


ARTSWEEK

Music 3A

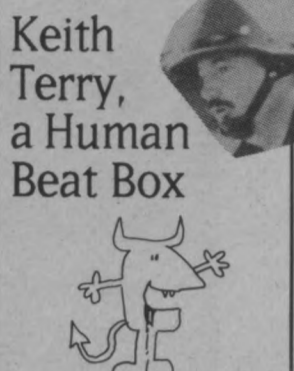
Live 7A

Fishbone Is Red Hot!



BONE SHARK

Keith Terry, a Human Beat Box



The Arts and Entertainment Section of the Daily Nexus/For the Week of March 1-8, 1990

Syllabus

Of Note This Week:

... because without art, you're a bad hydrogen peroxide-head.

MUSIC

Top 5 This Week

at Morninglory Music:

1. Midnight Oil, "Blue Sky Mining"
2. Toad the Wet Sprocket, "Pale"
3. Michael Penn, "March"
4. Oingo Boingo, "Dark at the End of the Tunnel"
5. J.J. Cale, "Travel Log"

at Rockhouse Records:

1. Midnight Oil, "Blue Sky Mining"
2. Oingo Boingo, "Dark at the End of the Tunnel"
3. Everything But The Girl, "The Language of Life"
4. MC 900 Foot Jesus, "Hell With the Lid Off"
5. Minor Threat, "Complete Discography"

FILM

Tonight:

"Dead Poets Society" at Isla Vista Theatre, 8 and 10:30 p.m., \$3
 "My Favorite Story," International Cinema Series at Campbell Hall, 8 p.m., UCSB students \$3

Friday:

The Santa Barbara International Film Festival opens at the Granada Theatre downtown (see story at right, in case it hasn't jumped out and strangled you already)

"Uncle Buck" at Campbell Hall, 7, 9, and 11 p.m., \$3

"The Wall" at Isla Vista Theatre, 7, 9, and 11 p.m., \$3

Saturday:

"Indiana Jones and the Last Crusade" at Isla Vista Theatre, 8 and 10:30 p.m., \$3

Sunday:

"The Bear" at Isla Vista Theatre, 3, 7:30, and 9 p.m., \$3

"Macao or Beyond the Sea," International Cinema Series at Campbell Hall, 8 p.m., UCSB students \$3

LIVE

Tonight:

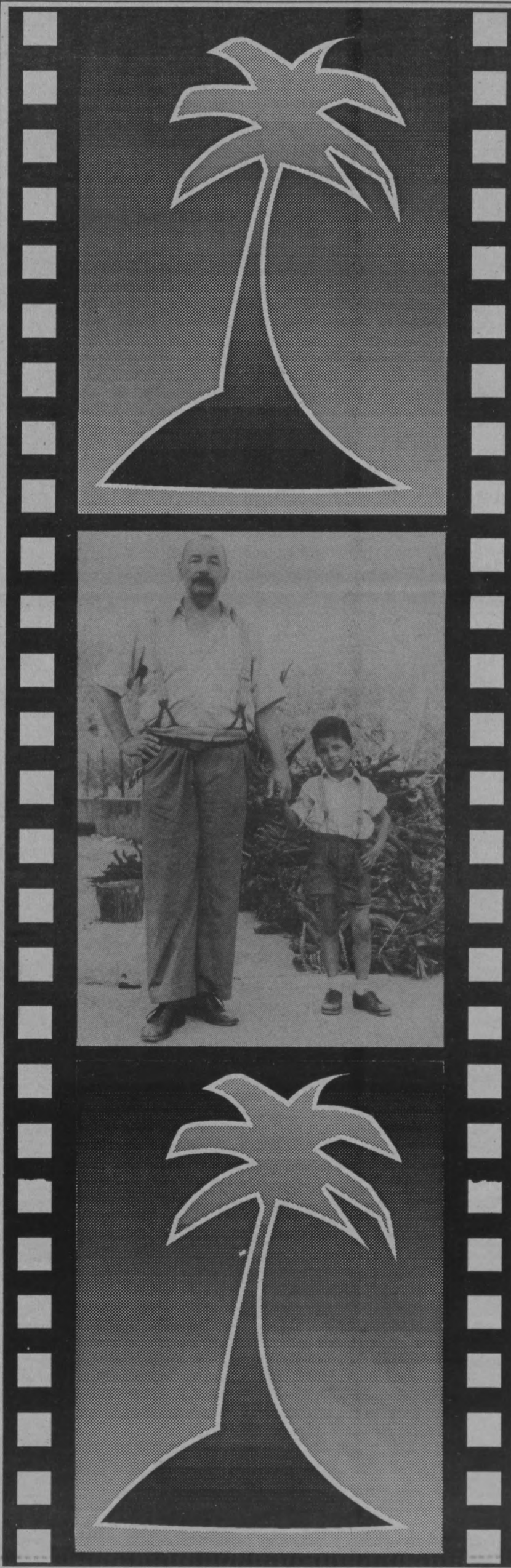
Suds-soaked muckaluck — Pub Nite featuring Rhythm Akimbo and Lawsuit, 8 p.m., UCSB students \$1, non-students \$3

Saturday:

Percussion/dance — Keith Terry at Campbell Hall, 8 p.m., UCSB unstudents \$14/12/10; UCSB students \$12/10/8

Tuesday:

Lecture — Allen Ginsberg at Campbell Hall, 8 p.m., UCSB students \$3



The Santa Barbara International Film Festival

As Of Tomorrow, Our Seaside Town Will Play Host To A Whole Lotta Film

Philippe Noiret and Salvatore Cascio of "Cinema Paradiso," winner of the Special Jury Prize at Cannes, and an Academy Award Nominee. It will be shown Sunday, Mar.11.

DOUG ARELLANES/Daily Nexus



And the Beat Goes On

Call It Hands-on Music

Musician, choreographer and comedian Keith Terry is obsessed with rhythm. On his chest and thighs, with his palms and feet, through his voice and any number of rattles, whistles, toys and kitchen appliances, Terry practices the syncopated art of making beautiful rhythms together.

"Rhythm is the basis of just about everything I do," explains Terry, who brings his latest solo show — *Sound Proof* — to Campbell Hall this Saturday, March 3 at 8 PM. He began playing the drums in third grade, eventually working as a sideman for jazz trumpeter Freddie Hubbard and country and western singer Tex Williams. He's been in the bands for the San Francisco Mime Troupe and the Pickle Family Circus. It was during Terry's five-year tenure as the drummer for the original Jazz Tap Ensemble that he began expanding his drum patterns into hand claps, foot steps and finger pops. Combining percussion with dance, he looked for rhythmic possibilities up and down his body and beyond.

Terry's UCSB show will consist of several witty pieces, including an offbeat look (no pun intended) at spontaneous combustion, a skit about a rhythmically obsessed character who can't touch a baking tin, dust buster or bucket of water without turning the object into a percussion instrument, and an incisive work focusing on this country's increasingly multicultural perspective. Come march to the sounds of this very different drummer.

Allen Ginsberg Slept Here

If you've never seen him, here's your chance to experience a cultural icon of our time. Lionized by many, strongly criticized by others for his revolutionary poetry that sparked the Beat Movement, Allen Ginsberg has continued to

surprise, provoke and entertain audiences around the world for more than 30 years. Ginsberg, whose last appearance here in 1985 drew an overflow crowd, returns to read a selection of his works in Campbell Hall on Tuesday, March 6 at 8 PM.

Instantly famous as a founding member of the Beat Poets and for his association with Jack Kerouac, William S. Burroughs and Gary Snyder, Allen Ginsberg burst into public view and ongoing



controversy with a reading in 1955 of "Howl" in San Francisco (Kerouac was in the audience, urging him on). The young poet from New Jersey personified the rebellious nature of the Beat counterculture.

In the '60s his experimentation with psychedelic drugs, studies of Eastern religion and anti-Viet Nam war stance kept Ginsberg in the public eye (and on the evening news). Crisscrossing the United States, he attended poetry readings and political protests and was at the center of whatever pivotal events were taking place — from Be-ins in San Francisco to U.S. Senate hearings for the legalization of psychedelics to protesting and being arrested with Dr. Benjamin Spock at the

Whitehall Draft Board in New York City. During it all, he kept writing, City Lights Books publishing his *Reality Sandwiches* (1963), *Planet News* (1968) and *Airplane Dreams* (1968).

In the '70s and '80s, among dozens of activities, he co-founded the Jack Kerouac School of Disembodied Poetics, Naropa Institute in Boulder, Colorado, appeared as poet-percussionist on Bob Dylan's 1975 Rolling Thunder Review tour, and was arrested twice with Ploughshares activist Daniel Ellsberg at the Rocky Flats, Colorado nuclear facility for protesting the government's use of fissionable materials. Harper & Row published his *Collected Poems 1947-1980* and also published an annotated edition of *Howl*, as well as a new collection *White Shroud Poems 1980-1985*.

Ginsberg, who has also exhibited his photography internationally, continues to compose and recite his poetry. The reading at UCSB will certainly follow in his tradition of being a skilled yet unpredictable performer.



L.A. Times Writer Explores Inter-Ethnic Conflict

Itabari Njeri gave up a promising opera career to pursue what she felt was a more "socially relevant" course as a journalist. Currently a staff writer for the *Los Angeles Times*, Njeri specializes in immigration, assimilation and cultural diversity issues. In her free public lecture ("Blacks in the New Multicultural America: Still Invisible?"), she will discuss how distortions of African-American culture contribute to intergroup tensions, especially between Blacks and recent Asian immigrants. Njeri will also read selections from her new book, *Every Good-bye Ain't Gone: Family Portraits and Personal Escapades*. The program, presented as part of the Building a Multicultural Society Series, takes place Monday, March 5 at 4:30 PM in Girvetz 1004.

Moving Pictures

My Favorite Story is the sensitive portrayal of three generations of women, their relationships to men and to each other, their differences and their similarities. Directed by French filmmaker Anne-Marie Miéville, *My Favorite Story* screens tonight at 8 PM in Campbell Hall.

For another take on reality, visit *Macao or Beyond the Sea*, a film that plays with our concepts of what is here and now. When a plane crashes on its way to Stockholm, the pilot and a passenger find themselves in Macao, off the coast of China. Or so it seems. Gradually the two men make a stunning discovery about their condition and decide to forsake the island paradise, a step that proves difficult to take. Swiss director Clemens Klopfenstein has created a trancelike vision, a place of extended sight and sharper sound. Drop in on Macao, Thursday at 8 PM in Campbell Hall.

For tickets or information call: 961-3535

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 <i>My Favorite Story</i> 8 PM Campbell Hall	2	3 Keith Terry 8 PM Campbell Hall
4 <i>Macao</i> 8 PM Campbell Hall	5 Itabari Njeri 4:30 PM / Free Girvetz 1004	6 Allen Ginsberg 8 PM Campbell Hall	7	8 Marge Piercy 4:30 PM Isla Vista Theater Patrick Street 8 PM Campbell Hall	9	10 Tafelmusik Baroque Orchestra 8PM Campbell Hall

UCSB
A&L
ARTS & LECTURES

March 1, 1990

MUSIC

ARTS WEEK

3A

Fishbone to Play Ventura

■ Upcoming:

How Do You Describe the Band?
Think Punk-Funk. Or Maybe Cab
Calloway Sporting a Mohawk

By Doug Arellanes
Staff Writer

Fishbone is coming.

Think of eating No-Doz tablets by the handful, driving way too fast on the 101 with the windows down at midnight, dancing ... no, SKANKING, until you're not sure you can stand.

What I'm saying is that Fishbone is perhaps the best live band on the planet.

Those on UCSB's five-year-plan will remember the amazing set at Extravaganza a few quarters and many brain cells ago, where the 'Bone rocked the bells of way too many sunburnt Gauchos. Or the set at Oscar's a year later, where I personally thought I saw God, or Jerry Garcia, or both.

Think of Cab Calloway *bad* and sporting a Mohawk, waving a cane and playing rock-funk-ska-jazz-hardcore at warp speed.

The last show of Fishbone's national tour last year was at the Santa Monica Civic, where they shared the stage with

Living Colour, Public Enemy and Stetsasonic. When several fights broke out during Public Enemy's set and they left the stage early, it was up to Fishbone to save the day.

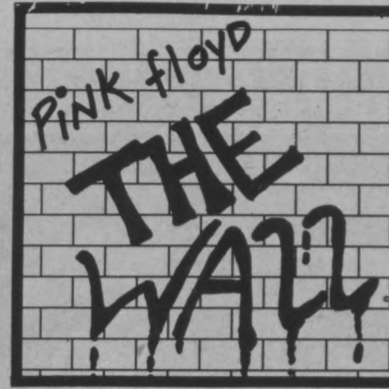
The band played with an amazing intensity and for almost three hours, bringing the B-boys together with the rude boys, uniting the crowd into one nation under a groove.

Fishbone is red hot.

Last year's "Truth and Soul," a grossly overlooked album when it was top-10 time, showed a real stretch for the band. To paraphrase Robert "Gooj-meister" Hilburn on Springs-teen, they merged the sensibilities of rock and social conscience.

From what I've heard, Fishbone has been working on new songs with Adrian Sherwood, an avant-funk London producer responsible for the Tackhead Sound System and the Dub Syndicate, two bands merging industrial music, hip-hop and reggae. And the members have been instrumental in forming the West Coast chapter of the Black Rock Coalition, a group founded in New York (by Living Colour's Vernon Reid) to promote African-American involvement in more styles of music than R&B.

Fishbone will be at the Ventura Theatre on Sunday night. The funk will be thick as Vic the Brick, and non-stick. And while I've given up No-Doz, I will be definitely speeding down the 101 with the windows down, the stereo cranked up past 11, ready to throw down until I throw up.




Friday March 2,
\$3.00
7-9-11 pm
IV Theatre
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A Mary's Danish Minute

■ Upcoming:

In Honor of the L.A. Band's Ventura
Gig - and Our New Faster-Format -
the Shortest Interview In the World

We argued about the Replacements:

"I hate Paul Westerberg's voice," Hot Danish singer Julie Ritter complained.

So we talked about bands she liked:

"I like Soundgarden. At the end of their L.A. show they smashed their guitars. I know it's been done before, but they do it well. I also love this band from Texas called Bad Mutha Goose — they're incredible," raved Ritter.

We talked for a long time about the rumors that they're

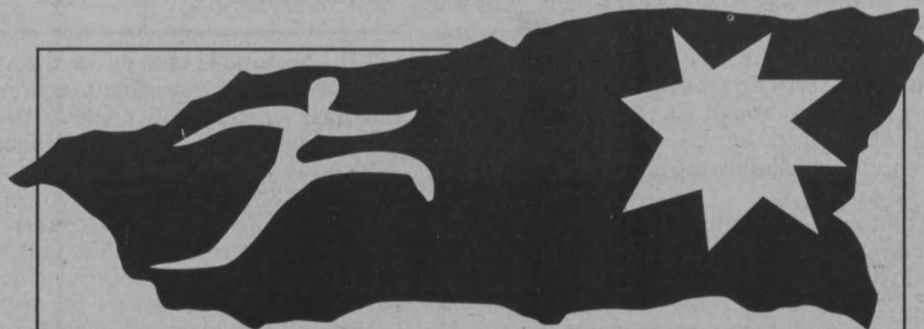
breaking up, but they're not, she assured me, in fact they're playing eight gigs in and around L.A. the first ten days of March, including a show at the Ventura Theatre where the group will be recording that night.

Meanwhile they're also in the studio laying down tracks for their new album that will either be called *Shrimp Cries Groupie*, *Sonic Bono* or *Post Gruel Lethargy*, Ritter said.

Then we talked about how a lot of producers suck, Janice Joplin and opening for Jane's Addiction at Extravaganza. She said she'd love to play a gig like that again.

Hear that Program Board?

— Tony Pierce



THE SANTA BARBARA BRUNCH SERIES

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KCSB Welcomes

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Mary's
Danish



Mar. 3

KTYD **ROCK 99.9** Komyedy Night
with Bobby Gaylord,
Butch Fisco & Dan Redington

KCSB Welcomes

Mar. 4
Fishbone



Mar. 7

James
Harman
Band



For Ticket Information and Dinner Reservations

Call the Ventura Theatre Box Office, 26 South Chestnut,
at (805) 648-1888

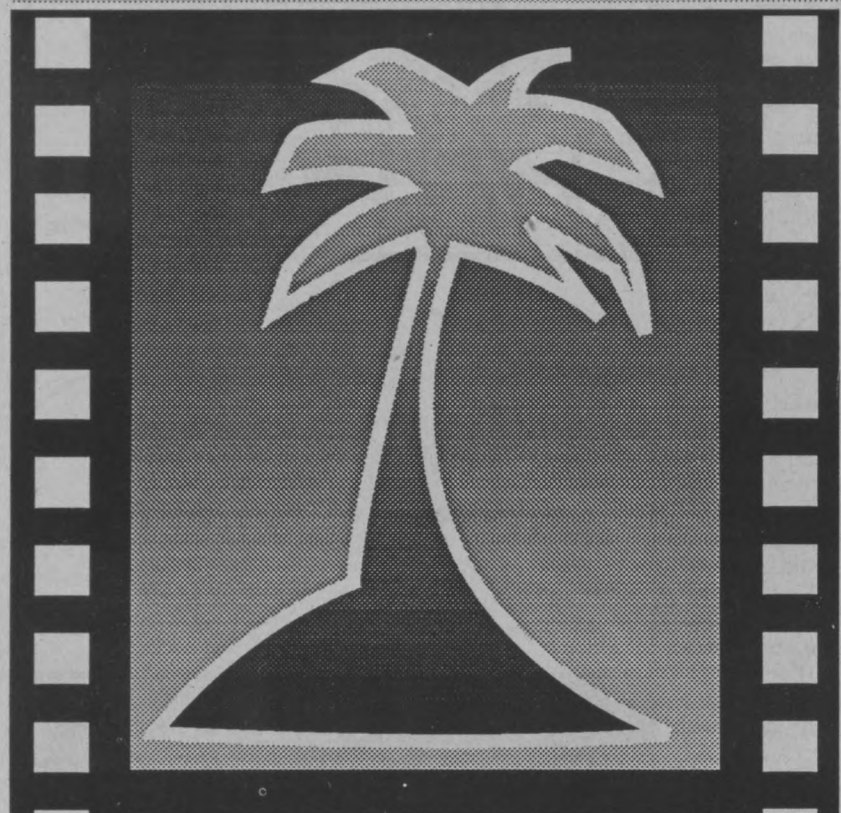
or Heck Music or Video Tyme

UPCOMING SHOWS

- 3/2 KCSB welcomes Mary's Danish/ Something for Nothing/ Durango 95
- 3/3 KTYD Komyedy Night with Bobby Gaylord & Butch Fisco & Dan Redington
- 3/4 KCSB welcomes Fishbone/ Clyde
- 3/7 James Harman Band/ The Bombers
- 3/8 Junkyard/ Black Crows/ Lost Kittenz
- 3/9 L.A. Guns/ Shark Island
- 3/10 KCQR welcomes John Prine
- 3/16 KCQR welcomes Holly Near
- 3/17 Leon Russell/ Vonda Shepard
- 3/18 In a very special appearance Rickie Lee Jones
- 3/19 Al DIMEOLA/ Raj Rathor
- 3/23 KTYD welcomes Warren Zevon/ Raindogs
- 3/24 Country Dance Night with Steve Hill Band/ Sky King & country dance lessons with Jewel, 7-9 pm
- 3/27 They Might Be Giants
- 3/28 Robin Trower/ Salty Dog
- 3/30 Don McLean/ Evans & Van Loan
- 3/31 Eric Johnson
- 4/5 Spyro Gyra
- 4/14 Chick Corea Elektric Band
- 4/15 SURFERS The Movie
- 4/20 John Mayall & the Bluesbreakers
- 4/21 Raphael
- 4/27 Country Dance Night with Steve Hill Band & country dance lessons with Jewel, 7-9 pm

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The Santa Barbara International Film Festival

By
Jeffrey P.
McManus,
Staff Writer

Slip on your black turtleneck and dust off your jujubes, film fans — the Fifth Annual Santa Barbara International Film Festival begins tomorrow and will continue through Sunday, March 11.

The festival will showcase 83 feature films from around the world as well as celebrity appearances, workshops, and seminars. And it promises to be more fun than monkeys wrestling over a box of Jordan Almonds.

The films will be shown at five movie theatres in downtown Santa Barbara, as well as other venues such as the Santa Barbara Museum of Art. Fully one-third of the films screened at this year's festival will be U.S. or international premieres.

"Cry Baby," a film from director John Waters ("Hair Spray," "Pink Flamingoes") starring Johnny Depp and Traci Lords, will make its world debut on the last day of the festival. Other notable events on the agenda include tributes to animator Chuck Jones and actor Rod Steiger, as well as a series of three cult films dubbed "Midnight Madness." Although the festival features films from the United States and around the world, this year's special focus is on France. A number of short films and a special children's series are also planned.

Phyllis de Picciotto, the Santa Barbara Film Festival's artistic director and one of its founders, is a nutty no-nonsense type with a mind for movies. So why does she devote her time to the film festival? She's in it for the bucks, the glitter, the glamour, the free popcorn, the curious feeling of evaporated diet cola sticking to the bottom of your shoes in the darkness of the movie theatre — right?

Wrong.

"I love movies," De Picciotto says glowingly. "I love Santa Barbara. (The festival) is a nonprofit organization. I think that films are not only educational and fun, but they're enlarging, they're enlightening, they're all the 'E' words. They're an 'E' ride. And I've been in the movie business here and in Hollywood for fifteen years. So it's a natural extension of what I do."

During the off-season, De Picciotto involves herself with the film business as well — as an "exhibitor and producer." For the festival, though, she's in charge of sniffing out and obtaining the choicest, artistic films from around the globe.

"I do everything," De Picciotto says. "Because I'm in the business, I know most of the people and most of the companies. My area of specialization is what's called 'art' or foreign films. So I know most of those people. I go to the top film festivals. I usually go to Toronto and Montreal. Those are the top (festivals) that come in advance of our festival, so that if I see something I have time to get it. But I'm already planning the '91 festival and I've been planning it since the beginning

of '90."

Although De Picciotto can bring the full brunt of her networking ability to bear upon the international film distribution network, she's no miracle worker. Every so often, the complicated lives of artists involved cause problems.

"Mostly we're at (the filmmakers') mercies. Either they're not ready, or they're ready before we're ready — meaning they think their film will be finished (and it isn't). Sometimes they release their film before the festival — into general release. The people who own the movies

The festival will showcase 83 feature films from around the world. And it promises to be more fun than a gang of monkeys wrestling over a box of Jordan Almonds.

have all the control. We are just recipients."

Has that caused any minor disasters for the festival this year? "Not yet!" De Picciotto said. "We'll see when the festival is through. We've been very lucky over the five years. Last year we had a movie, there was only one print and they sent it to the wrong country — there was no way it could even get here."

The SBIFF (as the festival is known) has an international focus each year. This year, it's France.

"When we first started the festival, we decided even though it's an international festival we would pick one country," De Picadillo said. "So we did that. The first country was New Zealand. This year the country is France. The nice thing about doing those countries is, you get to know the filmmakers in those countries, and you get a relationship with them. In our fifth year now, we have some very nice relationships. For instance, this year, even though we're concentrating on France, we have 'A Corner of England,' because last year we did England and we have such a wonderful relationship that we have wonderful British films."

De Picciotto revealed that the participation in the festival goes far beyond the poster-pasters and the editor-schmoozers.

"There's a group of my friends that selects the movies," De Picciotto admitted conspiratorially. "But for the short films there's a committee. They view over 200 short films. And that's just too many. We have 83 movies at the festival, and it's wonderful to give that to our film committee. We couldn't have done it without them, quite honestly."

And then there's the Hollywood bigwigs. your Burl Iveses, your Teri Garrs, your Fannie Douglasses.

"Yes," De Picciotto continued, "that's the way they're very generous in their support of us. They show up at the festival and often come to events."

Do they lend financial support as well?

"Some do," De Picciotto said. "Some are like the *Independent*, a purported newspaper sponsoring a people's choice award at the festival.

"I'm really excited about that," De Picciotto said. "I've always wanted to have something like a people's choice award. It's a very dependent thought of it and has mounted a campaign."

Seven full and part-time volunteer staffers run the festival. Up to 120 volunteers contribute to the time it is completed, according to De Picciotto. "It's a real volunteer organization," she insists.

A few big winners in the festival are local theatres. Metro Theatres, which owns most of the movie houses in Santa Barbara, whose administrative offices lie comfortably in the majority of the screenings. Additional venues include the Santa Barbara Museum of Art, the Santa Barbara Street Theatre and the Santa Barbara Museum of Art.

And then there's your Hollywood stars, your Robert Mitchums, your Burl Iveses, your Teri Garrs, your Fannie Flaggs, your Douglasses.

"The Victoria is ours to use throughout the festival. "There isn't any other programming. At the festival, everybody is very kind to take care of us. And this year is bigger than ever; it's sold out so much in advance that the people who are expecting. So it's good to have the Metro people there to help, because we are a volunteer organization. We don't know how to run theatres. The first year, Metro donated the theatres the first year to help us get started. They've always been great to us."

With all this logistical planning and theater-going, think De Picciotto would be interested in no towel and a Burl Ives back-rub at the end of the festival.

"Cult" Movies Presented at Film Festival,

■ Video Guy:

All Right, So These SBIFFy Presentations Aren't Up To Video Guy Standards, But Even a "Cult" Film Is Better Than Nothing

The time has come, Video Children, to rise from your Restomatics. There is a funny little button on your remote control called "ON/OFF." Find it. (Don't worry, it took me about 15 minutes).

Now, the big step. Turn off the TV. You heard me, OFF. Put on that Members Only jacket, don't bring any glass containers, and tell the ticket lady that you're 12. That's right, video babes, The Video Guy is going to the movies.

"Horror upon infinitesimal horror," you gasp, "Heavens to Mergatroid, Video Guy! You want us to leave the security of our spacious Del Playa townhouses and face the harsh, cruel reality of that Siberia they call, "STATE STREET", or worse yet, that slimy, sticky hell otherwise known as "THE FAIRVIEW TWIN!"

Don't get your panties in a wad. It's not all that bad. I'm sure as hell not telling you to go to the Fairview, "home of suburban teenager girls who own stock in Clairol!" Twin. And State Street is not that bad, as long as you can fight off the bad-yuppie-motorcycle-boys.

Why am I telling you to go to the theaters on State? To see the Santa Barbara Film Festival, of course.

Not the whole festival, for gosh sakes. I wouldn't be caught dead at half those films, all full of art and culture, and bullshit like that.



Because I, The Video Guy, have an exceedingly high standing in the Santa Barbara Community, I pushed a few buttons, and got the Festival to have a special section of films added entitled, "Midnight Madness"

"Midnight Madness" is a screening of three films. On Saturday, March 3 is "Carnival of Souls." On Sunday, March 4, we have us watching "Amazon Women on the Moon." On Saturday, March 10, the feature will be "Morons from Outer Space," on Saturday, March 11, we'll have "Carnival of Souls."

"Carnival of Souls" is pretty classic because it's got a beautiful, hauntingly beautiful babe who dies but can't get up. Last year, some critics decided, "Wait, this film is not art; you don't even see her face. It's good to watch this movie, knowing that a really good movie is out there over the art world."

"Amazon Women" is actually a spoof of "backstage" movies starring, among others, Arsenio Hall, M. Night Shyamalan, and Billy Crystal. It's got a lot of cleavage but never actually does anything (but there are plenty of other naked women in the film). If memory serves me right, I laughed so hard I temporarily lost control of my bowels, so be careful.

Finally, "Morons from Outer Space," is a very like English humor (Monty Python, Benny Hill). You'll love this. My favorite scene is when this guy gets stuck in his space helmet.

Unfortunately, these films aren't quite as cheap as the bid for "School Girls in Chains" was swiftly snatched up. There are three really funny flicks, so drink a few beers, grab a few Keystones, and pay a paltry \$6 to watch these movies. It's a sober guy to tell you how much you liked the film, drive, too.



bigwigs. Your Robert Mitchums, your Fannie Flaggs, your Michael

that's the Honorary Board, and part of us. They lend their names to events."

as well?
"Some are very generous."
newspaper in some nearby city, is at the festival, pitting ten premiere cinematic belly-buck to the death. De Picciotto said, "because I've always been a popular choice award. The In-mounted it."

staffers make up the SBIFF organization to the finished product by De Picciotto. "This is basically a

are local theatres. Metropolitan movie houses in Santa Barbara (and comfortably close to SBIFF's) hosts national venues include the Victoria Opera Museum of Art.

ollywood bigwigs. Your Burl Iveses, your Teri Flaggs, your Michael

ghout the festival," De Picciotto is saying. At the other venues, we fit very kind to us and takes very good care; it's our explosive year. We have people who are coming are really retro people and the people at the volunteer organization. We don't care, Metro was amazing. They do help us get started — and they gave a treat to us."

and theatrical hullabaloo, you'd be excited in nothing more than a hot end of the festival.

al, Too

of three films. All at midnight. "Soul." Friday, March 9, will be "The Moon," and our final feature, "Fiesta 5."

because it was made in 1962, for "Herky" Harvey. It's about some nut can't seem to figure this out. This film is art." Now it's a major event even see any boobs in it. It's not a really great B-movie has bent

of "bad" movies. It's a bunch of Hall, Michelle Pfeiffer and Sybil actually deliver the goods" Danced women, so don't let that stop you, so hard at this film that I feel, so bring some Depends.

is a very British film. So, if you see Penny Hill, Margaret Thatcher) when this guy sneezes, snottily, in

te as cheesy as I had hoped. My coffee swiftly smoted. However, these few beers, really great beers like these movies. Oh, and bring a couple of the films the next day, and to

Not so.
"I don't think I'm looking forward to that," says De Picciotto, "because this is the breakout year. We've sold out almost everything we can sell out in advance. We don't offer that much in advance, so it tells me how it's probably going to be when we really hit the festival. I'm just looking forward to an extraordinary, exciting time. It's really gratifying."

In addition, the SBIFF's artistic director has her own favorites she's looking forward to seeing.

A purported newspaper in some nearby city is sponsoring a people's choice award at the festival, pitting ten premiere films against each other in a cinematic belly-buck to the death.

"I am basically a film buff," she said. "The film buff in me says 'The Cook, The Thief, His Wife and Her Lover,' and 'Crybaby'. Those are my favorites. They're both very difficult. They're demanding. They don't fit into a spot, they're not exploitative, they don't necessarily have a story line that people would agree with, they push a lot of buttons, and they're definitely artistic. So that's it for me — the film buff me. My other favorite is a whole group — the U.S. independent filmmakers. The best, most amazing movies at the festival. That's the talent."

De Picciotto added that the festival's level of success, from an international perspective, has reached a peak this year.
"The definition of an international film festival is how many premieres you have — one-third of our films are premieres, having never been seen worldwide or in the U.S."

This is the festival's biggest year, the year it explodes, pulls down its pants and streaks down State Street like a man possessed. The festival is a big deal — if you don't get off your video-watching butt and get downtown to catch at least one of the flicks on the agenda, you're an idiot.

And we mean that — as your friends.
The Fifth Annual Santa Barbara International Film Festival is set to bust loose Friday night with the screening of the French film "Mama, There's a Man in Your Bed" Friday at 7:30 p.m. at the Granada.

ARTSWEEK

The Arts and Entertainment Section of the Daily Nexus
March 1, 1990

Contributors

Charlie Denny
Denise Faye
Tony Pierce
Erica Oh
Debbie Urlik

Assistant Editor

Jeffrey P. McManus

Editor

Doug Arellanes

The Fine Print

There's this person in our lives, this special person, who sits there and endures our bad jokes, who promises poster-size Johnny Depp photos convincingly, and flashes a toothy grin that darn near melted our hardened hearts. Now, normally we think publicity people are the worst slime to ooze on the Earth. But darn it, this is DIFFERENT, peoples. It's palpable; we get this funny fluttering when the phone rings, we rush over... to find it's just Roman Baratiak (a non-bad guy). Anyway, what we're getting at is that Spring is in the air. We can smell it past the coffee-ground and cigarette infested (yet cavernous) ARTSWEEK complex. So we get down on one knee, ink-stained hands over hearts, to propose. Elisa Katz, dump those silly cineastes in thick glasses and bad attitudes, leave the interning to some other poor wretch, and make our lives meaningful. Barring that, of course, let's do lunch. We'll fax ya.



(Above) Chorus line from Forbidden City. (Below) Paul Wing, "the Chinese Fred Astaire."

Crossover Dreams

Documentary:

"Forbidden City" Looks at a Chinatown Nightclub and Its Rebellious Performers

By Doug Arellanes
Staff Writer



From the 1930s to the 60s in San Francisco there was a popular Chinatown nightclub called the Forbidden City; audiences went there expecting to see their stereotypes of Asian-Americans reinforced.

Instead, they were treated to a modern, American floor show, featuring dancers like Paul Wing, (billed as "the Chinese Fred Astaire,") whose grace and athletic dance style commanded the stage. The audience's stereotypes were mocked, and often shattered by the performers of Forbidden City.

"Forbidden City USA," a well-made and insightful documentary tracing the history of the nightclub, will be showing Wednesday at 7:30 p.m. in North Hall 1006. The screening was originally scheduled as part of the Santa Barbara International Film Festival, but was moved for scheduling reasons.

Written, directed and produced by film maker Arthur Dong — who devoted four years to its making — the film is comprised of film clips from the club and the era, as well as interviews with its performers and employees. Dong is on campus this quarter, teaching filmmaking under the auspices of the Asian-American studies department.

Dong believes the decision of Forbidden City's performers — to actively pursue stardom, American-style — parallels the situation many people of color experience today: Do you do the right thing by staying within the boundaries of your culture, or should you "mainstream" into the larger society?

"My main interest in this film as an individual, and as a filmmaker was that this is a story about rebels," Dong said in an interview from his home in Los Angeles. "There's a larger picture in terms of where we stand in this world and how we survive in it. On that level it's a film about breaking cultural barriers and challenging racism."

Dong likened the Forbidden City to the Cotton Club, a Harlem nightclub

where African-American jazz performers played for an overwhelmingly Caucasian audience. "In the same way, the Forbidden City featured Chinese-American acts. Both places provided a showcase, a facility for them to hone their acts and show the public what they can do," he said.


"On the other hand, although the Forbidden City had a white clientele — especially in the beginning — the Chinese-Americans stayed away because they weren't used to this mainstream activity. Slowly, they came around to coming," he said, adding that as the second generation of Chinese-Americans came of age, they began to go to the club more frequently.

Dong said that when he started his research into the Forbidden City, many in the Asian-American community tried to discourage him from pursuing the topic. "They said, 'The Forbidden City? Why do you want to do something about that whorehouse? People used to just go there and get drunk.' Several Asian-American feminists said the dancers played to the stereotype of Asian women being exotic and mysterious," Dong said.

After the film's release two months ago, however, opinions have changed, Dong said. Where the Forbidden City's performers, most of whom are at an advanced age, were forgotten for two decades, now they are venerated within the community. "They're getting used to being celebrities again," Dong said.

"Forbidden City," as well as a "first draft" of the film and its outtakes, will be shown at North Hall 1006A Wednesday. Several members of the crew, including director Arthur Dong, will be present for a panel discussion on the film. Admission is free. For further information, call the Asian-American studies department at 961-2371.

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March 1, 1990

'Scapin's Scandals:' Ouch!

Santa Barbara's Ensemble Theatre has always prided itself on unique performances that aren't offered on other Santa Barbaran stages.

"Scapin's Scandals," an adapted work of Moliere, was Ensemble's first attempt at a musical. Well folks, "Scapin's" is a flop, and not a very unique one either.

The recipe of corny jokes, tawdry costuming and a ridiculous plot that was as stiff as Moliere amolderin' in the grave. That kind of silliness only works when there is an integral twist hiding somewhere — but no matter how hard you look, that integrity has definitely been left out of "Scapin's Scandals."

The acting itself wasn't atrocious all the way across the

board, but you'd expect much more from experienced stage performers. Instead of enjoying the abilities of actors with some experience under their belts (which the play program led me to believe), I felt that I'd slipped into the Twilight Zone: one of my high school plays had been taken over by a bunch of obnoxious adults.

Although "Scapin's Scandals" proved to be an irritating afternoon experience, others in the audience certainly enjoyed the matinee. Lots of laughter, lots of applause, lots of nodding and smiling approval at the end of the show. What remains undecided is whether this reaction was due to the entertainment value of the play — or the audience's taste (or lack thereof).

— Charlie Denny

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A Human Beat Box

■Upcoming:
Keith Terry Plays
Drums With His
Body; Will Play
Campbell Saturday

By Charlie Denny
Staff Writer

Mention "body music" and people immediately conjure up pictures of some funky dude in funny-looking rags doing weird contortions in the middle of Anisq'Oyo' Park.

Body music artist Keith Terry, however, couldn't be farther from this. Terry, if anything, is a yuppie. He comes across the phone as a "nice guy," his pictures reveal him to be clean cut, and he's an extremely mellow conversationalist. Frankly, he generated about as much excitement in our interview as a Rob Lowe video. Whoop-dee-doo.

But Terry has something pretty-boy Rob never did — talent.

Terry claims his body music "grew out of drumming," which he began doing when he was three years old. He drummed for various companies, including the L.A.-based Jazz Tap Ensemble, where he "was inspired by tap dance... its inherent movement," Terry explained.

When he began "displacing what I was doing on the drums onto my body," body music Terry-style was what resulted. Despite the original inspiration for his present work, he seems to feel that body music differs from both drumming and tap in that there are "lots of interpretations and lots of flexibility."

Flexible is certainly an accurate description of his work. The native Texan can create a beat with just about anything: fingers, elbows, toes. While he collaborates with choreographer Kimi Okada, "my outside eyes,"



Performance artist Keith Terry slaps up

he remarks, Terry usually works in the studio alone. He considers Okada's "outside eyes" important, since creating a piece of rhythm and movement which feels right doesn't always guarantee an effective stage piece.

Having travelled all over the world, Terry has picked up different forms of body music from places such as Bali, Australia and Japan. He stresses the fact, however, that his work is his own, rather than a melting-pot of the various types.

When Terry starts talking about his work, and the high energy that's present when his performing is at its best, his telephone voice picks up. "I'm not generating it (the energy)— it's passing through me," he claims. (So it seems there is a subtle resemblance to the funky hippie still gyrating in the park.)

Terry's act, entitled "Sound Proof," should be a much more revealing glimpse of his character

than any phone interview could hope to be. His creative movement and talent on stage may let out some truly insightful art; his performance promises a potency that you-know-who's you-know-what could never hold a candle to.

Keith Terry will be performing in "Sound Proof" Saturday at 8 p.m. in Campbell Hall. Tickets are \$12, \$10 and \$8 for students. For further information, call Arts and Lectures at 961-3535.

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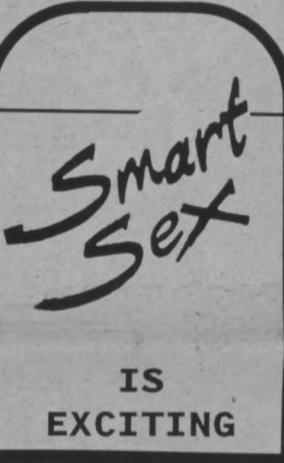
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