

# ARTSWEEK

Live 6A

Film 3A

Whoopi!  
Patrick!  
MOMIX!  
All Here!



'Martians  
Go Home,'  
'Miami Blues'  
Reviewed



The Arts and Entertainment Section of the Daily Nexus/For the Week of April 26- May 3, 1990

## Syllabus

### Of Note This Week:

... because without art, you've unwittingly voted 'yes' for the antichrist, Option B

## MUSIC

Thor Garcia's Top Ten Albums Or Seafood Platters:

1. Love/Hate, "Blackout In The Red Room"
2. Red Snapper
3. Marvin Gaye, "Anthology"
4. Nacho Prawns
5. Plan B, "The Greenhouse Effect"
6. Succulent Crab Meat
7. Diana Ross, "Live At Caesar's Palace"
8. Orange Roughy
9. Rolling Stones, "Emotional Rescue"
10. Tango In Clam Sauce

## FILM

### Tonight:

"The Night of the Shooting Stars," Campbell Hall, UCSB students \$3

### Friday:

"Family Business," 7/9/11 p.m. at Isla Vista Theatre, \$3

### Saturday:

"9½ Weeks," 7/9/11 p.m. at Isla Vista Theatre, \$3

### Sunday:

"The Abyss," 8 and 10:30 p.m. at Isla Vista Theatre, \$3

"My Dinner With Andre," 8 p.m. at Campbell Hall, UCSB students \$3

### THE VIDEO GUY'S 900 NUMBER OF THE WEEK

ABC Soap Update, 1-900-850-8000  
On today's episode of "All My Children": "Carol gives Angela a warm welcome by telling her he has been dating someone special. Boy! If Angela only knew that the someone special is her ... MOTHER!"

## LIVE

### Tonight:

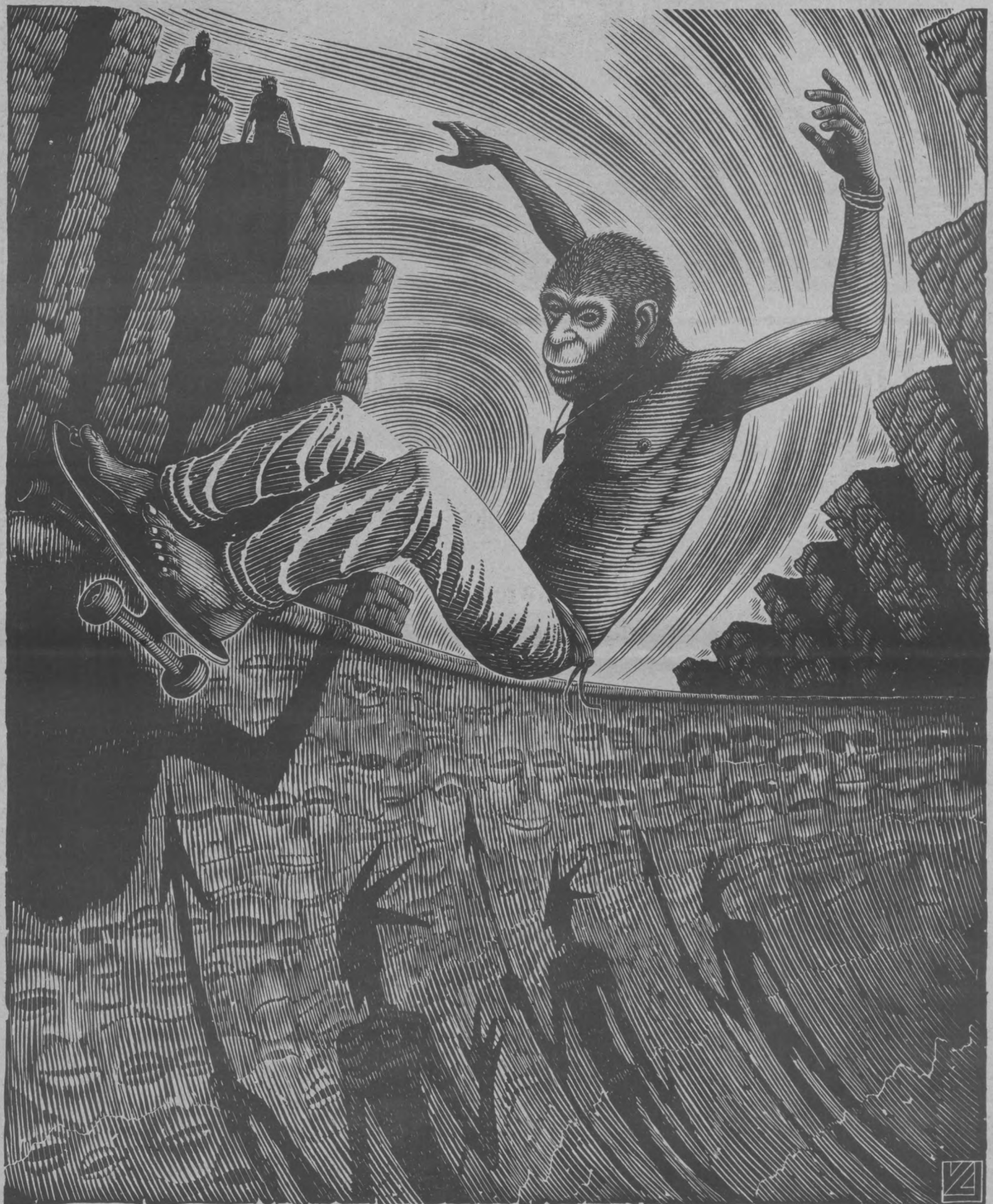
Putting the 'be' back in 'beer' — watch out for that crazy, mixed-up Pub Nite featuring something called Twisto Frumpkin and something else called Phunkee Munkee. Piano players apply at Shakey's down the street. 8:00 p.m. at the Pub in the UCen. \$1 students, \$2 general

### Friday:

Rock 'n' Roll — Passion Fodder and This Ascension at the Pub in the UCen. Students \$5, unstudents \$7

### Saturday:

More Rock 'n' Roll — Amadafair and The Groov at the Pub in the UCen. Students \$3, unstudents \$5. Does this mean the show will be 40% worse than Friday night's show because it costs 40% less? Only time will tell



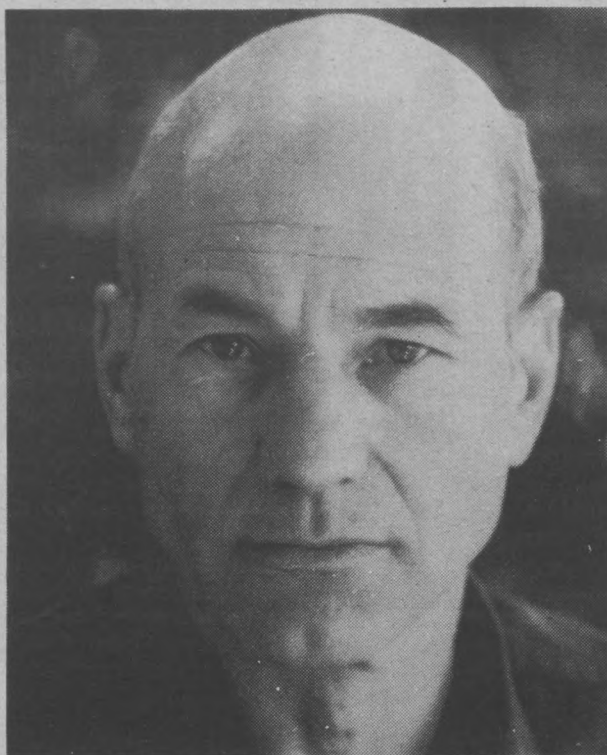
You've Seen His Art on Skateboards  
Across Town. Now Meet V. Courtlandt Johnson,  
Or, As He Calls Himself, Simply...

# COURTLANDT

By Jamie Reilly, Staff Writer

Page 4A





**SATURDAY  
AT 7:30 PM**

# Making Whoopi and Patrick and Charles

## A Trio of Stars Stages a Reading for the ACTER in You

Three big-time talents are coming to UCSB: comedian and actress **Whoopi Goldberg**, Shakespearean actor (and captain of the USS Enterprise in "Star Trek: The Next Generation") **Patrick Stewart**, and accomplished stage actor **Charles Keating**. The trio star in *So Many People Have Heads: An Evening of Song, Prose, and Verse* on UCSB Open House Day, Saturday, April 28, at 7:30 PM in Campbell Hall. The star-studded performance is a fundraiser for ACTER, A Center for Theatre, Education & Research, headquartered at UCSB.

Both Royal Shakespeare Company veterans, Patrick Stewart and Charles Keating have shared many a stage, but what brought Whoopi Goldberg into a dramatic reading? Actually, Goldberg met Stewart when she joined the "Star Trek" show last season as Guinan, a wise and knowing member of the crew.

Born in New York, Goldberg moved to the West Coast when she was 25 and honed her skills as a stand-up and improvisational comedian. In 1983, Steven Spielberg saw her one-woman show at the Lyceum Theatre in New York, cast her in *The Color Purple* (for which she won an Oscar nomination), and Goldberg's film career was launched. Her other films include *Clara's Heart*, *Jumpin' Jack Flash*, *Fatal Beauty*, and *Homer and Eddie*. Goldberg, along with Robin Williams and Billy Crystal, has co-hosted three Comic Relief benefits for the homeless. She is touring her one-woman show, "Living on the Edge of Chaos." Plus she is currently co-starring with Jean Stapleton in the new CBS-TV series based on the movie *Bagdad Cafe*.

She also became interested in Stewart's long-time passion, the Actors from the London Stage program, now in its 20th year under the direction of UCSB Professor of English Homer Swander. An admired stage actor, Stewart has enjoyed a number of choice character roles for the Royal Shakespeare Company, in such plays as *A Winter's Tale*, *A*

*Midsummer Night's Dream*, and *Antony and Cleopatra*. No stranger to UCSB, he performed an earlier version of *So Many People Have Heads* in the 1970s along with Charles Keating and Ben Kingsley.

Charles Keating also wears many hats — Shakespearean actor, Broadway star, television actor, and musician and composer. In fact, he collected and arranged the music for the original production, which was devised by Cicely Berry, the head of the Voice Department at the Royal Shakespeare Company. Keating, who many will remember for his role as Rex Mottram in "Brideshead Revisited," will also be guitarist and singer for this performance. For ticket info, call UCSB Arts & Lectures at 961-3535.

## Make Mine Momix

Now in its 11th year as one of the world's leading dance companies, **Momix** is still, in the words of its founder and director, Moses Pendleton, "something that refuses to be categorized." The mellifluous name, taken from a milk supplement for veal calves, became the title for a solo created by Pendleton for the closing ceremonies of the 1980 Winter Olympics. This always inventive, occasionally irreverent troupe never fails to deliver. The nonconformist group performs two evenings at Campbell Hall on Tuesday, May 1 and Wednesday, May 2. Both performances begin at 8 PM.



Momix ventures beyond the confines of realism into a world of sparkling illusion and wild imagination. Dancers transform into sculptures of motion, simple props take on a new and unpredictable function, and whimsy is unleashed during a Momix performance. So, be ready for a lot of fun and games. Visual puns, giant props, and treats for the eye keep Momix on the move.

Please note, the Momix repertoire does include nudity.

## Talk, Talk, Talk

In *My Dinner With Andre*, screening Sunday, April 29 at 8 PM in Campbell Hall, two friends have some catching up to do. Playwright-actor Wallace Shawn and avant-garde director Andre Gregory get together for what turns out to be some astounding dinner conversation in a daring and unique film. Shawn is the shrewd rationalist, listening and reacting to the incredible life-experiences Gregory discloses during the meal: participating in mind-expanding rituals in the forests of Poland, seeking enlightenment in Tibet, gallivanting across the Saharan sands. The art of conversation never sounded so good in this film, directed with a subtle yet telling style by Louis Malle.

For tickets or information call: 961-3535

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				26 <i>The Night of the Shooting Stars</i> 8 PM Campbell Hall	27	28 Whoopi Goldberg, Patrick Stewart & Charles Keating 7:30 PM Campbell Hall
29 <i>My Dinner With Andre</i> 8 PM Campbell Hall	30 <i>Norgren &amp; Nanda</i> 4:30 PM / Free Girvetz Hall 1004	May 1 Momix 8 PM Campbell Hall	2 Momix 8 PM Campbell Hall	3 <i>Amadeus</i> 8 PM Campbell Hall	4 <i>Cesar Chavez</i> 5 PM / Free Campbell Hall	5





# 'Martians Go Home' Really Should Have Stayed There

By J. Christian Whalen  
Staff Writer

Remember in the fifth grade when you went as Dr. Zhivago for Halloween, and you wore that clinging, greasy green makeup, and after about 15 minutes you felt like somebody had rubbed your face with a big piece of fried chicken, and then Eddie Bawlac stole all your candy and gave it to that new girl named Frank?

Well, if you can believe it, "Martians Go Home" has that same green makeup. And it's got Randy Quaid and Barry Sobel and quite a few funny jokes. But it doesn't have a point, and it's just plain no good.

Of the Quaid Twins, Randy is supposed to be the talented one and Dennis is supposed to be the cute one. Dennis makes bad movies, Randy makes good ones. Randy makes his Cobb salad from scratch, Dennis buys his ready-made at the grocery store. This is true.

Randy may be a fine dramatic actor but he just doesn't belong in an oddball comedy, especially a bad one. His forceful countenance graces the screen, his ah-inspiring nostrils are ten feet high—each. He gives Judd Nelson a run for his money in the nostril department. Big nostrils, yes, but he's just not that funny.

The plot is moot. Suffice it to say that one billion Martians invade the Earth, except that they're all bad comedians like Shecky Green who know everything and only tell the truth.

The opening is wonderful, showing Quaid as a TV theme song writer busy writing music to a new show called "Transfer to Danger." The show is about a cop who gets his driver's license revoked and has to follow his suspects by public transit. The bus chase scene is very chilling. From this very funny opening, "Martians Go Home" just rots into that sad lump of cheap-editing/cheap-special-effects cheese that sits in the back of your refrigerator, waiting.

The major problem is the drunken editing, a hack job probably done by the same guy who did the special effects in "Dr. Butcher, M.D." The editing cheapens the look, cheapens the jokes, and destroys the good-naturedness of the movie.

Aside from that, the only other mistake is that the only funny person in the movie is Barry Sobel (who is hil-fucking-arious) and the rest are straight actors trying to be funny being straight characters. This is a comedy theory that rarely works. The movie needed more truly funny people, like Thomas Naguchi (who I understand is a real cut-up). Yes.

# 'Blues' Rocks Hard

By Garrett Myers  
Reporter


Miami's cool exteriors, the tacky pastel clothing, rampant crime and sudden violence, a stale old cop, and a certifiable psychopath nicknamed Junior.

Sounds like the subject matter of Miami Vice, right? It isn't. George Armitage's darkly humorous new movie *Miami Blues* centers around the exploits of crazed convict Junior (Alec Baldwin), who comes to Miami after being released

See MIAMI, p.7A

FROM THE DIRECTOR OF "THE EXORCIST"

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an ancient evil is about to awaken.




**THE GUARDIAN**


UNIVERSAL PICTURES PRESENTS A JOE WIZAN PRODUCTION A WILLIAM FRIEDKIN FILM "THE GUARDIAN"  
JENNY SEAGROVE DWIER BROWN CAREY LOWELL MUSIC BY JACK HUES CO-PRODUCERS TODD BLACK  
MICKEY BOROFSKY DAN GREENBURG EXECUTIVE PRODUCERS DAVID SALVEN BASED ON THE NOVEL BY DAN GREENBURG  
SCREENPLAY BY STEPHEN VOLK AND DAN GREENBURG AND WILLIAM FRIEDKIN PRODUCED BY JOE WIZAN  
DIRECTED BY WILLIAM FRIEDKIN

OPENS FRIDAY APRIL 27, AT THEATRES EVERYWHERE.

<b>A</b>	<b>R</b>	<b>T</b>	<b>S</b>	<b>W</b>	<b>E</b>	<b>E</b>	<b>K</b>
<b>Contributors:</b>				<b>ASST. EDITOR:</b>		<b>Video Guy</b>	
Denis Faye		Christopher Scheer		Jeffrey P. McManus		for	
Tony Pierce		Debbie Urlik		<b>EDITOR:</b>		Any A.S.	
Jamie Reilly		J. Christaan Whalen		Doug Arellanes		Position	



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ACROSS BURNING COALS!

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**KTYD rock 99.9** welcomes  
**May 12th**  
**BADLANDS**

**Deadheads!**  
**KCQR** welcomes  
**May 16**  
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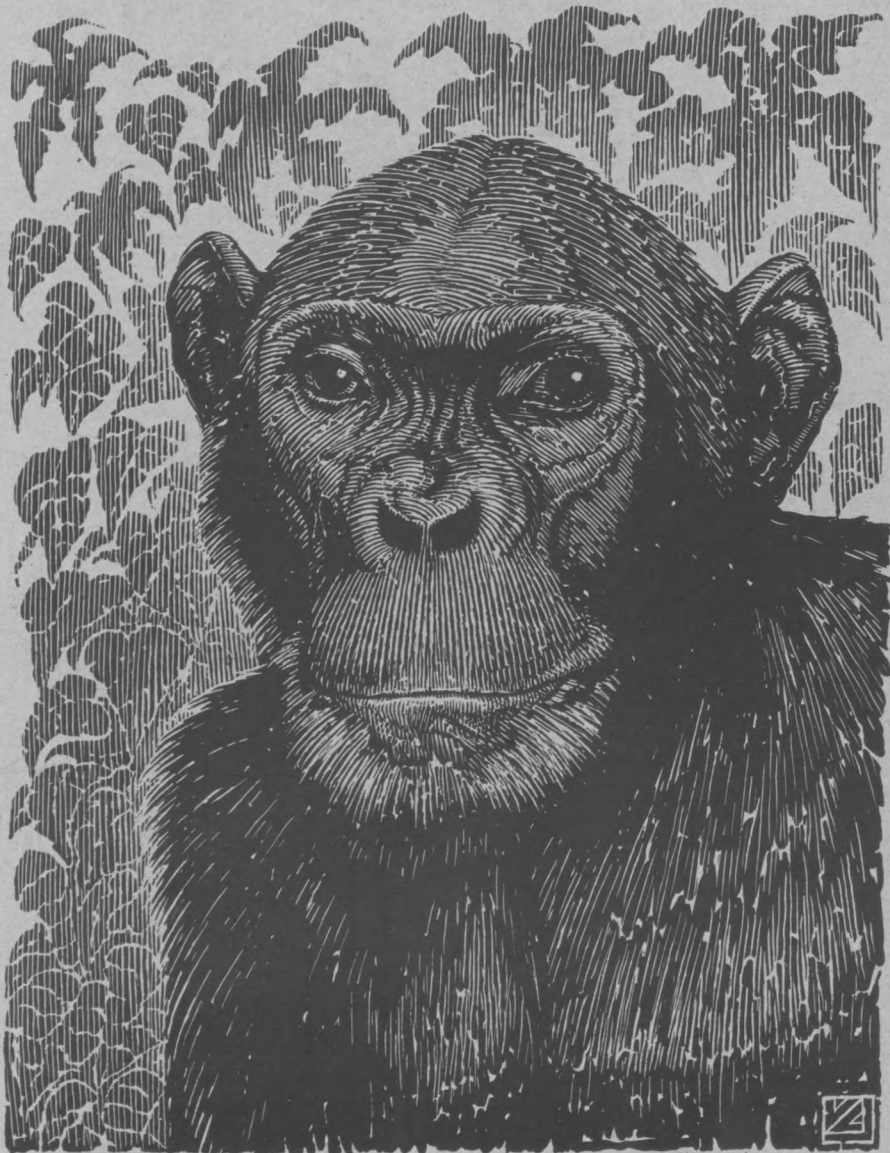
For Ticket Information and Dinner Reservations  
Call the Ventura Theatre Box Office, 26 South Chestnut,  
at (805) 648-1888  
or Heck Music or Video Tyme

**UPCOMING SHOWS**

- 4/26 KHAY Carl Perkins/Roadhouse Rockers
- 4/27 KHAY Country Dance Night w/Steve Hill Band & Tulsa, featuring Jill Michaels - country dance lessons with Jewel, 7-9 PM
- 4/29 KVEN Big Band Dance Party with the Melodymakers Orchestra
- 5/3 KTYD Comedy Night w/ Bruce Baum & other Guests
- 5/8 Restless Heart/ Caught Red Handed
- 5/9 KCSB Legendary Reggae King - Toots & the Maytals! Alternate Route featuring Prof. Einstein & DAS
- 5/12 KTYD Badlands/Gun
- 5/13 KZTR Dave Mason Band
- 5/16 KCQR Deadheads! Bob Weir & Rob Wasserman
- 5/17 KTYD Comedy Night
- 5/19 KHAY Country Dance Night w/Caught Red Handed-country dance lessons w/Jewel 7-9 PM
- 5/21 Sunday Twilight Jazz w/ Chet McCracken & Steve Bach
- 5/24 KBBY Little River Band
- 5/25 KCQR Tower of Power/ Cold Blood w/Lydia Pense
- 5/27 KVEN Big Band Dance Party with the Melodymakers Orchestra
- 5/28 KCSB Psychic TV/Celebrity Skin
- 5/31 KXBS A Tribute to the Beatles w/the original cast of Beatlemania
- 6/1 KCQR Michelle Shocked/ John Wesley Harding
- 6/2 Three Dog Night
- 6/10 KCQR Tanita Tikaram
- 7/7 The Nylons
- 7/20 Hiroshima
- 8/11 KBBY Ray Charles/Comedian June Boykin

**Concert Line (805) 648-1936**





Clockwise from lower left: "Chimp," "Swamp Drunk," The Mike Valley Pro Model's Graphics, "M said mutations), Tony Hawk's and Mike McGill's pro graphics on breathable, 100% cotton, T- Peralta Corporation.



# COURT

You've Probably Seen the Art of V. C. Johnson Before.  
Now Meet the Artist Who Calls Himself...

By Jamie Reilly, Staff Writer

If the art on the next few pages looks familiar, don't be surprised, because you've probably seen it before. The bold lines and prevalent skulls have some of the art world's most unlikely agents and promoters. If you're wondering "What's this mysterious following?" read on.

"Your work rolls around, or people wear your work around on their back."  
— V.C.J.

For twelve years, Victor Courtlandt Johnson was the resident artist at Powell-Peralta, the country's largest skateboard manufacturer. He recently left the company in order to pursue his art on a less restrictive level. He now refers to Powell-Peralta as his "education" and while he was readying an upcoming show I had the opportunity to talk with him. I took advantage of said opportunity and came away with the following information:

Up to the time he went to work for brother-in-law George Powell (as in Powell-Peralta) in 1976, "Court," as he calls himself, was a self-described "hippie artist" living in Summerland on very little money. He took a job at the then-infant company building the factory, designing the machines that would still be making skateboards twelve years later.

"I loved handling different tools and materials ... it was a relief from my days of floating about, to have a job where I was working to make these things happen," he said. After the factory came together, he ended up in the role of factory foreman, and "after about a year I found myself drawing the Sword and Skull," the original Powell/Peralta art. By the end of the next year, Court was making art for Powell almost exclusively. Handling the advertising and setting up trade shows took the rest of his time.

Court's work has always involved a lot of heavy lines and an uneven balance of positive and negative area, which reminds one of woodblock printing. Indeed, woodblock artists like Escher, Eichenberg and Dore are primary influences. But the medium of choice isn't woodblock, it is white scratchboard, "a technique I feel I've waited all my life for," says Court.

White scratchboard gives the same effect as a print, but it is less expensive, less intimidating, and less time consuming. "I love spontaneity ... this technique is really juicy black and white and it incorporates the use of good calligraphy: brush strokes that can disappear or be enhanced by a few engraving lines." The scratchboard process involves first painting ink onto a white clay board, and then etching it away. It is a process that gives results which seem to have a lot of time invested in them, but as Court said repeatedly, "this only took me a couple hours."

The artistic limitations of working for a corporation, as well as being required to work predominantly in color — he strongly prefers black and white — finally came to outweigh the steady pay, the only remnant of the job's original attraction. The variety of mediums was gone, the spontaneity was gone, and the novelty was gone too, he explained.

Court got tired of hearing "Can you make my name bigger?" and "Can you make it more gnarly?" — questions that the Powell skaters would repeatedly ask him as he designed their boards. Johnson decided to move and seek the freedom and spontaneity that had originally attracted him to the job at Powell.

After his "education," Court billed himself as a freelance artist, a title to which his portfolio attests. Filled with illustrations ranging from the *Cuisine* magazine to *Harper's*, his portfolio has the classic flair of linear representation so distinctive in his previous work. His mastery of the line, the ability to create sculpted surfaces, motion, and vital im-

ages, all without straying from the — if you'll allow me — straight and narrow path of the line, is phenomenal.

It's equally impressive to note the variety of subjects pictured and topics addressed in Court's work. Just as he has a favorite medium, however, he also has a favorite topic: he likes to depict the human condition.

Johnson shows various aspects of humanity by using different faces and characters. He often fuses humans with animals in order to illustrate "the interaction of human beings," calling the result a mutation.

He added several times that although he didn't know where to submit the pictures, someone should be submitting new species (mutations) to replace the vanishing animals of the earth. He most commonly works with faces — sometimes entertaining, sometimes disturbing — and he described most of them as self-portraiture, "alternate selves" that might live on other planets, or in other realities.

While the mutations are prominent in his freelance work, he has most recently released a series of six posters, all featuring different skateboarding scenes. The posters were the "culmination of fifteen years work in black and white drawing and printmaking," and they are representative of all the reasons that he loves black and white. The posters range from futuristic — armor-clad street warriors to tribal

*While the mutations are prominent in his free-lance work, he has most recently released a series of posters featuring skateboard scenes.*

shamans gyrating in stone pools — to the ultimate future/primitive — a chimpanzee in a backyard pool.

"Skateboarding doesn't have any classic images. I was trying to make pictures that celebrated the beauty and grace of the sport," he explained. The images he has produced in the last few years are whimsical and enchanting, two words not often used to describe skateboard-based art. They're full of "happy accidents" that convey the spontaneity he values so highly, and they flaunt the power of the black and white with which he is so

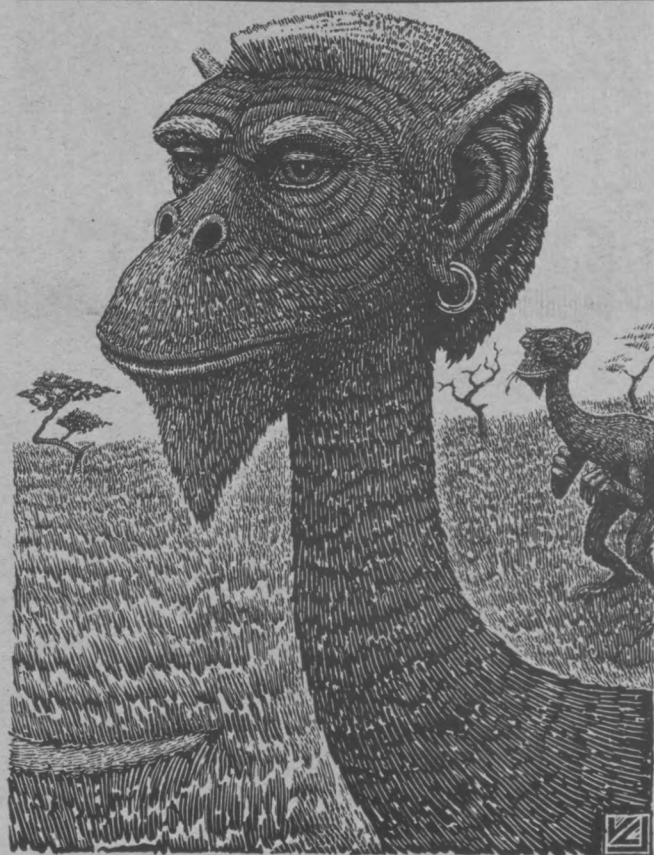
*After the factory came together, he became factory foreman. About a year he found himself drawing the sword and skull.*

enchanted.

While scratchboard is his medium of choice, Court is also involved in musical rhythm, both with congas and voice, and works with people in a therapy which he calls emotion work, freeing the individual of their emotional baggage. "I'm really enjoying the richness of a multi media existence," he happily said.

Indeed, some of his work with inanimate objects makes them look so charged with energy that they seem as if they might not stand still for much longer.

About his drive to create, Court said: "I want them to be delightful images, and yet convey my sense that everything we see is filled with the light of the creator."





CONNERY HOFFMAN  
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**FAMILY BUSINESS**

Fri. April 27  
8 & 10:30 pm  
I.V. Theater \$3.00  
Spons. by Santa Cruz & Comp Hall

# Whoopi! Patrick! On Stage!

**■ Upcoming:**  
Stars Trek to UCSB For Performance to Help Campus Drama Organization

By Daniel H. Jeffers  
Staff Writer

Whoopi Goldberg, Patrick Stewart, and Charles Keating will be performing at UCSB this Saturday at Campbell Hall.

The three actors will be performing in *So Many People Have Heads: An Evening of Song, Prose, and Verse*, a reading which explores life on the dramatic, intellectual and comic levels. The show will benefit A Center for Theatre, Education & Research, a program that has been responsible for bringing top actors from Great Britain to UCSB for performances such as *A Winter's Tale* and *Stoppard This Evening*. Though based at UCSB, ACTER is a nationwide program which brings shows to four universities and colleges throughout the country. Goldberg rose to fame and was nominated for an

Academy Award for her role in *The Color Purple*, and also starred in *Jumpin' Jack Flash* and *Fatal Beauty* among others. She is currently touring in the one-woman show *Living on the Edge of Chaos*.

Patrick Stewart has played major roles in several productions by the Royal Shakespeare Company, but is well known in this country as the captain of the new Starship Enterprise in "Star Trek, The Next Generation." Stewart has been on stage at UCSB in the past, most notably his solo performance in *A Christmas Carol* last fall. He described Saturday's performance as "a magical collection of pieces ... the mood and style and tone of the program changes constantly."

The music for this performance was collected and arranged by Charles Keating, who is experienced on the stage and on television. He played the role of Rex Mottram in the television production of "Bridgeshead Revisited." In this performance he will sing and play the guitar.

Tickets for *So Many People Have Heads*, which will include poetry and prose as well as song, are available now at the UCSB Arts and Lectures office. For further information, call 961-3535.

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# MOMIX Says Dance, Dangit!

By Christopher Scheer  
Staff Writer

What do you get if you melt down Mikhail Baryshnikov, Laurie Anderson and Doug Henning in an industrial strength microwave before reanimating the whole wondrous mess in Danskins tights?

Well, if their press release is to be believed, you might get MOMIX, self-styled "dancer-illusionists," a group of modernists bringing their hyped-up and artistically sexy stage show to UCSB this May Day.

But while they probably won't be doing any dance-illusions which symbolize the eternal struggle of the Working Class or trying to make the Statue of Liberty disappear, they'll undoubtedly be, uh, lessee, "fresh, sophisticated, witty and utterly delightful."

Or so I'm told, by just about everybody. But hey, I haven't seen MOMIX and I might be getting snowjobbed. How could I not with press quotes like these:

"The mad and marvelous troupe has all the mesmeric power of a magic show." An alliteration Pulitzer to the *Globe & Mail of Toronto!*

"People shouted out, gasped and applauded furiously." Probably just a room full of asthmatics hyperventilating.

"O grupo MOMIX encata o publico carioca." Yeah, that too.

And my personal favorite: "MOMIX is a show that recharges your emotional batteries, gives the viewer the feeling that even if all is not right with the world there are still pockets of good humor to be found where gentleness is neither feared nor despised and where ethical values still have relevance."

Even the staid and mighty New York Times grudgingly acknowledges, *Uh-huh, they rock.*

What more can I add? Well from the press packet photos it would appear we can expect at least some of the following: Naked women dancing with big Japanese fans. Interactive dance pieces between a Jesus-figure guy and a huge metal sculpture. A guy MOMIXing in a Panama hat.

I don't really think we could ask for much more. In the words of MOMIX's director (also chieftain of an equally avant-garde dance troupe, Pilobus) Moses Pendleton, "It's in town. Go see it."

UCSB OOZEBALL TOURNAMENT

1990  
SIXTH ANNUAL  
Saturday, April 28, 1990  
Exhibition Game: 10:30, Tournament: 11:00, Finals: 1:20 UCEN LAWN  
Sponsored by UCSB Book Store  
due to the drought, ocean water will be used

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Hope n Hagen's	Metropolitan Theatres	Stanton's Bagel Bakery
Mc Burley's Restaurant, IV	State & A	Destiny Travel
Shirts Incorporated	Udder Madness	

airJamaica

TRAVEL AND CRUISE  
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## Win a Date With Video Guy!

### Contest:

**Video Guy Has Tickets to the Student Emmys - So Can You, If You Enter!**

I know for a fact that many of you lovely young ladies have spent many a woe-filled night, tears on your pillow, pain in your heart, thinking, "Golly gee, what I wouldn't give for one night of romance with that hunk of a Video Guy."

I also know, for another fact, that many of you guys have spent many an hour thinking, "Damn, that would be mass cool if I could spend some time with the Video Guy, kicking back, letting him fill me in on all his stud secrets, and drinking beers, really great beers, like Keystone."

I also know, for a third fact, that the capital of South Dakota is Pierre.

Well, now you'll get your chance. No, not to go to Pierre, South Dakota, but to spend some good, quality time, with me, The Video Guy.

"How, pray tell, is this going to happen?" you demand, "Are you, The Video Guy, going to make a rare, and much sought-after public appearance?"

No, I'm not. I'm going to have a contest. I'm going to call it "The Date With The Video Guy Contest." I'm going to whisk you away to beautiful Los Angeles on Wednesday, May 9, for the Academy of Television Arts & Sciences' College Television Awards. What's more, get this — Free Eats.

How do you enter this godsend of a contest? You have to send or bring something to the Daily Nexus office, under Storke Tower. What is this "something?"

Anything.  
You heard me right. I don't care what it is. You could send a 56 word essay, a brick with your name on it, green marshmallow salad, anything. You could even send yourself, wearing only socks. I don't care. As long as you send something neat. The best thing wins.

Another thing you could send me is a copy of a video called *Picasso Trigger*.

"Picasso Trigger" touts itself as being an "Andy Sidaris Film", who has brought us such hits as ... well ... nothing.

Picasso Trigger stars such stars as Steve Bond and Guich Koock, who have been in such hits as ... well ... nothing.

This is the story of an elite fighting group who are assigned to take on an evil drug lord. All very novel stuff.

One great feature of this film is the "Picasso Trigger Nudity Theme." Every time bare flesh hits the screen, they start to play this same damn song. It's easy to recognize. Kind of a cross between the themes from "Summer



FRUIT CAKE

"Damn, that would be mass cool if I could spend some time with the Video Guy."

Place" and "Shaft."

One wonderful scene has a bad guy blowing up, and — if you watch carefully — and put your VCR on super-slow, you can identify body parts as they fall.

"Picasso Trigger" earned a 9.745 on the Mondo-Movie Beer-o-Meter.

This is the Video Guy signing off, and remember, "Wheaties is the breakfast of Champions."

While the A.S. election was obviously stolen by the other guy and our "one-person ... most powerful, most vindictive, most irresponsible monopoly on campus (just remember — we got yer A.S. hangin'), the Video Guy would still appreciate your vote. So instead, bring in stuff for the "The Date With The Video Guy Contest," to the Daily Nexus under Storke Tower. Real soon.

## Passion Fodder Tomorrow

I hear they're very popular with Jerry Lewis.

Spokane, Washington-born Theo Hakola, lead singer of Passion Fodder, a band that has been described as "bizarre and downright unnatural sounding," moved to Paris from New York and then brought his band of Parisian punkers back across the Atlantic to settle near the Pacific, in Hollywoodland.

"Living in Paris didn't make me sing like Brigitte Bardot," Hakola said in a propagandist press release explaining his geographic influences. "Obviously, being L.A.-based is not going to make the Eagles or Guns 'n Roses-homophobic-racists of us."

Whoring their new record *Woke Up This Morning*, Passion Fodder will be at the Pub Friday with local babe-

led This Ascension. I could tell you about their intellectual lyrics, but if you're sober enough to listen, you'll be in the Pub — so what's the point of listening?

Dance you crazy kids!

"Probably nobody in Passion Fodder would be playing music if punk hadn't happened in '77," Hakola said. "That said, our influences are mostly related to music that came before that era: acoustic delta blues, Hendrix on one hand, Johnny Cash, Ry Cooder and Dylan on the other. Of course, those people are just the tips of the icebergs that make it worth having ears."

That said, your influences along with P. Fodder's music at the Pub promises in making this event worth having ... beers. Psych.

— Tony Pierce

## MIAMI: New Cop Film Is All Dark Humor

Continued from p.3A

from prison.

The movie follows Junior as he rampages through Miami, first hunting down robberies and then relieving the robbers of money and items. Then Junior steals the badge, cuffs and gun of a crusty old detective (Fred Ward). But since Junior is the type of guy you might spy subjecting a poodle to a microwave bake-off, he can't settle for Hoke's equipment — so he takes the detective's false teeth. With the booty, Junior enjoys his newfound cover to continue his crime spree.

I knew I was in for an odd ride when Junior revealed his penchant for violence as he broke the finger of a Hare Krishna harassing him in the airport.

Not everybody will appreciate Armitage's dark sense of humor because he takes violence to an extent that can offend. As the writer and director, Armitage (who adapted the film from a Charles Willeford novel) doesn't offer much explanation for Junior's irrational behavior and violent outbursts, but relies on Baldwin's superb performance to reveal that Junior would be willing to molest his own mom for beer money. Baldwin's face and expressions alone convey a dangerous yet oddly charming appeal.

Also effective in the cast is Fred Ward as Detective Hoke, who exudes the weathered feel of an overworked veteran cop. Ward, also serving as executive producer,

slides right into the role of Hoke, playing him with a world-weary comic edge fitting of the film's quirky tone. Hoke, as Ward plays him, is the type of cop who would rather enjoy a nice plate of ribs with a few brews than chase down an unpredictable and potent criminal.

Another enjoyable element is a love affair between Junior and Susie, a slightly dumb hooker (Jennifer Jason Leigh). Together they create an odd domestic situation and allow for a lot of humorous moments. Susie, Junior's first woman since life in the big house, dreams of white picket fences and owning her own Burger World franchise. Together they make an attempt at homemaking, but Susie's dreams are interrupted by the realization that Junior can't satisfy his lust for crime.

The best humor in *Miami Blues* comes from Junior's nasty exploits and Hoke's efforts to put an end to them. I don't know if many people can laugh at such violent and odd activities, but Armitage does everything possible to punctuate the violent outbursts with absurd humor.

One of my favorite scenes involves a robbery in which Junior gets three of his fingers chopped off by a massive female store owner. After disposing of the lady who relieved him of his digits, he proceeds to empty the till, sweeps his fingers off the counter and takes them with him. This may just sound sick, but I found the scene bitingly funny. Scenes like it are what makes *Miami Blues* such an odd, dark treat.

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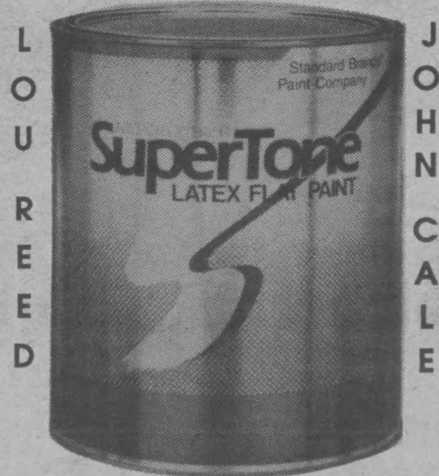
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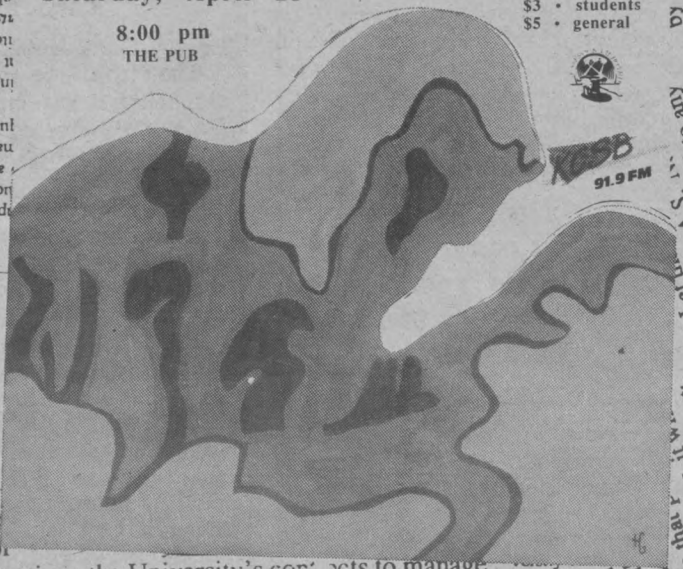
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