

Sorry, The UCen Gallery is closed. How about some nice Baco-bits and a copy of ...

INTERMISSION

The Arts & Entertainment Section Of The Daily Nexus

For The Week of
February 7

As galleries go, to say the UCen Art Gallery is a modest one is an understatement. Just three walls, really, in what used to be a lounge. But the function that it serves for the campus community—as an outlet for expression, a forum for controversy, an oasis for quiet contemplation, and a veritable buffet of multi-cultural diversity—is now threatened with extinction, a fact that has student artists and members of the campus art studio department outraged and taking action against the prospect that the UCen Art Gallery may soon become a casualty of the proposed University Center expansion.

The gallery, managed by the A.S. Program Board and located on the main floor of the UCen overlooking the pub, may soon be converted from one of the university's only exhibit sites for undergraduate work into an area for diners forking up mouthfuls of greens and potato salads if UCen planners have their way in converting the space into a salad bar.

Graduate art studio student Kristi Nibbelin has begun circulating a petition, gathering signatures of gallery supporters in an attempt to inform faculty members of the threat to the facility. She noted that there has been strong interest

"We have a whole half of the UCen dedicated to a television. I think that's ridiculous."

among those hearing of the news, adding that, "there's definitely a lot of support to keep the gallery open."

The petition, which has been circulated among the art history department, Black studies departments and the College of Creative Studies, protests the proposed change in the use of the gallery space and calls for a reconsideration of development plans.

That the gallery—which at one time in its 14-year history encompassed an area of the UCen including the Deli, Nicoletti's and the travel agency—has been excluded in the proposed plans seems to be a result of both indifference and a lack of communication between students and planners, according to A.S. Art Gallery Director Brenda Arechiga.

Former gallery director Carla Lease expressed dismay that the decision was made with little student input. "For one thing, the UCen is supposed to be a student-run organization and this was a decision made by the UCen Governance Board without student consent." On the same note, Arechiga commented, "It's a symptom that we are losing control of facilities."

Concerned members of the art community stress the need for an on-campus gallery accessible to student artists, as the University and Women's Center Galle-

ries are professionally run and often booked far in advance.

"It may be the only place for students to have their first show," said artist Kirk Maxson, who will be exhibiting in the gallery in April. "I don't think they realize that for serious art, there must be a place so that people can go in and look at it and contemplate."

Some concerned members of the art studio faculty will be presenting their case before the UCen Governance Board in a meeting this Thursday, including Nibbelin, who is optimistic that a solution will be reached. "What I feel is that they took away the gallery and didn't realize how important it was to us. I think a lot of this is miscommunication. The art students need a voice," she said.

She expressed dismay that the gallery had been given such a low priority, adding that the adjacent large-screen television lounge occupies a greater space than the present gallery, "We have a whole half of the UCen dedicated to a television. I think that's ridiculous."

The gallery has been cooperative in allowing other UCen facilities to use their space in the past, closing down for three days at the beginning of each quarter for financial aid payout and it will be

"Can you really see (art depicting) AIDS in the Deli, where people are supposed to be eating?"

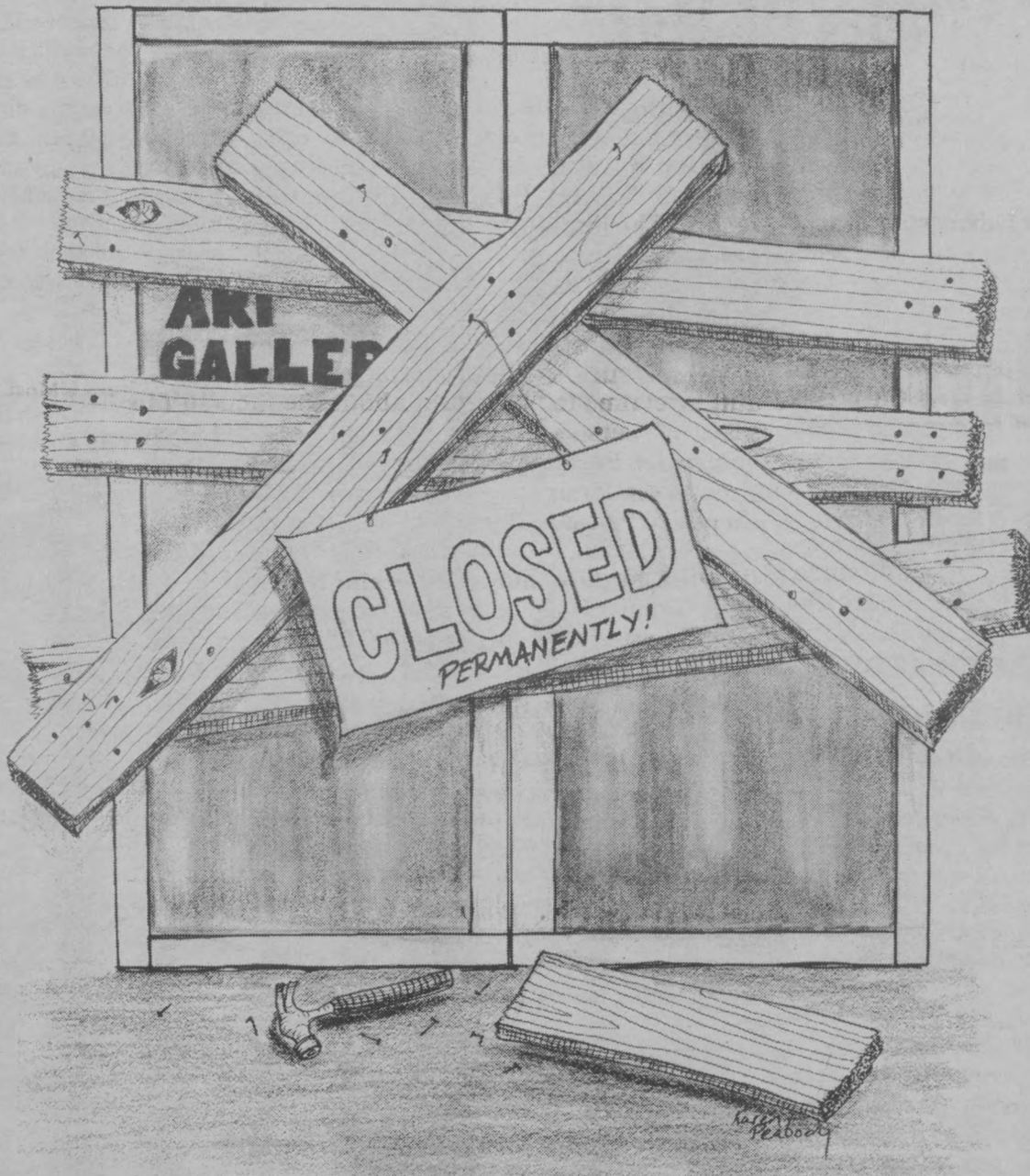
closing for three weeks in spring for cap and gown distribution, according to Arechiga.

Many involved have expressed dismay over the proposition that art exhibits be relocated to center eatery walls, which would not only disregard the integrity of the artwork—reducing them to mere decoration—but also put a limit on the types of works that could be shown, excluding sculpture, poetry, music and performance art, all of which have been featured in the gallery in the past. "It really

limits the definition of what art is—as only things that can be hung on the walls. It puts restrictions on what art is," said Arechiga.

In addition, this change would negate the value of the gallery as a forum for controversial exhibits, such as the recent exhibit during Sexual Awareness Week, which dealt with both sexuality and AIDS. While some dining services managers, such as those in Nicoletti's, are eager to exhibit student work, decorated walls would be a sorry substitute for an actual gallery. Said Arechiga, "Can you really see AIDS patients in the Deli where people are supposed to be eating?"

Text and Art by Karen Peabody



CINEMA

5A

THIS IS THE ONLY TIME INTERMISSION WILL MENTION THE DOORS, SO ENJOY IT

MUSIC

6A

L7 AND THE KING OF FUNNY

POT LUCKY: A PALLY o' THE DALAI

7A



Bill T. Jones

Adventures in Moving

LIMITED SEATING

Bill T. Jones/Arnie Zane & Co. Redefine Dance

You may never have seen dance with the resonating power of Bill T. Jones/Arnie Zane & Company. Since the death of his partner Arnie Zane in 1988, Bill T. Jones has become an even more accomplished choreographer for a company that is developing some of the most important statements in dance. The Company performs on Tuesday, March 12 at 8 PM in Campbell Hall. Featured in the program is *D-Man in the Waters*, a dance of jubilation and affirmation set to Mendelssohn's Octet in E.

The program also includes *The Gift/No God Logic*, a 1987 work choreographed by Zane. Conveying powerful emotional states, the piece is set to arias from Verdi's *La Forza del Destino*. A 1989 work, *Forsythia*, choreographed by Jones for himself and company member Arthur Aviles, incorporates the dreams of Zane in a taped voice-over. The lanky Jones makes an apt foil for the short, compact Aviles as the two interact across the stage.

Bill T. Jones/Arnie Zane & Co. have become the talk of the dance world. Exploring new dance territory both thematically and philosophically, Jones is extending his and Zane's work by creating dances, at once abstract and dramatic, that celebrate and reconcile differences. The company is also distinctive for its range of dancers, whose body shapes extend beyond the expected. Jones seeks out what he calls the "human virtuosity" of each performer. "How much can these people shine, given the chance to emit their own light?" he asks.

AIDS and Artistic Freedom

Bill T. Jones/Arnie Zane & Co. give a free lecture-demonstration on Monday, March 11 at 4 PM in UCSB Campbell Hall. The dancers will perform the final section of *Absence*, which deals with Zane's death from AIDS and Jones' mourning. (Please note, this dance includes nudity.) Jones will also discuss the issues of artistic freedom and censorship.

Singer of Sweet Song

From a family farm near Delano, California to the Music Academy of the West, where she studied with Lotte Lehmann, to the finest concert halls of Europe and the United States, Benita Valente has sung her way to the heights of the musical world. She comes to UCSB fresh from the title role of Euridice in the Los Angeles Music Center Opera production of *Orfeo ed Euridice*, yet another star in her sparkling 30-year career. The distinguished soprano brightens the stage at the Lotte Lehmann Concert Hall on Friday, March 8 at 8 PM. Her UCSB program includes arias and lieder of Haydn, Schumann, Strauss, Debussy, Brahms and Obradors.



In 1960 Benita Valente burst onto the music scene with a group of highly acclaimed recordings made at the Marlboro Festival with Rudolf Serkin and other esteemed colleagues. Since those early days of her career, she has been equally noted for her work in recital, opera and oratorio. No other singer today is more at home and in demand in all of these areas. Miss Valente is a regular soloist with the New York Philharmonic, Philadelphia and Cleveland Orchestras and with the Boston, Chicago, San Francisco and St. Louis Symphonies.

Accompanying Miss Valente on piano is Cynthia Raim who frequently performs with the soprano. Other major collaborators have included the Guarneri and Juilliard String Quartets, cellist Yo-Yo Ma, and pianist Emmanuel Ax.



Theatreworks/USA: For the Kid in You

In a return engagement at Santa Barbara, Theatreworks/USA will recapture the excitement of the early days of space exploration in *Footprints on the Moon* on Saturday, March 9 at 4 PM in Campbell Hall.

Last spring Theatreworks/USA, the nation's leading children's theater company, enchanted Santa Barbara's young and old with the sold-out performance of *The Secret Garden*. This year's production is an inspirational musical that has wit, imagination and a remarkable musical score. In a fast-paced series of vignettes, the show depicts NASA's training program, astronaut Ed White's space walk, the nation's infatuation with John Glenn and other highlights leading to Neil Armstrong's historic "one small step for man, one giant leap for mankind."

36th Annual Faculty Research Lecture

TODAY



Historian Jeffrey B. Russell delivers the 36th Annual Faculty Research Lecture, *Glory in Time: A History of the Desire of the Cosmos to Return to God*, this afternoon at 4:30 PM in Lotte Lehmann Concert Hall. The lecture is free and open to students, staff and the general public.

For tickets or information, call Arts & Lectures at 893-3535.

UCSB
A&L
ARTS & LECTURES

SCENE ONE

A Calendar of Upcoming Events

The powers that be have declared this to be National Drug Awareness Week so let's expand our awarenesses together. In the spirit of Drug Awareness Week we at *Intermission* are graciously extending an invitation to not just our beloved Chancellor Barbara Uehling but also our illustrious leader Georgie Bush to come get aware with us down in our little opium den below Storke Tower. Tim Leary used to say "Tune in, Turn on and Drop out." To our beloved authority figures, *Intermission* says, "Turn up the tunes, Put on your dancing shoes, and drop by."

Bring your favorite crystal and a dustpan, leave the dog at home. Benita Valente, world-famous soprano will explore the higher octaves Friday, March 8, at 8 p.m. in Lotta Lemons Concert Hall for the low low price of \$14/\$12/\$10 for students and two bucks more for civilians. ... **PMS and L7** play *The Pub* Saturday, March 9, at 8 p.m. Tix are \$5 and available now at the A.S. Ticket office.

Sex in the Broom Closet. Center Stage Theatre presents *A Fine and Private Place* a romantic comedy with music March 7-9 in the Paseo Dinero downtown. Call 963-0408 for more info. ... **Footprints on the Moon**, Theatreworks/

USA take you back to the early days of space exploration with their presentation Saturday, March 9, at 4 p.m. in Campbell Hall. ... Also, for the theatrically young at heart, the drama department will present three original one-act plays and two Chekhov farces from 7 to 10 p.m. this Friday, Saturday and Sunday for free at the Old Little Theatre.

It's as clear as Black and White. Santa Barbara native Macduff Everton's exhibit of photographs of modern Mayan Culture opened March 5 at the University Art Museum and will run through April 21. It is very cool and very cheap (free).

Shut up and listen. Esteemed faculty scholar Jeffery Burton Russell lectures Thursday at 4:30 p.m. in Lotta Lovin Hall about the purpose and philosophy of history and the history of glory in the Judeo-Christian tradition. Russell is best known for his five-volume study on the history of evil, so watch your step.

Dance your legs down to the knees. Famous New Yorkers Bill T. Jones/Arnie Zane & Co. get naked and crazy in Campbell Hall Monday, March 11, at 4 p.m. call 893-3535 for tickets. That all folks!!!

Taming o' The Shrew

The inequalities in a patriarchal society have created a division between the sexes, but understanding unites man and woman as they become equals in the arena of love.

The Taming of the Shrew, directed by Homer Swander and performed by the newly formed American Shakespeare Company, comprised of students and alumni, comes to UCSB March 14-17 nightly at 7:30 in Girvetz 1004 with Saturday and Sunday matinees at 2 p.m.

Katherina, the shrew who batters both sibling and sire, is sold by her father to the only one who will take her: Petrucio, a brash and fun-loving lad who mocks the world around him.

All is not as it appears in Shakespeare's world of love and in the end, those who were blessed with beauty are met with empty promises, while the "shrew" finds true love.

Christopher Sly (Brian Arkangel and Dave Peters) is a drunkard, who is played a joke on by a lord, and becomes a lord to his beguilement. "It's a message about servants and masters and the facade of the hierarchy which runs throughout the play," said Arkangel.

"We're really trying to find out what Shakespeare was saying in his time and how it's relevant to modern times," said Arkangel.

Sly at one point is led to believe that a fair maiden, really a disguised page, is his beautiful wife. The male "maiden" takes Sly by the cheeks and gives him a kiss, much to Sly's amazement and the audience's amusement.

"It's the biggest laughs that Greg (the page) and I get on stage, because Greg's part is 'aptly fitted and naturally performed,'" Arkangel mused.

"Sly" Arkangel says that this version's nothing like *Moonlighting's* "Taming of the Shrew," because "we have a better writer and that's Shakespeare."

— Trevor Top

Dancing With Paul

Can downtown, anti-establishment dance be transplanted to the dance equivalent of a Broadway theater? The contemporary style of the Bill T. Jones/Arnie Zane & Co. answers "definitely!"

Since the death of his partner Arnie Zane in 1988, Jones has become the even more eloquent choreographer of some of the most moving statements in dance today. One example is "Absence," which deals with Zane's death from AIDS and Jones' mourning — it includes nudity, a device that few others in the mainstream world of dance dare to use. *Ed Note: Word, I am with that.*

"We always wanted the Company to feel what we had felt when we had nothing to lose and did things close to the bone," Jones explained.

During a free demonstration on March 11 at 4 p.m. in Campbell Hall, the New York City-based company will perform the final section of "Absence," and Jones will discuss the issues of artistic freedom and censorship. That's right, folks — good stuff, no dinero — don't miss it!

If this taste whets your appetite, there's a minimal \$10 to \$14 charge for the

March 12, 8 p.m. performance — and well worth it. Abstract and dramatic, these dances celebrate and reconcile life's differences. Entitled "The Last Supper at Uncle Tom's Cabin/The Promised Land," the Tuesday night performance features the music of the World Saxophone Quartet with decor and costumes by Obie Award-winning designer Huck Snyder.

"Rarely has one seen a dance company throw itself onto the stage with such kinetic exaltation," said the *New York Times*. *New York Magazine* added that their style "embodies the heightened vitality and delight in life that can accompany the gravest crises and gloomiest prognoses we endure."

Jones challenges traditional conceptions of what a dance company should be — his dancers come in all shapes, sizes and colors. The current company of 10 dancers has appeared and often taught in 30 states and 22 countries. They perform live to nearly 65,000 people annually, in addition to viewers of their TV and film performances.

— Traci Rossman

ADMIT ONE

INTERMISSION starting ...


Denis Faye as The Smart
A.J. Goddard as Andrew Rice
Karen Peabody as Doug Arellanes
Trevor Top as J. Christiaan Whalen
Brian Banks
Allison Edwards
Traci Rossman

GHOST

Friday, March 8
8 & 10:30 pm \$3.50 IV Theater

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jodie foster



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SAT./SUN. 12:15 2:40 5:10 7:40 10:10

sleeping with the enemy

julia roberts



NOW PLAYING CINEMA TWIN
MON. - FRI. 5:20 7:30 9:40
SAT./SUN. 12:30 2:45 5:20 7:30 9:40

SUBJECT TO CHANGE. CALL OUR MOVIE HOTLINE FOR FEATURE INFORMATION 963-9503



Cinema

Val Says, "Help! I've Fallen And I Can't Get Up!"

Despite what the Hollywood film industry would like us to believe, most of the world does not wait with baited breath for the next *Rambo* clone or the next *Madonna Takes Another Stab at Acting* movie. As a matter of fact, the art of cinematography is alive and well all over the world and some of the best movies being made today are not made in Century City or Burbank, but rather in places like South Korea, Italy, Australia, France, Hong Kong and here in Santa Barbara. You get the picture.

The Sixth Annual Santa Barbara Film Festival provides the opportunity for a glimmer of light to break through the omnipresent shadow of Hollywood and illuminate our perception of the movies.

Running March 8 through 17, this year's festival takes place at four downtown theatres, the Arlington, the Art Museum, the Fiesta Five and the Victoria Street Theatre, leaving plenty of other theatres for hearty American fare like *Ghost*, and *Nothing but Trouble*, lest you worry that this town is getting too artsy. For the rest of us who relish a respite from Demi Moore and Mel Gibson, here is our chance.

For those interested in film production this year's festival provides several opportunities to learn more about the business. Saturday,

March 9, at 1 p.m., the Art Museum is the site of *How to Make* makers. Then on Sunday the 10th, Gregory Nava and Anna

For those of us more interested in the consumption end of national film. At no other time of the year in Santa Barbara is there a hour period without walking more than four blocks.

Special highlights of this year's festival include the opening of the Black entertainer. *Mayumi*, the South Korean nomination rare screenings will be offered.

Call 689-Info for Info, and 963-4408 to purchase tickets.

Intermission's Guide to the



FRIDAY, MARCH 8

7:00 pm Arlington Opening Festivities and Kickoff Party (\$10.00) In person: Lynn Whitfield, Ruben Blades, David Dukes, Brian Gibson, Robert Mitchum, Maxwell Caulfield, Chuck Workman, Pierce Brosnan, James Cawan, Rob Lowe, Judd Nelson, Barry DeVorzon, Juliet Mills and more...
The Josephine Baker Story (USA, 1991, 2:05) Before Madonna, before Marilyn there was Josephine Baker...

SATURDAY, MARCH 9

9:30 am Victoria Youth Program Disney Films for Children (USA, 1987-89, 1:10, \$1.00)
10:00 am Art Museum Santa Barbara Video Artists Drug Babies, In This Corner Olympic Dolphin Adventure, Vogue (USA, 1990-91, 2:42, \$1.00) Invited Guests: Michael Collin, Tallant Smith, David T. Millar, Thomas W. Fitz, Laurel Handler
11:00 am Victoria The Best of British (BBC Showcase) North American Premiere Dreaming (Great Britain, 1990, 1:30, \$6.50)

12:00 noon Fiesta Five World Cinema Lola (Mexico, 1990, 1:32, titled, \$6.50)
1:00 pm Victoria The Best of British (BBC Showcase) North American Premiere 102 Boulevard Houseman (Great Britain, 1990, 1:15, \$6.50)
1:00 pm Art Museum How to Make a Documentary Film (Special Event: \$20.00)
2:00 pm Fiesta Five U.S. Independents Thousand Pieces of Gold (USA, 1990, 1:45, \$6.50)
2:45 pm Victoria Documentary Features North American Premiere Menuhin (Great Britain, 1990, 1:45, \$6.50)
4:15 pm Fiesta Five Soviet Cinema North American Premiere One Night With Stalin (USSR, 1990, 1:30, titled, \$6.50) This satire of behind-the-scenes life of Dictator Josef Stalin could not have been produced if not for the current political climate in Russia. Invited Guest: Uri Kara
5:15 pm Victoria World Cinema Mindwalk (Austria/USA, 1990, 1:52, \$6.50)
7:00 pm Fiesta Five World Cinema Open Doors (Porte Aperte) (Italy, 1989, 1:49, titled, \$6.50) A humanitarian judge in fascist Italy strives to save a half-mad murderer from the death penalty. 1990 Best Foreign Film Academy Award Entry.
8:15 pm Victoria U.S. Independents Mister Johnson (USA, 1990, 1:41, \$6.50) Bruce (Driving Miss Daisy) Beresford's latest gem is a stunning epic set in Nigeria. Invited Guests: Pierce Brosnan, Edward Woodward.
9:30 pm Fiesta Five U.S. Independents Lonely In America (USA, 1990, 1:35, \$6.50)
10:30 pm Victoria U.S. Independents World Premiere The Dark Backward (USA, 1991, 1:37, \$6.50) A surrealistic, absurd tragicomedy. Invited Guests: Judd Nelson, Lara Flynn Boyle, Rob Lowe, Adam Rifkin, Brad Wyman, James

Caan

12:00 midnight Fiesta Five Midnight Madness Girlfriend From Hell (USA, 1990, 1:32, \$6.50)

SUNDAY, MARCH 10

10:00 am Art Museum IDA/David L. Wolper Student Documentary Achievement Award Winners (USA, 1990, 3:43, Video, \$6.50)
River People: Behind the Case of David Sohappy, Do You Take This Man: Pakistani Arranged Marriages, Pulling Through, Stop The Madness, Samsara, So Long Silence, Cambodian Doughnut Dreams, Stealing Altitude, Shores of Mania Invited Guests: Michael Conford, Michel Zaccheo, Elise Fried, Caoifhionn Sweeney, Jerome Thomas, Ellen Bruno, Thomas Baldrige, Charles Davis, Roger Teich, John Starr, Rachel Trumbull Other Sponsor: International Documentary Association

1:00 pm Fiesta Five Canadian Cinema Falling Over Backwards (Canada, 1989, 1:45, \$6.50)

1:00 pm Victoria The Best of British (BBC Showcase) North American Premiere They Never Slept (Great Britain, 1990, 1:30, \$6.50)

2:30 pm Art Museum Documentary Features Artists of New Mexico (USA, 1990, 1:16, Video, \$6.50)

3:00 pm Victoria World Cinema North American Picture Little But Tough (Hungary, 1990, 1:41, titled, \$6.50)

3:30 pm Fiesta Five U.S. Independents The Process of Filmmaking (\$6.50) El Norte (USA, 1983, 2:20, part-titled) Discussion about the process of modern filmmaking and its relevance today using this timeless, widely acclaimed film as a starting point. Invited Guests: Gregory Nava, Anna Thomas

5:00 pm Victoria The Best of British (BBC Showcase) North American Premiere Hallelujah Anyhow (Great Britain, 1990, 1:30, \$6.50)

7:00 pm Fiesta Five World Cinema Reunion (Germany/France/Great Britain, 1989 1:50, \$6.50)

7:30 pm Victoria The Best of British North American Premiere Truly, Madly, Deeply (Great Britain, 1990, 1:44, \$6.50)

9:15 pm Fiesta Five Australia: Films From Down Under North American Premiere Weekend With Kate (Australia, 1989, 1:32, \$6.50)

9:45 pm Victoria U.S. Independents American Blue Note (USA, 1990, 1:36, \$6.50)

MONDAY, MARCH 11

7:00 pm Victoria An Evening With Fraser and Charlton Heston (\$15.00)

10:00 pm Victoria Australia: Films from Down Under North American Premiere Nirvana Street Murder (Australia, 1990, 1:12, \$6.50) A dark comedy blending

Where It's At		UCSB	You are here
Arlington Theatre	Victoria St.		
Victoria St. Theatre	Anapamu St.	S.B. Museum of Art	
	Figuroa St.		
	Carrillo Blvd.		
	Canon Perdido	Fiesta Five Theatre	

action, drama and farce, proving it's not just a party but three's a murder. Yes, Victoria!

TUESDAY, MARCH 12

12:00 noon Art Museum Discovery (USA, 1990, 1:24, \$6.50) Cootie Only Natural, The Voice-Over Queen
6:00 pm Victoria Canadian Cinema Winter (Canada, 1989, 1:43, \$6.50)
8:30 pm Victoria World Cinema Judo (Japan, 1989, 1:34, titled, \$6.50) A visual detail combined with eroticism make this a truly breathtaking work. Best Foreign Film Academy Award Winner: 1990 Golden Bear Award, Berlin.

WEDNESDAY, MARCH 13

12:00 noon Art Museum Discovery (USA, 1990, 1:32, \$6.50) Runaway Another Honky Tonk Girl Says She's Beg

6:45 pm Victoria U.S. Independent Premiere A Row of Crows (USA, 1:35, \$6.50)

9:15 pm Victoria Australia: Films From Down Under North American Premiere The

(Australia, 1990, 1:35, \$6.50)

THURSDAY, MARCH 14

12:00 noon Art Museum Documentary North American Premiere Juno 2 (Great Britain, 1990, 1:25, \$6.50)

7:00 pm Victoria The Process of Filmmaking (\$6.50) Sketches Discussion on writing more than a brilliant idea, tight script and a great director to get a

using Sketches, a current work in progress. Credits not contracted. Invited Guests: Neal Israel, Annie Potts, Howell, Jason Bateman.

9:15 pm Victoria Cinema: France

Danielle (France, 1990, 1:53, titled, \$6.50)

FRIDAY, MARCH 15

12:00 noon Art Museum Discovery Shorts (USA, 1990, 1:26, Passion of Martin, Go To Hell, The Story of Miriam and Leonard)

5:15 pm Fiesta Five Cinema Francais West Coast Premiere Outren (1990, 1:32, titled, \$6.50)

7:00 pm Victoria An Evening With Dean Stockwell (\$15.00) Dean Stockwell, one of the busiest actors in Hollywood. Beginning his career in The Green Hair, he is now starring in the hit television series "Quantum Leap".

has many critically acclaimed motion picture roles to his name, including an Academy Award Nomination for his work in tonight's screening, *Mob*. This evening is bound to provide many intriguing insights and anecdotes for those who attend.

7:15 pm Fiesta Five World Cinema North American Premiere Red Kong (1990, 1:34, titled, \$6.50)

9:30 pm Fiesta Five Canadian Cinema Perfectly Normal (Canada, 1990, 1:32, \$6.50)

The Fest & The Faust

Our Guy Video Hits The LA Gothic Rock Scene & The SB Film Fest, As Well

It is time for the second annual leave the house time for The Video Guy. Boy, oh boy, have I done it in style. Not only am I planning on attending the Santa Barbara Filmfest, but I, The Video Guy, went to La. Nightclubs seemed to be the best thing to do in La, so I asked Trout's fresh meat vendor Boozy, a close personal friend of mine, where to go.

He told me, in fact, that I had to go to a Gothic Rock (or, in fact, Roma Rock) club called Helter Skelter. I told Boozy that I wasn't aware of the fact that the Beatles were Gothic Rock. He said yes, and cited the fact that when they were on the Ed Sullivan Show, they all dyed their hair black and wore black suits. I wasn't sure of the factuality of that fact and pointed out the fact that it just appeared that way because the show was shot in black & white. He said that if that fact were true, how could I explain the fact that the names John and Paul both have four letters in them, and the fact that Ringo and George both have five. He had me on that fact. I told him to fact off.

The only Gothic that I am familiar with is American Gothic (that picture of the old guy with the pitchfork and that chick standing next to him, looking at him badly.) I

Fiction



Poetry

used this for my style of dress. I was hoping for that Hee-Haw kind of feel.

They took my farm implement away at the door, but that was OK. People were looking at me like they had never seen overalls and straw hats before. I was a little uncomfortable. However, once I made my way past the black mascara vending machine and to the bar, I was alright, because they served beer, really great beer, like Keystone.

I also went to a club called Gepetto's on the Strip, but more on that later.

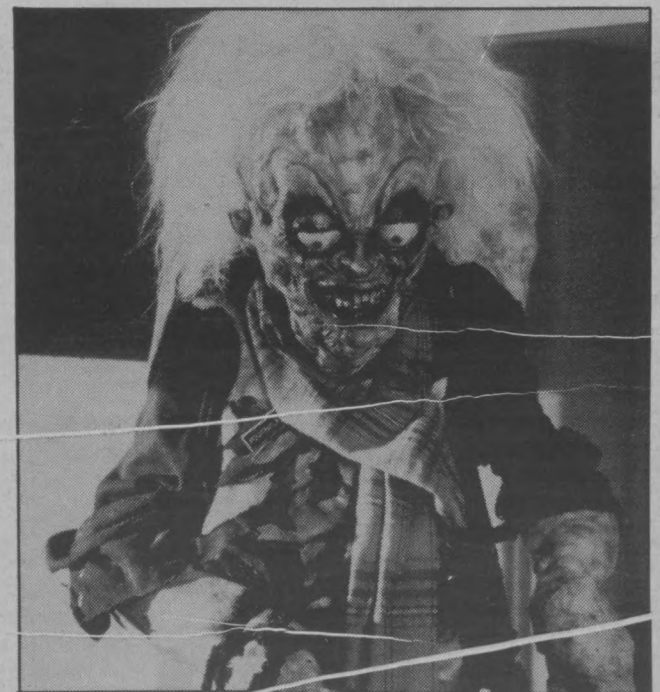
Once again, in a desperate ploy to get The Video Guy to cover them, the Santa Barbara Film Fest offers Midnight Madness as one of its many fanfares.

At midnight at the Fiesta Five on Saturday, March 9, will be *Girlfriend From Hell*.

It is about this chick who gets possessed by the Devil and then does the naughty with dumb guys, effectively sucking out their souls. They should've worn condoms. This is a pretty nice flick, but it needs more mamzabas.

Producer Alberto Lensi enjoys tennis, painting and sculpting.

The second midnight movie will be the following Saturday, the 16th. It is *The Boneyard*.



Phyllis Diller is none too happy with the Video Guy's review this month.

It is the tale of flesh-eating kids and a poodle and, get this, Phyllis Diller as an evil, bad, scary monster. Very gory, very good.

I know a lot of you will probably say, "Gosh, The Video Guy, I'm too busy studying to go watch movies on the two dead-night Saturdays."

To that, this is The Video Guy saying, "Hump that. Go see the damn movies."

Lo Do

A film w by student production been accepted by Santa Barbara International Film Festival.

She's Fa entitled, h Dana Dris out of the

Anyone appreciate friends are do things

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Darren repaired ap whitening-o contracts.

he goes h and he re

A little wants to b ary existen He has



ow to Make a Documentary Film, a seminar by Oscar and Emmy Award-winning film and Anna Thomas discuss the making of *El Norte* and modern film-making in general. In the end of things, the Film Festival allows us to participate in an Smorgasbord of International Cinema. Barbara can one catch four films from four different countries back to back within a 10 blocks between theatres. The opening night film *The Josephine Baker Story* which tells the incredible tale of the nomination for the Best Foreign Language Film Oscar screens March 16, and many other. Purchase tickets by phone.

- Andrew Rice

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"Quantum Leap" and
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miere Red Dust (Hong
(Canada, 1990, 1:44,
\$6.50)
10:00 pm Victoria The Best of British Paper Mask (Great Britain, 1990, 1:45, \$6.50)
SATURDAY, MARCH 16
8:45 am Arlington Santa Barbara Filmmakers (USA, 1990, 3:10, \$1.00)
Conway Twitty: The Music Lasts Forever, In Three Months He Wrote, The Last
Battle, Recycle That Trash, Reunion, Rude Awakening, She's Funny That Way,
Speaking Through Walls, The Studio, Trial by Jury, What's in Store for Clarence?
Invited Guests: Sean Mitchell, Christiann Blok, Nacho Machado, Jon Zubar,
Paul G. Werning, Greg Lewolt, Greg Eliason, Anthony Edwards, Shawn Hardin,
Leonard Friedman, Lori Huck, Valarie Schwan
10:00 am Fiesta Five Soviet Cinema World Premiere Body (USSR, 1990, 1:28,
titled, \$6.50)
Too Short Toulouse (:06)
11:00 am Art Museum Documentary Feature World Premiere Emil and Fifi
(USA, 1990, :50, \$6.50)
Fat Monroe (:15)
11:00 am Victoria The Best of British December Bride (Ireland, 1990, 1:30,
\$6.50)
1:00 pm Fiesta Five World Cinema North American Premiere Mayumi (Korea,
1990, 2:35, titled, \$6.50)
1:00 pm Art Museum Classic Treasure Tabu (USA, 1931, 1:21, B/W, \$10.00)
Join us for the 60th anniversary screening of F.W. Murnau's Academy Award
winnign film called one of the thirty most important films of all time. A
meticulously restored print. Invited Guests: Mrs. Floyd Crosby, David Crosby
2:00 pm Victoria Australia: Films from Down Under North American Premiere
Death in Brunswick (Australia, 1990, 1:42, \$6.50)
4:30 pm Victoria World Cinema North American Premiere (Great Britain/
France/Chzechoslovakia, 1990, 1:47, \$6.50)
7:00 pm Victoria An Evening With Kim Novak (\$15.00)
7:00 pm Fiesta Five U.S. Independents Iron & Silk (USA, 1990, 1:30, \$6.50)
The charming, sincere real life story of Mark Salzman, who traveled to China
to teach English and fulfill his life-long dream of studying karate. A dynamic, rare
look at China through American eyes. Invited Guests: Shirley Sun, Mark
Salzman
9:15 pm Fiesta Five Cinema Francais Daddy Nostalgia (France, 1990, 1:45,
titled, \$6.50)
10:15 pm Victoria U.S. Independents West Coast Premiere The Runestone
(USA, 1990, 1:42, \$6.50)
12:00 midnight Fiesta Five Midnight Madness The Boneyard (USA, 1990,
1:38, \$6.50)
SUNDAY, MARCH 17
10:00 am Fiesta Five Soviet Cinema Raspad (USSR, 1990, 1:43, titled, \$6.50)
10:00 am Fiesta Five World Cinema Ruby & Rata (New Zealand, 1990, 1:43,
\$6.50)
1:00 pm Victoria World Cinema The Juniper Tree (Iceland/USA, 1990, 1:20,
B/W, \$6.50)
3:00 pm Victoria U.S. Independents The Closer (USA, 1990, 1:42, \$6.50)
5:15 pm Victoria Closing Festivities La Femme Nikita (France, 1990, 1:55,
titled, \$10.00) Writer/director Luc Besson superbly unites a modern day
thriller with a gentle love story. His outrageously drawn characters create a
fascinating, hard-edged, wildly riveting film. Invited Guests: Luc Besson, Anne
Parillaud Sponsor: American Airlines.

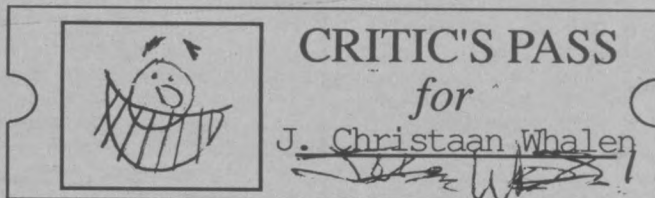
Local Film Class Does Good

A film written, produced and directed by students in UCSB's intermediate film production class, Film Studies 106B, has been accepted to appear in the Santa Barbara International Film Festival. *She's Funny That Way*, as the film is titled, has been praised by Professor Ana Driskel as the finest work to come out of the department to date. Anyone who has ever been lonely will appreciate this film. It's not the "all my ends are busy, I don't have anyone to do things with" type of loneliness. The main character, Darren, feels that kind of loneliness. Its plot follows his slow descent into desperation and shows the effect it has on him. Darren lives by himself in an old, ill-paired apartment. He has a tedious job hitting-out incorrect words in business contracts. After work, he goes shopping, he goes home, he makes himself dinner and he reads his horoscope. A little companionship is all Darren wants to break the monotony of his solitary existence. He has answered all the personal ads,

but none of them worked out. He called a prostitute, but he just didn't feel loved. Finally, he buys a blow-up sex doll (Is there a politically correct name for these?). The rest of the film deals with their delicate and sensitive relationship. *She's Funny That Way* was chosen from among over 100 films submitted to the festival for consideration. According to Darcy Weiner, a member of the Santa Barbara Film Festival selection committee, it was picked because it had "a strong story line" and was "well received" by the people from the Santa Barbara community who helped evaluate the films. The team of Greg Eliason, John Shaw and Greg Shiff is primarily responsible for the creation of this work. According to Kelly Miller, the movie's production manager, Eliason and Shaw wrote the story, Eliason and Shiff produced the movie, and Eliason directed the film. Shiff and Shaw also doubled as the film's cinematographer and editor, respectively. Not bad for a group with no previous experience in film production.

- Allison Edwards

The doors The Movie an Intermission review



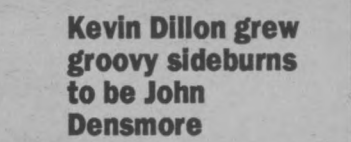
The film industry has been threatening to make a movie on Jim Morrison for years. Even in the late '70s when John Travolta was blamin' it all on the nights on Broadway, they had it in their heads for The Dance Machine himself to play the Lizard King (and by Dance Machine, I refer not to Danny Tario but to Mr. Travolta, and by Lizard King I refer not to Marlin Perkins, but to Mr. Morrison). Many similar scares later, with rumors scattered numerous and various about who would play Jim (everyone from INXS singer Michael Hutchence to Hair Club President Sy Sperlberg wanted to do it), Oliver Stone finally secured the proper rights, found the proper actor and made the proper film. And the film is good, especially considering how

bad it could have been. If only one of the many important elements had been off (the wrong Jim, misuse of the music, the wrong story, etc.) the whole affair would have been very embarrassing. But happily, Val Kilmer pulls in tight, and for the most part everything falls into place like you might've hoped. There are two different ways that people tend to look at Jim Morrison. One is as a lean sex poet who ascended to heaven on drugs and rock and roll. The other as an untalented, egocentric, heroin-addicted sloth who fooled people for a living. For the person who prefers the mythic Adonis Jim shouting reptilian poetry into the rock and roll void over the fat, alcoholic Jim choking on vomit, the book *No One Here Gets Out Alive* offers more than

this movie. Director Stone shows all the real, powerful moments of Jim as a poet-performer person as being drug-inspired. Somehow, he's not depicted as a bearded pig, either. He is neither and both. He's Jim More-or-less-ison, but we never know him. The biggest problem with *The Doors* is the love story between Jim and his girlfriend Pamela. Meg Ryan turns in a deeply annoying performance as Pamela, and their relationship is about as believable as someone who channels Scatman Crutcher as a hobby. The little subplot that there is is totally without merit. But even this is forgivable, due to the soul-fried Jim-ness of Val Kilmer. He looks and sounds just like that Jim Morrison guy! A couple times in the movie — if you get into it — you may forget that you are not watching old Doors concert footage. And, with the obvious and quick exception of Billy Idol, all of the supporting characters are neat.



Kyle MacLachlan went for the serious look as Ray Manzarek



Kevin Dillon grew groovy sideburns to be John Densmore



Check out Frank Whaley's big hair as Robby Krieger



Val Kilmer had roadies beat him with rubber hoses to look like Jim



Music

Get Your Equilibrium Checked, Val



Sing It, Whitney!

The King Of Funny Lets One Loose About Houston & The National Anthem

Sinead O'Connor didn't mention any names when she blasted certain people in the music industry for blatant greed and commercialization, but she had to have had Whitney Houston in mind. The pop diva has always found a way to make a buck off any song, even the bad ones (remember *I Wanna Dance with Somebody?*). But one has to wonder what kind of conversation prompted Houston to sell her rendition of *The Star Spangled Banner*.

Whitney: No, we've done that "upbeat, I'm-a-Janet-Jackson-type" already. Let's get something new. How about the National Anthem? That Scott Key guy is dead, so we won't have to pay any royalties.

Manager: Well, actually, Ms. Houston ...

Whitney: Good, then it's settled. Now I just have to learn the words and find some big gig to premiere it. I don't need the money, so I'll donate the profit to charity. Think I could get a spot on "Arsenio" for this?

The "big gig" was the Super Bowl, and the subsequent requests for replays have made Ms. Houston's favorite charity a fortune. The song is now available on CD, with Ms. Star Spangled Whitney also singing *America the*

Beautiful as further proof of her patriotism.

The rendition of the National Anthem is quite moving, but it doesn't have the effect that the singer might have hoped. Instead of stirring up prayers and hope for our troops in the Gulf, any fan who watched her sing it at the Super Bowl just keeps thinking about what a great game it was.

Houston's version of *America the Beautiful* was "inspired" by Ray Charles' arrangement, according to the back of the CD jacket. Here the word "inspired" means "copied," and Whitney steals Charles' arrangement terrifically. The result is a fine tune, but I can't help but wonder if my professors wouldn't mind if I were "inspired" by the guy sitting next to me during finals.

The Star Spangled Banner isn't exactly the tune you're looking for to accompany exercise or homework. It's more of a one-time deal, which makes the purchase of the CD a little absurd. Besides, with Whitney's track record for sensing more ways to make a profit, can the dance-remix be far behind?

— Brian Banks

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 Tickets are \$5 for students/ \$7 for general public.

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Rocker Wimmin'

At first, L7 was "an all-girl band."

Then, L7 could "rock like guys."

Now, bassist/vocalist Jennifer Finch is hoping L7 has "transcended the novelty concept and the ... gender-bender thing. ... We're hoping for the 'L7 ROCKS' thing." Period.

Well, all-female or not, they rock, and with more conviction than 90 percent of the bands out of L.A. any day. Just listen to their 1989 self-titled LP or their latest six-song EP *Smell The Magic* on Subpop Records, among the various other singles and compilation material they've released.

Still, the gender reality will always play a part, simply because it is rare to find a female band who can really, REALLY pump out some original, hard-rockin', dirty underground grunge. For those unfamiliar with the music, we're not talking Vixen or Precious Metal here. We're talking music that revels in its sexually translucent, downtown boozin', raw edge.

And not so ironically, there is part of the "tired" "they're women!" thing that the band does dig. Finch says, "That's the biggest reward. Getting sentiments from fifteen-year-old girls. Having them say, 'I put my Poison record down to listen to you.'" Amen. Maybe they're growing out of hair spray.

"Our audience is 40-percent female in San Francisco. For any other given show it's higher than it is for other bands (along the same vein)."

A new album will be in the works by August, but the band is currently "on record company purgatory," although they've been happy with Subpop thus far.

"Subpop's a great label. They supply us with all the blow we want," she said sarcastically.

The band is doing a benefit for the Anti-War Coalition, so that's where the funds go, folks. Pub. Saturday night. Regular time. Who else but locals F'ns would open. Expect to see no garter-belts.

— A.J. Goddard

College



Havana 3 A.M.

Havana 3 A.M.

IRS Records

In the early and middle '80s, great bands like The Clash and Stiff Little Fingers turned out albums like *Sandinista* and *Now Then*, which were catchy and socially conscious without succumbing to the soapbox sermonizing so popular with more recent groups. Former Clash bassist Paul Simonon's new band, Havana 3 a.m., follows in these hard-to-fill footsteps. They are very good. The only real problem with the album is one song, "Death in the Afternoon,"

where Havana 3 a.m. decided to prove that, just like their predecessors The Clash, they know absolutely nothing about the Spanish language but think they can use it anyway. Despite this minor glitch, this is a band to watch out for, and their album is what most first albums should be, but aren't — Good.

— Andrew Rice

Rock



Midnight Rose's

Royal Crescent Mob

Sire/ Warner Bros.

That funky-bass-where-it-normally-isn't trend seems to be sweeping the nation, and we are a better society for it. Red Hot Chili Peppers got the funky rock, Stone Roses got the funky pale white guys in black turtle necks music and Dee-lite got the funky psychedelic music.

The Royal Crescent Mob got a little bit of all these funks. It's kinda cool with its hard rock binges and occasional '60s surf music riffs.

Midnight Rose's is good because, while most of it, though still enjoyable, isn't particularly innovative, every now and again, something creative pops up — a little harmony here, a little step out of the album style there. A bit of surprise is swell. A bit of funk is more swollen.

— Denis Faye



Within The Veil

Fear of God

Warner Bros.

She invaded your mind and left you haunted forever. After the dark lady whispered vehement thoughts of fury and ingrained them into your subconscious, they'd wheedle into your nightmares every night thereafter.

You'd thrash around in terror, whipping the blankets from your body and bed to the floor, her voice still penetrating your soul — her scream, her power, her demented passion. Now it wouldn't be escaped.

Because now you're mesmerized and her CD seems to be permanently pigeonholed in your player leaving Dawn Crosby to lay out her soul over and over, pleading her voice in and about the intense underbelly of heavy guitar and a steady, fierce rhythm ground. The Fear Of God crawls on the edge of sanity—wrath that builds up already fermenting emotion.

Could you even be so strong. Dare to test it.

— A.J. Goddard

Pot Lucky

Intermission, A Scam Fest!

For He's a Dalai Good Fellow

A Little About **Galen Rowell**,
The Dalai Lama's Buddy

Galen Rowell is a very soft-spoken man and living proof that actions really do speak louder than words. America's foremost living nature and adventure photographer had a fireside chat with a sold-out Campbell Hall crowd as part of a lecture tour to promote his latest book, *My Tibet*, which portrays the beauty and the struggle of life in that troubled land and is co-written by his holiness the XIV Dalai Lama of Tibet.

My Tibet was compiled in a rather unorthodox way. Rowell travelled to India where the Dalai Lama lives in exile with the photographs he had taken during his travels in Tibet. Together with the Dalai Lama, he selected those photos which best exemplify the Buddhist philosophy, those which show hope, strength and the potential for rebirth.

This is not to say that they are sappy or trite. Many of the photos show terrible destruction wreaked by the invading Chinese, but according to the positive philosophy of the Dalai Lama, he and Rowell selected those which show perseverance and rebirth. Then the accompanying text was compiled drawing either from the existing writings of the Dalai Lama or from his immediate reaction to the photo.

Unlike most travel lectures which usually degrade into something resembling your aunt from Des Moines giving her slide show of the family trip to Wally World,

Rowell held the audience spellbound by talking about the people, politics and nature of Tibet, not about himself.

One of those endearingly humble geniuses who unfortunately are in short supply, Rowell believes that the key to successful photography is emotion. If a scene does not stimulate his own emotions, he doesn't take the picture. The stunning power of his photography is testimony to the success of his method. His low-key manner combined with his exquisite photographs painted a picture of a little known but noble nation being slowly but surely smothered by the rule of Red China, who invaded Tibet in the 1950s.

It is obvious that Rowell is a man with a mission, and one who believes that his part in the struggle is to draw attention to the plight of Tibet and the Tibetan people through his own personal talent — photography. From the response of the crowd Friday night, it would appear that he is going to be very successful.

Editors Note: Rowell's most recent book My Tibet (Text by the XIV Dalai Lama), published by the University of California Press, is available in most major bookstores including the UCen Bookstore. Royalties from the sale of this book will go to the XIV Dalai Lama of Tibet as part of Rowell's work to help the Tibetan cause.

— Andrew Rice



Galen Rowell watching The Super Bowl with The Dalai Lama

WORLD MUSIC CONCERT

Middle East Ensemble
Scott Marcus, Director
Gamelan Ensemble
Donn Howell, Director
Indian Music Ensemble
Scott Marcus, Director
Gospel Choir
Diane White, Director

Saturday, March 9, 8 p.m.
Lotte Lehmann Concert Hall

Admission: \$8/General \$5/UCSB Students
Tickets at the Arts & Lectures Box Office, 893-3535
Presented by the UCSB Department of Music



Fuente Ovejuna, written by Lope de Vega, translated by Adrian Mitchell, will be playing in the Main Theatre March 7-9. Call 893-3535 for more information.

MICHAEL J. FOX

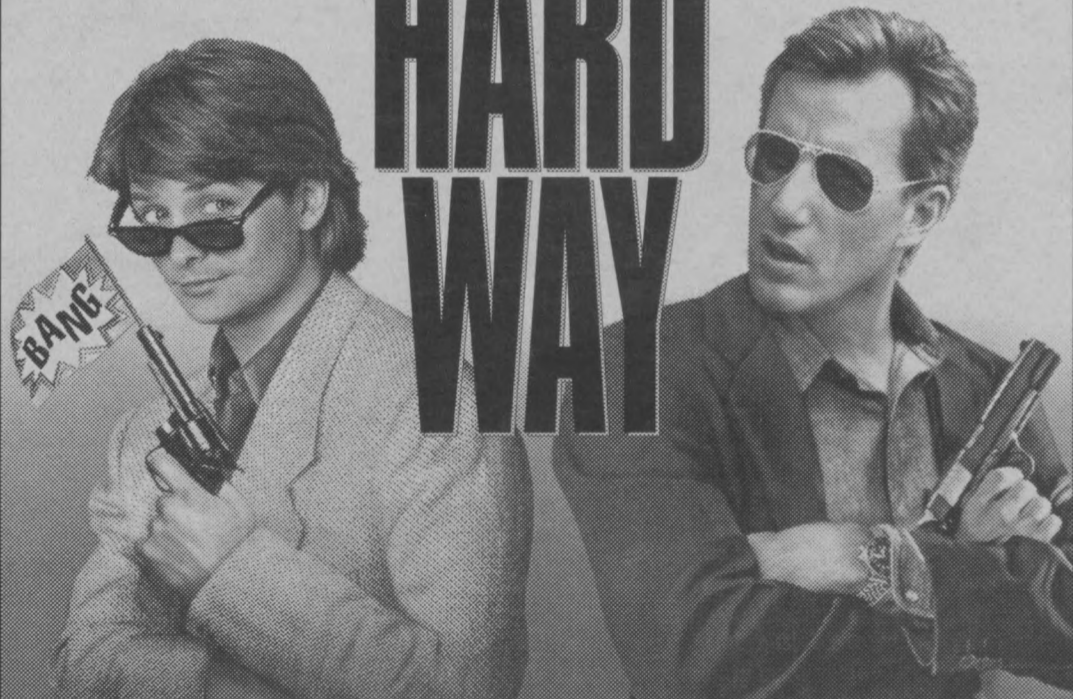
AS HOLLYWOOD'S MOST SPOILED MOVIE STAR.

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JAMES WOODS

AS NEW YORK'S ANGRIEST COP.

THE HARD WAY



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If you are interested in hosting come to the International Exchange Committee meetings Tuesdays at 7:15pm in the lobby on the 3rd floor of the Ucen.



Put the Dalai Lama on Your April Calendar

Tickets are already selling at a brisk pace for the April address by His Holiness the XIV Dalai Lama of Tibet. Because of the great public interest in the Dalai Lama and his mission of world peace, the lecture, titled "Freedom and Responsibility in the Global Community" will take place at the Events Center. His Holiness will speak at 4 PM on Sunday, April 7.

In 1984 the Dalai Lama deeply moved an audience at UCSB with his profound message of peace, understanding and freedom. Currently living in India, His Holiness returns to UCSB to deliver a major public address on the issue of Tibet's 40-year struggle with the Peoples' Republic of China and the ramifications this has for relations among all nations. His Holiness the Dalai Lama received the Nobel Peace Prize in 1989. As he said in his acceptance speech, "We need to cultivate a universal responsibility for one another and the planet we share."

Tickets — \$6 for unreserved seats and \$4 for UCSB students — are on sale in advance at the Arts & Lectures Ticket Office.

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