB NITE • PUB NITE •

TONITE in the PUB THE GROOV

PUB NITE • PUB NITE • PUB NITE • PUB NITE • PUB NITE •

THE GROOV are certainly on the move, like everyone who has ever been on the dance floor at one of their frequent local shows. With the hottest horn section in town and the tightest set of musicians around, these young men blow the roof off the place. And we've heard that they have even ventured off into some Fishbone tunes. Oh boy!! Showtime is the usual 8 pm. Admission is \$1 students with current reg card and \$3 nonstudents.

PUB NITE • PUB NITE • PUB NITE • PUB NITE • PUB NITE •

• PUB NITE • PUB NITE • PUB NITE • PUB NITE • PUB NITE •

EXTRAVAGANZA T-SHIRTS

Printed by Absolute Images are still on sale! If you were there and want to remember this awesome day, or even if you weren't, these shirts are hot items. But you better buy yours today, there is a limited supply. come on up to the Program Board office on the 3rd floor of the UCen, room 3167 and pick up one of these hot T-shirts for only \$6.

UNIVERSITY OF CALIFORNIA SANTA BARBARA
ART STUDIO DEPARTMENT

1989 HONORS EXHIBITION

P A R T 1 & 2
UNIVERSITY CENTER GALLERY



Reception: May 23, 5:00-7:00PM
May 22 - May 28

1

- k. bahrs
- s. carlisle
- m. certo
- s. knapp



Reception: May 30, 5:00-7:00PM
May 29 - June 2

2

- j. ellis-nolte
- k. maxson
- b. pucci
- f. wessels



ATTENTION
ATTENTION
ATTENTION
ATTENTION

The Comedy Night that was scheduled for Tuesday, May 30 has been cancelled. Program Board apologizes for any inconveniences this may cause.

Thank You!

A.S. Program Board would like to thank all those people who have helped us throughout the year. Especially our hardworking committees who have served selflessly in order to bring the best in entertainment to this campus. Thank you all very much!!!

A.S. Program Board MEETING

Tuesday, May 30
UCen Room 2 6 pm

Program Board would like to wish you all a happy and safe Memorial Day Weekend!

Good Luck on finals!!!