

# arts



Next Tuesday night A.S. program board brings UCSB "an evening of poetry, prose, and music." Poet, rock musician and author Jim Carroll offers his distinctively raw perspective of the vicious life he lived as a teenage drug addict. Original Beat poet and playwright Micheal McClure will perform spoken words to the mystical strains of pianist Ray Manzarek, former keyboardist with The Doors. November 22, Campbell Hall at 8pm, Tickets \$8, Students \$6 at Morning Glory, A.S. Tickets and the door.

Jim Carroll's voice lurches and skids over the telephone, pained and weak and shaky. It sounds like he might cry, but because he's a hustler and speaks fluent New Yawkese, there doesn't seem much chance that that will happen. Still, you're a bit disarmed by the images, the stories and rumors that Carroll's quaky, ravaged voice suggests and confirms.

"It's frustrating playing basketball, you lose your quickness," he complains in an impatient, raspy whine. "You can still shoot but you lose your first step and you lose your sense of ball control. I usta be a very good leaper and now I get about an inch off the ground for a jump shot. It's just too frustrating."

Jim Carroll is 38 years old and he used to be good at basketball. He still likes to talk about it, although he seems a little bitter that he gave up hoops for writing and rock 'n roll. Now he writes and tours clubs and universities reading his books and poetry and maybe singing a song or two.

He's mellower now too. When he was 13 he began keeping a diary about the rigors of growing up poor in Manhattan, being Catholic, playing basketball, goofing and destroying his body with alcohol, marijuana, glue and a euphoric addiction to heroin. All before he was 16. These stories wound up in an underground cult book called *The Basketball Diaries* which is probably his most striking work.

Carroll followed *Diaries* with *Forced Entries: The Downtown Diaries, 1971-73*, a chronicle of Carroll's trek through the cultural bohemia of New York City in the early 70s. Andy Warhol, Allen Ginsberg, and Bob Dylan are part of the landscape, as Carroll stumbles through the darkest hours of heroin addiction only to wind up clean and exiled in California.

Both books are witty, hip, caustic and dark. For most of *Forced Entries*, Carroll underplays the importance of drugs in his life and treats them as a necessary accessory, allowing for deeper discussions of society and a preoccupation with death and suicide. And the writing flows with an urgent, vivid energy:

"She was enormous, over six feet easily, including, naturally, her four-inch heels, which I thought inviolate ... never to be removed. Her breasts were crawling, like some sea life from an unchartable depth, out of a black bra ... the bra beneath a dress

(Continued on p.7A)

"Cool, man."

— With these words of wisdom Ray Manzarek ended the interview about next Tuesday's performance.

Manzarek has enjoyed a colorful past. In the late '60s and early '70s, Manzarek achieved fame as keyboardist of the legendary band the Doors. In the '80s the Doors sell more records than they did in the '60s, and a recent L.A. Times critical poll named them the Best L.A. Band of all time.

Manzarek has produced albums for X and played on Echo and the Bunnymen's version of the Doors' classic "People are Strange." Currently, he occupies his time touring college campuses and intimate clubs with poets and lecturers.

According to Manzarek, his presentation with McClure is a poetry reading. He accompanies the poetry of McClure with the rhythmic sounds of an acoustic piano.

"It's poetry and music, you know. It's the combination of music with spoken word; the two blend together quite beautifully, actually," Manzarek said.

"Poets are the best. Who better to get up and speak than a poet?"

Although he has shown great ability performing with another poet, Jim Morrison, Manzarek said he will not be playing any familiar tunes.

"It'll be stuff you've never heard before, but reminiscent — you'll hear Doors sort of things in there.

(Continued on p.7A)

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- WEIRD SCIENCE
- REAL VISIONS

Some have called him "The role model for Jim Morrison." Well I think that might be a little far reaching, but then I haven't talked to Jim recently. However I did get to talk Michael McClure, the man this label is attributed to.

**ARTS:** Why not a rock star? Why a poet? I mean you were heavily involved in the music scene of the sixties. Why have you never dabbled, or maybe you have, in that?

**Michael McClure:** Well I did work in a group. Bob Dylan gave me an auto-harp at one point and said that I ought to be singing my songs. I was writing an autobiography on a Hell's Angels friend of mine. It's an interesting book called *Free Wheelin' Frank: Secretary of the Angels as told to Michael McClure*. He and I started a group called Free Wheelin' McClure Montana. His name was George Montana. We did play a couple of gigs, and we did right alot of songs. One of the songs was "Mercedes Benz" which Janis Joplin sang. But I'm not a good singer. I'm a poet.

**ARTS:** But aren't you known best for your musical-plays?

**McClure:** Yeah, I'm probably best known for my play *The Beard* which got myself into alot of trouble. Many of the players got arrested during the nineteen performances in Los Angeles. But *The Beard* recieved a couple of Obie awards, as another play of mine did recently (*Josephine the Mouse Singer*). The last play that I've written is being done by a really great kinda spiritual/spirited theatre, The Living Theatre. The play is speaking of rock-n-roll. I took the name from a punk group turned funk; it looks like a license plate, VKTMS. Can you picture that? And it's a play about Orestes and Electra.

**ARTS:** Isn't your other play, *The Beard*, about Billy the Kid and Jean Harlow?

**McClure:** Yeah, those two plays are about great, beautiful couples. I guess I like that.

**ARTS:** What about your poetry nowadays? Have you proposed it any musicians?

**ARTS:** Well Marianne Faithful just asked me for some blues lyrics of mine that she heard. But I'm sorta waiting to hear what Ray (Manzarek) and I do with it first. Do you want to hear it?

**ARTS:** Yeah, that'd be great.

**McClure:** Well I'm just lying hear listenin' to the shit drip off the fan. When you call for deconstruction I'm the deconstruction man. Everybody's name is Jack, and when I get cranked up I don't plan on coming back. I don't like this canvas jacket with the arms tied

(Continued on p.7A)



## READ THIS REVIEW

Piano virtuoso Minoru Nojima has enraptured audiences worldwide since he stunned the international Van Cliburn Competition judges in 1969. Here's what the *Los Angeles Times* had to say:

# Glorious. Genius. Greatness.

Los Angeles Times

4 Part VI / Tuesday, December 8, 1981

### PIANIST NOJIMA IN UCLA RECITAL

By ALBERT GOLDBERG

When a pianist sounds like a genius the first time you hear him, and when he fully sustains that impression on subsequent occasions, you may be fairly certain of having discovered pure gold.

Minoru Nojima, cherubic and imperturbable, played his third recital here in Royce Hall Friday night and even taking into consideration the unprecedented wealth of piano talent in the world today he again seemed unique. No other pianist can, or does, play quite like that.

The uniqueness is easy to hear but hard to analyze. It is not a matter of technique, fabulous as is Nojima's keyboard mastery. It is not entirely a matter of tone-manipulation, bewitching as are the sounds he coaxes from the piano. Nor is it a special affinity for a particular style or composer, since he negotiates everything with equal flair. He contrives to blend all these advantages in strongly personal but never distorted or exaggerated musical perceptions as distinctive as his sheer pianistic skills.

He entertains his own ideas of program building. Who else would attempt, or dare, to play in succession Mozart's Sonata in A minor, K.310, the five mind and ear boggling pieces of Ravel's "Miroirs," closing with both finger-fracturing books of the Brahms-Paganini Variations. Utterly unfazed by the feat, Nojima resisted appeals for an encore until the avalanche of cheers and applause became mandatory. Then he obliged with the first etude of Chopin's Opus 10, sounding like a shower of diamonds tossed in the air.

Nojima's Mozart was sober and austere but never perfunctory, seemingly based on an operatic conception of conflicts viewed through immaculately polished surfaces.

The Ravel became a succession of miracles—prismatic hues cast on sprays of liquid tone. If that sounds like water music, that was indeed the case with "Une Barque sur l'océan," magically distorted. There were darker and more sinister shades in "Noctuelles," in the eerie chirpings of "Oiseaux Tristes," in the subtle reverberations of "La Vallée des Cloches." These centered around an amazing "Alborada del Gracioso" that seem to distill everything that anyone had ever dreamed of imagined about the Spanish manner.

The Brahms-Paganini Variations were compounded of far more than the usual virtuosic huff-and-puff. They were laid out primarily for grace and clarity, the pianistic hurdles leaped with incredible fleetness and lightness, punctuated by volcanic outbursts of power and majesty. It was the sort of impossible thing rendered possible only by genius. Repeat: genius.

*Angeles Times* book award, documents his numerous, extended visits to the Martinique Hotel, a homeless shelter in New York City. He will discuss the overwhelming day-to-day struggle of some of the poorest people in our country. Take this chance to see how the other half really lives.

## STEPHEN HAWKING BABY UNIVERSES: CHILDREN OF BLACK HOLES



Widely-regarded as the world's most brilliant theoretical physicist, Stephen Hawking wrote the best-selling book for popular astronomy enthusiasts *A Brief History of Time: From the Big Bang to Black Holes*.

In this revolutionary book, Hawking makes Einstein's Theory of Relativity and quantum mechanics accessible to non-scientific types. Hawking believes that a combination of the two, the incipient Grand Unification Theory, holds the key to how the universe came into being.

Hawking's lecture next Tuesday, November 15 at 8 PM in Campbell Hall constitutes a precious opportunity to experience the true brilliance of England's most prized scientist. Hawking himself has battled a neuromuscular disease for 26 years and speaks aided by a computer-generated, synthesized voice.

Head to the A&L Ticket Office at warp speed! Tickets are going fast; any remaining tickets will be sold at the door (UCSB students: \$3).

### CHARGE TICKETS BY PHONE

You can charge tickets by phone for any A&L performing arts event, and for many other special events presented by Arts & Lectures, by calling the A&L Ticket Office at 961-3535. The minimum order for credit card charges is \$10; we accept Visa or MasterCard.

## NOW BUY YOUR TICKETS

Tickets are still available for this golden opportunity to reach new heights in musical inspiration with Minoru Nojima in concert Friday night at 8 PM in Campbell Hall. Spare yourself waiting in line for tickets at the door and make a dash for the Arts & Lectures Ticket Office soon (UCSB students: \$11/\$9/\$7).

Nojima's glorious program at UCSB will include Mozart's moving Sonata No. 8 in A minor, K. 310; Ravel's inspired "Miroirs"; the impassioned Schubert Sonata in B-flat Major, d. 960; and "Rain Tree Sketch," a brief poetic work by Japan's famed composer Toru Takemitsu.



## JONATHAN KOZOL AT THE MERCY OF AMERICA: THE NEEDS OF HOMELESS WOMEN AND CHILDREN

Award-winning author Jonathan Kozol says, "Since 1980, homelessness has changed its character. What was once a theater of the grotesque has grown into the common misery of millions."

He will give a free lecture tomorrow night at 8 PM in Lotte Lehmann Concert Hall on the plight of homeless women and children as part of "Poverty in the United States," an ongoing year-long lecture series here at UCSB.

Kozol's most recent book *Rachel and Her Children: Homeless Families in America*, nominated for a 1988 *Los*

### NOVEMBER

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			10 White Heat 8PM/Campbell Hall	11 Minoru Nojima 8PM/Campbell Hall	12 Jonathan Kozol 8PM/Lotte Lehmann Concert Hall	13 Second Wind 8PM/Campbell Hall
14	15 Stephen Hawking 8PM/Campbell Hall	16	17 Shirley Hune 4PM/Camp 1004 Kiss Me Deadly 8PM/Campbell Hall	18	19	20 Late Is a Dream 8PM/Campbell Hall

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**UNSEEN GREATNESS**

The performance was billed as a jazz, rhythm and blues gig with Billy Mitchell on piano and John Bolivar on flute and saxophone. The advertising underplayed both the size and the quality of the show.

Saturday night's show at Lotte Lehmann Concert Hall turned out to be a warm — and swingin' — jam session with a virtual supergroup of eight jazz musicians, including a talented woman vocalist. While Bolivar and Mitchell have paired up for past recording efforts, the rest of the group, which included Bobby Rodriguez on trumpet, Billy Wilson on bass, and several other prominent players, were essentially moonlighting. Bolivar currently has an album at

23 on the national jazz charts called "Bolivar."

A scattered crowd filled perhaps half of the concert hall, forcing organizers to cancel a second performance. So the band played an eclectic, two-hour set of swing, pop and modern jazz, including interpretations of "Georgia on My Mind," "My Funny Valentine," several classic swing tunes, and one less-than-classic tune by El DeBarge. Though the crowd was small, they were pretty loud, and Mitchell said he'd like to come back to UCSB again, hopefully to play to a larger audience. A homecoming event, the concert was sponsored by the UCSB Black Alumni Association.

—adam moss

**HAWK IN THE UNIVERSE**

Cowboy Cosmology — inspired by the lecture given by Stephen Hawking in Cambell Hall on November 16.

Saddle up space cowboy, come ride the long, dusty radiation trail around the event horizon. Round and round the rim of the black hole, spending eternity spinning along a galactic merry-go-round. Above a soaring Hawk screeches for you to dive into that infinite blackness. You think, "No way, Baby, I'm not just another stray particle in some spaghetti space western.... Keep that ticket to ride the Battlestar Titanic." So as another dead photon gets phased out you continue that endless cycle around the Cygnus X-1 blackhole horizon.

—trent eldridge

No acceleration, no escape.... Gravity has got you down. Sit tight, baby, until finally you grab hold of the synthesized talon of the soaring Hawk. No more uncertainty over those "sticky" fates. Expanding minds find that with "imaginary time" they can defy relative gravity and ride the waves of a quantum universe. As God does a soft shoe on the rim of Papa Black Hole, the Hawk dives in, fearless of Big Bang singularity. With one last backward glance you see angles dancing on the head of a pin that is held in the hand of God. You hear a bang, the birth of a baby universe, and you know the equation for a unified theory of everything in creation.



Hey, sticking around after finals? Then you'll probably be looking for a little something to do when Isla Vista takes on its pre-Christmas ghost town status. The Dance Department is presently working on *Amahl and the Night Visitors*. This production is being done by the Repertory West and Friends ballet company. A professional company, Repertory West is giving UCSB students a chance to dance with top-notch performers

and participate in and experience a full-scale production. In its sixth year, this yuletide pageant plays annually to a filled house at the Lobero Theater. All this is happening Dec. 20 and 21 at 3 and 8 p.m. For more info call the Lobero. Just the thing if you're stuck in I.V. when Santa comes to town.

—walker "guitar" wells

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1, 3:15, 5:30, 7:45, 9:45  
Sat - S.B. Symphony  
Thur Warren Miller Ski Film

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

**Ernest Saves Christmas (PG)**  
3:15, 5:15, 7:15, 9:15  
Fri, Sat & Sun also 1:15

**Iron Eagle II (R)**  
3:15, 5:30, 7:45, 10  
Fri, Sat & Sun also 1

**Split Decision (R)**  
4, 6, 8, 10  
Fri, Sat & Sun also 2

**Everybody's All American (R)**  
3, 5:30, 8, 10:30  
Fri, Sat & Sun also 12:30

**Rocy Horror**  
Friday at Midnight

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**Accused (R)**  
5:45, 8:15, 10:30  
Fri, Sat & Sun also 1, 3:15

**Bird (R)**  
6, 9:15  
Fri, Sat & Sun also 2:45

**U2: Rattle & Hum (PG13)**  
5, 7:20, 9:40  
Fri, Sat & Sun also 12:20, 2:40

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

**Madame Sousatzka (PG13)**  
7, 9:20  
Sat & Sun also 2:10, 4:30

**PLAZA DE ORO**  
349 Hitchcock Way, S.B. 962-4936

**A Cry In The Dark (R)**  
7:05, 9:35; Fri also 4:10  
Sat & Sun also 1:30, 4:10

**Gorillas (PG13)**  
7, 9:40; Fri also 4:10  
Sat & Sun also 1:30, 4:10

**GOLETA**

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

**Mystic Pizza (R)**  
7:25, 9:25; Fri also 3, 5  
Sat & Sun also 1, 3, 5

**U2: Rattle & Hum (PG13)**  
7:15, 9:15; Fri also 3:15, 5:15  
Sat & Sun also 1:15, 3:15, 5:15

**GOLETA**  
320 S. Kellogg Ave., Goleta 883-2265

**The Good Mother (R)**  
5:45, 7:50, 10; Fri also 3:40  
Sat & Sun also 1:30, 3:40

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

**They Live (R)**  
7:15, 9:15; Fri also 3:15, 5:15  
Sat & Sun also 1:15, 3:15, 5:15

**Child's Play (R)**  
7, 9; Fri also 3, 5  
Sat & Sun also 1, 3, 5

**SANTA BARBARA TWIN DRIVE-IN**

**Ernest Saves Christmas (PG)**  
7; Fri & Sat also 9:55

**Big Top Pee Wee (PG)**  
8:30; Fri, Sat & Sun also 5:20

**Tougher than Leather (R)**  
7:10; Fri & Sat also 10:20

**They Live (R)**  
8:45; Fri, Sat & Sun also 5:30

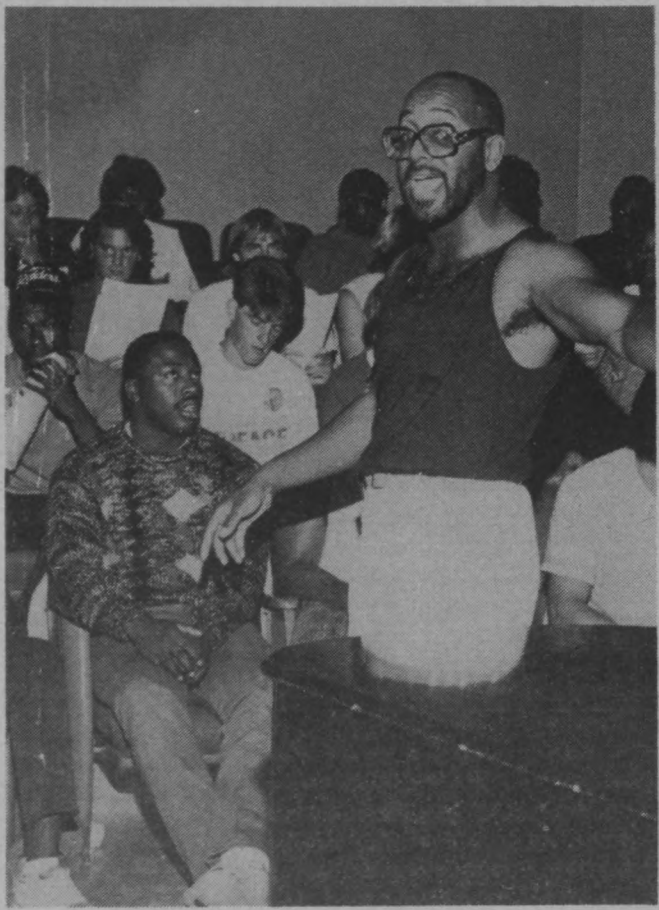
All programs, showtimes & restrictions subject to change without notice





## "THE HOTTEST THING ON CAMPUS"

### UCSB Gospel Choir Live This Weekend



The UCSB Gospel Choir will be performing their new musical "Touch the World" this Sunday, November 20 at 8pm in Lotte Lehmann Hall, and next Tuesday, November 22nd 7pm, at San Marcos High School. Tickets for both shows are only 5 dollars. UCSB Music Box Office, 9613302.

With a base of power, passion, and soul, Gospel is the music closest to Rock 'n Roll. From Elvis to The Stones to U2, the best have recognized rock's Gospel roots and incorporated the tradition into great music.

Gospel can rock in its own right, and lately the UCSB Gospel Choir has been getting widespread interest and respect. Last spring they had sold-out houses in Lotte Lehmann and The First Presbyterian Church clapping, singing, and dancing in the aisles. You may have seen them in June keeping the huge,

hot crowd in Storke Plaza entertained while Jesse Jackson had long delays.

Director Michael McCurtis says, "We are expanding through the use of new and exciting individuals within the choir. It is fully intergrated, which will serve as a model for UCSB in the days to come ... and it's the hottest thing on Campus!"

Every Sunday from 6-9am, Brother Matthew Brown heads the UCSB Gospel Hour on KCSB. "The UCSB Gospel Choir under Michael McCurtis serves a multiplicity of purposes ... inspraional, educational, as well as meaningful to many students who participate in the choir. The choir serves to enhance better and meaningful relations among students and the entire community."

jesse engdahl

## MAXI MELT



Rapid E

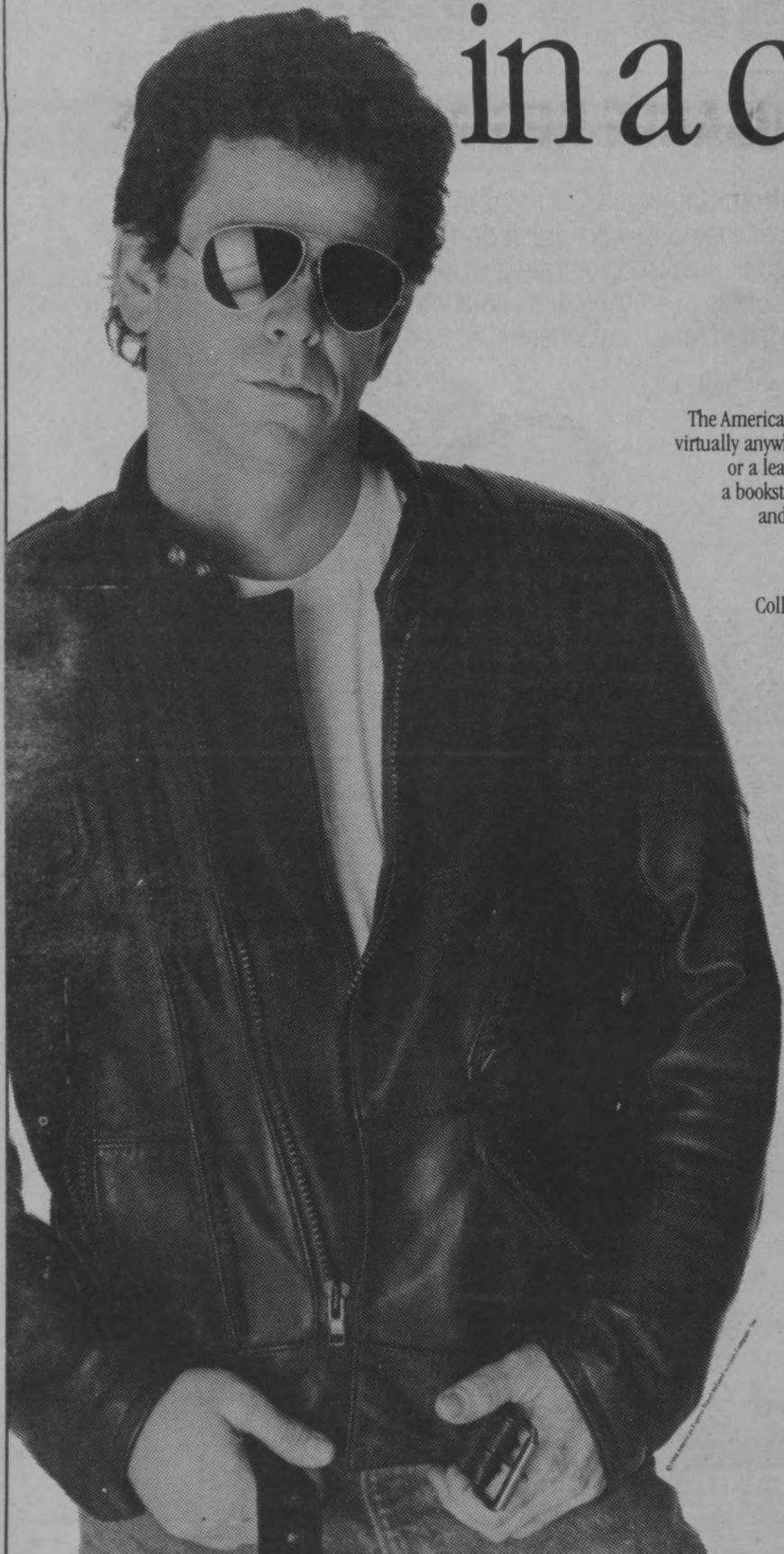
After being labeled America's Greatest Rock 'n' Roll Band and achieving (gasp) modest chart success, many were looking for R.E.M.'s latest release to vault them to that higher level, the echelon of rock's all-time greats.

Green doesn't quite do the trick. It does show continued maturity and excellence in a band that

was once relegated to a loyal cult following. (Strangely enough, such developments have been ensuring more MTV time lately.)

Green continues the hard-edged rock tradition found on *Life's Rich Pageant* and *Document*. Released nationwide on election day, it is also the band's most overtly political album.

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A fundamental question is how to get innovative new types of music into the mainstream. Capitol Records attempted this with a daring signing of Canada's experimental group **Skinny Puppy**. The trio from Vancouver started in 1983 and since have included members of Frontline Assembly and Psyche. Now, after four albums and an ep, Skinny Puppy has become Capitol's mainstream "cult" band. With major promotion and MTV-type programming, the electronic wizardry is heard in dance clubs and alternative radio everywhere. The new lp *VI VI sect VI* (pronounced

The liner notes for the *Traveling Wilburys* says, "the songs gathered here represent the popular laments, the epic and heroic tales which characterise the apotheosis of the elusive Wilbury sound."

In no uncertain terms? Well, the *Traveling Wilburys* — composed of George Harrison, Bob Dylan, Roy Orbison, Jeff Lynne and Tom Petty — at the very least guarantee an interesting listen.

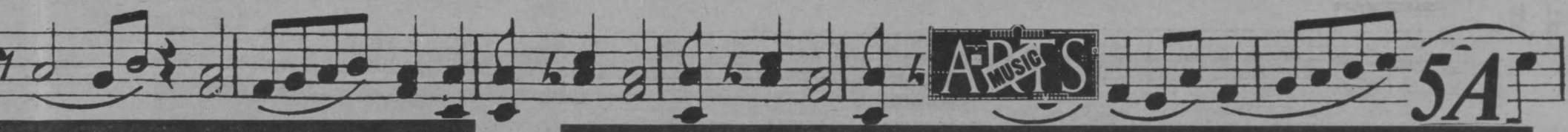
The group reportedly evolved from a series of all-night jam sessions and the result can be called the "feelgood" album of the season. Although the *Wilburys'* members have rarely worked together in the past, the album feels like a reunion. Listening to Dylan and Petty harmonize radiates an inner peace generally found only in small puppies.

The music itself isn't characteristic of any of the stars' previous material. The songs are ELO-glazed ham slices from the Jimmy buffet. Although the resulting style might be called easy-going lyric rock, it could just as easily be free-flowing country-blues.

"Tweeter and the Monkey Man" is apparently a Dylan tune intent on doing a lot of Bruce Springsteen-bashing. However, the best moments occur during the opening and closing numbers, "Handle with Care" and "End of the Line." Both songs are built upon the charismatic group image, which explains why "Handle with Care" is climbing the singles chart.

Although the album was produced by Harrison and Lynne, Dylan takes the lion's share of singing and songwriting. This is probably because most of the





# T VINYL...



*apid Eye Movements*

This works out fine when guitarist Peter Buck provides a strong base and when Stipe croons an interesting tale, especially on "The Wrong Child," last song on a strong first side.

Against a beautifully swirling mix of acoustic guitars, banjos and maybe weird mandolins, Stipe sings a frighteningly haunting story from a boy who is too afraid or unable to live a normal life. "Come play with me, I whispered to my new-found friend/Tell me what it's like to go outside, I've never been." The troubling saga ends, "And I'm not supposed to be like this ... But it's okayyy!"

Although his talent as a lyricist may have grown, R.E.M.'s emphasis on Stipe fails them somewhat on the second side. Unlike their other albums, the music doesn't carry them through Stipe's lyrical ambiguity.

Still, *Green* is another in the line of fine works from the Athens, Georgia quartet.

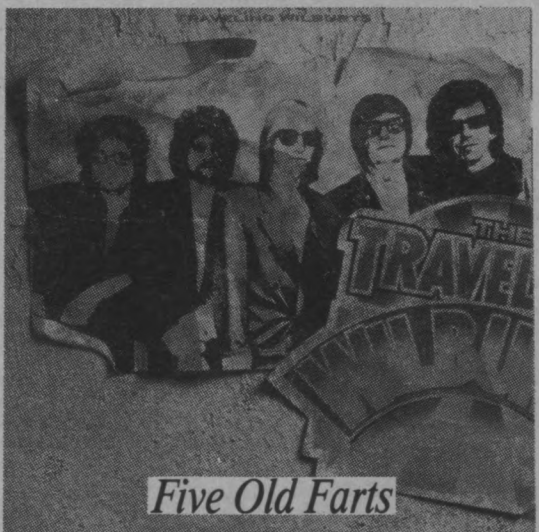
— m. welch

From the opening salvo of "Pop Song 89," you know lead singer/resident enigma Michael Stipe is going to be placed in the forefront in a way that would have seemed unthinkable seven years ago. In addition to singing the lyrics clearly, Stipe has somehow convinced the others to place his voice much more prominently in the mix.

vivisect 6 or 666 sect) is the fastest paced, horror movie adventure disc the band has released. A maddening course of body-etching bass lines, horrifically distorted vocals, bone-shattering drums and numbing keyboard and sampling intercourse. This material matches up against their last record "Cleanse, Fold and Manipulate," except with more distortion on the vocals and drums. Topics range from Middle East chemical warfare, drug addiction, STDs, and the ever-controversial topic of vivisection. Their live performance, including the staged dissection of a dog, shows the band becoming increasingly extroverted in their politics and stands on human social problems vs. the earlier leanings toward psychological disturbances. The dark pessimism of human existence is at hand, brought to you in murky, guttural vocals and techno-wizardry soon to crack dance floors and stereos wide open. This is the real picture.

Along those lines of gothic horror and heavy bass drone, *The Fields of the Nephilim* is a band that has exploded into the mainstream. Combining spaghetti-western and humor, these British lads have stirred the independent label scene worldwide. Their new album on a major label, "The Nephilim," is an eight-song tribute to the underworld. Voted #1 UK independent record by *Melody Maker* magazine, this disc is reminiscent of the Sisters of Mercy (minus the drum machine). The Fields of Nephilim touring on the new lp and its single "Moonchild" will be at the Graduate on Sunday, Nov. 27.

— keith york



*Five Old Farts*

Wilburys — Harrison and Petty in particular — have nearly deified Dylan in the past. Contrary to some recent critical thought, Dylan is still blessed with a lyrical and melodic muse, and his singing is improving. He's beginning to sound like Cat Stevens. Regardless, Harrison serves as the main spokesman of the album, and he brings the idea home in the very last song:

"It's all right, even if you're old and gray,  
It's all right, you still got something to say."

— jeffrey c. whalen

# THE HARDER THEY COME



Some people will tell you that reggae wouldn't be the same without Jimmy Cliff. They're definitely right. Other people will tell you that reggae wouldn't even exist. They could be right, too. Jimmy has been in the business for a long time. An original rude boy, he started with ska, moved to rocksteady, and is recognized as one of the musical innovators responsible for the emergence of reggae. Happy and full of ideas as ever. Jimmy rapped with KCSB's Peter Krauss.

like?  
**JC:** It's a good feeling to sustain all of this time. My music has not been a mainstream music in America, like it has in Africa and Brazil. But it's got a set of fans dedicated to it and that's kept me going all these years.

**PK:** Most of us saw you for the first time in the movie "The Harder They Come".

**JC:** I think the movie really brought Jimmy Cliff to the attention of America. "Harder They Come" really showed people where the music was coming from and what it was about. I have a little news. We're doing a sequel to that now. I'm in the process of writing and next year we should start filming.

**PK:** You've always been on major labels — you said your music is not the most mainstream, but you've always sold well. How do you explain that?

**JC:** I write about life, I write about struggle. Life is actually a struggle, from the womb to the tomb. Since everyone can identify with the struggles of life, I guess that's why my music sustains over the years.

**PK:** The last time we saw you was in 1982 with Peter Tosh at the County Bowl.

**JC:** Right, I remember. I had a lot of fun. I'm looking forward to coming. I'm enjoying performing more than ever. IRIE!

Jimmy will be layin' it down Monday, Nov. 28, 8 p.m. at the fabulous Rob Gym.

— walker "guitar" wells

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## STRANGER THAN —

*fiction by eric vicentz*

Reflecting faces in a candlelit night club move rhythmically as the conversations are drowned out by the sweet guitar work of an old master. And me; I pull up a chair, order a drink and stare at the reflection of my face in a mirrored ceiling. Quietly wondering about what was, what will be.

The only concrete reality is a band that has come on, perhaps signaling the arrival of a new era out of the old styles and tie dyes of the past. After glancing up from a different reflection in the ice cubes of my drink, I realize a guest has joined me at my table.

"It's true," he says. "Old artists are crawling out of the woodwork but are finding they have to cut in a new grain.

Look around; people still want peace, love and happiness. But that bartender over there, he's using new ingredients. He's serving up life in a different glass." I take a swig while looking up into the mirrored ceiling. Sure enough, the reflection of the glass is a funny shape and my throat burns. I also realize he's balding and I chuckle. That's his cue, and he heads for the stage.

As more people arrive I can't help but notice the familiarity of carefree attitudes set against the staunchness of this modern club. On stage, the balding man is wailing through the microphone again questioning the rigidity of time and class. His band members are playing in their melodies and the audience is feeling through the extension of song.

The candle in the middle of the small table is blown out and I realize that he has joined me again. I ask his name. "Puddin' tain, ask me again and I'll tell you the same." I skip it. However, he does hand me the song list.

All the writing is backwards, the letters reversed. I hold the paper up to the mirrored ceiling and read. What was: grooving together in expression of what we want. What will be: how we are limited by the surroundings of our own reflections.

I put the paper in my pocket, gather my reflections from around the room and exit into the cool winter night.

eric vizonts

Woodcuts by: Sharon J. Carlisle, Mike Certo

## HOLIDAY



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## COMING UP...!

Hi di hi, there's obviously lots coming with the Gospel Choir, Jimmy, Ray, Jim, and Mike, but those still searchin' for entertainment can go see the last of the great **Film Noir** series *Kiss Me Deadly* tonight at Campbell, 8pm ... there's a new club, a hole in the wall beer bar for aficionados of Roma and Mel's: **Noise Chamber** at 411B State, near the Savoy, down some dark alley behind the bagel factory. Open every night til 2 with 30 brands of imported beer, wine soon, cover 2 bucks, music: imported dance tracks, industrial—, goth—, death—, and glam— rock, 9659767 ... UCSB's **Music Dept.** has *The University Symphony* playing Monday, November 21, 8pm, Lotte Lehmann ... The **Charlie Chaplin Film Festival** will be at the Arlington December 12 — 15, *Modern Times*, *City Lights*, lots of shorts, accompanied by a real live pipe organ ... Valerie Weisberg's poetry has earned some rave reviews, the book of which *In Nuclear Time* is now on sale at the IV Bookstore, great gift idea ... this is the last a and e for Fab Fall '88, but we'll be back with a vengeance next year, so if you want to write about anything or get free advertising call walker or jesse at 9612691 ...

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which was so short that, as I faked lacing my sneakers, crouching on one knee, I could clearly see revealed the connection of her black-seamed stockings and her red garters, like two deadly circuits fused to activate a device of total annihilation. A vial of mascara must have been emptied on those eyes. The whole effect ... the body ... the dress ... the makeup ... was as if someone had placed a Reubens portrait at the bottom of a cesspool, and after centuries of strangeness and decay among the stillness of vile things and vile notions, some chance lightning hit ... and out of it she was risen ... delivered onto those streets in a pink Cadillac. And she walks and walks because there is nobody who can make her price."

Carroll is mainstream these days, although it is doubtful he will ever ascend to the type of popularity that say, Lou Reed, enjoys. But Carroll is definitely on the move. He is currently working on two books, and will most likely read some excerpts from one of them at UCSB. After making three intriguing but largely unsuccessful rock albums, he recently wrote three songs on Boz Scaggs' latest album, has written some songs for Blue Oyster Cult, and a project with Pete Townshend may be in the works. Yet he saves his best work for himself.

"Sometimes I think about making another album; it's kind of difficult to refuse certain offers and stuff, but it's not really what I want to do now most of the time," he says. "As I'm writing songs for other people I find myself putting aside, like, ones that are particularly personal or, actually, ones that I think are very good, ones that I have music in my head for and that I know I could do."

The weirdest thing that may happen, however, is that River Phoenix will play Carroll in a long-anticipated film based on *The Basketball Diaries*. And fittingly, Carroll has his doubts about whether River can handle the ball chores.

"He's a good actor and I like him a lot and stuff," Carroll says of Phoenix, but "I don't think he's tall enough.... I don't think he can play basketball. That's pretty crucial to the role, you know."

Yeah, Jim, it is.

—patrick whalen

## ... Manzarek

"(The performance) is not normal, it's definitely abnormal, definitely out there — we attempt to go to a tranquil place, a place where things are in harmony rather than things are tearing each other apart."

Manzarek also spoke about things that have been plaguing the minds of Doors fans for years. As for a Doors movie, Manzarek said that a writer is currently working on a script — the third in a series of possible scripts.

"Assuming this is a dynamite script, there won't be a movie for three years yet." He also insisted that "John Travolta will not star."

Manzarek said that there is a possibility that a couple of unreleased Doors songs could turn up as "bonus tracks" on future CDs. "Uh, we just haven't gotten around to it yet."

In respect to the Doors' apparently growing world-wide popularity, Manzarek said "It shows people are getting hip, man."

Manzarek, who lists Miles Davis, Muddy Waters and Igor Stravinski as his musical influences, commented on the status of current music. "I like that 10,000 Maniacs and, of course, Tracy Chapman." Although he was loathe to admit it, he also said he's "getting a little tired of Bruce Springsteen. He's locked himself into a groove there; I hope he can break out of that."

With Frederick Nietzsche and Joseph Campbell as his philosophical influences, Manzarek enjoys working with McClure because "McClure is a cosmically attuned poet who realizes we are on a globe floating through the universe."

"In a way, he's like Jim Morrison's mentor. It's interesting that the two of us are together, because Jim Morrison and Michael McClure share a common vision of humanity and what it means to be alive on this planet."

Manzarek has his own beliefs about life on this planet, and a few about politics, as well.

"Bush will destroy the planet, you know. He doesn't care. We've got to breathe the air, you guys know what it's like. The fucking water up there, you can't eat the fish out of the fucking ocean. All the young people — all you college guys — have got to join the ecological movement of the '60s to save the planet."

"Let's face it: the people in power are not going to save the planet." — jeffrey c. whalen

## ... McClure

in back, or the voices of despair from the concrete hall. Dead man standing there with the gun got penguin's balls. Well I'm just standing here listenin' to the shit drip off the fan. When you call for deconstruction I'm the deconstruction man.

ARTS: I can see your poems going to music.

McClure: Yeah, and then it's a completely different experience. It's no longer my poem, it's no longer Ray's music, it's a symbiosis. And this symbiotic art form that Ray and I do, I think that it's going to be one of the important art forms of the 90's. Ray's always been a musician, I've always been a poet. I went to a Doors recording session with Jim (Morrison) and there I met Ray. And then Ray and I heard each other a couple of years ago and knew that we were moving in the same direction and decided to work together.

ARTS: Do you get something different from each performance that you do?

McClure: Oh yeah, there's a lot of improvisation involved. There's a feedback between what we're doing and the audience's conscious. I mean we're not just somebody standing up there, there's nothing wrong with that, making noise so that you can push back the table and boogie. I think that's great too, but I mean we're up there with something to say. We're like the antidote to White Snake or Bon Jovi.

ARTS: Have you found your work changing in the past twenty years?

McClure: My work has changed more in the last two years since I've been working with Ray than it has in the preceding fifteen. I was the youngest of the beat poets and I came up with a style when I was practically a baby that was so cool there wasn't a lot to change about it. I was like the pollen in the middle of the road, I had the whole road open. But what happened in the past two years has been really thrilling.

ARTS: Do you see yourself working with Ray for many years to come, or moving onto something else?

McClure: Ray and I don't like to make plans very far ahead. I know that we're both very pleased about what we're doing. We're working towards an album right now. That's what we want.

—dawn mermer (single babe)

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### Jim Carroll

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Today and tomorrow are the last days to submit entries to the UCen Art Gallery. Judging will take place on Friday, Nov. 18 and the selected artists will be notified by Nov. 19. All denied work is to be picked up by Nov. 20 and accepted work can be picked up on Dec. 9 or 10. (Limit of two entries per person.)

A reception and poetry reading will take place on Nov. 22 in the UCen Art Gallery from 5-7 p.m. Refreshments will be provided by artists.