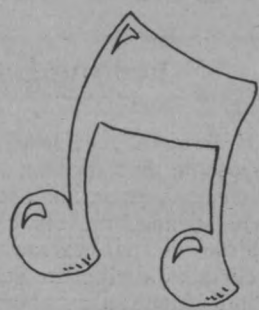




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arts & entertainment

Mississippi Burning ... 3A
 Santa Barbara Symphony ... 3A

Rep West Dance Co. ... 4A
 National People's Gang ... 4A

Women's Center Art Exhibit ... 5A
 The Accidental Tourist ... 5A
 Wings of Desire ... 5A

RUMPLESTILTSKIN & KALULU and his MONEY FARM
TWO AFRICAN TALES



THE children's
 theatre
 company

DRAW CLOSE AND LISTEN

In this age of technological change, a wonderful cultural tradition is disappearing: the art of storytelling. Fortunately, lively storytelling remains a prominent part of other cultures in the world and soon we'll have a chance to discover what we're missing.

Minneapolis' versatile and highly acclaimed Children's Theatre Company draws on the vibrant tradition of oral literature of Zimbabwe's Shona people in their production of *Rumpelstiltskin and Kalulu: Two African Tales*.

With dazzling masks and costumes, stylized sets and compelling African dance, mime and music, the performers act and sing these two stories in Swahili with English narration by an onstage storyteller.

The performance is on Sunday, January 15 at 8 PM in Lotte Lehmann Concert Hall.

A re-adaptation of the familiar German tale *Rumpelstiltskin* and the Shona story of a greedy rabbit who thinks he can outsmart an entire kingdom by promising to raise a very unusual crop, *Kalulu and his Money Farm*, highlight the rejuvenating potential of storytelling for an alienated society of high-tech and mass communication. From a culture where history, values and customs have been artfully relayed through stories for generations, we re-learn the unifying value of a tradition Westerners have so casually discarded, and have a bunch of fun in the process.

You can pick up your tickets for this wondrous time at the Arts & Lectures Ticket Office Monday - Friday 9-5 or you can charge them by phone (minimum order \$10) 961-3535.

THE INTERNATIONAL SCENE

A&L's International Cinema series started off with bang and continues on Thursday, January 12 at 7 and 9:30 PM in Campbell Hall with *Au Revoir les Enfants* by French director Louis Malle. (He's French, but lived in the United States for 10 years so *Pretty Baby*, *My Dinner with André* and *Atlantic City* were produced here.)

Au Revoir les Enfants is a quiet but gripping testimony to Nazi atrocities during World War II. In the context of a tender, true story from Malle's childhood in a Roman Catholic boys' school in France we remember that the horrors of that time period continue today in the lives of those who were there.

A young French boy finds a competitor and friend in the school's newest student and then discovers he is Jewish. He doesn't really know what being a Jew means except that danger lurks everywhere for his new friend.



SAVE BIG

Series tickets for International Cinema will admit you to the remaining 13 films for about \$1.50 per film and may be purchased at the either of these films beginning at 6 PM for \$20.

HOMELESSNESS IN AMERICA

Mitch Snyder is possibly the most visible and outspoken advocate for homeless people in the United States. He has helped draw media attention to the problems of widespread homelessness in our country and to combat local efforts directed against homeless people most recently in Santa Barbara and New Brunswick, New Jersey.

Snyder will speak on the current state of this glitch in the American Dream in a free lecture on Wednesday, January 18 at 8 PM in Campbell Hall.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			12 Au Revoir Les Enfants 7 & 9:30 PM Campbell Hall Martin Marty 4 PM Girvetz 1004	13	14	15 Wings of Desire 7 & 9:30 PM Campbell Hall Children's Theatre Co. / 8 PM Lotte Lehmann Concert Hall
16 Ticket Office Closed	17 Ishmael Reed 4 PM Girvetz 1004	18 Mitch Snyder 8 PM Campbell Hall	19 Babette's Feast 7 & 9:30 PM Campbell Hall	20	21	22 Manon of the Spring 7 & 9:30 PM Campbell Hall

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GOOD MOVIE, BAD POLITICS

In the tradition of exploiting holiday themes, the excellent drama *Mississippi Burning* goes into wide release on Martin Luther King weekend.

Focusing on the investigation of the disappearance of three civil rights workers and the volatile confrontations that erupted, *Mississippi Burning* is a very loose fictionalization of some serious facts. In August of 1964 three civil rights workers, two whites from the north and a Black from the south, vanished on the way back from a meeting at a Black church. What followed was an investigation which led to the discovery of dead bodies buried underneath an earthen dam, the arrests and convictions of public officials, protests and church burnings. Many now consider the incident an igniting point in the movement.

Mississippi Burning mirrors these facts. However, it is not a documentary or even docu-drama; it is Hollywood entertainment. Which in this case is not necessarily bad, just a little distorting of the truth.

Instead of cold facts, the plot

revolves around Willem Dafoe and Gene Hackman as FBI agents investigating the disappearance. Both are equally dedicated and good at their jobs, as well as being direct opposites in methods of operating. It's really just a variation of the standard buddy cop formula: two hard-nosed cops learn a little bit about each others' worldviews, save a damsel in distress, and, of course, put some bad guys in jail.

What saves *Mississippi Burning* from being so much cheesy melodrama is how well-crafted it is. Dafoe and Hackman are both brilliant, giving subtle shadings of character that most actors can only dream of doing. Director Alan Parker (*Birdy*, *Fame*, *Angel Heart*) knows how to tell a story both visually and through characterization — he is in top form here.

Unfortunately, the parts work well but the whole is questionable. Parker is anything but a subtle director — witness the blatant Christ symbolism of *Birdy* and the raw imagery of *The Wall*. In *Mississippi Burning* he takes on the causes of liberalism with equal gusto only to



achieve confusing results. You crave to ask him, "Just what kind of movie did you try to create?"

If anything, it is the politics that the film's producers, intending to cash in with the *Platoon* of civil rights, that are its partial undoing. As drama it works and as pure filmmaking it is at once phenomenally beautiful and engaging. But you have to call into question a movie which presents itself as being at least partially linked to a civil rights consciousness but gives us white heroes and ones who resort to brute force to

accomplish their "good" aims. Not much of Mr. King's dream going on here.

It is unfortunate that what sells in American movies is still cowboys riding in to save the day. But whether to make *Mississippi Burning* a victim or a symptom of this kind of marketing is open to discussion. Hopefully, most viewers will leave learning about the civil rights movement to better sources and take *Mississippi Burning* for the well-made action-drama that it is.

— Adam Liebowitz

SANTA BARBARA SYMPHONY

Santa Barbara Symphony will perform its first concert of the season this month and two events are scheduled to take place before the concert. An open rehearsal at UCSB's Lotte Lehman Concert Hall is scheduled for Wednesday, Jan. 18 at 7:30 p.m.; students are invited to attend.

The program consists of Beethoven's Piano Concerto No. 1 with guest artist Andreas Haefliger of Switzerland, Anton Dvorak's Symphony No. 7, and a world premiere of Dr. Peter Racine Fricker's "Walk on Quiet Water" (1988). Dr. Peter Racine Fricker is the composer in residence for the Santa Barbara Symphony and is a professor at UCSB. Varujan Kojan conducts the Santa Barbara Symphony as well as the University Symphony Orchestra at UCSB.

On Jan. 19, a concert preview will take place at Fess Parker's Red Lion Inn on 633 East Cabrillo Blvd. at 7:30 p.m. Special guests will include pianist Andreas Haefliger, who will perform excerpts from the Beethoven Piano Concerto No. 1. Also, Varujan Kojan will present an overview of Dvorak's Symphony No. 7, and Dr. Carl Zytowski, a UCSB professor, will give an overview of Dr. Peter Racine Fricker's "Walk on Quiet Water." The orchestra will perform excerpts from these pieces as well. The cost is \$7.50. For reservations, call the Santa Barbara Symphony office at 965-6596.

The concert performances will take place on Jan. 21 at 8:00 p.m. and again on Jan. 22 at 3:00 p.m. at the Arlington Theater, 1317 State St. Student discounts are available. For ticket information, call 963-4408.

— Renee Boyer



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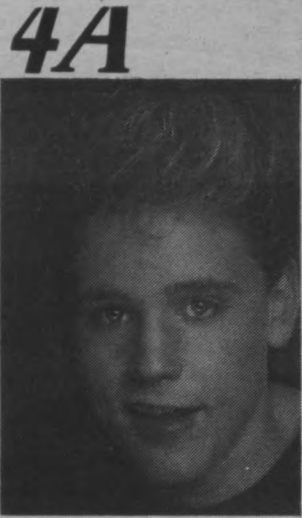
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SIGN: Capricorn
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HAIR: Dark blond
FAVE FOOD: Pizza
QUOTE:
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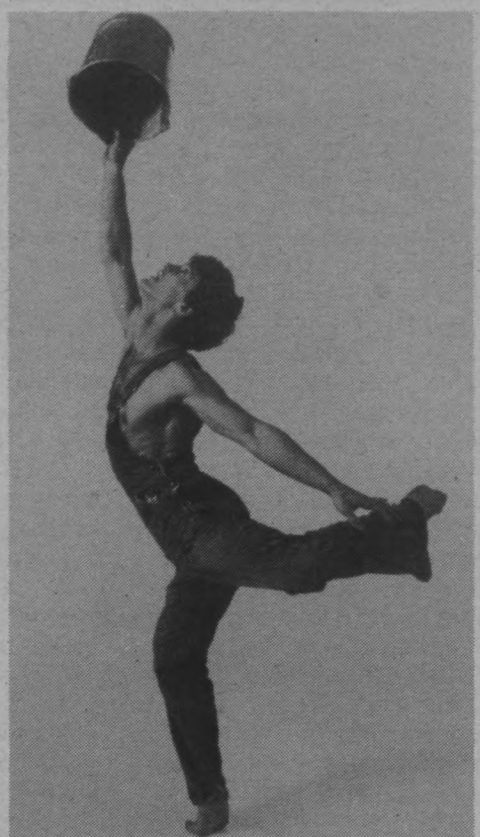
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REP WEST DANCE CO'S

UCSB's own Repertory-West Dance Company will present its annual winter concert on Jan. 12, 13, and 14 at 8 p.m. in the Main Theatre. The concert, entitled *Houseguests*, will feature guest artists Holly Schiffer and Alan Sener with Alice Condodina as artistic director and performer.



Schiffer and Sener will perform their collaborative duet, "Executive Suite," which Sener says has a "definite urban feel to it," while each has created a new group piece for the concert. Set to excerpts of film scores by Ennio Morricone, Schiffer has created a piece entitled "Short Stories." The piece illustrates stories within stories through the use of gestures.

Sener contributes two new pieces to the winter concert. The first, entitled "White Trash," is accompanied by the music of Led Zeppelin and Jimmy Page and is about "relationships on a rather blatant level," according to Sener. The artist's other piece, "Spectrum," was created in honor of the score by Scarlatti and is strictly classical.

Also appearing on the concert program is a solo by Tonia Shimin and a revival of Lucas Hoving's solo, "Piaf," which will be performed by Alice Condodina.

Get your tickets now at the UCSB Arts and Lectures Ticket Office.
— Dawn Mermer



RED HOT JAZZY GANG

What is the National People's Gang? "Unusual, artsy, straight-ahead experimental pop" says the *Orange County Register*. "Really hot sound, with a really charismatic lead singer," exclaimed Big Art Is Back concert promoter Jennifer Ellis, who had them playing here last Fall. "A jazzy Oingo Boingo meets Red Hot Chili Peppers," explained Nexus weatherman and Orange County hipster Matt Welch. "In 1989 I want to really work on keeping the chemical balance in all our (the band's) brains at the same level," said NPG lead singer Chad Jasmine, in an exclusive Nexus interview. "Seriously, that's very important." We know Chad. Highly recommended, next Tuesday night at the Savoy Theatre, State Street, 8 p.m. ... with S.B.'s own Spencer the Gardener.

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Twins (PG)
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Sat & Sun also 1, 3:15

The Boost (R)
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Accidental Tourist (PG)
5, 7:20, 10:15
Sat & Sun also 12, 2:20

My Stepmother is an Alien (PG13)
5, 7:20, 9:40
Sat 12:30, 3, 5:30, 10:20
Sun 12:30, 2:45, 5, 7:20, 9:40
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preview "BEACHES"

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S.B. 965-6188
Wings of Desire (PG13)
8:50, 9:15
Sat & Sun also 2, 4:20

PLAZA DE ORO
349 Hitchcock Way S.B. 682-4936
Dirty Rotten Scoundrels (PG)
7, 9:20
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Tequila Sunrise (R)
7:10, 9:30
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CINEMA
6050 Hollister Ave. Goleta 967-9447

Naked Gun (PG13)
7:30, 9:15
Sat & Sun also 2, 3:45, 5:30

Twins (PG)
7, 9:15
Sat & Sun also 1, 3, 5

GOLETA
320 S. Kellogg Ave. Goleta 683-2265

Rain Man (R)
7, 9:45
Sat & Sun also 1:30, 4:10

FAIRVIEW
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Murphy's Fault (PG13)
7:15, 9:15
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Child's Play (R)
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Cocoon, the Return (PG)
7, 7:55, 10:50, Sun only 7:15

Big (PG)
9, Sun only 5:30, 9:15

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► Winter 89 Groups ◀

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Wednesdays 10-11:30 am
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ASSERTIVENESS: "KNOW WHAT YOU FEEL; SAY WHAT YOU MEAN"
Wednesdays 12-1 pm
Begins Jan. 18, sign up at Women's Center

★BEGINNING- ADULT CHILDREN OF ALCOHOLICS, (ACA)
Wednesdays 2-3:30 pm
Begins Jan. 25

★A PERSONAL GROWTH GROUP — SELF-ESTEEM
Wednesdays 3:30-5
Begins Jan. 25

BEING WHITE IN A MULTICULTURAL SOCIETY: WHO AM I?
Wednesdays 3:30-5 pm
Begins Feb. 22

RELAXATION AND STRESS MANAGEMENT
Wednesdays 4-5 pm
Begins Feb. 8

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Begins Jan. 12

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Begins Jan. 12, sign up at Women's Center

ANXIETY MANAGEMENT
Thursdays 3-4:30
Begins Jan. 26

★PERSONAL GROWTH FOR GAY MEN
Thursdays 3:30-5 pm
Begins Jan. 5

GAY MEN'S DROP-IN RAP GROUP
Thursdays 7-9 pm
Begins Jan. 12

Use Counseling & Career Services side entrance
LESBIAN RAP GROUP
Thursdays 7-9 pm
Begins Jan. 12 at Women's Center

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For a full description of these and other groups, please come by and pick up our Winter Group brochure.

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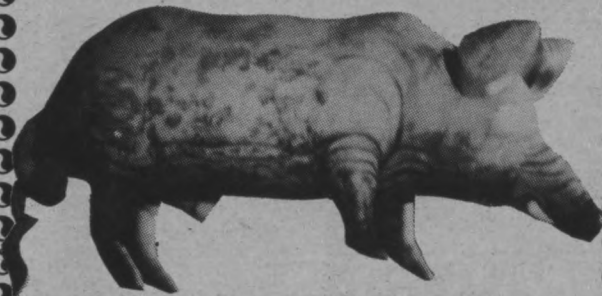
TOURIST TRAP

For too long Hollywood has pandered to audiences and critics alike with these "even if we've been on 'Lifestyles of the Rich and Famous,' we understand the common people" movies. "Kramer vs. Kramer," "Ordinary People," and "Terms of Endearment" hold the Triple Crown of Great Reviews, Oscars, and Big Bucks, but director Lawrence Kasdan knew that after "The Big Chill" he wasn't going to get the statue using the usual tearjerkin' feel-good devices. So *Accidental Tourist* is a minimalist vehicle designed to lull voters into thinking they're at an almost foreign film with a deliberate pace illustrating how slow real life is (or how slowly American directors learn to employ these methods). William Hurt proves that great talent can allow you to wonderfully imitate a boring, unimaginative man who can't decide how to get over his boring, bitchy wife Kathleen Turner. Turner is now working on "Romancing The Stone III," so I can officially give up on the two best actors of this illustrious decade. Geena Davis, as Hurt's quirky love interest, is newer talent likewise wasted. You may laugh and cry, and leave the theater thinking it was a fine film, taken for what it was. And in the morning you'll kick yourself.

— Jesse Engdahl



Editor: Jesse Engdahl
 Asst. Editor: Jeffrey C. Whalen
 Dawn Mermer
 Writers: Doug Arellanes
 Renee Boyer
 Laura Funkhouser
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Ever wonder what happened to Natasha Kinski? Me neither, but she was once in a really good movie called *Paris, Texas* with Harry Dean Stanton, which was directed by a German named Wim Wenders. Coincidentally, Wenders released *Wings of Desire* in 1988, and it has appeared on countless 10-Best lists since. Not coincidentally, Arts and Lectures is bringing *Wings* to Campbell Hall Sunday, Jan. 15 at 7 and 9:30 p.m. Coincidentally, Harry Dean Stanton isn't in it, but Peter Falk is and gives the best performance of his career, one worthy of say, a Harry Dean Stanton. See what all the fuss is about.

— Jesse Engdahl

UC WOMEN'S ART AT CCS

Diversity and Presence, the first traveling exhibit of art by UC women faculty members, is now on display at the Women's Center Gallery and the College of Creative Studies Gallery. Among the 22 artists participating in this incredible endeavor are two UCSB instructors, Cheryl Bowers and Irma Cavat.

The title of the presentation aptly describes it: diverse, because the only common ground for these artists is their gender and occupation; presence, because somehow there is not a piece in the show that does not make an impact through its concept, emotive quality or pure visual delight. Although it is eclectic,

this exhibit projects a feeling of continuity. This continuity is the uniqueness of women artists — their confidence and wisdom in painting that come from direct knowledge and experience of birth, the ultimate act of creation.

Not all the works in the "Diversity and Presence" presentation are displayed at the two campus locations because of space limitations, but the catalogue offers a look at the entire exhibit. "Diversity and Presence" runs through Feb. 3.

— Laura Funkhouser

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BEST IN MUSIC FOR 1988

j.c. whalen

Some say that 1988 was the year of the crowdad. Indeed, much of the music was very crowdad-esque. Michael Jackson's popularity proved hard to crack, Tiffany pinched another bad nerve and Debbie Gibson displayed quite an impressive exoskeleton.

Remember, the following "Top 10" list is merely a reference guide and should not be adhered to without expressed written consent of Major League Baseball.

1. Traveling Wilburys — Volume One
"ELO-glazed ham slices from the Jimmy Buffet!"

Volume One gave a good-natured view of rock'n'roll from a bunch of guys who helped invent it.

2. Keith Richards — Talk is Cheap
"The Monkey Man is back, and this time he really swings!"

He still can't sing, but a golden throat was not expected of this rock'n'roll dinosaur. Instead it's Klassic Keith doing solid, riff-heavy music, and it feels good to have him back.

3. Guns and Roses — GNR Lies
"A standing ovation for Lies!"

This album shows what the band is really capable of, and very possibly foreshadows good things to come. The "acoustic" side is the actualization of the ability to sound raw 'n' raunchy without being loud 'n' oppressive.

4. Various Artists — Freedom Rock
"A Potpourri of Psychedelic Psongs!"
Hey, is that *Freedom Rock*?
It sure is!

Well turn it up, man!

5. REM — Green
"Green really grows on you!"

These guys have a good formula and although they may follow it a bit too much here, the formula still works.

6. Square Roots — Louder Than Words
"A round of applause for the Square Roots!"

The boys from Berkeley score another independent-release success. Their style gets kind of



annoying after a while, but four tracks on this one are some of the best of the year.

7. Crowded House — Temple of Low Men

"Finn and Co. deliver a full house of hits!"

Crowded House represents a hope for the future of pop music. *Temple* was an engaging musical interpretation of an artist's life, but it wasn't as good as their first one.

8. Cowboy Junkies — Trinity Sessions
"A round-up of classic lyric rock!"

I haven't heard this record, but everyone else seemed to like it.

9. Talking Heads — Naked
"The bare essence of rock'n'roll!"

The impossibility of listening to a bad Talking Heads album is reaffirmed with *Naked*, and the Intellectual Rocker's tasteful social commentary is always in vogue.

10. Eddie Money — Nothing to Lose

"Eddie Money cashes in on his classic rock'n'roll savvy!"

What needs to be said? It's an Eddie Money album, for Chrissakes!

Jeffery C. Whalen is the A and E asst. editor for the Nexus.

doug arellanes

Oftentimes, people do their best under a state of siege. Witness the explosion of rap music, for example. Often derided as "puerile doggerel" (Pete Hamill writing in *Esquire* magazine), rappers started to say something in their music.

Granted, there are still a number of rap artists who are putting out idiotic music. There also are a number of people willing to buy such crap as Schooly D's *Smoke Some Kill* and the Two Live Crew's *Move Somethin'*.

Those were the lows in an otherwise incredibly positive year. Rap was one of the few areas in music in 1988 with performers ballsy enough to try something new, to shake up the old order of things. In this, the spirit of innovation that was around in the early days of punk rock still exists, alive and kickin'. My top-10 list draws heavily from rap, with a couple of twists:

1. **It Takes A Nation of Millions To Hold Us Back**, Public Enemy (Def Jam)
2. **By All Means Necessary**, Boogie Down Productions (Jive/RCA)
3. **Truth and Soul**, Fishbone (Columbia)
4. **Vivid**, Living Colour (Epic)
5. **The Black Album/Lovesexy** Prince (Paisley Park)
6. **Conscious Party**, Ziggy Marley (Island)
7. **First Priority Basement Flavor** Various Artists (First Priority)
8. **He's the DJ, I'm the Rapper**, DJ Jazzy Jeff and the Fresh Prince (Jive/RCA)
9. **...And Justice For All**, Metallica (???)
10. **Rhyme Syndicate Comin' Through**, Various Artists (Epic)

Doug Arellanes, managing editor of the Nexus, hosts "Funk You" Fridays 2-5 p.m. on KCSB-FM 91.9.

frank mcconnell

Since I spent most of 1988 teaching in Berlin, Hauptstadt der D.D.R. ("East Berlin" to George Bush and his kind), I had, shall we say, limited access to what was happening in American rock and roll. Not till I got back did I find out from my students here and from *Rolling Stone* that heavy metal is to be taken seriously, that the Boss has lost it and is now just the CEO, that U2 is as overrated as Kahlil Gibran used to be, and that Michael Jackson has made the difficult transition from weird talent to weird nerd. But hell, I suspected all that before I left.

So thank God for AFN, American Forces Radio (not "Armed Forces Radio" — we don't say things like that anymore) which we could pick up from Berlin-West. Now AFN is like going back to the '50s, the real seedtime of rock, which is to say my generation, right? Like, the DJs' patter never, never rises out of junior high humor: these guys make the KTYD jocks sound like George Will. And nobody makes solemn distinctions among "new wave," "pop," "metal," "rap," or whatever. It's all, you know, like — music (remember that Elvis' early idol, lord love him, was Dean Martin). And, most important, the elementary unit of rock in the AFN timewarp is the *single*. How refreshing to be reminded that, before the Beatles, the Kinks, and the Who invented that loose and baggy monster, the "concept album," an album was just that — an album, as in "photo album," a collection of singles if you had the money to buy them all at once (\$3.98 as opposed to 35¢ — yes, really, those were the prices of my youth).

So: Based on an admittedly skewed and delightful sojourn in Hauptstadt, here, for what they are worth, are my picks for fave raves of the year.

1. Rick Astley, "Never Gonna Give You Up." Has to be tops, because, as my wife says, it's the best bar song since "Proud Mary." We used to fantasize



about GIs boogeying to this with various and sundry Ulrikes, Ingridis and Katrinas — or, for that matter, Jurgens, Erichs and Gottfrieds.

2. George Harrison, "When We Was Fab." Almost as much as "Heading for the Light" from the *Wilburys* album, a dead-on recreation of the Beatles sound in all its glorious silliness. Harrison, like Entwistle of the Who, turns out to be the faithful keeper of his group's flame.

3. Pebbles, "Girl Friend." Why the hell not? She sings better than Tiffany, has more soul than five Whitneys, and the song is a beautiful recreation of high school crisis, which, after all, is where rock begins and ends.

4. Tiffany. Anything because it all sounds the same. So did Brill Building pop, and if you think being mass-marketed stops it from being great rock and roll, you've become too sophisticated — or not sophisticated enough.

5. George Michael, "Father Figure." If Roy Orbison was the Caruso of rock, brother George is its Sinatra, or, better, its Mel Torme. He's got miles and miles of chops, and he knows exactly what he's doing.

I'm not sure Robert Hilburn would agree with this list. But whenever I hear any of those songs, I know that part of me will always find itself back under a grey rainy sky in a city I love. And if that's not what music is for, what in the world is it for?

Frank McConnell is a professor in the Department of English at UCSB.

ramona

Arts (performances, representations, abstractions) and Entertainment (stimulating, inspiring, enlivening, interesting, entrancing, moving) HIGHLIGHTS OF 1988 (i.e., Ramona's reasons to be happy you were alive last year):

1. THE LAZY COWGIRLS — Four guys who are finally getting recognition for their gut-wrenching balls-out rock and roll and stage energy that make the RAMONES of the 1988 tour look like couch-potatoed old men. On the not-long-ago-released "Radio Cowgirl" LP you can hear them ripping it up at our own KCSB. Definitely one of 1988's hottest.

2. DEVO's acoustic set during their very recent tour. Upheld de-evolution and proved that elevator music CAN be COOL.

3. The re-release of the MISFITS' "Walk Among Us" LP

4. CACTOPUS — The best in gutter underground music and I.V.'s best reason not to waste time going to see all those predictable bands that only play on D.P. If there was to be a "Decline of Isla Vista" documentary film, they'd be the stars.

5. THE CRAMPS at the Graduate in I.V. Not only an orgasmic show in itself, but being the day before Halloween it provided an escape from the cheesy concession stands, trendy t-shirt-selling capitalists and pre-costumed herds of tourists.

6. Special honorable mention: THE CATCH 22 OF 1988 — a combination of the *best* and *worst*. "The Decline of Western Civilization Part II: The Metal Years" (a movie) — Showed us that an entertaining movie can also be depressing and did a GOOD job representing the pathetic, sleazy, shallow "glam rock" scene. Most of the groups in the movie (with the exception of MEGADETH) make SPINAL TAP seem like a political band.

Ramona is a KCSB DJ whos show "Pseudo Graffiti" is every Thursday, 12-2 a.m.

... and the winner is — TINA YOTHERS!



THE CRITICAL LISTS:

keith york

Top Ten for 1988.

1. **Manufacture** — *Terrorvision*
2. **Skinny Puppy** — *VI VI Sect VI*
3. **Front 242** — *Front by Front*
4. **Attrition** — *50th Gate*
5. **Numb** — *Numb*
6. **Klink** — *Face to Face*
7. **Electronic** — *Various Artists*
8. **Galaxy 500** — *Today*
9. **Revoluting Cocks** — *You Goddamn Son of a Bitch*
10. **Frontline Assembly** — *Corrosion*

Keith York is music director for KCSB. His show "Red Team Radio" is every Thursday, 10 p.m.-12 a.m.

jesse engdahl

1988 was that kinda year. You knew the music wasn't very good, but you were hummin' "Pour some sugar on me," anyway. People like U2 and Prince put out mediocre albums for them, but stood head and shoulders above the competition. Even with plenty of fresh faces making leaps (seven out of the 10 are rookies), no one was making history. Hey, they spent a few billion on the election, and nothing changed. With that, I choke up the best of the jest:

1: **Guns n' Roses** *Appetite for Destruction*.

It came out in '87, but it didn't hit the charts until January, and 1988 was G 'n' R's year. I never, ever turned on MTV for more than ten minutes without seeing "Sweet Child o' Mine," and I never switched it off. Shoot me, you liars. The moralless truth is that they may be burning out their minds, but the flames are on tape.

2: **Public Enemy** *It Takes A Nation of Millions to Hold Us Back*.

Rap continues to defy its apparent limitations, and P.E. leads the pack with hungry, blatant lyrics that, like G 'n' R, would rather speak the truth then try to corner it into consistency.

3: **Metallica** ... *And Justice for All*.

They're not on the Radio, but they're at the top of the charts, and now the critics are kissin' the ass kickers.

4: **Prince Lovesexy**.

Still original, danceable, and somehow not over-produced.

5: **Talking Heads** *Naked*.

Ditto.

6: **E.U.** "Da Butt" and **Salt n' Pepa** with **E.U.** "Shake Your Thang."

E.U., a go-go band from Washington D.C. has made a most successful transition to commercial dance music. The best dance tracks of the year.

7: **Guns n' Roses** *G n' Rs Lies*.

"Used To Love Her (But I Had To Kill Her)." These guys are serious.

8: **Tracy Chapman** "Fast Car."

I was getting sick of it too until I saw her walk out in front of 80,000 people at the L.A. Coliseum. Didn't say shit, just stood there alone with her guitar and did 'em up.

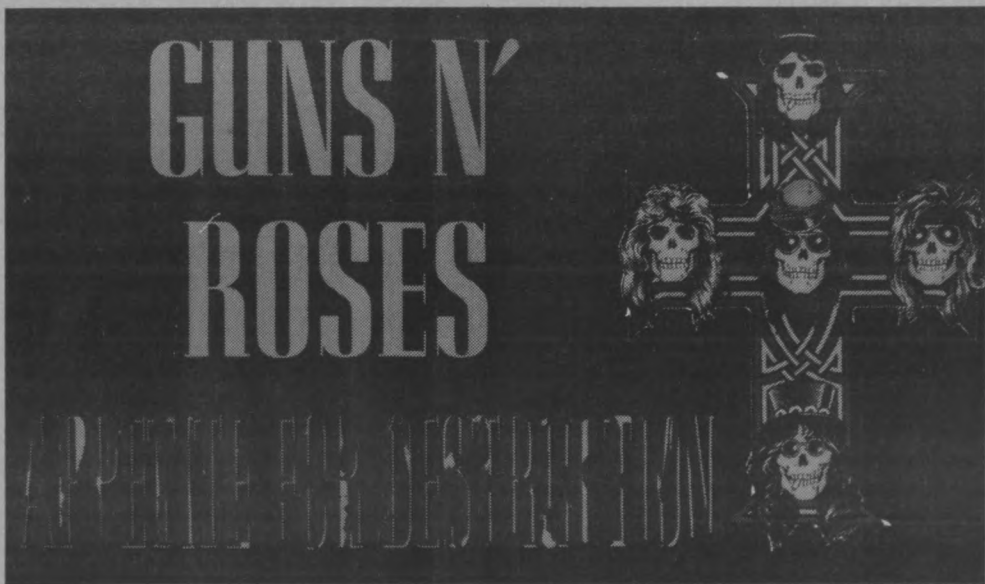
9: **Bobby Brown** "My Perogative."

Q: What are you when you quit super-popular New Edition? A: Money.

10: **Sam Kinison** "Wild Thing"

The best video of the year, and hey, it beats the shit out of Eddie Murphy.

Jesse Engdahl is the Arts and Entertainment editor for the Nexus.



jay hinman

What was great about '88? The "return" of "rock" with a "social conscience?" I think not. Seriously, other than the past, the only place to look for that which we call "great" is in that which we call "the underground" — the small independent network of record labels, the \$4-\$7 live music clubs with names like "The Anti-Club" or "The Noise Chamber," etc. etc. In 1988 I did just that, and here's the best of what I came up with:

1. **MUDHONEY**. These four Seattle long-hairs made most of their competition look small and frail by comparison, including the band two-forths of the members were spawned from — the mighty but defunct Green River. Yes, that's **BIG STATEMENT**. Absolutely brilliant thunderous non-metal slash-and-burn guitar damage — "a great tidal wave of noise," someone said. I couldn't be more pleased.

2. **SUB POP RECORDS**. A record label based in Seattle that not only released Mudhoney this year, but also terrific discs by The Fluid, Green River, Swallow and Blood Circus. Their motto, "if it isn't Sub Pop, it probably sucks," is rapidly approaching striking distance of the truth.

3. **WHITE ZOMBIE LIVE 5-28-88/-ALCOHOL SALAD CLUB, LOS ANGELES**. Hallucinations of grandeur or did I really see a show that attacked all levels of sensory input with an almost intangible level of dirt, grime, unthinkable volume and on-stage hysterics? Yes, and I'm still recovering.

4. **The Continued Dominance of THE LAZY COWGIRLS**. This year many woke up to the fact that this band may indeed be the city of Los Angeles' saving grace, what with a live-at-KCSB (your on-campus radio station) album called "Radio Cowgirl," an EP blessed with five new Ramones/Stooges-like blasts called "Third Time's the Charm,"

Jay Hinman is a KCSB DJ who's show "White Trash" is every Wednesday, 8-10 p.m.

w. patrick whalen

Despite the well-intentioned (but misguided) souls who argue to the contrary, I will continue to maintain that 1988 was a terrible year for popular music. Nearly everything that came out ended up turning me off. Well, OK, maybe the Tone Loc had its moments, but shucks, if U2 is hailed for Rattle and Hum, a collection of mediocre American rock retreads stinking of pretension, then something is definitely wrong. Wasn't U2 once noted as an inventive, semi-creative band? And now they reach the pinnacle of their success for a *double* album chock full of ancient "American roots" rock? Thanks, but I'll take Mick Jagger's last solo album.

The year started out fine with Aerosmith's Permanent Vacation, a thundering concoction of brilliant songwriting and emotion that truly shook balls and ovaries alike. Oh yeah, I forgot. Permanent Vacation came out in 1987. Sorry.

So the year began with hardly a bang (George Michael was really a poor excuse for a limp Elton John, and Terence Trent D'Arby danced real good, but he ended up being stupid). Nothing really happened for about the first six months, and it appeared that Randy Travis would end up with 1988's best album. And then the Brian Wilson arrived.

I really wanted Brian Wilson to be the

and a live show that leaves even the toughest L.A. punk-rock loser speechless.

5. **RAPEMAN "TWO NUNS AND A PACK MULE"**. Stupid moniker aside, the band lays down a mix of dense punk, dirge and choppy funk all filtered through mega-kilowatt amps for the hard of hearing.

6. **GIBSON BROTHERS "BIG PINE BOOGIE"**. This caught up with me with only a few weeks to go 'till '89 — country/slide-blues /feedback rock for Hank Williams and Jesus ' Mary Chain fans everywhere.

7. **Too Many Great Live Shows to Mention**. Half Japanese. The Creamers. No Means No. Cactopus. Mudhoney. L7. Giant Sand. Miracle Workers. Alice Fell. The Fluid. Volcano Suns. Soul Asylum. Pussy Galore. Leaving Trains. Sluggo. The Dwarves. Frightwig. God. Bad Religion. I could go on ... remember, "concerts are your best entertainment value."

8. **The Glut of MISSION OF BURMA Releases**. Boston's Mission of Burma have been broken up for four years now, but someone saw fit to put out two albums' worth of unreleased material and a great compact disc compilation of old stuff to boot. Thanks.

9. **NAKED RAYGUN "JETTISON."** They were pretty lifeless live, but this album continues their mastery of the guitar-fueled anthemic whoa-whoa punk rock form. So all is forgiven.

10. **DIE KRUEZEN "CENTURY DAYS"**. The loudest, screechiest, abrasive hard-core punk band (circa '84) shows their collective soft spot and uses (gasp) an acoustic guitar! My initial reaction to this (sheer hate) plus my current reaction (top of the "most-listened-to" pile) merits at least something approximating a #10 spot on a stupid "best-of" list, don't you think?

guy that would finally do it, the guy that could be weird and good and a genius and all that and make good music all at the same time. Oh, he was so close. Brian Wilson was just as scared, just as painful, just as fucked up and just as beautiful as you would want it. Except, of course, for a weird mole/frog named Eugene Landy who happened to be Wilson's psychologist/banker/-manager/lover/cheerleader and who put his name all over the album and co-wrote all the album's songs that stunk. Never before have I wanted to punch a man more than Eugene Landy. At this point it became clear to me that even if the White Album didn't actually come out in 1968 but in 1988 instead, it would be a disgusting year for music.

Salvation, of course, came at a high cost. I fought off and eventually shot Tracy Chapman. I rebuked the Sugar Cubes. I slugged Prince and broke his guitar. I just said no to the Cowboy Junkies. I threw up on W. Axl Rose and sent him back to Toledo. I took Michelle Shocked's love beads and crunched them with my boots. And I sent Public Enemy straight to hell. It was no time for foolin'.

Which left me, as always, with Keith Richards. Talk is Cheap flogged me and made me want to smoke a cigarette and drink hard liquor. Then it made me wanna dance. So I did. And everything was better.

W. Patrick Whalen is the editor in chief of the Nexus until the Stones get back together.

