

ARTS WEEK

october 1 - october 7

A very surreal 'Cow's Head' ... 6A

No blood for, er, laughs ... 7A

This Week's Best Bets

today

•PUB NIGHT, with Munkafust and the Graceful Punks; only a few left, so hurry and enjoy it while you can!

friday

•POPSICKO, with Silver Jet and the Decline of Paisley John Shaver; Buster's in Goleta, all ages welcome

saturday

•CALIFORNIA AVOCADO FESTIVAL; all sorts of bands - from zydeco to blues to rock - will be the "avo-tainment" at the free fest in downtown Carpinteria, 10 a.m. to 9 p.m.; Sunday, too!

sunday

•Only one day left for you, yes YOU, to register to vote in the 1992 elections. It's easy and fun to register, so do it TODAY!

monday

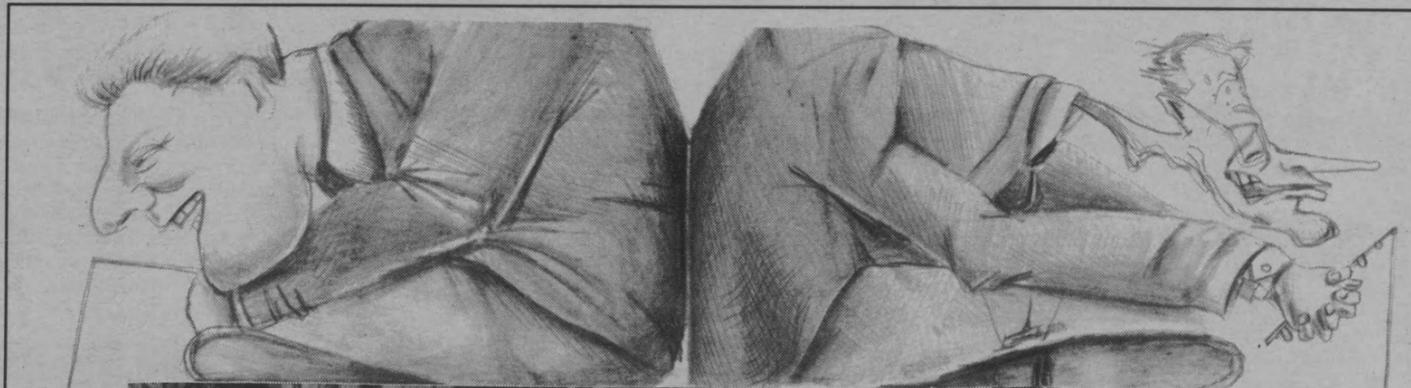
•ROCK THE VOTE, ISLA VISTA!!! All right, folks. This is your last chance to register to vote. Do it today or feel really guilty when November 3 rolls around. C'mon.

tuesday

•O.K. If you didn't register to vote you really suck. Bad.

wednesday

•TOO SHORT (sexist), with Spice One at the Anaconda Theatre



ANDREY KUZUYK/Daily Nexus

INDICA

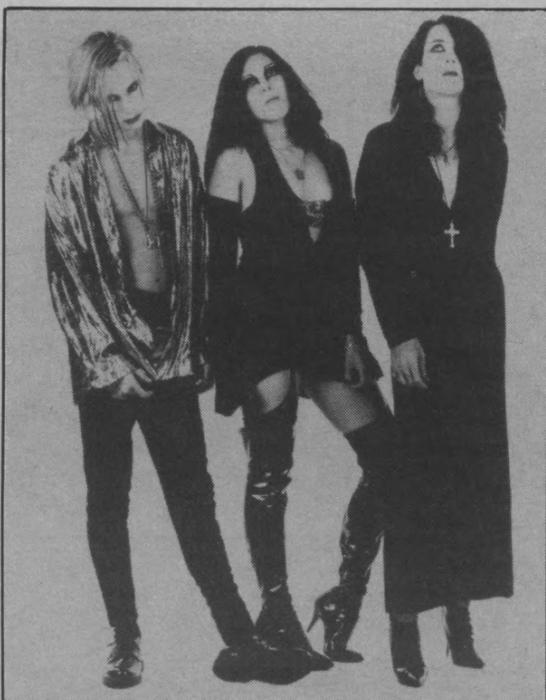
Rockin' the vote

see story, page 4A

Spike's Party Schedule

Thursday, Oct. 1 Los Guys 9-12pm
 Friday, Oct. 2 Cyruss & Gary 9-12pm
 Saturday, Oct. 3 Bill Fernberg "The Big One" Aussie BBQ 6pm
 Sunday, Oct. 4 Late Night Happy Hour
 Monday, Oct. 5 Monday Night Football BBQ
 Tuesday, Oct. 6 Derral Gleason 9-12pm
 Wednesday, Oct. 7 Alan & Marsha 9-12pm

SPIKE'S PLACE 6030 Hollister
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Shadow Project

Angry Women in the Anaconda

L'll red riding bitch
 These are my tits, yeah.
 And this is my ass,
 And these are my legs
 Watch them walk away.
 These are my long red nails,
 The better to scratch out your eyes.

— Bikini Kill

Pissed off? Definitely. These women are pissed as hell. And they're making some noise. Yeah, Bikini Kill is an "all-girl" band, and they're some angry girls at that, but that's hardly the point. The point is that Bikini Kill is one of the most fucking punk rock bands around — girl or otherwise.

Lucky for us the Washington, D.C.-based band will rock right here in Isla Vista. In a one-time-only showing on Oct. 6 at the Anaconda Theatre, Bikini Kill will be joined by two other all-women bands in a show that will be one of the fiercest, grungiest musical assaults to hit the venue ever.

This is a special show because Bikini Kill, who is currently touring around the country, will be joined by San Francisco's Red Aunts and Los Angeles' Mudwimin (a band well-known for switching instruments during their set and still maintaining a level of hard-core unity that is nearly inspirational). Any of these bands alone is enough to blow the proverbial pants off a person, and all three of them together ... well, the possibilities are almost frightening.



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 * Must be 21 & over for Galleon Room events.

Black on Black

So, you look at the black jeans and black shirts and black hats and black shoes and black eye liner in the back of your closet and long for the good old days when you used to be a ... *death rocker*. You wonder if anyone you know will kick the bucket anytime soon so that you'll have a chance to wear these clothes again.

Well, we've got a solution for you. Dust off your dirge duds and check out the punkish goth-rockers Shadow Project (along with local gloomy people This Ascension) at the Anaconda tonight.

Actually, the real reason you should see this band is because their music is pretty good. Shadow Project was formed in San Francisco a couple years back by ex-Super Heroine Eva O. and Rozz Williams, the original lead vocalist and co-founder of Christian Death(!).

Their gutsy self-titled debut album proved them to be far more than your typical plodding ox-cart of a goth band. (They're due out with a second album later this month, and they'll be previewing new stuff on this tour as well.)

Shadow Project's music is full of twist and texture and hypnotic energy. It's scary yet fun — what American goth should be, really.

Series Focuses on Women's Films

Out of the thousands of films to come out of both the commercial and independent industries, only a handful have been directed by women. Of the 7,332 features that were made in Hollywood between 1939 and 1979, only 14 were directed by females.

In response to these rather startling facts, UCSB Arts & Lectures is making an attempt to promote the efforts of women in the male-dominated film industry by presenting a film series called "Essential Viewing: Films Directed by Women."

The series, featuring the

work of 12 women filmmakers from around the world, begins tomorrow with the screening of *Rambling Rose*, the eighth film by acclaimed director Martha Coolidge, and will continue throughout Fall Quarter.

"There have been so many popular feature films out there, and this series points out the fact that while there are not that many women directors, the ones who have succeeded proved that women can create works of exceptional quality," said Arts & Lectures publicist, Judith Smith-Meyer.

Set in the rural South during the time of the De-

pression, *Rambling Rose* is a sexy and humorous account of the effect the orphaned Rose, played by Laura Dern (*Wild at Heart*, *Blue Velvet*) has on the Hillyer family, who take the young woman into their home as a maid, and surrogate daughter and sister.

Mother Hillyer is portrayed by Dern's real life mom, Diane Ladd, and Robert Duvall plays Daddy Hillyer, with whom Rose becomes enamored with. This situation gets sticky when Buddy Hillyer, played by Lukas Haas (*Witness*), develops a pubescent crush on his

adopted sister.

The series also includes commercial hits such as Penny "Laverne and Shirley" Marshall's *A League of Their Own*, as well as avant-garde features like *Johanna d'Arc of Mongolia*, by acclaimed German director Ulrike Ottinger.

The films will be screened in Campbell Hall on Thursdays and Mondays at 8 p.m. through mid-November. Single tickets cost \$5 for general admission or \$3 for students. Series Passes are available at \$30 for the public and \$20 for students.

—Anita Miralle

The Alternative Alternative...

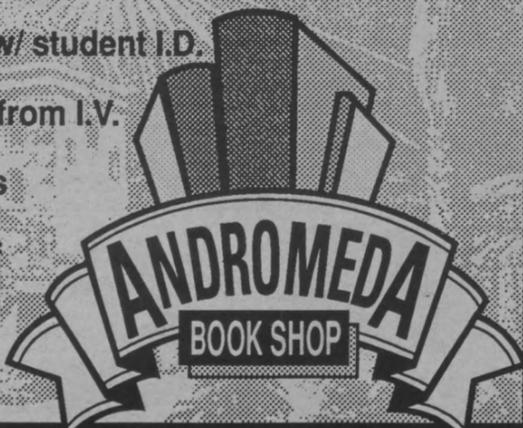
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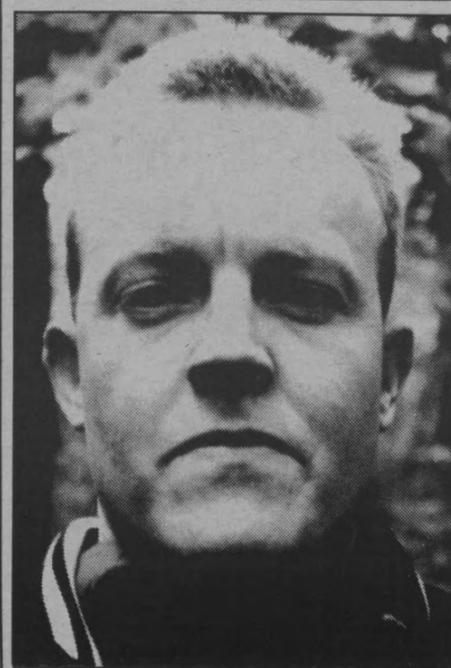
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Modern dance choreographer Charles Moulton will be giving two free public presentations at UCSB during his stay as a Regents' lecturer. "The Green Machine: Recycling and Dance" will be given on October 5 at 4 p.m. in Campbell Hall, and "The Aesthetics of Flying Objects" will be given on October 9 at 4 p.m. in Campbell Hall.

music reviews

Natalie's Eden, Chuck's Funk

10,000 Maniacs
Our Time in Eden
Elektra
☆☆☆☆

With *Our Time in Eden*, Natalie Merchant and her 10,000 Maniacs return with the same immaculate production, jangly guitar, and political lyrics that made their last two releases appealing yet somehow patronizing. But since their last album, they have managed to smooth out the edges, as Merchant, who basically runs the show, lets her confused spirituality take flight lyrically.

As we see with the title of the album, instead of preaching to us about politics as always, Merchant has decided now to simply preach. She is a woman torn between an optimistic view of humanity and one of fallen grace ingrained in her never-lost Catholicism.

In "These Are Days" Merchant sings, "These are days you'll remember. Never before and never since, I promise, will the whole world be warm like this." She knows that everything is great in the here and now, but then turns around and admits her distrust of any real happiness in "Circle Dream."

"In that circle I had made were all the worlds unformed and unborn yet. A volume, a sphere, that was the earth, that was the moon, that did revolve around my room," she explains. Yes, people, she is the sun. In fact, she may even be God.

But if this seems cocky, she falls from grace a minute later, finding that "in that circle was a maze, a terrible spiral to be lost in" Here, a realization of human limitations.

In short, Merchant wishes she could remain with God, but knows she can't. Yes, this is what we call an existential crisis, and if you listen to it about three times it sounds profound and insightful. A veritable looking glass into the human psyche. Then you listen to it one time more and it seems contrived and overbearing.

—Dan Hilldale

Public Enemy
Greatest Misses
Def Jam
☆☆☆☆

In the credits for the new P.E. joint, entitled "Greatest Misses," there's a line that claims, "This is not an album." (What?) If it's not an album, then what the funk is it? My guess would be an exploration into the funky, smoothed-out side of the "controversial rap group" Public Enemy.

The six new tracks and the seven remixes of previous P.E. bombs seem geared towards the dance floor and the boom-in' systems. Whereas in the past, a typical P.E. track would be a cacophony of samples, loops and kitchen sinks behind hard-ass beats, the vast majority of this recording (not an album) is smooth and very, *very* funky.

The first half of "Greatest Misses" kicks off with "Tie Goes To The Runner," which features Chuck D. kickin' pure flavor in his typically cryptic yet undeniably political style. "Hit Da Road Jack," "Air Hoodlum" and the single, "Hazy Shade of Criminal" all prove that P.E. hasn't fallen off quite yet. I also think it's important to point out that one of hip hop's most unfortunate and embarrassing moments is included on this record. The Flavor Flav track, "Get Off My Back" is booty. Straight up.

The second half is made up of remixes that the group never wanted to release until now. For some reason, these mixes sound like they could have been made last month, although some of them are more than two years old! The Jam Master Jay (Run-DMC) remix of "Louder Than a Bomb" is an example of this, and is easily the phattest shit I've heard from P.E. in a while. They could easily re-release it as a new song and win with it.

"Greatest Misses" ends with a live version of "Shut 'Em Down," available on the CD format only. If you're a collector, it's worth it.

I'm out like fresh-water trout.

—P.E.A.C.E.

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January 19-23

Homecoming 1993 will feature UCSB men's and women's basketball games on Saturday, January 23.

Help plan the exciting events taking place that weekend and during spirit week. Activities include Gaucho-KTYD Rock n Bowl night at Orchid Bowl, the annual bonfire and Storke Field Festival and much more.

First meeting is Tuesday, October 6 6:00 pm at The Centennial House

For info phone the Student Alumni Association at 893-2288

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DEADLINE: OCT. 5

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Interview

All the Dope on Isla Vista Patriots Indica

Rockers Discuss the Scary Things in Life, Like Tipper Gore and Barbara Uehling

By Anita Miralle and Sara Seiberg
Staff Writers

Despite their unkempt appearance and pseudo-snarls, the boys from Indica are quite a jovial group of young men who don't fit the stereotypical image of beer-guzzling, dirty-talking, sex-obsessed rockers.

Well, maybe. While hanging out in Ugly Kid Joe's former studio, we found out that under all the long hair and flannel shirts lies a group of guys who know their shit. The band consists of recently recruited guitarist Jim Adams, tall, sullen-looking Chris Ferrante on bass, drummer Tyler Clark, guitarist Kirk "Lovebarron," who plays UKJ's inflatable love doll, and Peter Francis Murray — the fool.

ARTSWEEK: This weekend you'll be headlining the Rock the Vote show in the park. When did you get involved with the organization?

Pete: When they asked us to play. Actually, a while back, KTYD asked us to do a cart for Rock the Vote.

AW: Now more than ever,

musicians are looked at for guidance or are used as advocates to get a message across to the masses. Why do think this is happening?

Chris: Music plays a big part in young people's lives. They need to reach an age group that traditionally doesn't vote, and what better way to get their attention than having their favorite musician come forward and make a statement?

Jim: I think young people just relate easier to musicians than to politicians.

AW: Why do you think the 18- to 24-year-old group that is being targeted will have such an impact in the voting booths?

Chris: Students tend to be more liberal in their thinking, but it's the older conservatives that are dominating the polls. If the students would get out there and vote, they could make a difference and change the sorry state the country is in.

Pete: The younger voters know what's going on. They're not stuck behind desks or limited to the office buildings. ... I hate when people talk smack about the way things are, but don't do anything about it.

AW: Democratic vice



(l to r) Jim, Pete, Kirk, Tyler and Chris

ANDREY KUZUYK/Daily Nexus

presidential candidate, Al Gore, has a wife that hasn't been very popular with musicians. What do you guys think about censorship?

Jim: It sucks. It's un-American.

AW: It's totally American.

Pete: That's what's scary.

AW: You guys are looking

for a record deal, probably with a big label. Music is all about freedom of expression. Doesn't it scare you that once you get on a label, they may try to market you to be more presentable to the mainstream industry? Isn't that censorship?

Pete: Yeah, a lot of times,

signing a big label means signing away your freedom. There's no way we're going to give up control of our artistic freedom. Once that happens, it's over.

Chris: The ideal situation would be to find a small label that would give us attention that we need, but

See INDICA, p.7A

ROCK the VOTE

With the Oct. 5 deadline to register to vote just around the corner, concerned citizens all over are working harder than ever to get the word out that people need to turn out to vote. Locally, a Rock the Vote festival coming up this weekend may be just the thing to dredge Isla Vista's largely student population out of the voter apathy bog.

The all-day concert in Anisq' Oyo' Park on Saturday, sponsored by KTYD and the Santa Barbara Independent, will feature some of the hardest rocking local music, including headliners Indica, Creature Feature, Redrum, Brickwater and Primal Tribe.

While the larger objective of the day will be to get participants registered before the deadline only two days later, organizers hope to familiarize the audience with the candidates and the issues as well.

So, since all of you out there in Isla Vista love to rock and roll and many of you have moved (which means you have to re-register), it would be unheard of to miss this opportunity to exercise your rights.

—Bonnie Bills

seniors...seniors...seniors...

la cumbre

Starting monday sept. 28, senior portraits will be taken between 8:30 am-1 pm and 2-5 pm by the storke tower — under the white tent.

There is no charge for seniors and graduates to be photographed and included in the 1993 632-page la cumbre.

please keep your appointment date!!

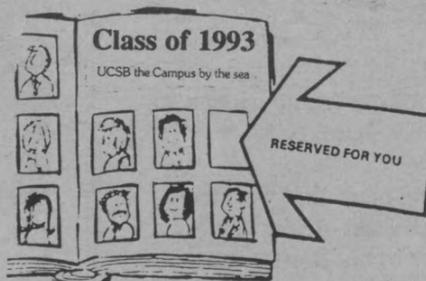
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Varden Studios, Inc.

senior portraits 1993

theater reviews

Campus Play Goes Through the Rounds

The play, *Play Strindberg*, performed by UCSB's Theatre Artists Group, is a fascinating adaptation of August Strindberg's 19th century play "The Dance of Death."

In this version, playwright Friedrich Durrenmatt has managed to modernize Strindberg into terms more akin to Beckett of Ionesco, giving it an absurd ring.

However, Durrenmatt has divided the play into 12 "rounds" as if it were a boxing match, metaphorically alluding to the fact that the two main characters, Edgar and his wife,

Alice, are constantly fighting. This does not really seem appropriate considering the "match" is more a battle of wits rather than sheer strength.

The dark farce is interspersed with songs and waltzes, each with a different leitmotif. The waltzes represent Alice's yearning for separation from her pompous husband Edgar while their favorite songs represent their particular philosophies.

During the last few "rounds," the director has the completely paralyzed and unintelligible Edgar face away from the audience in an easy chair. This

brilliant move gives the audience the feeling that he is not really alive, not as alive as Alice, and not even as alive he used to be.

Pope Freeman and Judith Olauson do excellent character portrayals of the ancient captain and his wife. Edgar's "Dance of Death" was truly absurd, a quality Durrenmatt would have revelled in.

Play Strindberg is showing in the UCSB Studio Theatre at 8 p.m. on Sept. 30 through Oct. 4 and Oct. 8 through 10, as well as at 2 p.m. on Oct. 4 and 10.

—Bill Mathieson



Judith Olauson, Pope Freeman (with sword) and Hal Kohlman star in the Theatre Artists Group production of "Play Strindberg"

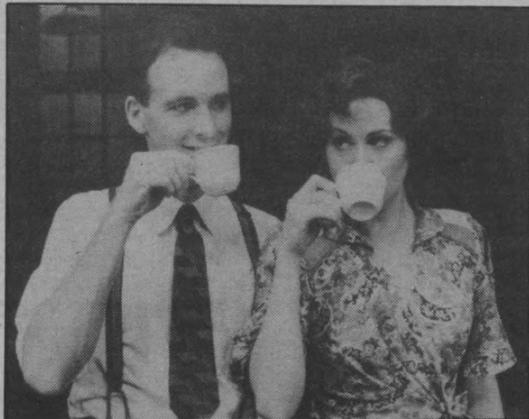
'Coffee' Bad to the Last Drop

My question is, if the people at the Pasadena Playhouse like sitcoms so much, why don't they make one?

If they're so concerned with making trite jokes into second-rate comedy for the canned laughter generation, why don't they do it on TV, where they'd obviously be much more at home?

Their latest production, "A Cup of Coffee," is just a step shy of "Night Court" when it comes to comic inventiveness—a deficiency that might not surprise us after reading the actors' biographies. They read like a "Who's Who" of bad TV, from "Matlock" to "Knots Landing." I think one of them played the father on "Alf."

Written in 1940 by screenwriter and playwright Preston Sturges, the script does have some authentically humorous moments—most of which go to the doddering, semi-senile patriarch of the play—and it does seem possible that it could have been



brought off well. But it isn't.

The plot is a structural cliché in itself, caught up in the tired-and-true formula that we've already seen enough of, thank you.

Perhaps the press release sums up the "twists" and "turns" of the play best: "The charming period piece is about a young coffee salesman who goes on a wild shopping spree because he mistakenly be-

lieves he's won a huge sum of money in a contest. In one event-filled day, he goes from poor to rich to poor—and still gets the girl!"

Actually, this is something of a lie; it turns out he *did* win the contest after all. Surprise! Isn't that interesting?

No. The only intriguing part about this play is its history. The script went undiscovered—at least for

the stage—for 52 years, and this run with the Pasadena Playhouse is its first major production (although another was done at New York's small SoHo Rep Theater in 1988). It also became a film, "Christmas in July," along the way, but it was never performed as Sturges intended.

And that's it. There's nothing else interesting.

Of course, the stage design is impeccable and incredibly authentic—mountains of file cabinets, overstuffed roll top desks, and cramped offices—but there's nothing to hold your eye. The wheelchair bound, narcoleptic owner of the business is truly endearing at times, but more often, he's asleep in the next room. Most of the other actors overexaggerate their characters to the point of hysteria.

In case you're wondering, tickets cost \$31.50. I say go buy cable for a month.

—Charles Hornberger

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The dappled green Florida swamps, the bright orange Mexican plains — God, this was once beautiful country. And those natives sure were painted colorfully, too.

Such are the lingering thoughts after viewing Nicolas Echevarria's sweepingly bizarre, *Cabeza de Vaca*, a historical (I guess) epic based on the 16th century exploits of hapless Spanish explorer Alvar Nunez Cabeza de Vaca.

Cabeza de Vaca ("Cow's Head" in Spanish, but the name's not relevant to the story line), played by the incredibly skinny Mexican actor Juan Diego, is shipwrecked off the Florida coast in 1528. Over the course of eight years, he manages to hoof his way to the wide open west. Along the way he is first attacked, then laughed at, and eventually worshipped by the native populations whose culture he learns to appreciate on a mystical level that

the viewer never fully understands.

Unlike *Dances With Wolves* (which may involuntarily pop into your mind), *Cabeza* doesn't endow the American Indian cultures it represents with those universal human qualities the urban viewer can appreciate or relate to. At the beginning of both movies the Indians seem bizarre, but by the end of *Dances* it is easy to identify with and love Costner's buddy, Kicking Bird.

Cabeza's native cultures, on the other hand, start out bizarre and stay that way, so that the Spaniard's newfound love for the Indians by the movie's end is somewhat mysterious.

All this is not to say that Echevarria is mocking Native Americans. His respect for the pre-Columbian cultures is genuine but removed, as though we are looking at strange and beautiful Indian pottery in a museum. And it is in that beauty

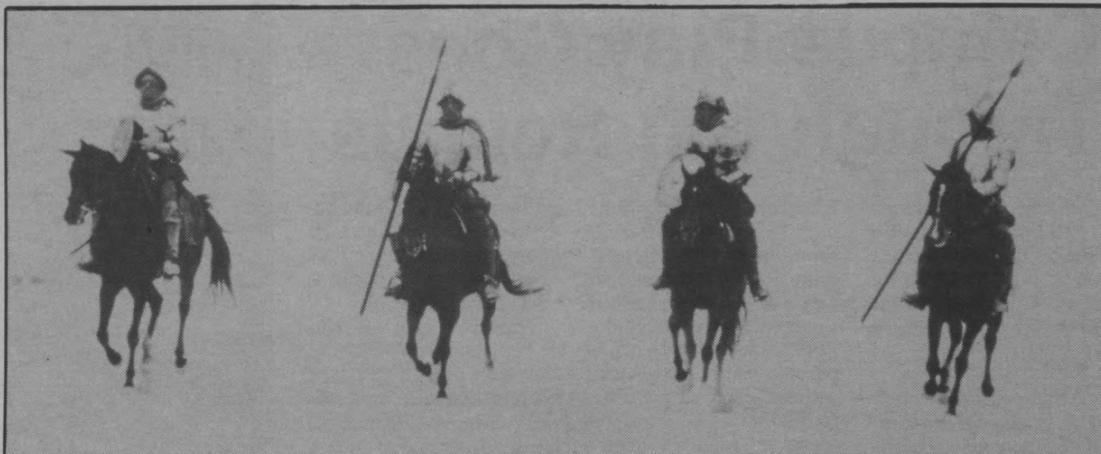
where the movie's appeal lies, for *Cabeza de Vaca* is splendid visually.

But the beauty is about all this movie has to offer. Even the sparse dialogue is vague and rambling and the viewer is left with little appreciation of Cabeza de Vaca's journey and the cultures he encountered.

Cabeza de Vaca will be playing at the Victoria Street Theater from Oct. 2 to Oct. 8.

—Don Frances

film reviews



'Mohicans' for the Eyes Only

You can almost smell the forest in the exciting, adrenaline pumping, opening scene of *The Last of the Mohicans*, a film which sends chills through your body with rich shots of dangerous treks, war and romance. It grabs you, draws you to the edge of your seat and taunts you with the prospect of a completely satisfying film. Even the violence, if you can accept it, is oddly beautiful. There is nothing lacking in this movie directed by Michael Mann.

Except substance. The film has moments of cinematic brilliance, with some of the most memorable shots of any film so far this year. On the other hand, the characters' actions are predictable and their development only skims the surface. And there isn't much dialogue. While this is the kind of film so visually stimulating that you can lose yourself in it, missing are the subtle clues to a character's personality (like actual conversations) that bond the audience to a film.

The Last of the Mohicans is based on the novel written in 1826 by James Fenimore Cooper. The setting is the English and French colonies in America during the bloody French and Indian war, where the Huron tribe supports the French while the Mohicans back the English protagonists.

In the book, which the film just barely touches on, there is much more historical

as well as psychological depth, especially in terms of the tribal history. The historical aspects of the film are kept simple, just enough to set up the framework for war sequences and love scenes. The film centers on Daniel Day Lewis' character and the love story involving a Scottish officer's daughter as played by Madeleine Stowe.

Daniel Day Lewis, who won an oscar for playing a paraplegic artist who painted with his feet in *My Left Foot*, turns in another insanely brilliant performance as Hawkeye, an English man raised by Mohicans since he was two years old.

Lewis seemingly effortlessly takes on the role of a muscled, intelligent and sensuous predator and warrior who can skillfully aim and fire flintlock rifles.

The entire film was perfectly cast. Madeleine Stowe's Cora and Daniel Day Lewis' Hawkeye have a believable chemistry. Mugwa, the Huron with a thirst for bloody revenge who wants to rip out the heart of Cora's father after killing his two daughters, is solidly performed by Wes Studi.

It's just a shame that all of these beautiful character portrayals are lost in a psychologically and historically shallow movie.

—Allison Dunn

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film review



Marie (Anne Parillaud) takes a bite out of crime (Mobster Salvatore Macelli as played by Robert Loggia).

Just Not Bad Enough

John Landis' *Innocent Blood* fails not because it's bad, but because, in straddling the line of horror-comedy schlock, it isn't bad enough. Instead of being scary and funny or funny despite being scary or any combination of the two that you can think of, it just seems confused and extremely sleepy. No revelations about ourselves, the nature of things or shrewd comments about either comedy or horror flicks (and this sort of thing is supposed to happen in this stupid genre, really it is) are anywhere in sight.

Wacky mafia guys, ripped flesh, French vampires, gushing blood, do you see what I mean? Clearly Landis didn't follow the old Hollywood horror-comedy credo: "Either come up with some funny vampire shtick or kick stinky Don Rickles out of your movie." It's one or the other, really. Hey, "he who tries to sit between two stools, falls on his butt and is not helped up." Que será será.

Landis can be a hilarious movie maker — witness *Trading Places* — and even his scary pictures are usually aided by a sharp sense of humor. But unlike his popular "classic," *An American Werewolf in London*, *Innocent Blood* dully confuses the issue — taking its jokes seriously and making jokes out of the scares.

It's not a good script, as it is almost

completely bereft of originality or spark. The only new take on vampirism we get (and, after all, a vampire picture set in modern times must re-explain the rules of being a vampire in the big city) is that Landis believes you can kill vampires by shooting them with regular bullets or by breaking their necks with a quick little twist.

The film stars French-y Anne Parillaud, who accents her way through the first grade-quality jokes (by "first grade" I don't mean "top of the line," but rather, "childish") with all the verbal impact of another, better, French star, Marcel Marceau. Sure, she was good in *La Femme Nikita*, but that was *La Femme Nikita* and this movie has Don Rickles in it. American film veteran Robert Loggia is one of the few good things in the movie as her Mafioso Don enemy.

Blood, death, garlic jokes, good cop-bad cop, vampires, whatever.

Landis is really in cruise mode here. He tries to absolve himself of any responsibility by constantly cutting to old B-movies, as if to say, "I'm trying to make a bad movie, because I love these ones so much." Unfortunately, anyone can make a bad movie; we don't need a talent like Landis wasting his time and our movie doing it.

—J. Christaan Whalen

INDICA:

Continued from p.4A not take away from our creativity. There would be less pressure to sell out. Anyway, we'd never make it mainstream. Ballads aren't our style.

AW: Speaking of style, what style is your music?

Pete: ALERT!

AW: Last year you guys got quite popular around here and even made national stardom by winning MTV's Best College Band award. How did that feel?

Pete: It was OK. We got a lot of exposure from it. We still aren't sure how we won. But it was cool. All the local media covered it, except the Nexus.

Kirk: The Nexus is a group of elitist slime.

Pete: I think a lot of people resent us because we won the contest and made it on MTV, but we still are here. People think we sold out before we made it big and that sucks.

AW: You guys are all UCSB graduates?

Pete: Four of us graduated from here. Jim didn't.

AW: What do you have to say about your alma mater? Did you get a lot out of your education?

Pete: I did. I think we all did. Some people go through college and don't learn a thing. What you get out of it depends on what you put in.

Chris: When I was a student, it cost less than \$400 a quarter to go to school.

AW: It sucks that with education becoming so hard to afford, that so many students don't care about school. It's not like the administration is encouraging students on showing that they care about students.

Chris: Boy, do I have some personal feelings about Barbara Uehling. I can tolerate a couple of DUIs. What upset me was when

she cut CalPIRG. The students voted and said they wanted to keep it, but she got rid of it anyway. It's like saying the students' votes don't matter. She basically told the students to fuck off because they didn't count. And people wonder why everyone here is so apathetic. No one cares about them, why should they care about themselves?

AW: The university is a big business. That's the way businesses are run. Little people don't count.

Pete: I heard about the McDonald's or something being built in the UCen. That sucks. They're letting corporations in and taking away student-run services.

Chris: Welcome to the UC — the University of Corporations. ... A lot of people don't give a shit and neither does Uehling. What sucks is that students around here don't know the university is theirs.

Pete: A lot of these kids don't pay for their education. Why should they care?

Jim: And people wonder why we're all so fucked up. Other countries place such an emphasis on education and here it's fucked.

Pete: Here they want you to get out as fast as you can.

(The boys from Socket were rehearsing next door and decided to drop in. The vox of the band, Rusty, busted out with his imitation of Pete's Rock the Vote cartridge.)

Pete: Rusty's philosophy is don't vote and eventually the system will collapse because no one is voting.

AW: What exactly do you guys sing about?

Pete: Everything we talk about.

Chris: Everything but love. Love. There's no such thing.

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