

ARTS

VOICES IN AMERICA

a poet and a rockstar
with traces of insanity



Jennifer Ellis-Nolte

LA LOCA

Ex-boyfriends and her mother.

La Loca readily admits that these are her only two, if favorite, poetry subjects. But the competition of adolescence and 38 years of unloved anger can go a long way.

"I just wanted you to know that all of this is true. Well, except for any redeeming qualities," she says in the introduction to "The Mayan," her epic 40-minute poem that makes up the second half of her reading given Monday at Zelo nightclub. Looking at the list

continued on 2A

ZODIAC

Coming into the Graduate last Thursday in a drunken rage I never thought that I'd be ending this high-voltage evening messing around in Zodiac Mindwarp and the Love Reaction's tour bus, complete with wet bar, T.V., refrigerator, and twelve sleeping units.

The show started viciously as I tuned myself for the blind fury of "Backseat Education." At this point my brain was aching for sexual satisfaction and Zodiac with his Wolfman Jack-gone-wrong accent fucked us raw. My bones began to shake

continued on 2A

Kim Light



LA LOCA

(Continued from cover)

of things she wanted to remember to tell the audience, she says, "There are certain things you have to know. I'm convinced if I didn't have cancer, I wouldn't have written this." And "my parents really did stand on the doorstep and yell 'kill the niggers.'"

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#7	8:00 am	10:45 am	#8	2:00 pm	4:30 pm
#9	9:00 am	11:45 am	#10	4:00 pm	6:30 pm
#11	11:00 am	1:45 pm	#12	6:00 pm	8:30 pm
#13	2:00 pm	4:45 pm	#14	7:30 pm	10:00 pm
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POETS
AND
ROCKSTARS

With the approachability of a new artist confronting fame, Pamela Karol is a soft-spoken mixture of vulnerability and a solid outspokenness. Her delivery is part affected valley girl and part angry triumph as she moves with dramatic body pulses, reading poems of a teenage Los Angeles. The bitten tone of subjects like the white boys, from Hamilton High, thinking they're "planetloads of revolutionaries" ready to teach La Loca that she was "their balling stage," is tinged with a sarcasm that is sometimes humorous, sometimes painfully realistic and sometimes angrily hostile. "It's no wonder Malcolm X called them devils."

Her autobiographical works are shaped by the development of La Loca, Karol's pen name and stage presenter, in the lengthy introductions to each piece. Diagnosed with the fatal stages of Ovarian cancer shortly after her initial acclaim in her home base of Los Angeles, Karol attributes her success as a poet to her successful battle with cancer; she is now, miraculously, she describes, in remission. During treatment, she revised "La Mayan" to read the work at the Olympic Arts Festival in Calgary. But as her poetry tells, La Loca's autobiographical perspective is farther reaching than the story of an ill poet who spent suicidal years trying to sell screenplays. Failure was more than an "F" word to the writer frequenting L.A. clubs that play industrial music while living in Echo Park or Hollywood, places with the L.A. cliché of everyone doing some form of art in their unsuccessful closets.

Listening to her works that read more like free form theatre monologues, my mind fugues in tighter spirals than from the grooves of my favorite record lyrics. It is as much the recalling the shitty bitches of a junior high school bathroom, as hearing La Loca describe her own saviour, the Chola greaser Carmen from "The Mayan," that gives Karol's work this interior relatio. With the lustful headiness of movie house petting and the stupid stupor of love, La Loca writes her life with an irrepressible passion.

"I'll never get myself into this situation again."

In a poem of "public confession," she repeats to herself the between-the-sheets line that gives an adult continuation to the absurdities of her adolescent poems. "I'll never get myself into this situation again." And you know, we all will.

by Laurie L. McCullough

STIFF BOX: I'M NOT DEAD YET

According to Doug A. this week's God is Public Enemy. If you were lucky enough to catch them with the closing act Run D.M.C. in L.A. he thinks you'll know what he means. Living in S.B. sucks when you miss Bostonian beans The Pixies not once, but twice. Black Francis, vocal man, I'll be in mourning until you return. But for now I'll listen to The Sugar-cubes new lime album because *Life's Too Good*. And the cubes will be back to hassle immigration who kept the Icelanders from playing this month. I'm getting tired of driving to L.A. When bands like Headless Household play in town at Joseppi's tonight we don't need anymore legends in this sleepy hollow. More myth making will follow at the

ZODIAC

(Continued from cover)

from the Graduate's quite nice sound system. The Love Reaction's high-energy output thoroughly entertained me and my half-crazed friends throughout the two-hour set.

Highlights of the gig were, of course, Zodiac's nonsensical commentary on wine, women and on the drummer, Slam's homosexual urges; a thrashing rendition of a George Michael song (Baybee, I'd be your man too!); and Cobalt's lightenin' fast guitar solo, crouching on the "dance floor" surrounded by lunatic fans violently displaying their approval with banging heads of sweaty hair.

Yes, it was a genuine ballbuster performance blackened with sweat, iridescent fog and lights and the sheer horror of slammin' skinheads.

After a forty minute encore, we, in our dumbfounded stupor managed to worm our way into their bitchen ass tour bus. Surprised at our accomplishment, drunken idiots with ears ringing, we were ill-prepared to give an interview.

NEXUS: Uh ... how'd you like playing in Santa Barbara?

ZODIAC: It was nice. Yeah, pretty cool.

N: Where to next?

Z: L.A. I think, somewhere in L.A.

N: But you don't know where?

Z: No.

N: How about influences? Any bands that have influenced your tongue-in-cheek style?

Z: No, no bands really. I'm more interested in poetry and art.

N: Really? What artists?

Z: Manet, van Gogh, Picasso and the Pre-Raphaelites.

N: Where'd that voice come from?

Z: From television.

N: What about American T.V.? Do you like it?

Z: Yea, I like "The Colbys," they're off the air this season.

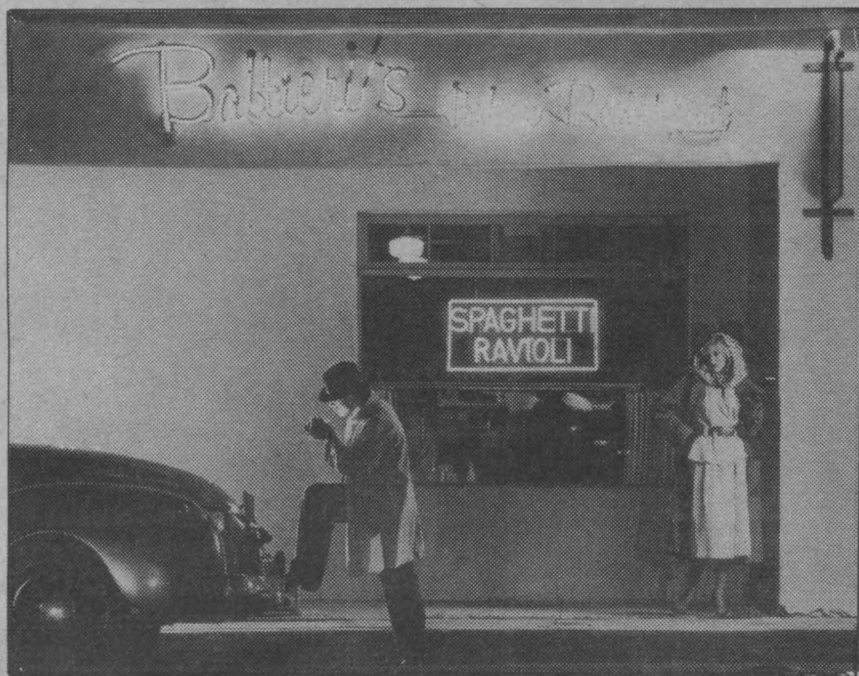
N: Really? You know more about American television than most Americans. What happened to that rad jacket you were wearing on the album cover? Why didn't you wear it tonight? I think it's pretty enigmatic.

Z: I don't know. But now that you mention it, I'll wear it at the gig in L.A.

We rapped the goo for a while longer but I have trouble remembering what transpired as the Ten-High and the beer they offered us began taking a drastic effect.

If you haven't seen or heard them, do so, because Zodiac Mindwarp and the Love Reaction is the band to know for the future. Rip your jeans, grow your hair, get a tattoo and ride a Harley all in the name of Rock 'n Roll.

by Eric Olson



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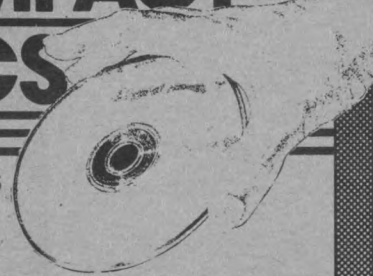
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Wabbits Are The Cwaziest People

by Adam Liebowitz

Robert Zemeckis and Executive Producer Steven Spielberg, the same team that brought you *Back to the Future*, along with George Lucas' Industrial Lights and Magic and an astronomical number of animators and puppeteers have created an enchanting reality that is the combination of our perception of the world and the imaginative physics of cartoons. The only regret you may have after leaving the theater is why the world isn't a little bit more like that of the film. (What I wouldn't pay for a box of Acme Holes or a weekend in Toontown!)

However, *Roger Rabbit* is not just all gimmick and no story. What helps move the film into the level of a classic is how engaging the cartoon characters are, with a real relationship developing between Roger and the detective, played with an uncanny physical perfection by Bob Hoskins (the British actor from *Mona Lisa*). You may (hopefully) feel like a little kid as you become concerned about the fate of Roger and Toontown.

It is not hard to understand the bizarre fact of how real the toons begin to feel. When characters like Bugs Bunny and Mickey Mouse make cameo appearances you feel as if your running across old friends. (No I was not

dropped on my head as a child). We are a T.V. generation and these characters have spent many an afternoon with us and our friends, or kept us company when we were sick, not to mention those of us who didn't cry when Bambi's mother was shot. Our friends the toons are goofy and wacky (then again so are a lot of my friends) and they always know how to make us laugh. Laughter being this film's major philosophy. In a world that is equally as strange as Toontown, maybe we should all follow the philosophy of Roger Rabbit: If you can't laugh you're better off dead. By the way Roger Rabbit is not the first existential cartoon character. It was Popeye who was the first toon to mutter defiantly to the universe: "I am what I am."

So the next time you see one of your favorite cartoon characters walking down the street don't look the other way in embarrassment. Instead stop and say hello and if they are looking a little down take them to Mel's and buy them a drink.

It just might be that *Who Framed Roger Rabbit* will mark the beginning of a new film genre: Cartoon Noir — films in which both real and cartoon characters seek meaning for their existence in realistic and animated universes with one world only slightly less wacky and strange than the other. Well, then again maybe not. But however film historians attempt in the future to classify *Roger Rabbit's* incredible and ingenious use of combining live action with animation they will note that it is one of the most amazing and hilarious films of all time.

If by some chance you have missed all the media hype (you've been in a coma or hanging out with George Bush's entourage or both) *Who Framed Roger Rabbit* is a Hollywood murder mystery about a film star who when framed for the

murder of a studio executive sets out with a Sam Spade-style detective to prove his innocence. Except what is unusual in *Roger Rabbit* is that the hero Roger is a cartoon rabbit — literally. In the film universe of *Roger Rabbit* (not to be confused with our own) cartoon characters co-exist in the real world with us real folks, allowing characters from Disney and Warner Brothers classics to wander the streets and bars of 1947 Los Angeles.

But what makes *Roger Rabbit* so amazing is how well the animation technique works. Roger Rabbit, along with a few of everyone's cartoon favorites such as Daffy and Donald Duck, do not just seem to be a later addition by the animators but actually appear to interact with the human actors and the physical space around them. Director

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GRANADA

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Big Business (PG)

12:45, 3, 5:15, 7:35, 9:50

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Who Framed Roger Rabbit (PG)

12, 2:20, 4:45, 7:10, 9:30

No passes or group sales

Willow (PG)

12, 2:35, 5:10, 8, 10:30

FIESTA FOUR

916 State St., S.B. 963-0781

Crocodile Dundee II (PG)

1, 3:10, 5:15, 7:30, 9:45

Presidio (R)

1:15, 3:30, 5:45, 8, 10:15

No passes or group sales

Red Heat (R)

1:30, 3:45, 6, 8:15, 10:15

No passes or group sales

Big (PG)

1, 3:15, 5:30, 7:45, 10

No passes or group sales

ARLINGTON

1317 State St., S.B. 966-9382

Coming to America

12:30, 2:40, 5, 7:40, 10:10

No passes or group sales

RIVIERA

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Babette's Feast (G)

5, 7:05, 9:10

Sat & Sun also 1:10, 3:05

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The Great Outdoors

3:30, 5:30, 7:35, 9:40

S, S & M also 1:30

Bull Durham (R)

3:10, 5:20, 7:40, 9:50

S, S & M also 1

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Poltergeist III (R) 10:25

Funny Farm

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Three Men & a Baby (PG)

10:30

GOLETA

320 S. Kellogg Ave., Goleta 683-2265

Big Business (PG)

5:30, 7:30, 9:25

No passes or group sales

CINEMA

6050 Hollister Ave., Goleta 967-9447

Crocodile Dundee II (PG)

1, 3, 5, 7:30, 9:45

Who Framed Roger Rabbit (PG)

1, 3, 5:15, 7:45, 10

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FAIRVIEW

251 N. Fairview, Goleta 967-0744

Coming to America (PG)

1, 3:15, 5:30, 10:15

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Big (PG)

3, 5:15, 7:30, 9:45

Sat & Sun also 12:45

No passes or group sales

All programs, showtimes and restrictions subject to change without notice

GRANADA

Big Business (PG)

12:45, 3, 5:15, 7:35, 9:50

Who Framed Roger Rabbit (PG)

12, 2:20, 4:45, 7:10, 9:30

No passes or group sales

Midnight Show Tuesday

'License To Drive' (PG)

Separate admission required

Willow (PG)

12, 2:35, 5:10, 8, 10:30

RIVIERA

The Moderns

7, 9:30; Sat, Sun & Mon also 2:05, 4:30

OPENING FRIDAY

FAIRVIEW

Coming to America (PG)

1, 3:15, 5:30, 10:15

No passes or group sales

Big (PG)

12:45, 3, 5:15, 7:30, 9:45

S.B. Drive-In

Presidio, 8:45; F, S & S also 12

Red Heat, 10:25

Funny Farm, 8:50; F, S & S also 12

Three Men & a Baby, 10:30

GOLETA

Big Business (PG)

3:40, 5:30, 7:30, 9:25

FIESTA

Crocodile Dundee II (PG)

1, 3:10, 5:15, 7:30, 9:45

Sat only preview 8 pm

Short Circuit II

Dundee at 1:30, 3:40, 5:45, 10

Presidio (R)

1:15, 3:30, 5:45, 8, 10

Red Heat (R)

1:30, 3:45, 6, 8:15, 10:15

Big (PG)

1, 3:15, 5:30, 7:45, 10

Friday Midnight Rocky Horror

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SPIKE'S SCHOOL DAZE HAZE

Spike Lee's *School Daze* is filmed in amazingly deep focus. It has a huge cast, but Lee doesn't film any of the students on his fictional Mission College campus as background articles. One can clearly see everybody's faces. There are risks in filming this way: it flattens out the on-screen image and undermines the importance of the central characters. However, Lee has a reason for using deep focus. *School Daze* is a film by, about, and probably for black people, certainly an under-represented group in films. For *School Daze*, Lee culled an enormous cast of talented young black performers, and he focuses on them all very clearly to ensure that they are all recognized.

The effect of Lee's cinematic conceit is startling. All the faces on-screen look strangely familiar. In fact, they are familiar. The actors in *School Daze*, including Giancarlo Esposito and Joe Seneca, have appeared in countless film, television and stage productions. Seeing them so clearly through Lee's camera, one recognizes how their talents have been brushed aside in other works.

Lee makes a point, but he never gets beyond making points. Spike Lee is a cinematic renegade, with fierce sociopolitical convictions and visual talent to burn. In his first film, *She's Gotta Have It*, Lee avoided overt political statements in favor of making a witty sex comedy set in the black community. *School Daze*, on the other hand, uses its setting, the black Mission College, as a forum for probing problems of racism that exist within the black community. These issues don't arise subtly; they're thrown out in song, in self-conscious political posturing, and in characters so symbolic that their political opinions might as well be embossed on their chest.

Lee sees all sorts of problems among blacks: light-skinned "wannabees" denying their ethnic heritage with blue contact

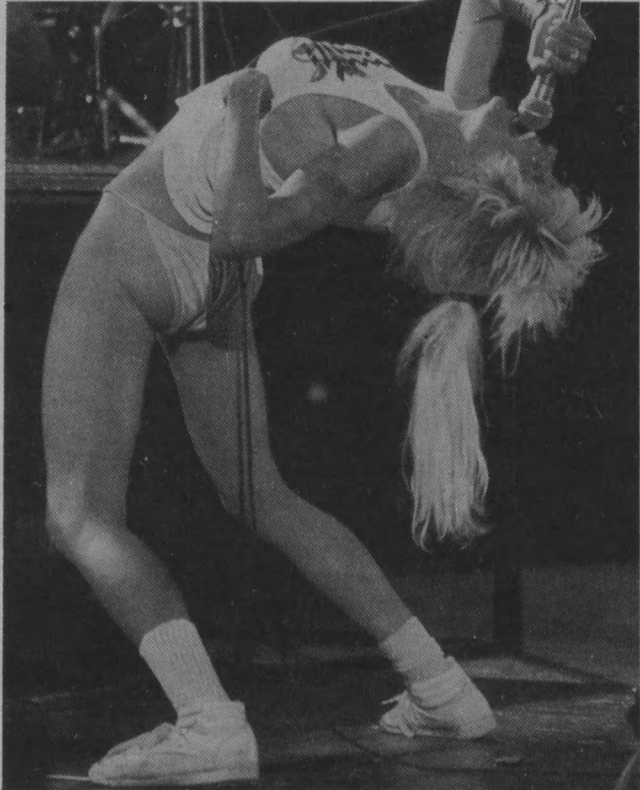
lenses and straightened hair; dark-skinned "jigaboos" alienating their peers by self-righteous standards for political consciousness; the dissolution of the black college as a center for community and education, etc. All of these troubles are exposed in the film and Lee unequivocally demands that the audience "wake up" at the film's end. However, he does little more than present the problems. Lee has a reputation for being outspoken in person, but the film makes him seem sappy.

Certainly a filmmaker is not required to provide an audience with all the answers. Ambiguity can make a film more challenging. However, Lee sets up interesting conflicts and never quite gives the viewer any resolutions. It's frustrating, for instance, when Lee simultaneously points to the absurdity and the charm of black sororities and fraternities. A likable "jigaboo," Rachel (Kyme) resolves to join a sorority at the film's end, and Lee's presentation seems to support her decision. However, at the same time, he shows the cruel hazing and stupid bravado of the Gamma Phi Gamma fraternity, led by the contemptible "wannabee" Julian (Giancarlo Esposito). Often Spike Lee is a little too even-handed for his own good.

The film succeeds, then, in only a few ways. First, it does expose problems. This may have been Lee's main intention. Simply revealing the existence of turmoil is not much of a cinematic aspiration; if you think that it is, consider that VD prevention films aim about that high. Second, *School Daze* has some great visuals. It is a musical, and Lee films most of the sequences with more vitality than one is likely to see in five average films. Finally, the film is a love letter to the nation's black colleges. Spike Lee went to Morehouse College in Atlanta, the distinguished school that educated many black leaders, including Rev. Martin Luther King, Jr. He

obviously has a lot of respect for the traditions of these colleges, and many of the scenes in *School Daze* have an innocent collegiate charm that makes one wish that all schools had such strong homecoming traditions. Overall, though, Lee mistakes awareness for incisiveness, and while that doesn't make *School Daze* bad, it certainly makes one aware of how good it could have been.

by Michael Singer

WENDY O.
BENT ON RAP

Rock-and-roll has taken a twist, with rock-and-Rap being one of the hottest new things. ANTHRAX did it. Dee Dee Ramone (aka Dee Dee King the Funky Man) did it. So why not WENDY O. WILLIAMS? The porn star who in '78 became lead singer of New York's PLASMATICS, infamous for their stage shows where Wendy, clad only in shaving cream (on her crotch) and electrical tape (on her nipples) would blow up cars, chainsaw guitars in half, and fondle sledgehammers suggestively before using them to annihilate T.V. sets. From the Plasmatics (who put out three LPs and various other singles) to Wendy O.'s slower metal solo sound (and more vinyl), the band last year "reformed" (fragments of the original Plasmatics combined with some of solo Wendy O.'s back up band) and released another album — *Maggots*. The music was metal but it was what the band called a "thrash opera." Blurbs between each song, reminiscent of old radio show horror tales, created a detailed illusion of maggots overtaking the world.

Deffest and Baddest, the latest release from Wendy O. was quite a surprise for me, a long time Plasmatics devotee. Wes Beech, a genuine Plasmatic who's been with Wendy throughout the band's changes provides lead guitar for the latest gang, now labeled ULTRAFLY AND THE HOMETOWN GIRLS (aka Wendy O. and new members Katrina Astrin and La Donna Sullivan). Throughout some of the songs, (synthetic-drum-rap-n-roll with lots of guitar for a metal sound), Ultrafly (Wendy) is drowned out, if not by the back up vocalists, by the music itself, and the "story" of the rap becomes lost. "Early Days" is one of the only cuts that

bring back memories of earlier Plasmatics. Wendy's voice is harsh, grungy and the guitar and drums are fast and driving. Lyrics of the raps veer into areas previously untouched by Wendy O., from "Lies" heavy political connotations, (complete with Reagan at the end saying "...we did not trade weapons or anything else for hostages, nor will we...") to shallower name-dropping extremes. "La La Land" alone mentions Shirley McLaine, Jerry Fallwell, the Chippendale dancers, and chicken McNuggets to name a few. "Super Jock Guy" with its sexual lyrics and "Rulers of Rock" with its raging "NO hairspray and NO spandex" seem more true to Wendy O.'s image. *Deffest and Baddest* may not be the best thing Wendy O. has done, but it's definitely one of the most diverse. I can't help but wonder what will be next?

by Beth Allen

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Attention Graduating Seniors

If you intend to complete
all requirements for graduation
by the end of summer session 1988
you must file an
"Undergraduate Petition for Graduation"
by July 1st, 1988
with the office of the Registrar

Only this petition will put your name on the
list of degree candidates for July graduation.

There are no exceptions to established deadlines.