

ARTS

MIDNIGHT OIL

Working for Arts can sometimes be a pretty cool gig. You hang out and waste your days at the Nexus and then out of the blue the drummer of **Midnight Oil**, Rob Hirst, gives you a call and you have a little chat about life, death, nuclear war and the band's upcoming show at the County Bowl. Maybe it's not all that goofy, but it's damn close.

With the recent success of their album *Diesel and Dust*, Midnight Oil has moved away from being considered merely an alternative band that happened to show its (at least singer Peter Garrett's) face during the "Australian Wave" in the early '80s. Previously noted as being a band which stood behind causes like saving the rain forests and having a lead singer who ran for public office, the band is now more recognized for being in heavy rotation on MTV.

Popularity has led to backlash, with some former fans whining "sell-out" and others finding them too politically *correct* for a rock band. My concept of the band has turned in the last

year from them being socially conscious post-punk neo-dance roughnecks to a Midnight Oil which is a high-concept package created by red-tied yuppie executives who exist only to turn your favorite song into a beer commercial.

Not so, it would seem.

You have to be somewhat cynical when a manager calls you a couple of weeks before the concert to set up an interview. A little pre-concert chit chat, "sell some tickets, kids, blah blah blah." But when trying to follow up on some facts, we found Midnight Oil to be not particularly affiliated with a label and promoters who responded that they didn't "give a fuck" what we did with our promotional tickets.

Could it be that Midnight Oil is a little more than a poor man's U2, that they do actually give a fuck about what they're singing and who they play for?

Hirst classifies the band as, "Part of those performers in the creative area who are

(See OIL, p.3A)





**LOS FOLKLORISTAS:
FOLK MUSIC FROM
MEXICO**

It all began quietly enough. A handful of musicians from Mexico City, determined to record and perform the folk music of their native Mexico and other Latin American countries, joined together and began what would become Mexico's finest folk ensemble: Los Folkloristas. And 22 years later, Los Folkloristas' well-established reputation is based on more than 30 record albums and concert tours throughout the world. On Wednesday, November 2 at 8 PM, Los Folkloristas will show Santa Barbara audiences why they're so popular, with a concert in Campbell Hall.

In the United States, Los Folkloristas gained much of their status with the

release of the soundtrack to the motion picture *El Norte*. But it is in their dynamic live appearances that Los Folkloristas really show their talents. With a dazzling display of over 80 unusual instruments — drums, flutes, pipes, guitars, harps, rattles — on stage, the musicians launch into Mexican ballads, Latin American political anthems, Indian folk tunes and other purely authentic songs from several regions.

While at UCSB, Los Folkloristas will present a free lecture-demonstration in Spanish, on Monday, October 31 at 4 PM in Music 1145; join a community celebration of Day of the Dead at La Casa de la Raza in Santa Barbara on the evening of Tuesday, November 1; and visit a UCSB ethnomusicology class. All of these activities are free; tickets for their Campbell Hall concert are on sale now (UCSB students: \$10/\$8/\$6).

OCTOBER / NOVEMBER

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			27 Pan Asian Repertory Theatre 8PM/Campbell Hall	28	29	30 Genesis 8PM/Campbell Hall
31 Los Folkloristas lecture-dem 4PM/Music 1145	1	2 Los Folkloristas 8PM/Campbell Hall	3 Lady From Shanghai 8PM/Campbell Hall	4 Isabel Allende 8PM/Lotte Lehmann Concert Hall	5 Oakland Ballet 8PM/Campbell Hall	6 Oakland Ballet 2PM/Campbell Hall Suburban Angels 8PM/Campbell Hall

**ISABEL ALLENDE
CHILE'S EXILED WRITER**

Novelist Isabel Allende's stories speak of "private pain and public passion," said the *Los Angeles Times*. Allende's version of her own writing is this: she writes about "lovers embracing in front of an abandoned mine where they have just found 15 bodies murdered by the regime." Allende will present a lecture titled "The Voice of a Latin American Woman Writer," on Friday, November 4 at 8 PM in Lotte Lehmann Concert Hall.

This magical realism which pervades Allende's novels makes them thoroughly exciting, and at the same time deeply political. Her work rises out of a need for human solidarity and a commitment to the future, as well as a healthy respect for passion and less overtly "political" kinds of involvement.

Tickets for Isabel Allende's lecture can be purchased in advance at the A&L Ticket Office; any remaining tickets will be sold at the door (UCSB students: \$3).



**PAN ASIAN REP'S
YELLOW FEVER**

SOLD OUT

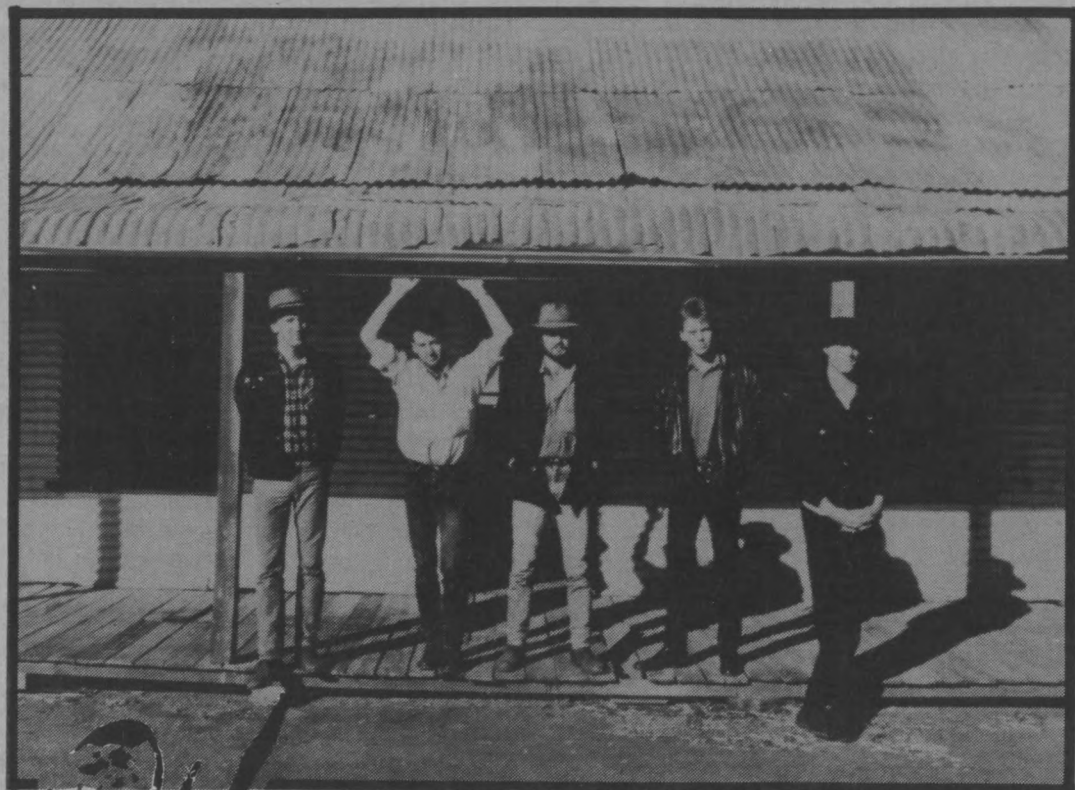
The Pan Asian Repertory Theatre, a professional theater company on tour from New York City, comes to Campbell Hall tonight with *Yellow Fever*, a hilarious spoof on detective movies that takes very funny pot shots at racism, fascism and other fatuous behavior.

**GENESIS:
FILM FROM INDIA**

A&L's CUTTING EDGE film series continues with Genesis, a feature film directed by Indian filmmaker Mrinal Sen, in Hindi with English subtitles. Genesis will play on Sunday, October 30 at 8 PM in Campbell Hall. Tickets will be available at the door (UCSB students: \$3).

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(Continued from p.1A)

prepared to lend their name for causes and beliefs they are sincere about."

Since they started as a surf band in 1977, it's kind of impressive that they have grown into a group that represents so many important social concerns. It's old news that lead singer Peter Garrett ran for the Senate in Australia. But it was surprising to hear that he had actually *won* in his bid, only to be stopped by the political pressure of those who saw his victory with the Nuclear Disarmament Party as a threat.

"The two main parties in Australia conspired with each other to keep him out of office," Hirst informed Arts. "So he's not a senator, he's a rock and roll singer making music with Midnight Oil."

Next Saturday's show will be the band's second appearance in Santa Barbara in less than a year. This time around it's a little different — sure, they'll play some of their hits, but the theme of the tour is some consciousness-raising about rights and mistreatment of American Indians.

The roots of this tour are in the making of the *Diesel and Dust* album, the name of which is a term they coined for a tour of the Australian Aboriginal lands last year. Their biggest hit on the album, "The Dead Heart," was originally written for a film celebrating the return of the world's biggest monolith, Ayers Rock, to the Aboriginal people, its original owners. "From doing that film I think there was a trust situation set up with the Aboriginal people and they allowed us onto their land, gave us permits to be the first white band to tour the settlement along with the Aboriginal band *Wallaroo*, who were the real stars of the show."

Midnight Oil decided to share the experience with the rest of the world and take *Wallaroo* on their world tour. Adding to the native music theme, the tour now includes an American Indian band.

But Midnight Oil is not touring to be didactic. "We're not coming to America to try explain your situation here. You know your situation here. We're just drawing parallels to what we know at home ... the Australian experience. And something in particular that came up during this tour is there a bit of a this

(exploitation of the indigenous population) happening at Mesa, Arizona, the monies that are going to the Big Mountain legal defense, the Navajo and Hopi that are being relocated from their place ... that shouldn't be! White people have got to understand the special relationship that native people have with their land."

If there is any stance the band takes, it is outside mere party politics or commercial posturing. Hirst refers to it a politics of the spirit. "It comes down to a question of personal morality and understanding your place on the planet ... understanding where to draw the line on how to preserve that planet and how to treat other human beings."

Midnight Oil is on the road to perform a lot of rock and roll and a little social good. If Hirst could urge you to do anything, it would be to get to the show early and catch all three bands. "It is the three bands together for the first time with indigenous music from remote parts of the world ... coming together with one message, coming together for a single cause ... (to raise) the consciousness of people who have not given the original people of this country much thought." *Æ*

— adam liebowitz

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MELTIN' VINYL



Front 242 Head Hunter
For the past six years Brussels, Belgium has been cultivating a population of artists and musicians pumped up with angst. Z42 brings forth new material for the electronic body music addict. Full of sampling of televangelists and guttural vocal stories of capturing and killing other men for food or pleasure, this disc is a taste in lieu of the upcoming LP "Front by Front" to be released in mere weeks.

Ministry Land of Rope and Honey LP

From a pop duo in the early 80s to a club DJ's dream, now a rock-n-roll record for the 1990s. Drum machines and keyboards create a dark, eerie backdrop for distorted guitar and an incomprehensible cry

from Alain Jourgenson's larynx. More frustrated men from Chicago; remember Big Black^o (Check out "Tonight We Murder" B side to *Stymata 12*.)

Diamanda Galas Double Barrel Prayer LP

The third LP in a trilogy telling the horror of AIDS and the public's washing over of the true state of the disease. Coupled with her first "band" this new adventure is a horrific journey through Diamanda's world of hate. Hailing originally from San Diego this "woman in black" moved to England for voice training; she is now noted as having the most dynamic vocal range in the entire world. Operatic vocals, sheer nightmarish guitar and drums melt into one garish dream. It's beautiful.

Frank Tovey Civilian LP
From fad gadget circa 1979 to 1988. This man has created a stir within electronic pop. After the hit single "Collapsing New People" people discovered all of the other material the man-of-disguise has created. Now back as a civilian, Tovey creates atmospheric pop and some actual club material (i.e. *The Brotherhood*) which will cause a stir anywhere there's a turntable and some sweaty bodies.

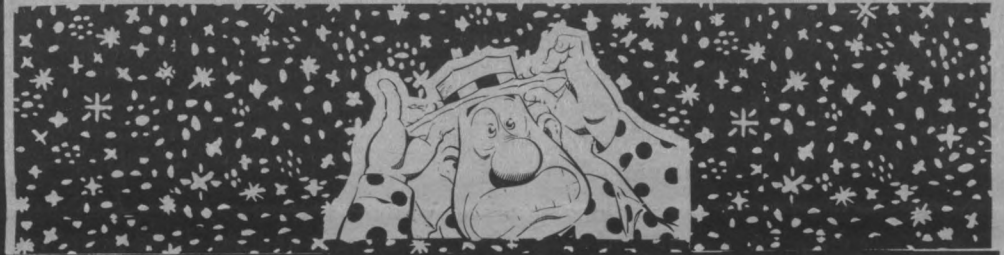
Core A Conspiracy International Projectre LP

In the mid 1970s the Industrial Records label coined a term for music made by such artists as Throbbing Gristle: "Industrial Music Noise." Chris Carter and Casey Fanni Tutli left T.G. to form Chris ° Casey, CTI, and Conspiracy International, all of which contain the husband and wife. On Core many of the original artists from the 70s come together and aid Chris and Casey (Conspiracy International) in creating a diverse electronic nightmare. Included are ex T.G. Coil, Boyd Rice (aka NON from S.F.), Robert Wyatt and Lustnord (a one man project from Germany). This project is pop, disco, noise, ambient dreamy No Age but most of all it's innovative. — keith york

REGGAE BEAT

Yeah, that's right, this is *my* article and I'm calling it, "The Happ'nin' New Reggae Scene." With it I plan to begin to dominate reggae journalism until I change the state of reggae music. Either that or review a few current albums. The way I see it, there's a such a multitude of reggae artists people have never heard of, the average fan is somewhat clueless as to what's worth buying. The only reason I even have a grasp of an inkling of what's up with new reggae is because I've got a few friends who buy albums on blind intuition. So warned, first up is the new album by Shinehead called *Unity*. Shinehead's a New York B-Boy youth who combines rap and D.J. style reggae into a chunky, steaming hot, hip hop rappin' reggae stew. At least he does on about half the tracks like *The Truth*, *Raggamuffin*, and a rap version of Sam Cooke's *Chain Gang*. That's the good news, and for those four or five hot tracks "Unity" might be worth buying. The bad news is that for the rest of the album, Shinehead uses just barebones bass and drum machine instrumentation which makes his rhymes routine and boring — like a combination of Pato Banton and Fresh Prince made in limbo (I would've said hell, but I figure limbo's more boring than hell is). While Shinehead blows it on the slow love songs, one man who can sing them is **Maxi Priest**. His self-titled new album comes in a smooth, sleek and polished-looking cover and contains smooth, sleek, and polished-sounding songs. I mean, this music is

just screaming out to be played on Q-105 right after UB40. But don't get the impression that Maxi Priest is just shoveling out simple music for the masses, cuz he's not. What Maxi Priest is doing is making emotional, contemporary reggae with some danceable rhythms supplied by the likes of Sly and Robbie. On songs like *Wild World* (the Rabbi Steven's old tune), *Same Old Story*, *Marcus* and Rod Stewart's *Some Guys Have All the Luck*, Maxi Priest produces a cool, fresh and crisp mixture rivaled only by your finer Caesar salads.... Speaking of cool — **Messenjah** has a solid, new album called *Cool Operator*. I'd never heard of Messenjah before I got this album, which is probably their first, but they excel in two areas. First, the album is chock-full of catchy rhythms, nice-sounding background harmonies, just overall likeable songs. For this reason alone, *Cool Operator* makes a lovely addition to any record collection needing a lovely addition. The second area Messenjah excels in is sounding amazingly like *Steel Pulse* from the "Earth Crisis" days. Their songs, while all original, sound somewhat like *Pulse* songs and their lead singer sounds *exactly* like David Hinds. But hey, so it's a little eerie listening to Messenjah — *Cool Operator* is a solid, top-notch reggae album made by a talented band. Okay, well that's about it for this addition of "The Cool Reggae Happ'nin's Scene" or whatever the hell I called it. See ya next time (if they let me write this thing again). — steve aquisto



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THE FAB FOUR: DON, IVOR, KEN, and ROLLO



RICHARD REID/Daily Nexus

Ever since "I Want to Hold Your Hand," rock musicians have tried to get that Beatles "sound" on their own records. But rather than be satisfied with *sounding* like the Beatles, the band Yesterday has decided to *become* the Lads From Liverpool.

Indoctrinated into the clamorous world of Beatle-replication as members of Beatlemania in 1980, Yesterday has used its ticket to ride college-campuses ever since. Last Wednesday at Campbell Hall, they performed their act before a screaming crowd of Beatlemaniacs.

Consisting of actor/musicians who do all they can to appear, behave, play, and sing like the original Beatles, Yesterday is one of a handful of Beatles-replica bands playing today. They performed in two sets, one of early and one of later Beatles' material. Although your mother should know all the hits in the first set, the second set is definitely geared towards the college crowd.

Jumping onstage wearing the black suit Beatle uniform, Yesterday opened the show with "I Saw Her Standing There." From that point, they proceeded to travel the long and winding road of pre-Rubber Soul hits. Although I felt that Yesterday had a firm grasp on most Beatles material, they seemed to be stuck in the quagmire of serving the fair-weather fan. Yes, I'm saying they played "Twist and Shout." The farthest they ever moved from the "standards" was "Everybody's Trying to be My Baby," an old Carl Perkins remake.

In between sets there was a long break in which they changed into Sgt. Pepper satins and mustaches.

When they reclaimed the stage, a technicolored light show — complete with a pseudo-psychedelic brain hologram — was put into action. Amidst the visual excitement, the second set started on a very positive note with the first three songs of Sgt. Pepper. This caused speculation upon whether they might do the *entire* Sgt. Pepper album; an ambitious and appealing idea. Instead, after "Lucy in the Sky with Diamonds," the confusion began. They started switching back and forth between material from all the Beatles "late" albums. It was strange enough to see someone performing songs that the Beatles never played live; but hearing "Drive My Car" and "Come Together" sung by four men in day-glo outfits is nearly nuthouse material.

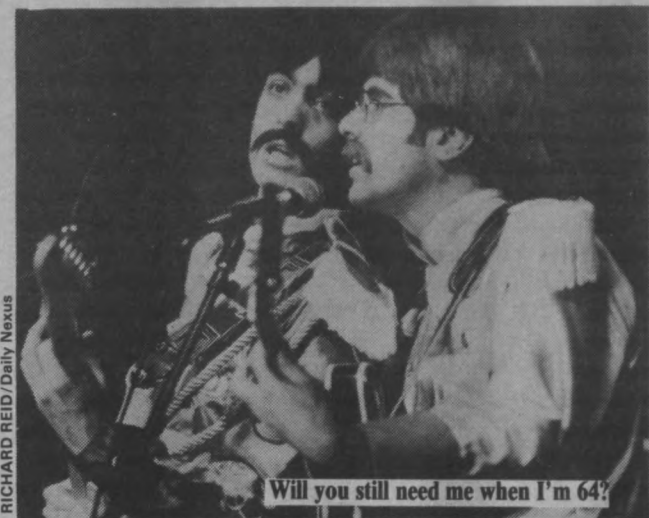
This problem could be solved with the addition of a third set. The first set would be songs up to Revolver, and the second set would be Sgt. Pepper and Magical Mystery Tour. In the third set, Yesterday would come out in cool polyester bellbottoms and long frumpy beards, and do the White Album, Let it Be, and Abbey Road material. Yesterday member Don Bellezzo balked at this idea, however, saying "most audiences don't like that kind of Beatles; that's too hippy. Most of the public likes a uniformed Beatles."

From the back of the auditorium, Yesterday looks and sounds convincing. Don Bellezzo, as John Lennon, appears to have mastered his idol's famous knee-bending bounce, and his singing is right on the money. Although Ken Francis, as George Harrison, seemed to have a case of the sniffles, his aloof gaze during the hot replications of the original guitar solos is all George. Ken's older brother, Ivor, as Paul McCartney, sounds nearly identical to Paul in his background vocals, and definitely looks the part.

Yet, upon a closer inspection, the flaws can be seen. (If there weren't any flaws it would be a great show, but it would scare the hell out of me.) From about 30 rows out you can see that Don Bellezzo looks more like a Biology teacher than the unique-looking Lennon. Maybe they had one too many cups of coffee before the show, but it seems that all the members of Yesterday need to work on their head-bobbing. Although Rollo Sandaval, as Ringo Starr, sounded very similar to Ringo both in voice and in skin-beating, there was just no physical resemblance.

But the lads are very experienced in what they do. On stage, all they have to do is act naturally, and it comes off well. According to Bellezzo, this may be

because they find themselves living the part. "Sometimes when I look over at Ivor (Paul), I wonder." He even joked that "Us Lennons have a hidden resentment of all McCartneys." — jeff whalen



RICHARD REID/Daily Nexus

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I've always found it strange, but it often seems that many Californians can't be reminded of the Spanish/Mexican heritage of their state. Maybe we're still embarrassed by the way we acquired it in the first place. Some new interest in Mexican folk music has been generated by the success of Los Lobos, but the Golden State still seems strangely devoid, except for the restaurants, of Mexican culture. *Los Folkloristas* provides the perfect chance

to check out what you've been missing Wednesday, Nov. 2, 8 p.m. at Campbell Hall.

Five years since Los Folkloristas' last appearance in California, the seven-member ensemble will play to Santa Barbarans with song and more than 100 authentic string, wind and percussion instruments. Members of the group travel throughout Latin America to where the music originates, collecting instruments and learning their art from local musicians. They have performed more than 2,000 concerts in the United States, Cuba, Italy, Germany, Nicaragua, Colombia and Costa Rica.

Los Folkloristas will be in residence at UCSB from Oct. 31 to Nov. 2. During that time, the group will visit a UCSB World Music class and present a public lecture/demonstration in Spanish at 4 p.m. on Monday, Oct. 31 in UCSB Music room 1145. —



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Bat 21 (R)
3:15, 5:30, 7:45, 10
Sat & Sun also 1

Things Change (PG)
3:15, 5:15, 7:20, 9:30
Sat & Sun also 1:15

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4:50, 7:30, 10:10
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Clara's Heart (PG13)
7:15, 9:45
Sat & Sun also 2, 4:30

Gorillas In The Mist (PG13)
7, 9:40
Sat & Sun also 1:30, 4:10

All programs, showtimes & restrictions subject to change without notice

GOLETA

CINEMA

6050 Hollister Ave., Goleta 967-9447

Imagine: John Lennon (R)
7:15, 9:30; Fri only also 11:30
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Sat & Sun also 1:30, 3:30, 5:30

GOLETA

320 S. Kellogg Ave., Goleta 683-2265

Gorillas In The Mist (PG13)
7, 9:30
Sat & Sun also 1:30, 4:15

FAIRVIEW

251 N. Fairview Ave., Goleta 967-0744

Alien Nation (R)
7:30, 9:45
1:30, 3:30, 5:30

Punchline (R)
7, 9:30
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Friday the 13 Part 7
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The Kiss (R)
7; Fri & Sat also 10:30

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STRANGER THAN — FICTION

Do we sing out our American virtues and patriotism through television? The survey says: "Change the color of your eyes to match your outfit every day." Oh, you better believe the red, white and blue bleeds through the airwaves because like me, your children will also be conditioned to buy penthouses at a young age.

It reminds me of this great town in Colorado where the people are strictly American. A boardwalk of red stone, lightposts of wrought iron, stores with the latest in artsy decorations so your guests can ooh and aah. Restaurants and bars with beautiful college students plastering their minds with the hippest drink specials.

In my book the real Americans weren't shopping, eating, drinkin' or fuckin'; they were out in the street. The

guy riding his mountain bike up a wall and through the concrete barriers was doing his own thing. And the little girl with the large glasses shaped as stars was wailing out a song at an incredible pitch while her father mercifully tried to keep up on his worn-out guitar. Meanwhile, a crowd had gathered and this '60s duo was collecting money in a hat.

My mind was blown as I soaked up what was happening around me. Then some raggedy-looking guy sitting on a bench leaned back and asked me a simple favor as I walked by: "Hey, man, can you spare a hundred thousand dollars?" I laughed and thought to myself, only in America, my friend, where you can smell the blurred red, white and blue. Æ

by eric vicentz

LAST NIGHT TO CATCH GREAT FILM



"The Year My Voice Broke" ends tonight at the Victoria St. Theatre.

Growing up is hard to do. Yeah, we know. But the last few years have seen some improvement in the "teen drama" dept., especially from overseas. The Danish *Twist and Shout* and the English *Wish You Were Here* were both hauntingly authentic as they dealt with the heartbreaking strangeness of becoming an adult. Love, sex, death and delusion are the painful themes which make adolescence one of life's most confusing, frustrating yet fascinating periods.

The deliberate pace of these foreign movies make them seem hard to get involved in. *The Year My Voice Broke* will redefine plodding to those weaned on Hollywood teen fare. But this method, also used in last year's *Goodbye, Children*, allows boringly realistic scenes to be completely digested, so the complete impact of subtle, less-fantastic conflicts and realizations hit like a ton of bricks.

Set in a one-horse Australian town during the 60s, the movie builds on an adolescent love triangle involving Danny (Noah Taylor), Freya (Loene Carmen), and Trevor (Ben Mendelson). The actors are for the most part first-timers, which possibly accounts for the film's fresh, believable quality.

Danny and Freya are old buddies who have spent many a lazy day together at their secret spot on a hill overlooking town. Their relationship seems eternal—which Danny hopes for — but hey, kids grow and things change. Freya is only a year older than Danny, but at the age where rapid development plainly shows how much more mature she is than her skinny friend. She falls for Trevor, the local rugby hero, leaving Danny bewildered. He is sadly funny as he makes several not-so-successful attempts at telepathy and supernatural wizardry to try and win back her heart and desire. Even in his leather jacket and sunglasses it's not hard for anyone to see the heart Danny is wearing on his sleeve.

In a quest to make sense of his crumbling world, Danny discovers the dark side of his seemingly innocent home town. The haunted house on the hill, secrets no one wants to talk about, and some inexplicable occurrences make this a film which keeps you interested and on your toes. As the pieces fall into place, Danny and Freya learn to understand the inescapable power of fate. In strange ways, things do seem to repeat themselves.

The good thing about this film is that it doesn't stop with the story of three teenager's troubled times. While maintaining a strong Australian feeling, *The Year My Voice Broke* has some oddly American characteristics. The boys imitate motorcycle rebels while the girls spread mean gossip faster than lightning, illustrating that there is some mysterious bond between teenagers everywhere.

A movie that doesn't leave you hanging at the end, *The Year My Voice Broke* is a realistic account of these troubled times, not a Hollywood recreation. When Danny's voice broke so did the world around him, leaving him to pick up the pieces for both Freya and himself. When all is said and done we find him an older, stronger Danny who knows there is a lot more to life than what meets the eye. Æ

— walker "guitar" wells and jesse

YELLOW FEVER



Yellow Fever, the Pan Asian Repertory Theatre's off-Broadway hit, has sold out UCSB Campbell Hall this evening. The critically acclaimed and highly entertaining production spoofing Sam Spade-style detective films is an effort to enlighten the public on Asian American issues.

Founded by actress/director Tisa Chang 11 years ago, the Pan Asian Repertory Theatre first performed R.A. Shiomi's *Yellow Fever* in 1982. The play tells the tale of Sam Shikaze, Nisei private eye, who in the process of solving a mystery uncovers terrifying organized racism in Vancouver during the period of the early 1970s. — dawn

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SPEWIN' DOO-DOO

Well, with midterms, court appearances, and STV's (strangely transmitted viruses), we're really under the weather here at A and E. Mental stress and physical health being so intertwined, we're still begging all you would-be media stars for some relief. Thank goodness the only classes that don't grade punctuation are in the English Department (poetic/ironic justice). They know that it's only literary masturbation, the only practical purpose being it keeps us off the streets. There are a few things happening, though, so listen up.... First off, this weekend at the Dorothy Chandler is cellist Yo-Yo Ma, be there.... Siouxsie and the Banshees have accessible-ized their goth-rock sound for the non-hallucinogated masses, but I figure they'll be thumpin' the classics next Wednesday (who named this day?) Nov. 2 at the Ventura Theatre, 26 S. Chestnut at 8 p.m.... Even better, this Sunday you can escape the depraved invaders by ensuring a local sellout for **The Cramps**, playin' their bad music for all you bad people, at the rad Grad.... tomorrow night **Neil Young** is at the Arlington Theater in S.B., rock 'n' rhythm good times guaranteed.... All who saw COVERUP (over 1000, thank you) and wondered what happened to the **Christic Institute's Contragate** — **La Pencia Lawsuit** can go hear about it Saturday, 2 p.m., Choice's Bookstore, 906 Garden in S.B.... PLEASE, if you want to see the best movie of the year, go check **A World Apart** at the Riviera; not only is it the most responsible and realistically shocking movie that's been made about South Africa, but the acting is beyond compare.... Really folks, we're working on our "on campus" issue and "downtown" issue, we need stories, filler art, and fearless writers, so come explore under Storke Tower or call A and E at 961-2691.... REALLY, if there are any serious, devoted Devil Worshipers out there who want to help Adam and Jesse with the *Art for Satan's Sake* issue, contact us in the usual methods (no jokin') ...



ARTS



kristen bahrs and jennifer ellis-nolte are two cool chicks who were hanging out in the art building in their cool studio w/the cool harley poster and we asked them if they could spare some real cool art and they gave us these real cool photos and well, it was really cool. dig. meanwhile every wednesday night these other two cool chicks make it possible for us to get a and e out and looking so gorgeous, by cutting and pasting and boxing every little thing we need, and since we were born late and work later we need to apologize to and thank michele lynn olson and heather milano howarth for staying late and being underpaid. and brenton and matt the weather man. thanks. — walk and jess

SAKE ART FOR ART'S SAKE

