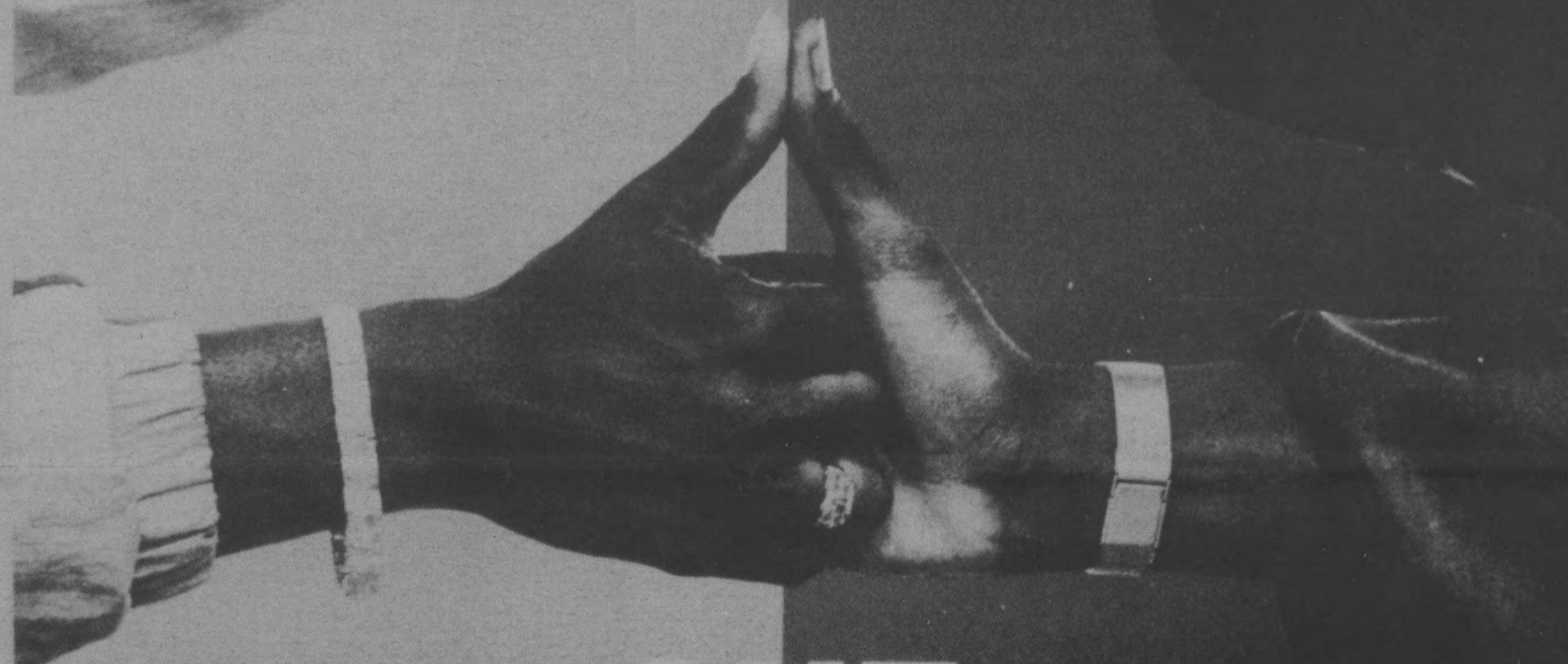


WE'RE



ALL



ONE



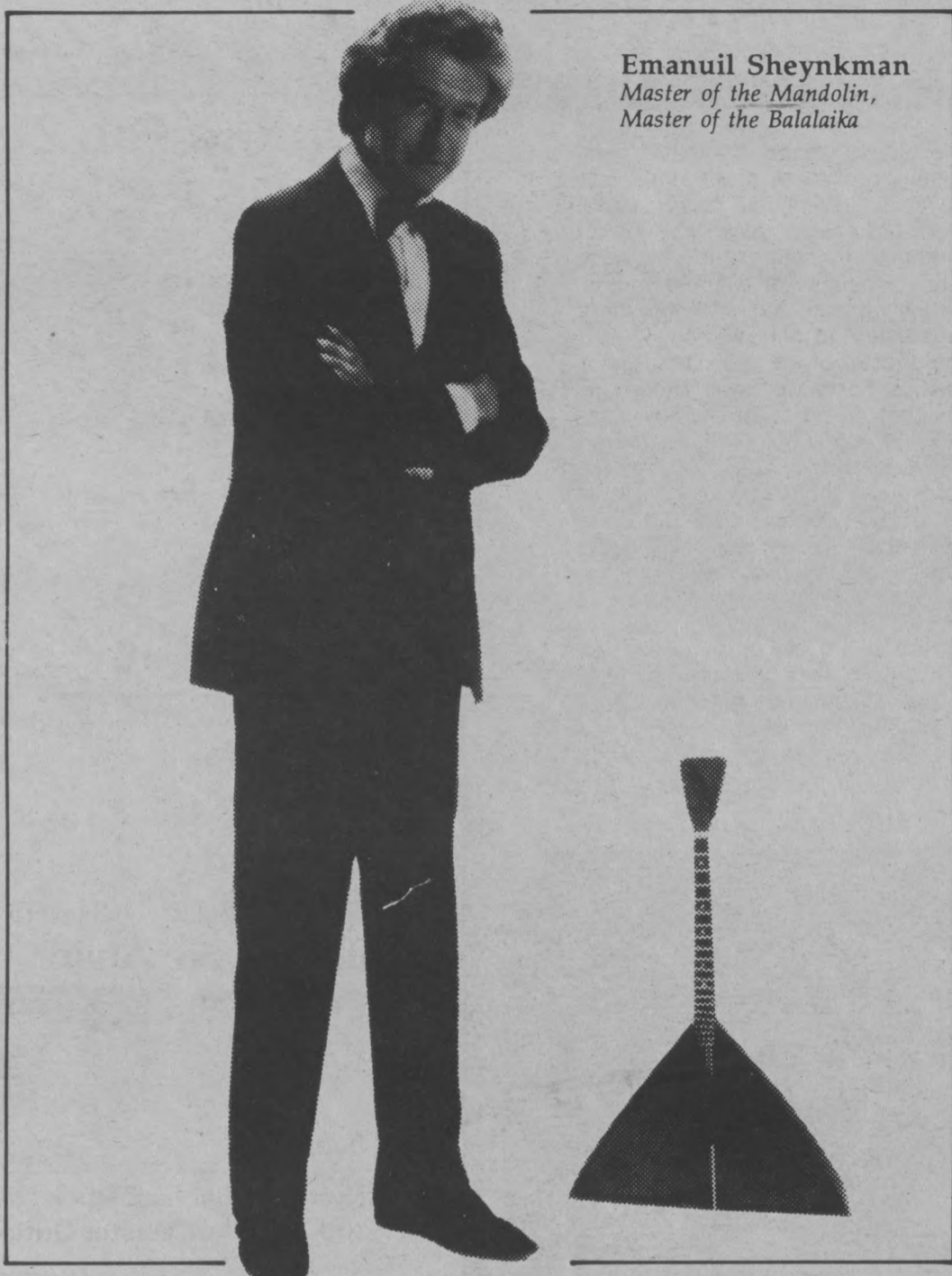
COLOR

STOP THE KILLING

arts
& entertainment

Robbie Conal: Taking Art To The Streets
Cover Story/ Page 5A

Manuel Puig on Page 6A
Literature and Film
Plus Movies, Records and AHT



Emanuel Sheynkman
Master of the Mandolin,
Master of the Balalaika

and first place prizes at numerous international music competitions to their credit, these four musicians are known as one of the premier string quartets in the world.

If you aren't familiar with them, you can go to the Music Library to listen to Beethoven's Quartet in C minor, Op. 18, No. 4; Bartók's Quartet No. 3; and Schubert's Quintet for a preview of what you'll get to hear in their concert at 8 PM on Tuesday, February 7 in Campbell Hall.

You may wonder how the Tokyo String Quartet will play Schubert's Quintet when there are only four of them. For that, cellist Carter Brey (he gave a sold out solo concert to UCSB in 1984) will join the quartet for a collaboration to remember!

Brey made a fast leap from fourth cello chair with the Cleveland Orchestra to a highly acclaimed solo career when he garnered third prize and the title of "one of the best cellists of the new generation" from the great Mstislav Rostropovich at the Rostropovich International Cello Competition.

Tickets are on sale now at the A&L Ticket Office (M-F, 9-5) or you can charge them by phone: 961-3535 (minimum order \$10).

WHAT'S A BALALAIKA?

Whether you can answer that question or not, you will be delighted when you hear Soviet emigre Emanuel Sheynkman play a wide variety of classical and Russian folk music on Friday, February 3 at 8 PM in Lotte Lehmann Concert Hall.

Having left behind a sparkling career as soloist with the Leningrad Chamber Orchestra and Philharmonic and as a film score composer for the prestigious Mosfilm studio, Sheynkman now brings awareness of and respect for balalaika and mandolin music to the United States.

Generally thought by Westerners to be a mere source of quaint Russian folk music (and the soundtrack to *Dr. Zhivago*), the mandolin and balalaika ("bah-lah-LIKE-ah") have rich musical traditions. Balalaikas come in many different sizes with many different tones, much like the violin, viola and cello in the violin family. The subtle sounds of mandolin have been explored by such masters as Mozart, Beethoven and Handel.

With all of this in mind, Sheynkman warmly offers the beauty and breadth of his instruments to those of us who know little, nothing or everything about them.

Sheynkman is currently participating in a three-day residency at UCSB. On Thursday, February 2 at 4 PM, he will be giving a free lecture-demonstration in *Russian* at the Russian House in Isla Vista. So if you have any friends who speak or are studying Russian, let them know about this rare chance to experience the language in a unique context.

YOU KNOW WHAT A VIOLIN IS

Don't be misled by their name; while three-quarters of the Tokyo String Quartet is from Japan, the group now hails from New York where it was officially formed at The Juilliard School in 1969.

With 20 years' experience, concerts in all the great music halls of the world



Tokyo String Quartet

A WORLD APART

International Cinema continues Thursday, February 2 at 8 PM with *A World Apart*. Written by exiled South African Shawn Slovo (she now lives in London), this film tells the story of a white, fiercely anti-apartheid journalist, detained and beaten under the 90-Day-Retention Act, and her 13-year-old daughter. Student tickets for a mere \$3 will be available at the door.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			2 A World Apart 8 PM/Campbell Hall	3 Emanuel Sheynkman 8 PM/Lotte Lehmann Concert Hall	4	5 House of Games 8 PM/Campbell Hall
6 Michael Lerner 8 PM/Main Theatre	7 Martin Bernheimer 4 PM/Girvetz 1004 Tokyo String Quartet with Carter Brey 8 PM/Campbell Hall	8 Paul Monette 8 PM/Broida 1610	9 Edward Linenthal 4 PM/Girvetz 1004 Brightness 8 PM/Campbell Hall	10	11 Vaudeville Nouveau 8 PM/Campbell Hall	12 Hibiscus Town 8 PM/Campbell Hall

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Charge tickets by phone: 961-3535.

ACCLAIMED QUARTET TO VISIT UCSB



The Tokyo String Quartet, with guest cellist Carter Brey, will perform at Campbell Hall on Tuesday, Feb. 7 at 8 p.m. This quartet, now in its eighteenth season, has received international acclaim as one of the finest quartets in the world.

The quartet began in 1969 at The Julliard School of Music and has since won competitions, performed in the music capitals of the world, been broadcast on television and recorded 15 records. This summer, it will make three European tours.

Its program at Campbell Hall will include Beethoven's "Quartet in C Minor, Op. 18 No.4," Bartok's "Quartet No. 3," and Schubert's "Cello Quintet," featuring Carter Brey. Brey will hold a master class on Monday, Feb. 6 at 12 p.m. in music 1250. It is free and open to the public. He will also be giving a lecture/demonstration for the honors program on how linguistics influences composers in Russia and Austria.

— renee boyer

THE SISTINE CHAPEL CHOIR

The Sistine Chapel Choir has been delighting audiences of all kinds with its inventive polyphonic church music since 1480. Each year, millions of visitors are attracted to the Vatican to see this ensemble of talented youths. The choir remains one of the premiere groups of its kind in the world.

The director of the choir, Monsignor Domenico Bartolucci, was chosen as Permanent Maestro Director by Pope Pius XII in 1956. The choir has toured Italy, Germany, Austria, Ireland, France, Spain and Australia.

On Tuesday, Feb. 7 at 8 p.m., the choir will be performing music from the Italian Renaissance at the Arlington Theatre. This performance will include Palestrina's "Magnificat."

The show is a benefit for Transition House. Tickets are \$20.50 and \$25.50, and are available through the Arlington Ticket Agency and Ticket Master. There is also a half-price discount for students with proper I.D.

— jeffrey c. whalen



the Graduate

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with collage of i All Ages

7:30 Thursday, Feb 23 All Ages
Featuring

The Untouchables

Friday, March 3 7:30 p.m.

Country Dick Montana

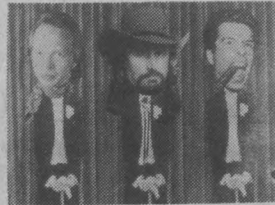
The Beat Farmers

Mojo Nixon

& The Pleasure Barrons

featuring Dave Alvin

of The Blasters

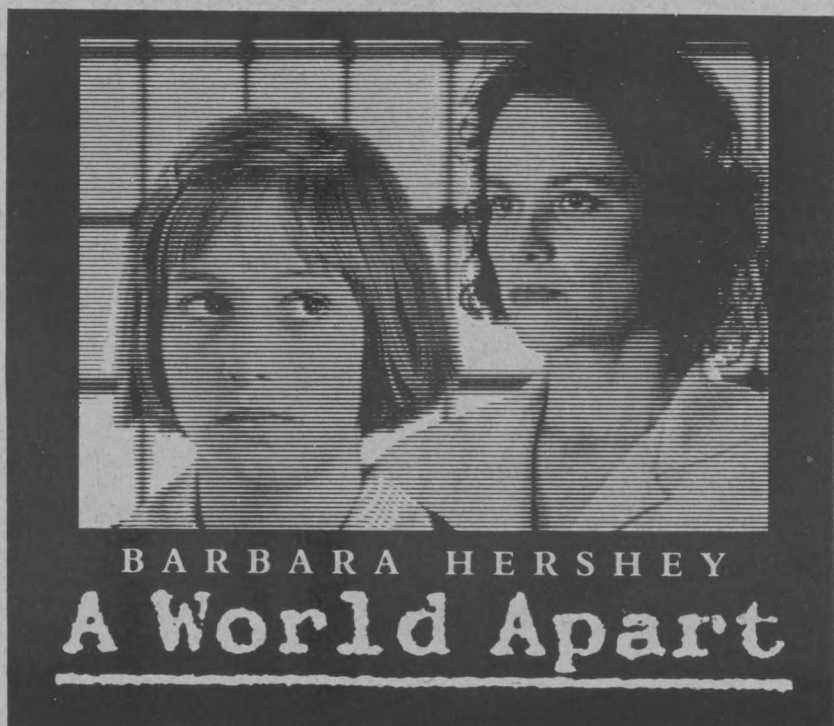


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International Cinema series continues...



Thursday, February 2 / 8 PM
UCSB Campbell Hall

South African Shawn Slovo, now exiled in London, wrote the screenplay for this insightful film about racial oppression and strife in her home country. It is an intensely personal story about the relationship between a white, fiercely anti-apartheid journalist, detained and beaten under the 90-Day Retention Act, and her 13-year old daughter.

(South Africa/England, 1988, 112 min.)



Sunday, February 5 / 8 PM
UCSB Campbell Hall

Pulitzer Prize-winning playwright David Mamet makes a brilliant directorial debut with this tense, psychological thriller involving a successful psychiatrist and an alluring con artist. Mamet's riveting screenplay retains the poetry of his stage works while capturing all the chilling ritualistic aspects of the twisted games his characters play.

(United States, 1987, 102 min.)

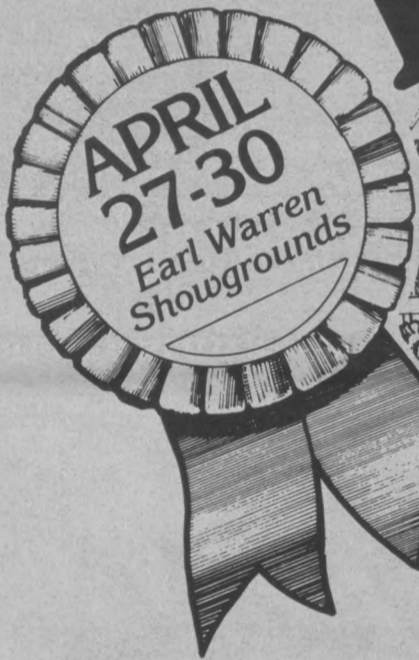
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Santa Barbara Fair & Expo



Get your entries ready now! Paintings, sculptures, jams, jellies, quilts, jewelry, ceramics, dolls, photography, flowers, vegetables . . . look for a complete listing of categories in premium books coming out soon! It's a fair for everyone.

Great opportunity for groups to earn money. Call about pre-sale carnival tickets.

Get your act together! Talent tryouts on Wednesday, Feb. 15. All local bands, dancers, singers, comics, and other types of entertainment will be auditioned to perform during the fair.

ROBBIE CONAL: TAKING ART TO THE STREETS

by doug arellanes

Robbie Conal is a guerilla in disguise. Walking down the street in the daytime, nothing about the man seems externally subversive.

For Conal, now in his 30s, this is just as he likes it. He greatly prefers to let his art do the talking.

His medium is the poster. Not the pseudo-artsy Nagel-style prints on the walls of many a dorm room, but the grittier posters that would be announcing an upcoming boxing match, pasted over a "post no bills" sign. In a few words and fewer pictures, Conal is able to convey not only political arguments, as in his "Contra/Cocaine," (which had those words and a picture of a skeleton in a business suit), but the sense of outrage as well.

On the streets, where his work is plastered on places like construction site walls and stop-light control boxes, his work confounds. You expect an ad for Diet Coke, not a jab at Jim and Tammy Bakker (as in his two-poster work "False Profit"). That is the time, Conal likes to say, when his work takes its effect.

After addressing the excesses of the Reagan era, Conal has undertaken a drastically different turn with his newest poster, an anti-gang violence plea called "We're All One Color. Stop The Killing." The poster is now being distributed with the help of community groups and interested individuals throughout Los Angeles. It can also be had with a \$10 donation to Conal, who is listed in the Venice, California telephone directory.

Conal, who will be on NBC's "Today Show" this week, as well in next month's *Vogue* magazine, was on campus last week to talk about his work in an open lecture sponsored by the Art Studio department. He agreed to an interview after the lecture, and what follows is an edited transcript.

ARTS: I'd really like to focus on this new poster, because I think that while your other work is tremendous, this one has a different kind of sociological value.

Conal: I think it is designed to do something different. My others are pretty much ironic satirical commentary on abuses of power by bureaucrats and public officials, and are critical — some might even say negative. This one is almost a public service message, a plea for peace, from the community to the community. From Fred Jones and myself and everyone else who lives in a minority neighborhood, whether it's South Central, Crenshaw or actually anywhere around

"This one is a public service message; a plea for peace."

the country, Ventura or whatever. Basically. (the poster) is speaking to gang members, wannabees, kids who are right on the edge, guys who have just gotten out of jail and are rethinking it — to just stop for a minute and think, "maybe there's another way we can interrelate with each other. Maybe there's something else we can do together besides fight. Maybe there's another way to make a living besides selling illegal drugs."

ARTS: Can you go back and tell the story of how this poster came to be?

Conal: Actually, Fred Jones, who is a skycap at Delta (at LAX), just called me cold and said "Are you the poster guy?" And I said, "Yeah, I guess that's one way of putting it." And he says, "I want you to do a poster for me about gang violence," and I said, "Well, Fred, you know, I don't do posters for people. Posters are kind of my art, and I address issues that I think are important." He said, "Well, gang violence is important." I said, "Yeah, you're right there." He said, "I want to do this straight to the kids, the people on the streets, and I want it to be not from some organization, not from the city, not from some governmental institution. Just from us to us."

I said, "Well, Fred, I'm not exactly us. I'm white and I live in Venice. I don't know that much about South-Central. I don't know that much specifically about drugs." He said, "Art doesn't have any color. I saw

"It's not up to me to go into some dude's neighborhood and say 'get your head together.' I'd be dead."

your stuff on the streets. I didn't think if you were Black or white. I just liked it and saw that the issues you were addressing were important."

So we went to do the shoot. We decided to take these photographs. We had a couple of (Jones') nephews, a guy 15 years old and a guy 17 years old, dress up in colors and come out to the studio to do some photographs. We parked across the street from the studio and walked in a kind of duck fashion; me, Fred, and the two boys going maybe 20 feet from the parking lot to the studio. We got in the studio, turned around, and the guys were gone. I said, "Fred, where are they?" and Fred said, "I dunno, they were right behind us." We looked around the corner, and there was an unmarked police car up on the curb, on the sidewalk the guys were spread-eagled against the building we were going to do the photos in. They were being frisked and rousted and the cops were yelling obscenities at them.

ARTS: I can't believe that.

Conal: It was amazing. If I ever needed any convincing about how the problem goes both ways, that was it. I said, "Fred, no problem with this poster. We'll get it done. I know it's necessary." Actually, once I squeakily explained to the cops that these guys were models and that we were doing a gang violence poster, they backed off and apologized. But it showed me that the problem is everywhere.

ARTS: Your other posters have taken on Reagan and the Reagan regime, Jim and Tammy Bakker. Those posters have a little higher circulation?

Conal: Yeah, but you know, when I started out, I didn't know what I was doing — not that I ever know what I'm doing — and I printed up a thousand "Men With No Lips" posters, portraits of the Reagan administration, and I had to reprint that three times. When I did "Women With Teeth" (the follow-up, which featured Nancy Reagan, Margaret Thatcher, Jeane Kirkpatrick and Joan Rivers), I had to reprint that a bunch of times. I'm hoping that if people are interested in this, we'll have to reprint it and get it around the country.

ARTS: One of the interesting things you said in the presentation today was that anybody can do these posters. Say there is somebody who lives in a neighborhood where there is gang violence and wants to do something about it, how do they go about doing it?

Conal: Well, I think you try to make some art, and try to keep it as simple and direct as possible, because first

(See CONAL, p.7A)

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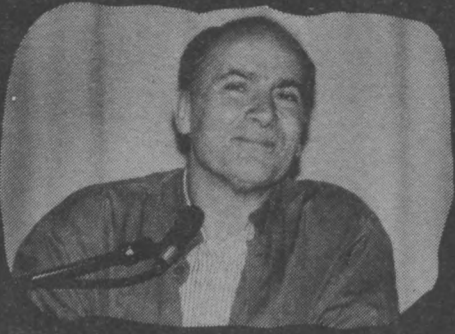
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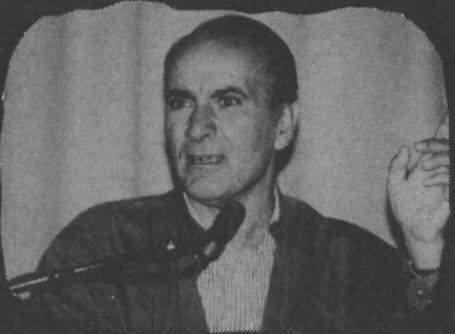
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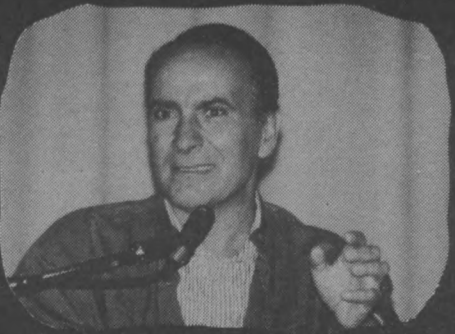
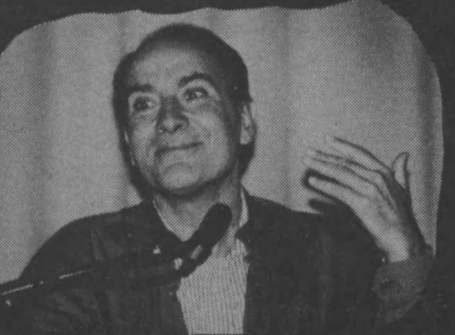
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Interview
Manuel Puig



by adam liebowitz



In recent years Manuel Puig has become one of the world's most noted writers. His unusual style of mixing dialogues, misspelled diary entries and monologues, along with his ability to transform pop culture icons and genres into art, has made him one of the more controversial and fascinating writers of the late 20th century. This week, the author of many novels, including "Kiss of the Spider Woman," spoke at UCSB. Before his formal lecture Monday in the UCen Pavilion, Puig made an appearance in Spanish 120A, Contemporary Latin American Literature, a course taught by Suzanne Jill Levine, who translated three of his novels into English. The following questions and answers were taken from Puig's conversation with Professor Levine's class.

Q: One thing that struck me was how "Kiss of the Spider Woman" was structured very much like a screenplay. Was that your intention?

Puig: The first book I wrote was almost nothing but dialogue. I wasn't planning to do that. I thought I was going to use as many technical devices as previous books. And I thought this time it would be the same. In general, when I start a book, I have the story ... the intrigue, what to tell the reader, what to hide ... all that I have planned ahead. But in this case I thought I'm going to start with dialogue and then I'm going to use other techniques. In general, I try to listen to the character ... what they say. If you know a character well ... if you put that character in a certain situation, you just sit and watch, listen to his reactions. So I knew a lot about these characters ... it was just a matter of putting them together in the cell. And, the first chapter went very fast and I couldn't stop them talking. It was their imposition; they had to continue talking. I didn't know they would express themselves in that way. It happened that what they were communicating to the reader was as interesting as what they were hiding from each other.

Q: You mentioned getting to know a character. How do you get to know a character?

Puig: People that you lived with or yourself. I don't decide about a novel that I'm going to write about such and such a thing. In general, it happens that I meet a character or I see something that recalls a problem of mine, a solved problem, and I see it incarnated in somebody else. That gives me the big advantage of distance. When the problem is inside you, it is difficult to analyze. If it is outside, you can be more objective about the problem. In general, all my novels are comments or attempts to understand my own problems.

Q: In the case of Valentine, the revolutionary in "Kiss of the Spider Woman," was there anyone in particular you were thinking of or just a character type?

Puig: In the case of Valentine, when I was writing the novel ... when I was thinking about the novel, it was a particular moment in Argentina. We had been through a very long military regime ... in '72 ... the military coup had taken place in '66 and there was a lot of urban guerilla warfare. And I had known some of these types. In '73, when the elections took place, they opened all the jails. So I did a lot of interviews, enough for information about these kinds.

Q: What about the Molina character (William Hurt in the film)?

Puig: In the beginning, there was no Molina character. In '71, when I started to think about the novel, I was very impressed with the feminist movement. For us, it was part of the liberation movement, a whole political movement, where the oppressed by the military ... we were able to get rid of them (the military). But we saw that there were other problems to it. But I could only hear about the disadvantages of the

submissive female role ... I knew that ... I had seen that ... my mother at home. So the disadvantages, I knew most of them. Suddenly, I became very curious about the advantages of that situation. If this lasted for so many centuries, something that I hated ... the inequalities ... why did it last so long? There must be some advantages to the situation; some aspect had to be positive. I wanted to write a novel with a woman at the center, that was ready to defend that point, someone to clarify the misunderstanding. I started looking for a woman that would be the right model for the character. I looked for an articulate and intelligent woman that would be ready to defend the role of the submissive. I started to look and I'm still looking. By '72 in Argentina, all women started to have doubts about the system. I cannot make up a character; I do not work that way ... but there were voices that still defended the system. They were not feminine voices; they were effeminate voices, homosexuals with a feminine fixation that couldn't do the experience of marriage or maternity ... so then Molina came in. He was the only type of woman ready to defend the system. So then why the prison? It was the only place where these two characters could meet.

Q: A lot of your characters are unsure of their lives, usually being undermined by fantasies and internal thoughts. Is this a condition you find in people in general?

Puig: With my novels I'm always working with that ... the internal reality of the character and the role he is assigned or the role he has chosen to perform in life. There is always this tension ... that, we know. We are imposed roles ... society proposes and sometimes we like the character we choose to perform and we start to cater to the character's needs.

Q: Growing up in a small Argentine town in the '40s, what role did movies play in your development?

Puig: There were problems and solutions presented in daily life in the town and there were those presented in film. The big relief, the big rest film gave you came from the fact that there was a moral order. No matter what, a good deed would find its reward on the screen. Even if a good character died, he would die with less violence or the sympathy of the audience. It was very reassuring. While in the small town where I lived, things were not that clear. There were hateful characters with power. I disliked especially our priest. He was a very big man and very violent. What role was he playing in my personal drama? Was he nice or the heavy? Who is he? What kind of film is this? And I always find in this small town the role of women intriguing. In films I was always watching the boy meets girl operation and started to follow it in real life. I would watch the seduction. The thing was that if the girl had a moment of weakness, she was liquidated ... all she had left was to take the train to Buenos Aires. Who's waiting for her in Buenos Aires? I haven't met the actor who is playing that role. I don't like this film.

Q: What do you think of critics?

Puig: I don't believe in them.

Q: You use a lot of figures from pop culture in your novels, such as Rita Hayworth. What do you think of Elvis as a pop figure?

Puig: He came after my time — in the '50s — so I don't think about him very much.

Q: What advice can you give to young writers?

Puig: Don't listen to what the critics say.

Special thanks to Suzanne Jill Levine and the members of Spanish 120A.

INTERNATIONAL CINEMA:



Jodhi May and Barbara Hershey as Molly and Diana Roth



Linda Mvusi (center) as Elsie

A WORLD APART

One of '88's Best Films Tonight at Campbell Hall

The major problem white film-makers have faced in making movies about racism is to humanize people of color. It may seem to these besieged directors that they're damned if they do and damned if they don't: Blacks are neither sweet, saintly folk nor ugly, violent gangs. Somehow, the medium of film and the color of the directors are limitations that magically combine to create such two-dimensional characters, and either portrayal is incomplete.

Regardless of our hope that any person should be able to successfully empathize with any other, the obvious solution is that more Blacks (like Spike Lee and Robert Townsend) should be making movies about Blacks. Hope, but don't hold your breath. Another interesting approach is for whites to explore some part of their own experience that they can directly relate to discrimination, without being narrow or trite.

If the first solution is well taken, then the simple success of Chris Menges' *A World Apart* within the limits of the second is cause for celebration. Written by exiled South African student Shawn Slovo, the story of the relationship between white anti-apartheid activist Diana Roth (Barbara Hershey) and her daughter Molly (Jodhi May) is able to convey the horrors of discrimination and unjust imprisonment without claiming to understand what it means to be Black. The achievement of really showing the universal suffering caused by the contradictions of apartheid make this one of the best films of 1988.

Hershey is solid in her portrayal of the first white woman imprisoned without trial under the 90-Day Detention Act in 1963. The movie hinges, however, on the character of Molly, who must coexist with her white schoolmates as they ostracize her for the acts of her parents.

Cry Freedom and *Mississippi Burning* may fail largely because they depend on the broader strokes of righteousness to neatly wrap up their characters' dilemmas, but by bringing the audience down to the level of the adolescent fears of a 13-year-old child, *A World Apart* brilliantly simplifies without being simplistic.

Molly is a sensitive, awkward girl, shy and silently unsure about all the contradictions of life, not just the politics of her family or country. May is so physically perfect for the role, a gawky future beauty whose pouting and peering has the unnerving effect of making us feel her discomfort; before the issue of anyone's political beliefs arises, we see that Molly is an outsider, whether dealing with her white schoolmates or the Blacks her family is friends with (we also see her identify with both). We can first remember what it is like to be simply left out, before we are shattered by the viciousness of racism as the government separates the family and Molly is banned from her best friend and shunned in school.

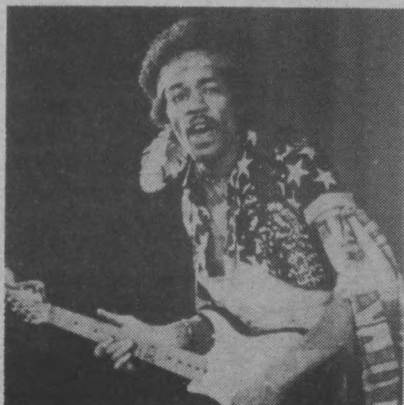
As a period piece, a dramatic vehicle and a political commentary, *A World Apart* takes on huge challenges and succeeds wildly. The acting of Hershey and May is complemented by Linda Mvusi, who plays the family's nanny, Elsie. All three women shared Best Actress honors at last year's Cannes Film Festival. Menges' direction and Slovo's script are both solid and powerful. *A World Apart* will be showing tonight at 8 p.m. in Campbell Hall, probably your last chance to see one of 88's best on the big screen.

The next film in A and L's *International Cinema* series is 1987's consensus (Roger Ebert's and Madonna's) best pic *House of Games*, David Mamet's smart and sneaking story of love, crime and deceit. It's really good, showing Sunday night in Campbell at 8 p.m.

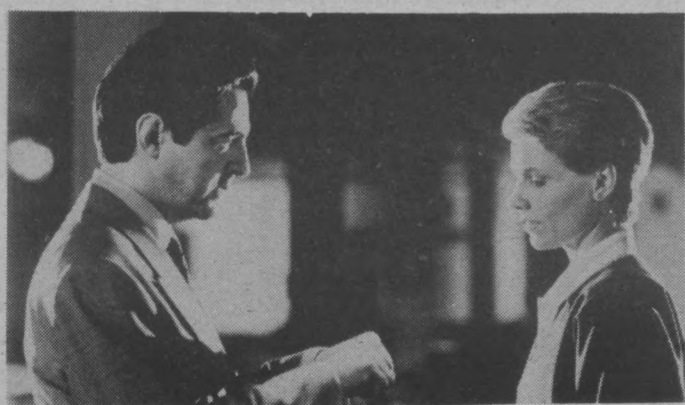
One of 1988's most underrated movies, and Michael Keaton's best performance, comes in *Clean and Sober*, the seriously funny story of the lost week of a cocaine addict who goes into a rehab center to avoid questioning about the dead girl he woke up with. Playing Tuesday, Feb. 7 at I.V. Theatre at 7, 9 and 11 p.m.

Starting tomorrow at the Victoria St. Theatre is *Jimi Hendrix Live*, a new movie which has earned critical notice. Showing one week only.

— jesse engdahl



Jimi Lives! in "Hendrix Live"



Joe Mantegna challenges Lindsay Crouse in "House of Games"

BAD ASS BURT,
BAD SCRIPT

You've gotta hand it to **Burt Reynolds**. After all the dumb rumours about him having AIDS and the Barbara Walters interviews asking him about what it feels like to be washed-up, the man can still lay down a solid performance.

Some say he should have died (or "disappeared" a la Jim Morrison) in the mid-'70s at the height of his career and made himself a legend. But he is looking damn good these days — tanned, big old biceps and despite even more rumours, his hair does look real.

However, the writer or director or whoever was in charge of making his new movie, *Physical Evidence*, didn't really make the most of what the flick could have been. The first half was exciting. Burt, trying to find out who framed him for a murder (along with his public defender, played by Theresa Russell), drives fast, beats up three waterfront thugs and lives in an apartment that has classic I.V. decorum. And he does this non-gratuitously. His role in the movie is actually rather understated.

But the second half, jeez. The plot gets really jumbled, or perhaps *Physical Evidence* was made for people with high I.Q.s. It becomes very difficult to keep tabs on what Russell and Reynolds' strategy is to de-frame him, and then at the end there's this big lump of shooting and action, then all of a sudden the film is over. You figure it out.

This movie is at least good for reaffirming one's faith in Burt; definitely worth going downtown to see on bargain night.

— wade daniels

(Continued from p.5A)

of all it's easier to understand, and second of all it costs less to reproduce. If you can stay in black and white, it's really cheap. If you can keep it simple, you just do some original art, and get the best photographer you know to come and take a picture of it, and get a designer or somebody who knows a bit about graphic design if you want to apply some text to it, typeset it and make it camera-ready. You take it to a film company and they make one big sheet of film and that goes to the printer. Now that's a few steps, but that's offset printing. That's the way I do it. If you don't have those kinds of resources, you can make a silkscreen in your garage.

Basically, I think this kind of production is like garage band music, or if you're doing rap music or something, you can do that on a tape recorder. You get a couple of guys to lay down some tracks, and you can rap right over it. You can produce this stuff in the same way. Silkscreen can be really cheap. You can be totally homemade, and if you just have enough energy and desire, you can do it.

ARTS: What was the response for this poster ("We're All One Color")?

Conal: That's another important thing about this poster. This is a poster that I'm not going to just take into someone else's neighborhood. That's not cool. You don't do that. If the neighborhood invites us in, or if the people in the community want posters, we'll send them to them at cost, and they can put them up. We'll be glad to come and help, or to talk about it or whatever. But it's not up to me to go into some other dude's neighborhood with this poster and say, "Yo, get your head together." I'd be dead. And they'd be right.

Doug Arellanes is managing editor of the Nexus, and hosts "Funk You" on KCSB-FM Fridays, 2-4 p.m.

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HAPPY BIRTHDAY TO BOB



Ras Leon and Brad Metzger promote Bob Marley Day

Isla Vista will be echoing on Saturday to the rhythm of reggae music, emanating from the free Bob Marley Day festival in Anisq' Oyo' Park. It'll be the celebration of the birth of a legend — a serious matter, not just another reggae day in the park.

Jah-B-One, Crucial DBC, Das Beat, and the Underground Roots Syndicate will perform throughout the day, with Common Sense scheduled for an evening show at Javan's (formerly Borsodi's). Chances are these bands will realize the significance of the day and rise to the occasion.

Leon Burke, better known as "Ras Leon," drummer and vocalist for the Underground Roots Syndicate, promises that the sweet vibrations will intoxicate the air. "Strictly roots" is the Syndicate's style, according to Leon. The event is free, but bring a few bucks

to sample some Jamaican food. A raffle will also be held — winners receiving either the banner advertising the show, or a t-shirt. All proceeds will benefit Let Isla Vista Eat — Bob wouldn't have had it any other way.

While you're out there grooving on Saturday, take a second to reflect on what Marley meant to reggae, pop music and the world. If you're a true roots skankmaster, after the day's events you'll hop in your car and head south, making it to the Long Beach Arena by 2 o'clock Sunday when Burning Spear, Daddy U Roy, Judy Mowatt and Pato Banton will be celebrating the birth of the great one. Unfortunately, this one is far from free. Tickets are \$20.50, available at Morninglory.

— brad metzger

TRASH COLLECTING MEANS BIG BUCKS

It turns out that looking through people's garbage can sometimes be lucrative.

Earlier this week, a stack of 28 new albums were found in the trash can outside Morninglory Music, presumably thrown away by an employee or manager who just didn't want to deal with them. Most of them were pretty lame, but there were a few keepers, if not for their music, at least for the cover artwork.

There were freshly released platters from the likes of countryman Glen Campbell, pop/folk non-icon Michael Tomlinson and some bad heavy metal, most notably *Eternal Nightmare* by Violence, with such future classics as "Calling the Coroner" and "Bodies on Bodies."

Perhaps they were thrown away by someone who was refused buyback, but likely not, because a number of them were stamped with "Promotional Copy, Not for Sale" along with a lump of small print. Records that have this stamp are usually sent to radio stations or record stores for in-house play — they

usually sell them anyhow, or the boss takes them home.

Anyway, considering the odds that the guy who threw them out or had originally refused to buy them would be off-duty or sorting drumsticks, we decided to try to sell them back again.

We were in luck. The guy bought the soundtrack to *Midnight Run* because the music was done by Danny Elfman, and he said the Boingo fans might be interested in it.

"Other than that, sorry," he said and offered \$1.50 for the one. Cool, enough for a pack of smokes.

Moving on to I.V.'s newish Rockhouse record emporium: they were interested in the new *Femme Fatale*, as well as Glenn Frey's *Soul Searchin'* to the tune of \$.75 apiece. They also wanted to buy the Violence disc for a solid buck. No go, that one's worth holding onto and maybe reviewing in a future A & E issue.

— wade daniels



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THE 'SUMMER OF LOVE' IN A WINTER OF DISCONTENT

A Celebration of the Psychedelic Summer of Love is probably the best of all possible names for anything. But when it is a said celebration, there is even more rejoicing in order.

One might think that a concert of this nature only promises a bunch of unrehearsed '60s bands that never were very good in the first place. Fortunately, this celebration at the Universal Amphitheatre and Ventura Theater was a little different.

The lineup was impressive. Some new band called **The Trip** opened, and played a bunch of '60s tunes like "Born to Be Wild" and "Psychotic Reaction." They were pretty good, I guess. Then some old band called **The Music Machine** came out and did their one song that was not really a hit, "Talk Talk." They really sucked. Who really wants to hear another band sing "C.C. Rider?"

The show improved greatly after the Machine left. **Strawberry Alarm Clock**, a band originally from Santa Barbara that had a big hit called "Incense and Peppermints," came out and blew everyone's mind. Their harmonies were still right on and the band was surprisingly tight. During "Rainy Day and Mushroom Pillow," a girl next to me apparently lost her psyche and went wild looking for it, while some guy behind me kept yelling, "Freebird!"

Janis Joplin's old band, **Big Brother and the Holding Company**, appeared on stage with a new lead singer, Michelle Something-or-other. Apparently, Janis couldn't make the rehearsals, so they had to get this other girl. She kept making eyes at me throughout the show, and she was a pretty good singer, too.

So then it was time for **Arthur Lee and Love**. Some guys sitting next to me had flown all the way in from Vancouver, B.C. just to see Arthur. Before the show they told me that ever since an acid trip they had had three years ago, they had been living for this moment.

But then Arthur came out, looking very much like my grandmother: real skinny with an estranged afro. He also looked like he was on a lot of bad drugs. His band, consisting entirely of new members, did not deserve to be called "Love" — "Resentment" seems to be a more appropriate term. They didn't know the music at all and were incredibly ugly. But despite all the bad things that were going on, Arthur was hot. Highlights of his set included a soul-fried rendition of "Signed D.C." and an emotional "Orange Skies." Between songs he muttered jokes that no one seemed to understand and he ended the show on a very depressing note by leaving the stage mid-verse while the band played on.

Then they brought out a midget and then they brought out the **Seeds**. They really bugged me. Their "legendary" lead singer, Sky "Sunlight" Saxon, kept flirting with this obnoxious girl in the second row. He looked only at her when he sang, and he threw bouquet after bouquet of flowers at her.

The only uplifting moment of their set was when this really dirty fat guy tried to get on stage. He kept trying, but the guards always intervened. But then, during the final song, "Pushin' Too Hard," the really dirty fat guy caught the guards napping and jumped up on stage. He landed a sloppy smack of a kiss right on Sky's cheek, and then took over on lead vocals.

After they got him under control, they ended the entire show in the worst way possible. Sky brought out all of the performers (excepting Arthur Lee) and they all held hands and sang "Give Peace a Chance." To top it all off, out came the **Bangles**, and then **Deborah Harry**. But even worse, Sky called the song "a song that we can sing all together; a song that will bring us all together." Sky's really gotta get off the drugs.

— jeffrey c. whalen

BUDDY GETS BAD MILEAGE

Speaking of plump California raisins, the voice behind those award-winning animated creations was front and center in downtown Santa Barbara last Saturday night. **Buddy Miles**, former drummer for **Jimi Hendrix** and vocalist/guitarist for **Carlos Santana**, brought his five-piece **Express** band into the Savoy Theater, the cutest little jewel-box of a night club.

Buddy Miles sings with great feeling and soul, but his artistic qualities were smothered by the commercial ballads that comprised much of his set. The keyboardist laced every song with the sustained, soothing tones of music normally confined to elevators and porn movies. Instead of bringing out the stirring qualities of Miles' voice, this had the effect of pouring molasses over songs that otherwise would have distinguished themselves as lively blues or soul compositions. The talented, flashy guitarist with the bouffant Jeff Bridges hairdo and MTV moves also took away from the show's

potential. His slickery-smooth solos and mellow chording served to make bland rather than enhance the group's sound.

Occasionally the show did come to life. "All Along the Watchtower" must have triggered deep emotions in Miles, as he sang this Dylan/Hendrix classic with enthusiasm, driving the band with his otherwise only adequate drumming. The best moments came when the syrupy schmaltz finally ended and the jamming began. The keyboardist vanished, Miles usurped the Stratocaster (flipping it over and around in the position favored by his left-handed former partner Jimi Hendrix), turned off the outer-space guitar effects and began crunching some hard-rocking blues. Unfortunately, the set was winding down by then. I expected to go stomping at the Savoy Saturday night, but I returned to Isla Vista unsatisfied.

— john buxbaum



Buddy in his lighter days

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

Mississippi Burning (R)
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Dirty Rotten Scoundrels (PG)
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Naked Gun (PG13)
5:20, 7:15, 9:15
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GOLETA

CINEMA
6050 Hollister Ave. Goleta 967-9447

The Accidental Tourist (PG)
5:15, 7:40, 9:50
Sat & Sun also 1, 3:05

Working Girl (R)
5:15, 7:30, 9:40
Sat & Sun also 1, 3:10

GOLETA
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5, 7:40, 10:10
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Gleaming the Cube (PG)
9; Sun 6, 9:30

All programs, showtimes & restrictions subject to change without notice

LIMON TURNS OUT TO BE A LEMON



It's been nearly a decade since I walked into my first dance class and was told that I would be studying the Limon technique. The what technique? The Limon.

At the time, it meant nothing to me. Now it means everything.

As a dancer, and later as an instructor, the Limon technique fit my emotions, physicality and creativity as a choreographer. However, what I did with the technique in my own dance career was vastly different (which doesn't matter) than what Jose Limon did with his own created style. I was able to view his dance constructions, along with added pieces by others, and the legacy of his Limon Dance Company Monday night in Campbell Hall to a full house.

Don't get me wrong — I love classical dance, ballet and tap especially; however, I have been so excited with the innovative directions that *modern dance* (I hate that term) has been taking in the past five years that seeing Limon's own choreographed pieces from the 1940s and '50s and his influence-drenched current pieces choreographed by Jiri Kylian (*La Cathedrale Engloutie*) and Carlos Orta (*Volver*) being performed left me with a heavy, restricted feeling.

I always know that there is something wrong with a dance concert when afterwards I don't feel like redevoting my life to the art form while dancing all the way home.

I was struck, however, by something quite outstanding and beautiful in this concert. It was the magnificent presence and dancing spirit of Carlos Orta, who now dances the parts that Limon once did. This hulking man could not be denied as his huge hands moved about as melodically as his legs and feet did. Wow.

I know that many of you dance readers must be saying, "But what about this.... What about that?" Well, I'm sorry. I only wanted to mention the few things that I liked about this concert because I don't want to piss off any more of those people who were giving the standing ovations in the packed house on Monday night. Maybe you share my views, though. I really wanted to like it, love it, in fact; and maybe that's why I just couldn't.

— dawn mermer

DANCE PERFORMANCES AROUND TOWN

Although many students may be unaware of it, Santa Barbara has much to offer by way of its art community. Besides paintings and theater, the dance medium is everywhere, if one takes the time to look around at what's available. True, UCSB has its own dance department, but when was the last time you took yourself to see a dance performance in Santa Barbara?

You've got your chance this Saturday, Feb. 4, 8 p.m. at the Music Academy, where various dancers and choreographers will be taking part in an Open House performance. If you miss that, you'll still have another shot next Sunday, Feb. 12, at 1 p.m., where an open-air performance will be held at Alice Keck Park — free! Improv, Inc., a professional dance company in Santa Barbara, will be co-directing and dancing in Saturday's event, as well as performing on Sunday.

"People need to experience life, and not just campus life ... not enough students take advantage of the opportunities that the community has to offer," explains Peter McCorkle, a student in the UCSB Dance Department.

A 1984 graduate of the UCSB Dance Department, Janet Vucinich says of her experience with the department: "There was a lot of support for our own growth ... but it wasn't easy to take part in community events." As far as the dance community in Santa Barbara goes, she believes that there are "too few of us to take sides and not support each other — we all need to support each other."

Paul Angeloni, a chef at UCSB's Faculty Club, would like the dancers at UCSB to "feel that there is another dance community ... that they can feel a part of, and that when they graduate there is a place for them in the (Santa Barbara) dance community."

He wants the community to "most of all enjoy what they see on some level, whether it's humorous or sad or downright silly ... that for a nominal cost they could see something they'll remember for a long time."

Angeloni, McCorkle and Vucinich are all performers with Improv, Inc., and Angeloni and Vucinich are co-directors of the Open House on Saturday. Improv, Inc. dancers use their surroundings and each other to create movement. The spontaneity and inspiration add to the visual beauty of its performances.

Angeloni stresses: "Art is about relativity to the human spirit, and you can not place a value — a monetary value — on that. The reality of that situation is that it does take money to produce artistic works ... unfortunately, it means a lot of different kinds of sacrifices for most artists — sacrifices that we don't mind making as much because we get something out of it ... not just for us but (also) to spread that kind of joy amongst other people — whether they are mimes or painters or opera singers or improvisational dancers dancing in a park on a Sunday afternoon — we're doing it because we want people to get something out of it."

— charlie denny

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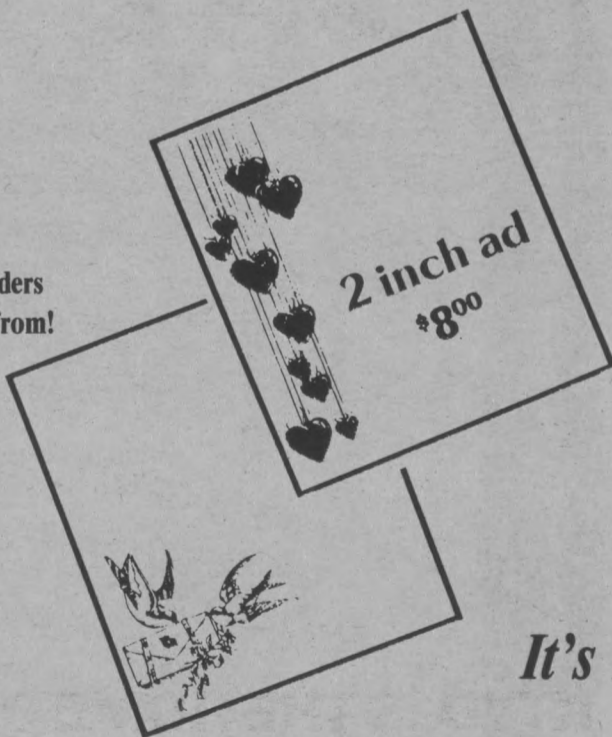
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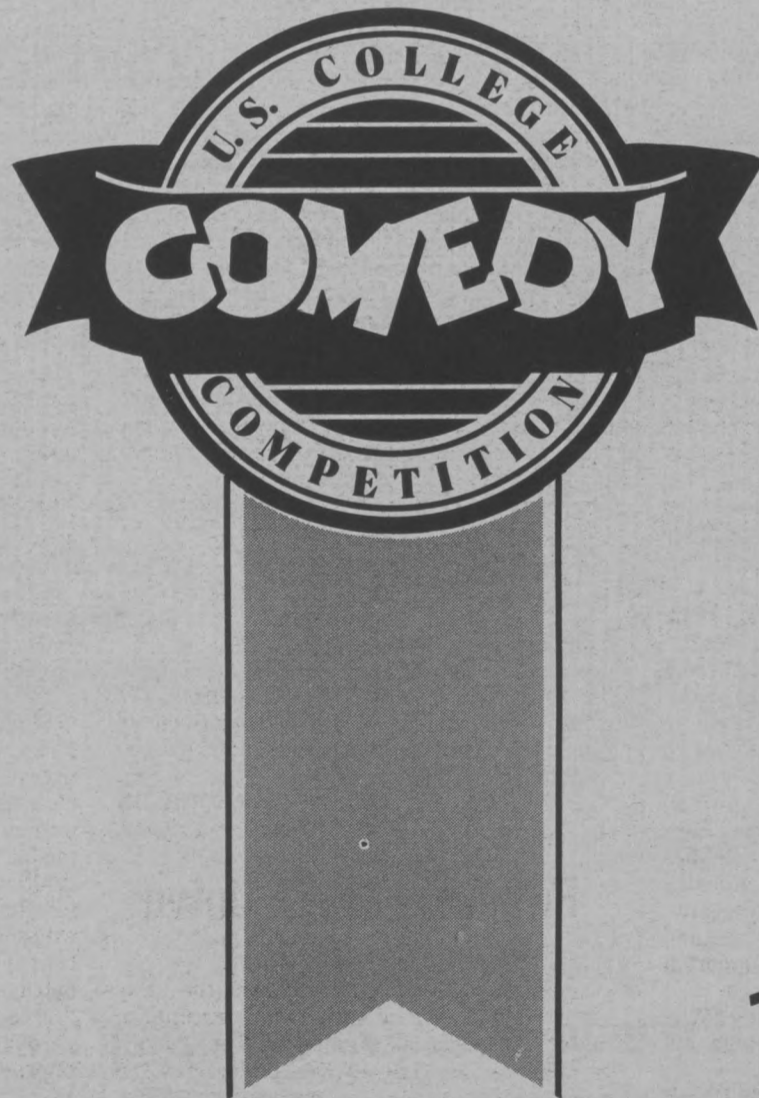


With Special Guest "GOD"

The band FIREHOSE and their guest "GOD" will perform the third concert of the Saturday PUB Series on February 11 at 8 pm in the PUB. FIREHOSE has been deemed one of the most influential bands around. It is composed of Ed Fromohio, and ex-Minuetment George Hurley and Mike Watt. This group performs a diverse range of sounds. This makes the band highly unique and the performance one that you should not miss. All ages are welcome. Cost is \$7 for students and \$9 at the door. All tickets available at A.S. Ticket Office, Morninglory Music and other usual outlets.



PRESENT



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