

ARTSWEEK

Music 4A

Film 5A

Red Wine, the Smithereens and Black Uhuru



Thumbs Up to 'The Mozart Brothers,' 'Tremors'



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

Syllabus

Of Note This Week:

MUSIC

- Top 5 This Week
- at Rockpile Records:
1. Phil Collins, "But Seriously"
 2. Quincy Jones, "Back on the Block"
 3. Jungle Brothers, "Done By the Forces of Nature"
 4. UB-40, "Labor of Love II"
 5. 3rd Bass, "The Cactus Album"
- at Sam Goody Records:
1. B-52's, "Cosmic Thing"
 2. Soul II Soul, "Keep On Movin'"
 3. Paula Abdul, "Forever Your Girl"
 4. Janet Jackson, "Rhythm Nation"
 5. Mili Vanilli, "Girl You Know It's True"

FILM

- Tonight:
- "The Mozart Brothers," at Campbell Hall, 8 p.m.; \$3
- Friday:
- "Heavy Metal," at Isla Vista Theatre, 7, 9, and 11 p.m.; \$3

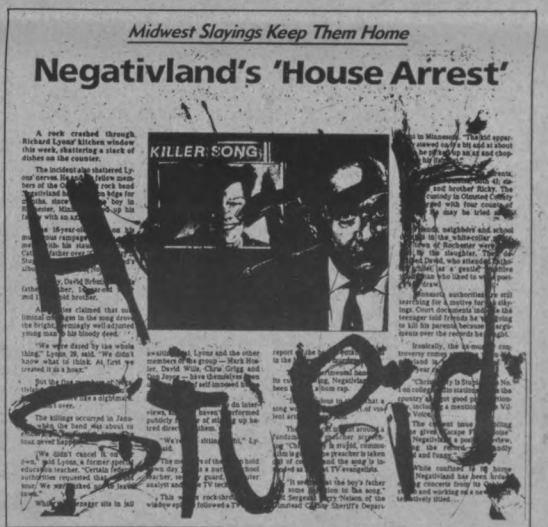
BOOKS

- Top 5 U.S. Campus Paperbacks:
1. Robert Fulghum, "All I Really Need To Know I Learned In Kindergarten"
 2. Gary Larson, "The Prehistory of the Far Side"
 3. Bill Watterson, "The Calvin and Hobbes Lazy Sunday Book"
 4. Rosamunde Pilcher, "The Shell Seekers"
 5. Margaret Atwood, "Cat's Eyes"

LIVE

- Tonight:
- Sloshfest* — Pub Night with a band called "A Band Called Horse," all ages welcome (but check your willie at the door), at The Pub, 8 p.m.; \$1/students, \$3/all other unfortunates
- Lecture* — Lucy Lippard, "Toward a Post-Columbian World: Crossing Cultures and Racism in Contemporary Art," at the Main Theater, 8 p.m.; Free
- Friday:
- Classical* — The UCSB Young Artists String Quartet, in Lotte Lehmann Concert Hall, 8 p.m.; \$3
- Saturday:
- Reggae* — Smoke a fatty at the Bob Marley Festival at Anisq'Oyo' Park in Isla Vista, from 11 a.m. to 6 p.m. Scheduled to appear are perennial fixtures Common Sense, Crucial DBC, Underground Roots Syndicate, and Ras Binghi and the Reggae Disciples.

What you are about to read is a true story. ¶ The lies are only on vinyl. They're beautiful lies at moments, yet sometimes quite eerie. ¶ They're lies you can dance to. But what you're about to read is truth. ¶ **Negativland** is a band bursting with odd creativity, experimentation and a good sense of what folks can dance to. They're interested in how humans work—much like anthropologists who play guitars and sample while cutting each other's fingers off on stage. ¶ They are a band more curious than cynical and now they're gaining added attention because of a 1987 record called **Christianity is Stupid.** ¶ It all started nearly two years ago when a 16-year-old Rochester, Minnesota kid named David Brom axe-murdered his mom, dad, sister and brother. Negativland read the New York Times article that said Brom and his parents possibly argued about a musical tape he had listened to. Meanwhile, the band wants to tour, but realizes that since it can't (for financial reasons), they'll be funny and send their own label a phony press release...





Art Ensemble of Chicago

Great Music. Period.

What Is a Projection?

Just try to categorize the Art Ensemble of Chicago. Do they play jazz? Definitely. Although their individual achievements as jazz musicians are impressive, the Art Ensemble's exploration of a group character goes beyond Western jazz to incorporate what the Art Ensemble calls "Great Black Music — Ancient to the Future." A concert by the Ensemble is an overwhelming experience, part music, part theater, part dance. When this virtuosic quintet takes to the stage (with three members dressed in African robes and facepaint), you are destined to experience a "projection," an extended tapestry of musical styles ranging from African percussion to be-bop and funk to a warm and inviting avant garde.

For more than 22 years the Art Ensemble of Chicago has been one of the most dynamic and critically acclaimed groups in jazz. A direct outgrowth of Chicago's Association for the Advancement of Creative Musicians (AACM), the Art Ensemble of Chicago was formed in 1967 as a quartet with Lester Bowie (trumpet), Roscoe Mitchell (saxophone), Malachi Favors Maghostut (bass), and Joseph Jarman (woodwinds, percussion). With the addition of Famoudou Don Moye (drums) who joined the group when they were living in Paris in 1970, the Art Ensemble reached its critical mass.

Consistently ranked at the top of national and international music polls, the Ensemble has done it all: world tours, appearances at major festivals, numerous award-winning recordings. When not playing together, the five accomplished musicians are developing their individual musical specialties and leading their own groups. And when they do perform as the Art Ensemble of Chicago, the event

is unforgettable. "We still have a hell of a lot of fun every time we have the opportunity to play," says Joseph Jarman. "We're not afraid to keep taking chances. We love to put it on the line, and that's the element that gives us great pleasure. When it works, it's just incredible."

Don't miss this one. The Art Ensemble of Chicago comes to Campbell Hall on Sunday, February 4, co-sponsored by KCSB 91.9 and the Society for Jazz and World Music. Please note the 4 PM showtime; this is a matinee only. For more information, call UCSB Arts & Lectures at 961-3535.

Is Honesty the Best Policy?

What leads to cheating? An 11-member panel of UCSB students, faculty and staff will participate in a provocative program designed along the lines of the acclaimed PBS-TV series "Ethics in America." The UCSB panel discussion, *Ethics on Campus: Academic Honesty and the Pressure to Succeed*, takes place on Wednesday, February 7 at 4:30 PM in Girvetz Hall, Room 1004. The program is free and students, faculty and staff are encouraged to attend.

The panel discussion is part of an ongoing dialogue on the moral dilemmas faced by those in the University environment. "Ethics on Campus" employs the scenario format of the PBS series in which panelists are asked to assume roles — such as a friend or teacher — and engage in hypothetical situations that explore what constitutes cheating, what leads to cheating, and what are one's responsibilities as a student or faculty member who observes cheating. The program's moderator is UCSB History professor Harold Drake.

A Storied Existence

Five important members of the lesbian-feminist community appear together at a special program to discuss the politics, aesthetics and business of being a writer, a lesbian, and a woman of color. *Writing Against the Grain: Lesbians of Color Writers Symposium* takes place Saturday, February 3 at 1 PM in Girvetz Hall, Room 1004. The program is free and open to the public. Participants include poet Merle Woo, who is best known for winning a sex bias case against UC Berkeley; Black poet and reviewer Jewelle Gomez; Native American poet Chrystos; and Latina poet Luz María Umpierre-Herrera. A panel discussion moderated by author and publisher Barbara Smith, who is visiting UCSB as a Regents' Lecturer this month, will follow the readings.

Speaking of Art

TONIGHT

Feminist art critic, activist and teacher Lucy Lippard has written 14 books on contemporary art and has curated more than 40 art exhibitions around the world. She presents a free public lecture tonight at 8 PM in the Main Theatre titled "Toward a Post-Columbian World: Crossing Cultures and Racism in Contemporary Art."

TONIGHT

Mozart Meets the Marx Brothers

In this witty, behind the scenes take on the operatic life, a non-conformist opera director revs up Wolfgang Amadeus Mozart's *Don Giovanni* with a number of unorthodox but interesting production revisions (like freeing the singers of their clothes). *The Mozart Brothers* screens tonight at 8 PM in Campbell Hall.



Bond, Julian Bond

In a career spanning the Civil Rights Era, the Vietnam War and the growth of Black political and social power in the '60s, '70s and '80s, Julian Bond played an active and defining role in the movements for peace and justice. An eloquent and inspirational speaker, he delivers the free public lecture "Civil Rights: Past, Present and Future" on Tuesday, February 6 at 4 PM in Campbell Hall.

Julian Bond does not veer away from facing the issues. In 1960, along with several hundred other students from across the South, Bond helped found the Student Nonviolent Coordinating Committee (SNCC), a group at the forefront of the Civil Rights Movement. Bond served in the Georgia House of Representatives until 1974 when he was elected to the Georgia State Senate where he served until 1987. During those years Bond introduced or co-sponsored more than 60 bills which became law, many of which enlarged or protected minority rights.

Articulate, intelligent and still a central figure in the continuing Civil Rights Movement, Julian Bond remains a source of inspiration to the disenfranchised throughout the country.

For tickets or information call: 961-3535

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 Lucy Lippard 8 PM / Free Main Theatre Mozart Brothers 8 PM Campbell Hall	2	3 Lesbians of Color Writer's Symposium 1 PM / Free Girvetz Hall 1004
4 Art Ensemble of Chicago 4 PM Campbell Hall	5 Latin American Poetry 4:30 PM / Free Girvetz Hall 1004	6 Julian Bond Free / 4PM Campbell Hall	7 Ethics on Campus 4:30 PM / Free Girvetz Hall 1004	8 John O'Neal Lecture 3 PM / Free MultiCultural Center To Sleep So As To Dream 8PM / Campbell Hall	9 Variations on Variation 8PM / Free Campbell Hall	10 Junebug Productions 2 PM & 8 PM Lotte Lehmann Concert Hall

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ARTS & LECTURES

'The Simpsons:' Flintstones From Hell

Review:

New Matt Groening Comedy Takes Aim At Underside Of Life In Cheezy Sitcomland, With Hilarious Results

By Brian Banks
Staff Writer

Leave it to the "fourth network" to come up with the most realistic family shows on television.

If the 80s marked the return of wholesome television families, then the nineties signal the beginning of the realistic television households. No longer must we sit through 30 minutes of tied families and painful growing. Instead we get the Bundys with children and, now, the Simpsons.

The Simpsons are the sketched stars of the new Fox show titled, appropriately enough, "The Simpsons." Each episode airs on the Fox network on Sunday nights at 8:30 p.m.

You may already be familiar with this cartoonish clan from their small segments



Each week we can expect an original, semi-perverted look at American family life.

that have appeared on "The Tracy Ullman Show" or their five-minute short shown before "The War of the Roses." If not, here is a brief introduction:

Homer, the father — The yellowish-complexioned head of the family; a man whose nuclear power plant job sucks and his home life isn't much better.

Marge, the mother — The husky-voiced parent who always remains calm;

her patience is about as big as her hairdo.

Bart, the son — Every parents' nightmare personified, young Bart is still the funniest and most loveable member of the Simpsons.

Lisa, the daughter — Every parent's dream personified, Lisa is bright, articulate and about ten years old.

Maggie, the infant — The non-speaking daughter whose pacifier seems

to be an extension of her lips.

"Simpsons" creator Matt Groening serves as the producer and he has assembled a writing and production staff that consistently comes up with hilarious situations and dialogue. In each of the episodes that have aired already, normal sitcom plots have been turned into unpredictable half-hours of terrific television.

In the first show of the series, Bart cheats his way to a "genius" score on an IQ exam. He is placed in one of those special schools where the kids are free to do whatever they want whenever they want. Subsequently, all hell breaks loose.

Last Sunday, the family, went to one of those company picnics, were Homer saw what a nice, wholesome family is like. He instantly sets out to make his clan like something out of "The Waltons." The end result is a pawned television set, a bar brawl, and a trip to a family therapist's office complete with electric shock devices.

Each week we can expect an original, semi-perverted look at American family life. If the first few episodes are any indication, then Groening and company will have us watching and laughing for many years. Then, once the 90s are over, we can go back to "Cosby." For now, however, it's Homer and family.

Choreographer Bebe Miller Talks Dance

By Charlie Denny
Staff Writer

Using dance as a medium, Bebe Miller & Company explained how animosity can be overcome through human social interaction in a lecture/discussion Tuesday.

Between dance segments performed in sweat pants and a T-shirt, choreographer Miller paused to discuss the

various influences on her work, as well as the presence of trust within the company itself.

After introducing the six dancers, Miller talked about the inspiration for "Allies," one of their newer pieces. She was impressed by the book "Peace-Making Among Primates," in which the author points out that "there's a lot of aggressive activities that kind of go on in an animal-monkey society, but that there's an incredible amount of re-

conciliation and compromising going on in the social order. And I was really interested in pursuing that," she said.

Miller explained that news events of the past several months influenced "Allies." She feels there are "some incredible changes that are going on in the world and it seems that the enemies that we thought we had maybe aren't so evil.... The idea of enemy is changing."

Later in the lecture, Miller spoke

briefly on the company's creative process, explaining that they often utilize improvisation.

"In a lot of pieces I'll start off by giving a phrase (a sequence of dance moves) and the dancers will learn it, make variations on it, and we talk about it and deal with it in different ways."

After showing a few excerpts from

See BEBE, p.4A



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- 2/3 KCSB welcomes Ministry / K.M.F.D.M.
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- 2/9 KCSB welcomes Reggae/Ska Explosion Jamaica's Original Ska Band The Skatalites plus The Kushites Alt
- 2/10 Dramarama
- 2/14 KCQR welcomes Valentine's Day with Kenny Rankin
- 2/16 Country Dance Night w/Steve Hill Band plus special guests dance lessons with Jewel
- 2/17 Tanya Tucker
- 2/23 The Hooters/ Nuclear Valdez
- 2/24 Russ Taff/The Choir No alcoholic beverages will be served
- 2/27 Deborah Harry
- 3/10 KCQR welcomes John Prine
- 3/16 KCQR welcomes Holly Near
- 3/17 Leon Russell
- 3/24 Country Dance Night with Steve Hill Band
- 3/28 Robin Trower
- 3/30 Don McLean
- 4/5 Spyro Gyra Uncle Festive
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The Boss and the Beatniks

■ Upcoming:
The Smithereens,
Masters of Artsy
Jersey Rock, Play
Ventura Theatre

By C.W.W. Scheer
Staff Writer

Either way you know they mean it.

The Smithereens are a solid bunch of guys who walk a fine line between the sincere mediocrity of KTYD Jersey rock on the one hand and neo-beatnik earnest pretension on the other, somehow redeeming themselves with solid looping basslines and

honest-to-god sensitive-male good intentions.

They wear black turtlenecks and smoke a lot of Gaulois cigarettes.

They would do anything, say anything for a girl like you.

They've read a paperback edition of "On the Road" ragged, but they're not into Ginsberg at all. Well, maybe his early stuff.

As a matter of fact they write quite a few short stories themselves. Except, of course, the bassist. Bassists never write short stories.

Like a decent burgundy, they're rarely dazzling but dependably leave you with a rosy glow and a nice buzz around the lips.

They like songs with the

word blue in them. "Blue Period." "Before and After Blues." Oh, and they have a song called "Blood and Roses," but I like them anyway.

They're *workmanlike*. Like all "sincere" bands, the Smithereens run the risk of having all their songs sound a bit alike. Oh well. At least it's a good song.

Like quite a few 18th century English poets, they're the quintessential melancholy lovers.

Their new album **11** isn't their best but its pretty good. The same can be said of their last one. And the one before that.

The Smithereens drink a lot of red wine out of jugs with wicker baskets on

them. From Italy mainly. And they date a lot of striking brunettes with Eastern European accents. Who brood a lot. And have thick bushy eyebrows that only make them that much more beautiful.

But it never works out and all ends after numerous shared Gaulois and a fight on the tour bus and a taxi to LaGuardia.

It all happens in Jersey but this is not the Beaver Brown Band, no matter what you've heard to the contrary.

The Smithereens will be playing at the Ventura Theatre Tuesday. You should probably read Kerouac even if you don't go. And Ginsberg's early stuff, if you get a chance.

Black Uhuru's Rad Riddim

■ Upcoming:
Describing Their
Reggae Is Difficult,
So Check It Out
Yourself Saturday

By C.W.W. Scheer
Staff Writer

Black Uhuru. No, not the woman on "Star Trek." The reggae band. The band which rotates members daily and continues to rock consistently, year in, year out, since way before white trash Eric Clapton started bitin' on Marley

and brought reggae to America.

Black Uhuru sounds good. Imagine a bass from hell below and some skit-fish drums planing about while a pulsating mantra throbs things out into a mellow ecstasy haze. No, wait, forget the drugs, this is the 90s. Try this: you're lying in a vat of red wine heated to body temperature and there are dub voices so low you can't get under them and rhythm splashes so high you can't get over them. No, no there were drugs in that too. OK, check it, you're

on the beach and you're livin' large, doing serious bongloads of sticky red-hair Mendo buds and....

Oh hell, just smoke the lamshead, listen to the music and Drug War be damned.

Formed back in the mid-70s, Black Uhuru has spent the intervening 15-odd years pumping out numerous high-quality electrified funk 'n' roots albums with whatever Jamaican genius *cum* singer/songstress was handy at the moment. In the meantime, rhythm gods Sly Dunbar and Rob-

bie Shakespeare have helped shape a classic dub sound which dominated reggae in the 80s.

Sly and Robbie aren't scheduled for this Sunday's Black Uhuru concert at Campbell Hall but the show *will* feature the three original members of the band: Duckie Simpson, Don Carlos and Garth Dennis. And just remember, any band with guys named Garth and Duckie can't be all bad.

Technical note: if it's really good it'll stick to a window.

SOUND BITES

Peter Murphy
"Deep"
RCA/Beggars Banquet Records
★★★

Well, music is for expression, and Peter Murphy's third solo effort since the Bauhaus dissemination is certainly wrought with intense personal conviction and emotion.

Murphy's voice — somewhere between David Bowie and Dramarama's John Easdale — and his vivid lyrics carry the album. Soothing and powerful, but disturbing like fingernails screeching down a chalk board, his voice invades your mind, torments your conscience and makes you want to run out and shout about whatever it is that you believe in somewhere deep down in your sorrowed soul. But that is just what he intends to do.

He hypnotizes you in songs like "Deep Ocean Vast Sea," but the spell wears off on "Crystal Wrists" and "Roll Call" as the music becomes background noise.

But unfortunately, Murphy smothers the album's fire with the techno—plastic drum machines he plugs in on several songs. "Deep" could have been a four-star album, but the hip-hop funk crap trespasses on, leaving you with the disappointment of a good movie that ends just as predictably as you thought it would.

— A.J. Goddard

Will and the Bushmen
"Will and the Bushmen"
SBK Records
★★★

There are plenty of things that could have gone wrong with this Will and the Bushmen album. I mean, there's not much of a market for unoriginal "party sound" records that you can't dance to, performed by uncharismatic Huey Lewis-types whose last gig was probably at a La Fiesta in Portland. So why does this thing work?

Try some spunk and some wit. These Alabamians ain't out to prove nothin', ain't tryin' to hurt no one, they're just tryin' to do the Super Bowl Shuffle. They've had their stint on the frat-rock and wedding grind, and they've got warts to prove it.



*"Kimberly Stews in a lonely room
She's got a bad pair of handcuffs
And a bad point of view
She swears she's never masterbated (sic)
I think she could be persuaded"*

— from "Kimberly Stews"

If Spinal Tap drank blood and wore leather, these guys eat cheescburgers and wear cotton blends. Don't get this record for the music — unless you really, *really* dig upbeat synth waves punctuated by frilly guitars. But pick up "Will and the Bushmen" if you want to chortle for awhile. No one chortles anymore.

— W. Patrick Whalen

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BEBE

Continued from p.3A

the pieces, Miller went into more detail on phrases: "It's funny — sometimes I use the same phrases ... for two very different pieces."

In a thoughtful moment, Miller identified the feeling of group trust and the importance of each dancer's input to make a particular piece effective.


"I trust them a lot and their instincts. It's kind of like setting something in motion and just sort of directing it where I think it should go."

Miller seems pleased with the results of the complete and polished repertoire. She explained that the pieces are either similar to the original plan, or "something else that's a lot more interesting (that) happens along the way."

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An Opera Movie Made for the Rest of Us

Review:
Opera-Hating Film Critic Says 'The Mozart Brothers' Works On Almost All Levels; Plays Sun. at Campbell Hall

By Doug Arellanes
Staff Writer

Of all the tortures in the world someone could devise for me, repeated and prolonged exposure to opera would be on a level with, say, being locked in a room with a couple of ARCO executives, an egg beater and several gallons of hydrochloric acid.

When I think of opera, I think of pretension and the attitude among many in opera that it is SACRED and works written hundreds of years ago should never be reinterpreted.

The Mozart Brothers is a film about opera that I had second thoughts of reviewing. Kitchen chores sounded appealing. But then it hit me; it's an opera movie for *The Rest of Us*.

I knew this when the main character, Walter, an eccentric/brilliant stage director, tells his cast that opera is like excruciating footbinding, and that it works



only when it is free of the weight of its pretension.

As his actors stand slack jawed, he continues. "I don't like singing and I hate opera." I felt like high-living somebody.

"The Mozart Brothers" follows Walter's efforts to rethink Mozart's "Don Giovanni," and the hellacious resistance he encounters from his company. He decides to present it in a graveyard, with a pool and tons of mud.

Through entirely unconventional methods, Walter is able to convince his detractors of their distance from the vitality of opera. Mozart's "Don Giovanni" is a retelling of the Don Juan tale, but when Walter's actors try to portray its eroticism instead of feeling it, he turns the re-

hearsals into an encounter group of sorts. In one very funny and sexy scene, he pours out a box of odd objects — a doll, a sauce pan, a tree branch, among others — and asks the players to become erotic with them.

One of the biggest conflicts in the film is between Walter and the musicians of the theatre. The performance, as Walter sees it, requires the musicians to climb out of the orchestra pit, dance on stage, and shout at the principals. The musicians insult him, they threaten to walk out, and even raise the specter of union arbitration, but one by one they become infected with Walter's creativity.

"The Mozart Brothers" is subtle and at times even moving, but isn't anti-

intellectual or even anti-opera; like "Amadeus," it evokes a genuine compassion for the maverick Walter, for unconventional ideas, and even for opera itself. I don't like opera, but for this film to make me want to hear Wolfgang Amadeus rock the bells, something was done right.

"The Mozart Brothers" works up a great deal of momentum, as we follow Walter and his cast through their hangups about what opera is and what he thinks it can be. But we don't get to see the final production, which is what I thought the film was working toward. We get a victory montage, and this is where the similarity hit me.

"The Mozart Brothers" isn't as similar to the Marx Brothers' classic "A Night at the Opera," as it is to the work of another comic. It's a subtle, avant-garde Bill Murray movie with subtitles and allusions, but one where the uptight get their compuppance in unconventional ways at the hands of the loony yet loveable maverick who convinces his troops to just be themselves.

In Murray's films, the scheming and pretentious characters are belittled and usually emasculated. "The Mozart Brothers" isn't as mean-spirited; the stiff musicians and unfeeling actors are *involved*, they evolve and are allowed to do so. Watching them turned out to be a pleasant surprise. I only wish I could say the same for opera.

The Early Worm Brings Home Bacon

Review:
'Tremors' Is a Scary Story of Worms Gone Bad in a Tiny Town. Our Reviewer Says He Liked It, Really

By Brian Banks
Staff Writer

Remember those 1950s horror flicks where the monsters were all overgrown insects, the victims were dumb towspeople who always went to *investigate* that strange noise they heard, and the heroes were a young man and woman, one of whom was usually a budding scientist?

Probably not, but these days critics are calling movies like the original "Blob" and "The Fly" classics. I don't know if they rank up there with "Gone With The Wind" and "Citizen Kane," but these movies do have a certain charm. The same can be said for **Tremors**.

This one is made with same kind of campy spirit that made those *classics* succeed. It blends horror, gore, comedy and stupidity together nicely, making it the first pleasant surprise of the new year.

Kevin Bacon (remember him from "Footloose" and then from about five forgettable bombs?) and Fred Ward star as two redneck hired hands who notice something is wrong when the town drunk dehydrates on a telephone pole and two GTE workers disappear leaving behind only a helmet and some brainy mush.

It turns out that the town of Perfection (population: 14) has been invaded by giant worms who travel underground and follow their victims by sensing their movement. Since most everybody in Perfection likes to walk around, it's up to our heroes (with the help of a pretty scientist played by Finn Carter) to save the day.

What makes this 'B' movie work so

well is its Class-A execution. It seems as if the film makers are not paying homage to the 50s as much as they are parodying it. The movie never takes itself seriously, making the situations as funny as they are scary.

It blends horror, gore, comedy, and stupidity together nicely, making it first pleasant surprise of the new year.

Bacon and Ward work great together, making it look like they have known each other for years. In a refreshing change from the usual flicks where the heroes seem to have about 100 IQ points more than anybody else in town, these two characters really aren't that much brighter than the others.

There are some funny supporting performances, especially by Michael Gross and singer Reba McEntire. Gross, the dad from "Family Ties" here plays one of those *Guns & Ammo* types with a license plate that reads "UZI 4 U." McEntire is his wife, equally trigger-happy. My guess is the film makers let her act in exchange for the use of a couple of her songs.

I have to warn you, despite its PG-13 rating, "Tremors" is a bit gory. The giant worms explode and rupture pretty graphically, sending stuff that looks like pumpkin pie filling all over the place. But when you look back, it all adds to the charm.

Tremors is now playing at the *Goleta Theatre*. For further information, call 963-9503.

"This one is a must-see."
—Andy Klein, L.A. Herald Examiner

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ARLINGTON 1317 State St. S.B.	<i>Born on the Fourth of July</i> 2, 5, 7:45, 10:30 No passes or bargain nights
GRANADA 3 1216 State St. S.B.	<i>Back to the Future II</i> 12:30, 3, 5:15, 7:45 <i>Everybody Wins</i> 10 Separate admission required <i>Always</i> 12, 2:30, 5, 8, 10:25 <i>Tango & Cash</i> 1, 3:15, 5:30, 7:50, 10
METRO 4 618 State St. S.B.	<i>My Left Foot</i> 1:10, 3:20, 5:40, 8, 10:15 <i>Glory</i> 12, 2:30, 5, 7:40, 10:20 No passes or bargain nights <i>Enemies, A Love Story</i> 12:15, 2:45, 5:20, 8, 10:35 <i>Driving Miss Daisy</i> 12:50, 3, 5:20, 7:40, 10 No passes or bargain nights
FIESTA 4 916 State St. S.B.	<i>Internal Affairs</i> 12:45, 3, 5:15, 7:45, 10 No passes or bargain nights <i>War of the Roses</i> 5:30, 8, 10:20 Sat & Sun also 12:45, 3:05 <i>Tremors</i> 1:15, 3:15, 5:15, 7:15, 9:30 Sat only 1:15, 3:15, 5:15, 10 <i>Strike It Rich</i> 1, 3:15, 5:30, 7:45, 10 <i>Steel Magnolias</i> 5, 7:30, 10 <i>Flashback</i> Sneak Preview Sat 8 pm <i>Little Mermaid</i> 1, 3 Separate admission required No passes or bargain nights
PLAZA DE ORO TWIN 349 Hitchcock Way S.B.	<i>Bias</i> 5:20, 7:50, 10:10 Sat & Sun also 12:30, 2:50 <i>The Music Box</i> 5:20, 7:50, 10:15 Sat & Sun also 12:30, 2:55
RIVIERA 2044 Alameda Padre Serra S.B.	<i>Thelonus Monk</i> 5:15, 7:10, 9:05 Sat & Sun also 1:40, 3:30
CINEMA TWIN 6050 Hollister Ave. Goleta	<i>Born on the Fourth of July</i> 5, 7:45, 10:30 Sat & Sun 2, 5, 7:45, 10:30 <i>Steel Magnolias</i> 5:30, 8, 10:15 Sat & Sun also 3
FAIRVIEW TWIN 251 N. Fairview. Goleta	<i>Always</i> 5:10, 7:30, 9:50 Sat & Sun also 12:30, 2:50 <i>Tango & Cash</i> Sat & Sun also 2, 4
GOLETA 320 S. Kellogg Ave. Goleta	<i>Tremors</i> 6, 8, 10 Sat & Sun also 2, 4
ARLINGTON TICKET AGENCY 1317 State St. S.B.	Hours: Mon.-Sat. 10-5:30 Sunday Noon-5 Information 963-4408
SWAP MEET	EVERY SUNDAY 7 am-3 pm Santa Barbara Twin Drive-in 907 S. Kellogg Ave., Goleta Swap Meet Information 964-9050
GIFT SHOP	ARLINGTON COURT GIFT SHOP 1317 State Street, next to the Arlington Theatre Open 12-8 PM Daily Gift Shop Information 966-3638

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

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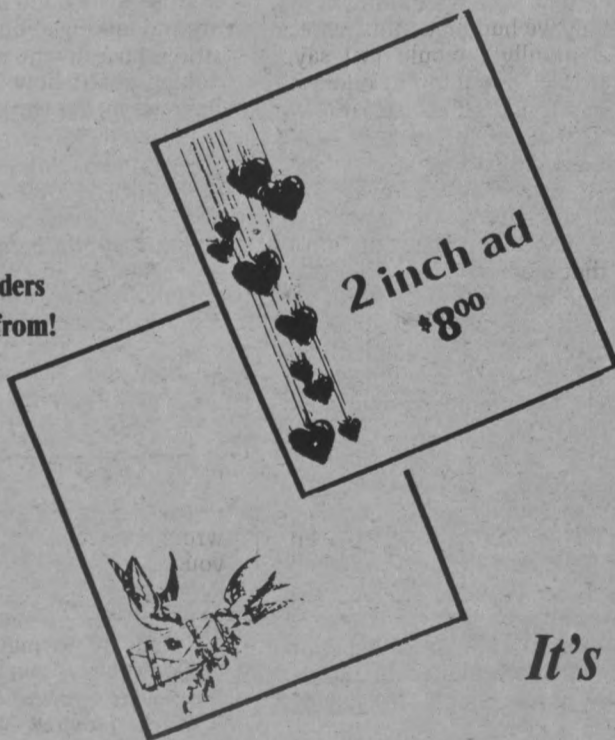
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Continued from p.1A

that attributes the canceled tour because "Federal Official Dick Jordan" told them not to leave town as they are suspected to be a part of young David's killing spree. You see, the press release suggests that Dave and his parents *may have* argued about Negativland's single "Christianity Is Stupid".

A week after the fake press release the band received a flood of phone calls from mags, rags, and fanzines asking about the connection between the murders and the band. Basic Rock Kills bad press, that the band plays along with.

Ultimately the media coverage snowballed into San Francisco's CBS t.v. affiliate KPIX running the rumor as their lead story two months after the band put out the misleading press release.

What you are about to read is a true story.

Afterwards, Rolling Stone, The Village Voice, and the San Francisco Chronicle all fuck-up somehow concerning the story, either getting band members' names wrong, "facts" wrong, or the whole damn story wrong.

Six months after the Times article, Negativland decided to record a 12-inch single of the muffed media coverage, backed with tape loops of disco music, synth sounds and just weird sounds/effects. The 12-inch eventually turned into an LP side now called "Helter Stupid." Since its mid-December release, it has been one of the most-discussed records among alternative music fans.

In case you were wondering, side two is a full side of 7 different mixes of a song called "The Perfect Cut." Well, it's not even that — it's actually one long song — but that's all part of the joke. Spinal Tap-ish in its satire, but good music nevertheless. I've always felt that way about The Ramones, Motorhead and The Beasties, but that's another story.

This one's weird enough.

I ended up talking with bassist/noise maker/loop editor/band member Mark Hosler. We went to the Fud Coop first for some food. I had a banana and sparkling apple juice; he got a sprout sandwich and mineral water. We had an impromptu picnic in Yoko Ono Park that ended in a very nice walk to campus. He had lots to say about the record, the media, art and rock 'n' roll. I had a tape recorder — we were meant for each other.

This part is exactly true:

Artsweek: *How do you feel about the laws some people are trying to lay down that say you can't sample stuff? It may even effect your tape splicing stuff.*

Mark Hosler: We don't sing on "Helter Stupid" or anything this time around (Negativland has three previous albums). Almost every single voice comes from a media source. We were recording everything that was going on about us: phone calls, interviews, broadcasts....

Artsweek: *What about that one guy who yells "NO!" when that "Rolling Stone" guy asks you if you backmask?*

Mark Hosler: That's taken from a spoken word science fiction record from the '60s. It's all taken from different places, so if you look at how all the laws are written now, the record's one gigantic massive copyright infringement. And like I was saying before, even the music is stolen. The copyright laws are completely out of date; they've been technologically outmoded. You can (photocopy) anything, you can copy your floppy disks whenever you want. They've got DAT machines, they've got samplers and even tape recorders.

Artsweek: *Yeah, no kidding.*

Mark Hosler: I don't even think our records should have copyrights on them. If someone wants to make a cassette copy of our record that's fine.

Artsweek: *Yeah, but then you'd go broke.*

Mark Hosler: You can't worry about it. Yeah, it's going to happen, but the challenge is up to the artist to be so clever to get around it. The challenge should be to create some creative solution. I think in our case we've made some records that the packaging is so fun or cool and hopefully you'd rather have the record with the packaging. And if you don't have enough money for that, well, you probably wouldn't have bought it anyway.

Artsweek: *Is it hard to get things done if you work like that?*

Mark Hosler: Sure, that's why our records take so long to make. Sometimes it drives me out of my brain. But I think



DOUG ARELLANES/Daily Nexus

we've made some really neat records. They're really odd and strange and interesting and people like them, that's the funniest thing. We were surprised when *Escape From Noise* did really well on college radio. And *Helter Stupid* — we just got called up by the Associated Press and (they) wanted to talk to us about it! People are really interested about what we're doing... or they're upset about it, or disturbed. And it's obviously not a stupid heavy metal band just doing a publicity stunt, it's actually some people who are trying to do something and present it to you in a way to provoke some thinking.

Artsweek: *Didn't you guys do Helter Stupid as sort of a publicity stunt?*

Mark Hosler: No. A press release had come out of SST about the group, they had gotten some of their facts wrong, and the story had gotten distorted. We thought "Gee, it's interesting how they screwed that up. You could use the press release as an area to play around in."

"So when we realized we wouldn't be able to tour — and the liner notes say all this, we were completely honest about this — we realized we had to cancel the tour. We all had jobs and we couldn't quit our jobs and lose money. The real reason for canceling the tour was dumb and mundane; what could we really say what could we do? So Richard (Lyons) wrote up this press release at work that said "At the request of federal authorities, Negativland has been asked to cancel their long planned 17-city tour because of their rumored connections between their song 'Christianity Is Stupid' and the quadruple axe murders in Rochester, Minnesota." We didn't say it was true, we said it was a rumor.

"He brought it to the group and we said, 'Gee, this is an extremely weird thing to say, but it's kind of interesting, and I don't think it's going to go very far anyway because people are going to check their facts.' So it wasn't intended as a publicity stunt, it wasn't intended to make us any money or get us any notoriety. It was just an experiment. We put out this false bit of information and watched it to see what happened.

KPIX TV Broadcast Makes It Real

Mark Hosler: Once the TV broadcast happened, *it was true*. People would come up to me wondering what was going on, and I would try to explain to them, "Look, we lied, it's not true." But it didn't matter how hard I would try to explain it, people would hear what I was saying and twist it around in their heads so that it they'd think this story really happened. The impact of television on their brains was so strong that I really couldn't convince them they had made this whole thing up. Eventually I would just say, "Yeah, it's terrible." I wouldn't explain it because it was too hard to explain.

"Once this happened and *Rolling Stone* called us and the *Village Voice* was calling the FBI, we were like (amazed) — "Oh my God, we have to do something about this, we have to tell the truth." And we decided that the best thing to do was make a record album, so that once and for all we could settle the whole thing. However, we're still exploiting the whole thing and we're still supporting the myth in that a lot of people aren't going to pay such close attention.

Artsweek: *But is that your responsibility if people don't pay attention?*

Mark Hosler: You're right. But we've had this sort of problem all along. Even the way the name of the group is spelled — it's spelled in a way that it's like "Are you paying attention?" Because if you're not, you put the 'E' in there, you spell it wrong. And that's OK, that's fine, it's interesting how much people are paying attention.

"Some disc jockey on KUSF had said "This is amazing, this band is under house arrest from the FBI!" I don't know how he heard the story, and he's not paying any attention. He's playing the record and all the information is right there in the record (on the liner notes and in the music).

Meanwhile, David Brom is in jail, Hosler said. Although his lawyer has heard the album and is not amused, Hosler said he doesn't know if Dave rocks out to it.

Mark Hosler: On one hand we've made this very, very strange, interesting, conceptual art project and I think it raises a lot of interesting thoughts in a very powerful way. On the other hand, imagine being this kid. Not only are you living with the fact that you murdered your whole family but you also have someone even making a record out of it and putting your picture on the cover of it. That's not very nice. It is turning out to be kind of interesting, though, because here I am this guy in this music band and instead of sitting around talking about what kind of guitar strings I use or who my influences are, I'm talking about how TV news works and how the media works. And I think that's really cool.

Artsweek: *You're basically making money from a lot of people who you didn't ask permission to use. Are you worried about being sued?*

Mark Hosler: A little. But you have to remember, we didn't slander anyone. We're only saying what they really, actually did. So, I think, they'll only make themselves look worse by trying to stop us from doing what we did.

Artsweek: *Have you consulted any lawyers to see if maybe you might get in trouble?*

Mark Hosler: We didn't do anything wrong. The implication there is "Why are you (consulting) any attorneys? To have them possibly advise you not to do it?" We were going to make the record the way we made it no matter what.

Artsweek: *If you do get sued, do you think that's part of the "art" of all this?*

Mark Hosler: Well I guess it is, whether I like it or not. The whole project is a series of asking "Well, what if we do this?" And making a record was "What if we try to make a record that told the truth?" and "What would happen if fans of ours found out that we lied to them? Would radio stations play it?" There are all these questions we don't know the answers to. We find out the answers by doing the thing. So maybe one of the answers is "No, you can't get away with this. You're going to piss off somebody who has a lot of money and an expensive lawyer and they're going to smash you." And that's what we might find out.



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AFRICAN & AFRICAN AMERICAN FESTIVAL '90
---A List of Forthcoming Events---

THURS. FEB. 1:
Barbara Smith Video: "Black Women in Feminism." Discussion with Barbara Smith will follow. 12:00-1:30 p.m.; Women's Center.

History of African Americans in California Exhibit. Now through Feb. 28; UCSB Library.

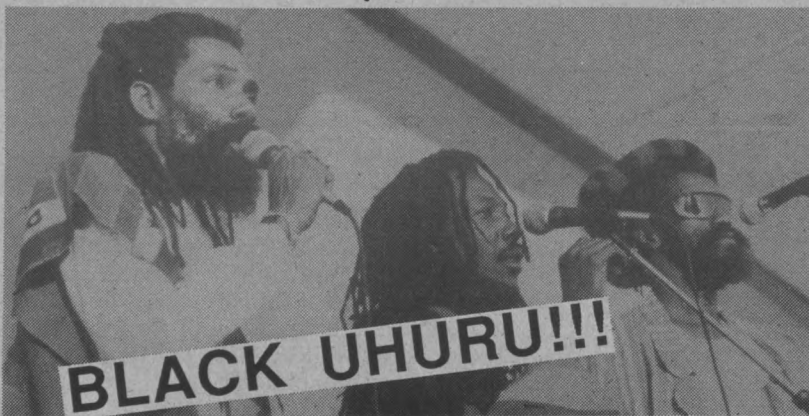
SAT. FEB. 3:
Martin Luther King, Jr. Student Leadership Conference. 9-5 p.m. in the UCen.

Writing Against The Grain: A Lesbians of Color Writers Symposium. 1-6 p.m.; Girvetz 1004.

SUN. FEB. 4:
Art Ensemble of Chicago: "Great Black Music--Ancient to the Future." 4 p.m.; Campbell Hall.

Art & Photography Exhibit. Now through February 17. 6:30-9 p.m.; UCen Art Gallery.

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Join us on Saturday, February 3rd when the A.S. Program Board proudly welcomes the *original members* of the internationally acclaimed, Grammy-winning Reggae group **Black Uhuru** to UCSB's Campbell Hall. Since their formation in 1974, Black Uhuru has been recognized by many as the most creative band on the Reggae scene since the death of Bob Marley. Their undying commitment to the fight against political oppression has earned them respect worldwide, and they continue to spread their legacy of power through music today. The fact that this performance highlights their latest musical creation, **NOW**, makes this a show reggae fans would not want to miss! Show time 8 p.m.; \$15/students; \$17/general.

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