

# ARTS WEEK

Music 6A

Video 7A

The Extremely Competent Ventura Band, The I-RAILS



Video Guy Recommends A Tape About A Video Guy



SLAB BACON

The Arts and Entertainment Section of the Daily Nexus/For the Week of January 25-February 1, 1990

## Syllabus

Of Note This Week:

### MUSIC

Top 5 This Week

at *The Sound Factory*

1. B-52's, "Cosmic Thing"
2. Two Live Crew, "As Nasty As They Wanna Be"
3. Red Hot Chili Peppers, "Mother's Milk"
4. Jungle Brothers, "Done By the Forces of Nature"
5. Michelle Lee, "Michelle Lee"

at *the Compact Disc and Tape Store*

1. Milli Vanilli, "Girl, You Know It's True"
2. B-52's, "Cosmic Thing"
3. Peter Murphy, "Deep"
4. Skid Row, "Skid Row"
5. Paula Abdul, "Forever Your Girl"

### FILM

**Tonight:**  
"License To Kill," at Isla Vista Theater, 8, 10:30 p.m.; \$3

**Friday:**  
"Field of Dreams," at Isla Vista Theater, 7, 9, 11 p.m.; \$3  
"Saturday Night Fever," at Campbell Hall, 8, 10:30 p.m.; \$2  
(Campbell Hall and Isla Vista Theater scheduling applications for Spring Quarter are due at Campus Activities Center.)

**Sunday:**  
"La Boheme," at Campbell Hall, 8 p.m.; \$3/students, \$4/non-students

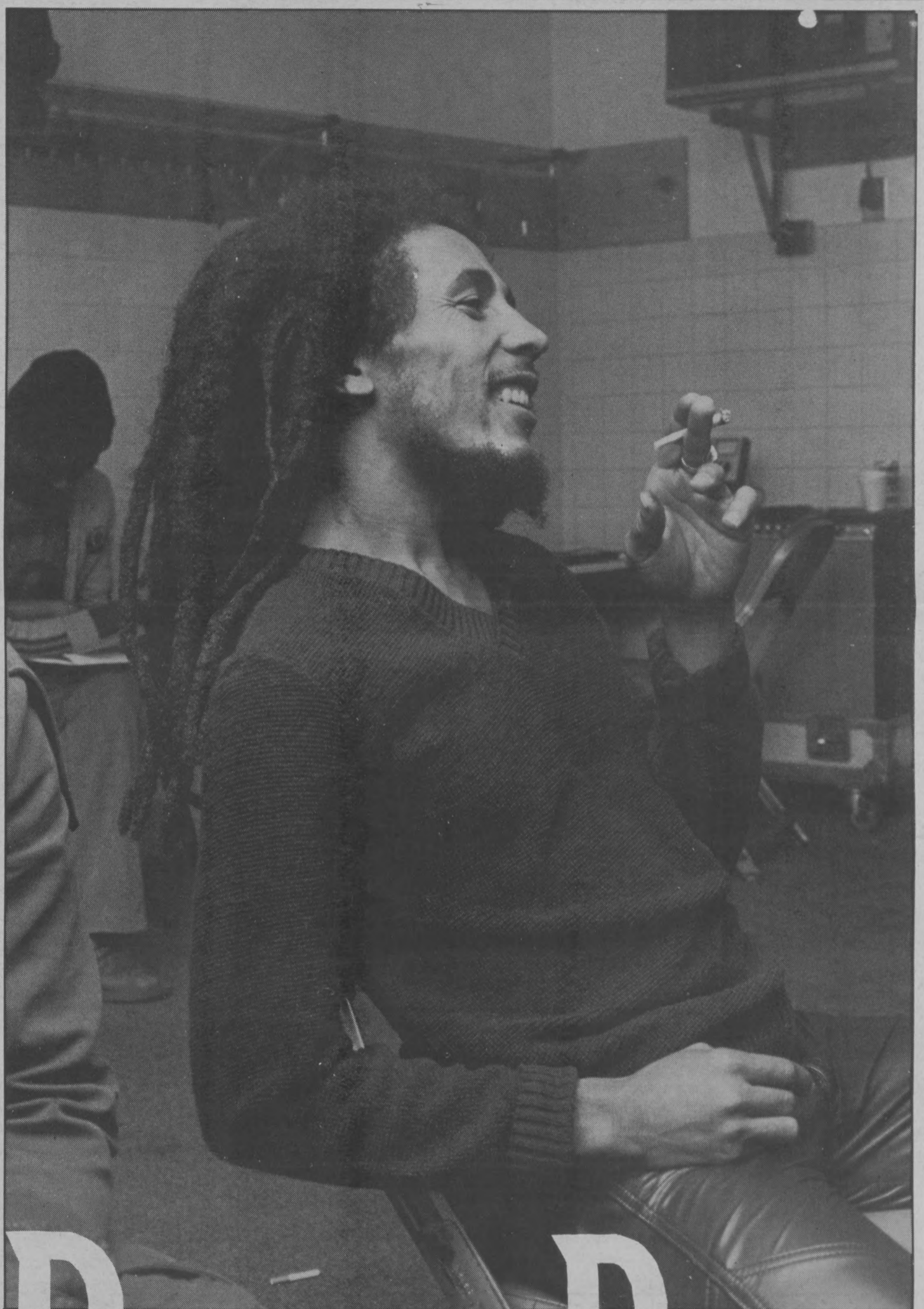
### LIVE

**Thursday:**  
Music — Pub Nite featuring Borracho Y Loco with "Big Wednesday," 8 p.m.; \$1/students, \$3/non-students  
Dance — Ballet Folklorico de Veracruz, at Campbell Hall, 8 p.m.; \$8/\$10/\$12

**Friday:**  
Festival — ASUCSB party, in Storke Plaza, "Walking Wounded" from noon to 3 p.m., Gospel Choir from 3 p.m. to 4 p.m., KCSB tunes until 5 p.m.; Free

**Sunday:**  
Sports — Super Bowl XXIII, at New Orleans, hype all day, Tickets: better off watching it on TV.

**ART**  
**Saturday:**  
"An Environmental Dialogue" presented by the Art Club, at the Cliff House, 5 p.m. to 8 p.m.



# Reggae Beat

Page 4A

Roger Steffens Brings Rare Marley Footage to UCSB

**THE BUZZ**

FILM	THEATRE	COMMENTS
★★★★ The Little Mermaid	Metro 4	Great songs and great characters make Disney's latest one for the ages.
★★★★ Glory	Metro 4	This is extraordinary filmmaking, ranking as one of the best films, war or otherwise, in recent memory.
★★★½ The War of the Roses	Fiesta 4, Goleta	A dark, uniquely funny look into that hellish rite of passage called divorce.
★★★ Back to the Future II	Granada 3	Swiftly paced and very entertaining, but has enough endorsements that it seems like the official sponsor of about a dozen products.
★★★ Enemies, A Love Story	Metro 4	1940s Brooklyn is impressively reconstructed in this well-acted film but you might find yourself reching for your No-Doz.
★★★ Born on the Fourth of July	Arlington Cinema Twin	Our critics disagree, but Tom Cruise is outstanding.
★★½ Driving Miss Daisy	Metro 4	(Reviewed this issue).
★★½ Always	Granada 3, Fairview Twin	Somewhat sappy, but typical direction by Steven Spielberg and Holly Hunter in a great dress make this one watchable.
★½ Blaze	Plaza De Oro Twin	This movie can't decide if it wants to be a romantic comedy or a political biography, so it comes across as a bungled mess. And from the man who gave us Bull Durham!
★ Tango and Cash	Granada 3	An oozing herpe of a film.
★ Girl on a Swing	Riviera	Two hours worth of leaning over and asking "What'd she say?"

Not yet reviewed: Butt-Pirates in Space, Amblin Entertainment's Do the Sprite Thing, Greydope: the Life and Times of Jeffrey Wallis.

# 'Driving Miss Daisy' Backs Off The Gas

**Review:**

Fine Performances by Tandy And Freeman Don't Save a Script That Raises Issues - and Then Shies Away

By Brian Banks  
Staff Writer

If acting talent alone were enough to make a movie, then "Ishtar" would have been a classic. Unfortunately for Warren and Dustin, there is something called a script that factors into the quality of a production.

It seems the makers of *Driving Miss Daisy* also forget this cardinal rule taught the first week in *Filmmaking 101*. Morgan Freeman and Jessica Tandy star and give good performances, but the script doesn't do them justice.

The story has Tandy as an old Jewish widow living in the South in the early 1950s. Her son, a nice dramatic turn by Dan Ackroyd, notices that she has become too old drive herself, so he hires

Hoke (Freeman) to drive her around. Adversaries at first, driver and drivee slowly become trusting friends, much to the surprise of everyone in the audience.

Freeman and Tandy recreate the characters they played on stage, and with much success. Both have already won Golden Globes for their performances and are favorites for Oscar nods.

But if this screenplay gets any more than a toss in the fireplace I'm turning in my Academy membership card (I don't have one, but critics say that kind of stuff).

The story never wants to get involved with the issues that it touches upon. Twice it almost deals with the racism that dominated the South during this period, but backs away without ever exploring the subject. There is also the issue of Hoke's illiteracy. *Miss Daisy* gives him some books and begins to teach him how to read, but it goes no further.

Director Bruce Beresford does as good job of letting his actors do most of the work, but his pacing seems slow. If you find yourself counting the lines on Freeman's face somewhere about two-thirds of the way through, you're not alone.

# New Animation: Pretty Outrageous

**Review:**

Cartoon Clip Collection Has Humorous Highlights But Bawdy Bathroom Bits Make Movie Miss Mark

By Wendy Segal  
Staff Writer

If you enjoyed the animation of Saturday morning cartoons, the explicit nature of "Debbie Does Dallas" or the disgusting aspects of "Animal House," you will definitely be entertained by *Outrageous Animation*, now playing at the Victoria Street Theatre.

This collection is a sampling of international animation creativity from Czech to American animators. Twenty-two clips in

all, "Outrageous Animation" contains cartoons ranging in subject matter from animal and human defecation to penile erections. Several of the cartoons are quite pornographic in nature, such as the clips entitled "Erection" and "Striptease."

It begins with "Great British Moments," a hilarious tale of an elderly woman taking her dog to the park to feed bread crumbs to the birds. As the woman proceeds to toss food out to the little creatures, who seem disinterested in the bread crumbs, her dog is licking its genitals. The woman tells her pet to mind his manners.

As the dog is lectured to, he vomits right in front of the birds. The woman becomes extremely furious and claims the birds would not be able to eat now because her dog's behavior caused them to lose their appetites. She drags the dog out of the park, scolding him all the way, and

See VIC, p.7A

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<b>GRANADA 3</b> 1216 State St. S B	Always 12, 2:30, 5, 8, 10:25 Sun only 12, 8, 10:25 Tango & Cash 1, 3:15, 5:30, 7:50, 10 Sat only 1, 5:30, 10 Back to the Future II 12:30, 3, 5:15, 7:45, 10 Sat only 3, 7:45
<b>METRO 4</b> 618 State St. S B	Enemies, A Love Story 12:15, 2:45, 5:20, 8, 10:35 No passes or bargain nights Little Mermaid 12, 2, 4, 6 No passes or bargain nights Steel Magnolias 8, 10:30 Separate admission required Glory 12, 2:30, 5, 7:40, 10:20 No passes or bargain nights Driving Miss Daisy 12:50, 3, 5:20, 7:40, 10 No passes or bargain nights
<b>FIESTA 4</b> 916 State St. S B	Double Feature Leatherface 1:15, 10:15, S&S also 2:15 Downtown 8:15, S&S also 4:15 Tremors 1:15, 3:15, 5:15, 7:30, 9:45 Rocky Horror Fri at Midnite Everybody Wins 1:30, 3:30, 5:30, 7:30, 9:30 War of the Roses 12:45, 3:05, 5:30, 8, 10:20 Internal Affairs 12:45, 3, 5:15, 7:45, 10 No passes or bargain nights
<b>PLAZA DE ORO TWIN</b> 149 Highrock Way. S R	The Music Box 5:20, 7:50, 10:15 Sat & Sun also 12:30, 2:55 No passes or bargain nights Blaze 5:20, 7:50, 10:10 Sat & Sun also 12:30, 2:50
<b>RIVIERA</b> 2044 Alameda Padre Serra S B	Girl on a Swing 5, 7:15, 9:30 Sat & Sun also 12:45, 2:50 Theatre closed Monday-Thursday for remodeling
<b>CINEMA TWIN</b> 6150 Hollister Ave. Goleta	Steel Magnolias 5:30, 8, 10:15 Sat & Sun also 3 Born on the Fourth of July 5, 7:45, 10:30, S&S also 2 No passes or bargain nights
<b>FAIRVIEW TWIN</b> 251 N. Fairview Goleta	Always 5:10, 7:30, 9:50 Sat & Sun also 12:30, 2:50 Ski Patrol 6, 8, 10 Sat & Sun also 2, 4
<b>GOLETA</b> 320 S. Kellogg Ave. Goleta	War of the Roses 5, 7:30, 10 Sat & Sun also 12, 2:30
<b>ARLINGTON TICKET AGENCY</b> 1317 State St. S B	Hours: Mon-Sat 10-5:30 Sunday Noon-5 Information 963-4408
<b>SWAP MEET</b>	EVERY SUNDAY 7 am-3 pm Santa Barbara Twin Drive-in 907 S. Kellogg Ave., Goleta Swap Meet Information 964-9050
<b>GIFT SHOP</b>	ARLINGTON COURT GIFT SHOP 1317 State Street, next to the Arlington Theatre Open 12-8 PM Daily Gift Shop Information 966-3638



Marley backstage during his 1979 tour.

# On the Reg

## Profile:

### Meet Roger Steffens, a World-Renowned Expert on the Life, Music of Bob Marley

By Jeff Kass  
Special to Artsweek

Either the music was louder than I thought, or the doorbell was broken, for no one answered at the home of Roger Steffens.

After knocking, one of his children appeared and led me through the cluttered household, past an enormous record and tape collection, to his father.

As I waited to speak with him, his children casually went back to playing with Legos amidst the loud, omnipresent reggae music.

Steffens was on the phone discussing a new book deal and after hanging up the phone he turned and said in his unmistakable announcer's voice, "It's been a Bob Marley day."

In fact, it seems as if every day has been a Bob Marley day for Steffens

since he first heard Marley singing "Catch a Fire" in 1973

To call Roger Steffens a disc-jockey, archivist or writer would be to miss the point; he is one of the best-known and most knowledgeable sources on reggae in the world today.

From time to time, Steffens gives lectures, better described as multi-media presentations, on reggae music and its most famous and influential exponent, Robert Nesta Marley.

Steffens will call upon his many years of involvement in the reggae community, and what he feels is the special relationship between reggae and Santa Barbara, to present a show containing all new material when he comes to speak at Campbell Hall Saturday night.

Santa Barbara and reggae seem to work well together "because the music combines spiritual

expression and physicality, and Santa Barbara is a New Age community," Steffens said. "Bob always loved Santa Barbara."

Consequently, Steffens will bring clips and music he has never presented before, including footage of Marley's final rehearsal, the earliest recorded footage (from 1973) of Peter Tosh, Marley and Joe Higgs, and unreleased parts of the Smile Jamaica concert in which Marley performed just two nights after a failed assassination attempt.

#### The Beginning

Roger Steffens was a 31-year-old Berkeley resident in 1973, working as an actor after attending Iona University, Carnegie Tech and the American Academy of Dramatic Arts, and doing a one-man show entitled "Poetry for People Who Hate Poetry."

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#### SCHEDULE OF EVENTS

#### OTHER RELATED EVENTS...

Monday, January 22

Noon: Barbara Smith: A Movement That Can Save Our Lives: The Feminism of Women of Color, sponsored by the Women's Center, UCen Pavilion

3:00 p.m.: Black Out: The Omission of African-Americans from Portrayals of the Vietnam War, Center for Black Studies

Wednesday, January 24

4:30 p.m.: Barbara Smith: The World According To Us: De-Marginalizing Strategies of Women of Color, sponsored by the Women's Center, Girvetz 1004

Friday, January 26

Chinese New Year Celebration

Noon: Tritia Toyota: Minorities & the Media, The KCBS-TV anchor will discuss how public notions about cultural pluralism are shaped by television reporting, sponsored by the Women's Center, Pavilion Room

Saturday, January 27

8:00 p.m.: Roger Steffens: The Life of Bob Marley, sponsored by A.S. Program Board, Campbell Hall

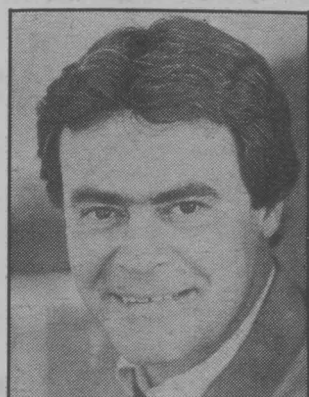
#### THURSDAY, JANUARY 25

- |                |  |
|----------------|--|
| 11:00 a.m.     | Back Roads, Irish Folk Musicians, The Pub  |
| 11:00 a.m.     | Art Gallery, Pavilion Room A   |
| 11:00 a.m.     | Karma & Reincarnation in Hinduism, Nandini Iyer, Lecturer, Religious Studies, Room 1 |
| Noon           | Middle Eastern Buffet: Musakka'a (Arab States), Shireen Polo (Iran), The Pub         |
| Noon           | Papa Susso-Gambian Musician, co-sponsored by the MultiCultural Center, The Pub       |
| 12:30 p.m.     | European Folk Musician, Barry Kaufman, UCen Lobby                                    |
| 1:00 p.m.      | South American Folk Music Representing Nine Different Countries, The Pub             |
| 1:00 p.m.      | Film: <i>The Official Story</i> , Pavilion B & C                                     |
| 2:30 p.m.      | John Trudell aka Graffiti Man, Native American Poet & Mark Shark, Musician, The Pub  |
| 3:00 p.m.      | Film: <i>Dim Sum: A Little Bit of Heart</i> , Pavilion B & C                         |
| 4:00 p.m.      | Papa Heinz & Company, German Polka Band, The Pub                                     |
| 4:30-6:30 p.m. | German Appetizers: Bratwurst mit saurer Sahnensosse (Germany), The Pub               |
| 8:00 p.m.      | Borracho Y Loco, The Pub, \$1 student, \$3 General                                   |

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# Reggae Beat



*"People try to find things I don't have, and they come from all over the world."*

**Roger Steffens**

Upon hearing Marley sing, an event he says "changed my life," Steffens worked to "find out everything I could about reggae and Marley."

Those first moments in Berkeley have taken Steffens around the world and brought him into contact with thousands of people in his quest to learn more about reggae, a musical expression of the philosophy of Rasta. The reggae movement is moral, not political, Steffens says, and one of its hallmarks is an attempt to remind Blacks of their African heritage.

Steffens' first stop in his newfound obsession was a small Jamaican record store in San Francisco that sold singles by obscure artists such as Alton Ellis and Slim Smith, records he still enjoys today.

Steffens made his first trip to Jamaica, "a place where politics is decided by the gun," in 1976, with the intention of finding rare singles.

"When I went there, there was a national state of emergency. It was like the ... war in Vietnam, where I was for 26 months," he said.

Ironically, when Steffens went to Tuff Gong, Bob Marley's record store in Jamaica, he could find none of his records, a mystery he has not been able to figure out to this day.

He met Marley himself in Santa Cruz in 1978 through Junior Marvin, the lead guitar player for Marley's back-up group the Wailers. He became especially close with Marley when he traveled with him for 10 days in California during Marley's 1979 national tour.

"What impressed me most was Marley's incredible discipline," Steffens said. "At the Roxy in 1979, he did a three-hour sound check when most artists would just pop in for ten minutes because it was two months into a national tour."

Marley impressed Steffens in his never-ending attempts to "present the best possible image of his religion, poetry and life's work," he said, also characterizing Marley as a tremendous humanitarian.

According to Steffens, Marley gave away 50 percent of everything he made; people would peti-

tion him for money — to pay the rent or buy a tractor — and every legitimate plea was given help. The last time he saw Marley was in November 1979. Marley died of cancer in 1981.

### The Records

Steffens reportedly has the largest collection of reggae memorabilia in the world. He noted that his archives are so big, they have become a magnet; he no longer has to seek things out, but rather, "People try to find things I don't have, and they come from all over the world. Most of the stuff comes from Jamaica, England and Germany.... There is no place that doesn't know Marley. He has penetrated every corner of the planet."

In addition, he is trusted with rare material, because people know it will not be misused. "I'm not a bootlegger," he said.

He has, for instance, acquired tapes containing two hours of Marley making up songs and singing solo with a guitar, which were recorded by Marley's mother. Only about 10 people have ever heard them, he added.

Altogether, Steffens has about 1,000 hours of unreleased music from Marley himself, the I-Threes (Marley's backup vocal group that included his wife), Ziggy Marley, Peter Tosh and several others. Steffens estimates he has enough material for "hundreds of collector's albums."

Some of the material in his vast collection is used for "The Reggae Beat," one of the longest running (and the only nationally syndicated) reggae radio shows in the country. "The Reggae Beat," which Steffens worked on and produced from 1983 to 1987, aired on 130 stations at its peak. Although the show continues, Steffens stopped working on the show in 1987. It can still be heard on Sundays on KCRW-FM 89.9 in Los Angeles.

In 1982, Steffens founded the Reggae and African Beat, the largest reggae magazine in the world with a current circulation of about 15,000, where he continues to

work. He is now doing a local cable television show entitled "L.A. Reggae."

Steffens was also the chief researcher for two previous biographies on Bob Marley and he plans to write the biography of Bunny Wailer and a discography on the Wailers.

I asked Steffens, who is white, how he felt about his position of prominence in and as a spokesperson for reggae, in which the awareness of Black consciousness plays a central role.

Steffens noted that his work is supported by Marley's wife, mother and many others within the movement. "Until the color of a man's skin is of no more significance than the color of his eyes, this a war," he said, quoting the words to Marley's "War." Steffens also pointed out that Marley himself was half white.

Raised a Catholic, Steffens does not proclaim to adhere to any religion. He does not believe himself to be a Rasta because he has not had visions of Haile Selassie. Many Rastas believe Selassie, who was the crowned king of Ethiopia from 1930 to 1975, to be the reincarnation of Christ on Earth.

### A Lower Profile

While Steffens is still deeply committed to promoting and preserving reggae, he noted that he has recently begun to assume a lower profile. Interestingly enough, Steffens' withdrawal from the public eye and partial disillusionment with reggae may have come during what he feels was his peak of popularity in the U.S. in 1985 and 1986.

At the time, there was a reggae concert every weekend in L.A. — from the top artists to ones so obscure Jamaicans had never even heard of them. But when promoting the concerts fell into amateur hands, things became disastrous, he said.

Bob Marley Day 1984 seemed to exemplify the problems, Steffens explained. The promoters had run the show on solar energy, but erred on their timing. The sun went down before the top two or three bands had come on, and they could not

perform. The concert ended early, and everyone left with a bitter taste in their mouths.

Because he had virtually the only reggae radio show in Los Angeles, Steffens was often blamed when things went wrong. "I became the object of vilification, and got fed up with it," he said.

In addition, 95 percent of his time was being spent in the reggae world, although he was being paid for only a small part of his work.

### The Future

And as Steffens may have encountered some problems, there is strife within reggae itself. Nine years after Marley's death, there are 19 lawyers involved in litigation over the ownership of the musician's estate, according to Steffens.

Besides his musical innovations, Marley was able to act as a unifying force in the reggae world, Steffens said.

Marley held weekly meetings with Rastas and expressed to them the need to agree on common points. Now, there are about 25 segments of Rasta and little hope for unification, according to Steffens.

He continues to work with others responsible for the continuation of the Marley legacy and reggae itself, including Marley's widow Rita, Bunny Wailer, the last survivor of

the original Wailers, and Ziggy, Bob's most famous son.

Yet all is not bleak on the reggae horizon. Steffens noted with satisfaction that reggae has moved forward to the motherland, Africa. Although he is saddened that many traditional Nigerian bands, which consist of between 20 and 50 members, cannot now sustain themselves due to changing economic conditions in the country, he is excited that many new reggae bands are being formed in their place.

"In the 90s, Africa will

have the leading role in reggae, it is what the music has been talking about, the return of the (Black) diaspora to Africa," he said.

As if to put his involvement in the reggae community into perspective, Steffens suddenly cut through all the questions and said, "I have two goals; one is to ensure that the vast amount of 'Bob Marley and the Wailers' materials is released, and the other is to establish a permanent reggae museum, so that 100 to 200 years from now, everyone will know the genius of these people."

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**Friday, January 26, 1990**

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TUES. JAN. 30TH

A & M Recording Artists  
The Graces  
w/Neverland

WED. JAN. 31ST

the return of  
Toad the Wet Sprokett  
(just back from B-52's tour)

THURS. FEB. 8TH

A Band Called Horse  
w/Violent Scream

TUES. FEB. 13TH

THE RAVE-UPS

WED. FEB. 14TH

Social Distortion

THURS. FEB. 22ND

Spencer  
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WED. FEB. 28TH

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# Drinkin' Beers With Overdrive

Local Music:  
I.V. Metal Dudes  
Say They Met in  
Porno Shop, But  
May Be Kidding

By Seana Fitt  
Staff Writer

I must look really naive. Overdrive thought that by getting me drunk during an interview, they could keep me from telling everyone what a lame Isla Vista band they are.

Thanks for the beer guys, but you wasted your money. Getting me sloshed didn't change my mind.

I still think you're one of the best unsigned bands around.

Overdrive began playing their own brand of "party rock" in Sabado Tarde driveways three years ago. According to lead singer Whitfield Crane, "we started off as a drunken I.V. band, and that was very fun for a time. Then we started getting better and better to the point where we could play clubs in L.A. and do more productive things, with a more positive direction I suppose."

The coming together of the band is a much disputed issue. Although the members all have different versions, the general consensus was that the band met in a Santa Barbara adult book store.

Maybe their auspicious start explains why the band's inspiration is Cherry Poptart, the adult comic book diva. "Whenever things get really incredibly tense ... someone stops and says, 'Cherry Poptart.' We look at each other and it's like a bonding," Crane said.



The members of Overdrive take a break.

Added bassist Phil Hilgaertner, "Some people turn to Voodoo, we turn to Cherry."

On a muggy Monday afternoon, Crane, Hilgaertner and drummer Mark Davis gathered around a few pitchers of brew at Pizza Bob's to share their views on music, hair and life in general. Erik, lead singer of Indica, was also there pretending to be Erik Phillips, Overdrive's guitarist. It wouldn't be the only lie Overdrive would tell me.

**Artsweek:** How did you meet Mark?

**Crane:** We were on a drummer quest when Phil found him.

**Davis:** I was on tour with Aerosmith at the time.

**Crane:** But he left because he knew that bigger and better things would come with us.

**Artsweek:** What are your plans for now?

**Crane:** We recorded a couple of songs in a real incredible studio up north ... which was produced by a

young man named Eric Dodd.... We're shopping that around. We've been approached by jillions of people who think they can make money off us.

**Artsweek:** Have any labels approached you about signing?

**Crane:** Right now we're getting a lot of label interest from major labels.... They'd come out to see us and go "ehh." They'd like us but they thought we needed some work.... Basically we're going to drop out right now and polish our image. We don't know what it's going to be. You can come out from the bottom and beg to sign and they'll be all, "Well, maybe." But if you drop out and get the buzz in the industry going you can do what you want.

**Artsweek:** You definitely have a following here.

**Crane:** Yeah, it's trippy. For a while it was just people that we knew, you know? Now we look at each other and we're like, who are these people? It's

a really good feeling.

Overdrive tries to come across as a hard-working band, very much in control of their destiny. But it was evident after several more pitchers and a lot of slurring that they also enjoy just being a part of the whole rock 'n' roll "experience."

**Crane:** Mark's the hero of the band, the backbone.

**Artsweek:** Why is that?

**Crane:** 'Cause he's a rock and roll star. Look at him. (Crane points to Davis' elbow-length hair.) He spent his whole life preparing for this.

**Davis:** Whit has cooties.

**Artsweek:** Why do you think that?

**Davis:** Because he's an I.V. slut. Isn't that right Whit?

**Crane:** I'm not. I'm a very pristine young gentleman.

**Artsweek:** What did you think of Fiona? (Overdrive opened for Fiona at The Carnival in Santa Barbara.)

**Crane:** She tried to stick her tongue down my throat.

**Davis:** We tried to get Whit to sing "You're Sexin' Me" with her but he wouldn't do it.

**Crane:** We're offering a fifty dollar reward for anyone who can think of a better name than Overdrive.

**Artsweek:** You don't like the name Overdrive?

**Crane:** No way. I like what we are, but I don't like the name.

**Artsweek:** Why?

**Crane:** 'Cause it's weak.

**Davis:** Too soft.

**Crane:** We might change it to S.W.A.T.: Suburban White Alcoholic Trash.

**Artsweek:** What do you want people to think of your band as?

**Crane:** Energetic. We don't want to project, I don't know, negative shit. I go to lots of thrash shows and it's just so ... (makes gagging sound).

**Davis:** Kind of a hard edge, but with good humor.

**Crane:** I'd like to put some funky bass into it ... if you listen to the bassline in other bands around you'll hear a real boring bassline, thump thump thump, you know?

**Davis:** Funky metal.

**Artsweek:** You think that's the next big sound?

**Crane:** I know it is.

**Davis:** Doesn't matter anyway. That's what we want to do.

**Artsweek:** Is this band just a hobby? Or are you going to stay with it?

**Crane:** We have a lot of good positive vibes going right now.

**Davis:** We're definitely going to stick with it.

Overdrive will appear tonight at The Graduate in Isla Vista. The show begins at 8 p.m. with Lost Kittenz.

## New Album From the I-RAILS Goes 'nowhere'

By Jeffrey C. Whalen  
Staff Writer

The I-RAILS  
"nine songs from nowhere"  
Primitive Records  
★★½

The I-RAILS, that extremely competent band, have added confusion to a question that people have been debating since about, oh, 1450 or so: "Where do songs come from?"

Until recently, we've had our choices. Songs could come from: A) the "Big Chair," B) the "Miami Vice" soundtrack, C) the "Key of Life," D) Newark, N.J.

Now, the I-RAILS, Isla Vista's favorite lanky Ventura band, is musing up our cute little system by naming their album, "nine songs from nowhere."

No amount of doodling with my handsome slide rule could help make any sense of this album title. I suppose it has something to do with the fact that the band is from Ventura, they're managed out of West L.A., the album was recorded in Thousand Oaks, the lyric sheet was printed in Canada and the tape itself was "Made in U.S.A."

But with all e.e. cummings-ish titles aside, "nine songs from nowhere" is a

musical treatise in the defense of competence. The I-RAILS are conspicuous in their competence — nothing is bad, nobody messes up, nobody gets hurt. Perhaps this is why the I-RAILS are allowed in The Pub but smoking is not. The band can turn a nice hook now and again, but they don't always land square on the "cool parts." And although everybody is positively, undoubtedly, absolutely, indubitably competent at their instruments, there's just no — and I'm only going to say this once — sense of "oneness" within the band.

At times, the band will take it to "that place," the place of ultimate songness, the place of done-rightness where all songs beg to reside. At other times, the vocals seem like they were recorded with several thicknesses of dirty tube socks wrapped around the mikes — enough to make you try cleaning your tape heads to see if it would help.

But the I-RAILS still find time to answer the nagging question, "Can really lanky men write earnest lyrics?" ANSWER: And how! Some of the lyrics are written with all the subtlety and charm of Neal Peart, head lyric-writer for Canadian supergroup, RUSH.

If they ever intend to go places (besides The Pub and, if they grease the right palms, Anisq' Oyo' Park), the I-RAILS are going to have to hunker down, burn the midnight oil, put their collective nose to the grindstone, T.C.B., K.I.T., make some changes and finally, (OK, I'll say it just this last time) find a sense of "oneness."



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Thursday Jan. 25  
8:00-10:30 P.M.  
I.V. Theater  
Admission:  
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### SCANDAL

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January 28th  
7-9-11pm  
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## African Musician to Perform, Talk About Tradition

### ■ Upcoming:

Multicultural Center to Host Papa Susso, a Member of the Griot Caste

Papa Bunka Susso is a griot from The Gambia, a small West African country.

Griots acted as oral historians, village wise men and entertainers for centuries, and still do today. It was a group of modern-day griots who enabled Alex Haley to trace his family tree in the classic book and television mini-series "Roots."

Respected and influential for their numerous contributions to a village in pre-colonial days, griots became less important after the institution of governmental bureaucracy and commerce.

The hereditary position then began to stress musical skills as a means of support. Papa is no exception to this rule. He is a master of the kora, a 21-string harp-lute, and he tours extensively.

Besides his griot training Papa received a Western-style education at Cuttington University in Suakoko, Liberia, which makes him a highly unusual figure in the griot world, able to explain the Mandinka culture and the music he plays to Western audiences in languages they can understand.

Music and African culture will be highlighted tonight at 7 p.m. in the MultiCultural Center as Papa plies his trade and explains the art of being a griot.

— Larry Speer

## Ballet Folklórico de Veracruz Will Perform Tonight

### ■ Dance:

Troupe's Mexican Repertoire Has Roots in Spain, Africa as Well

The Ballet Folklórico de Veracruz will whirl their way across Campbell Hall's stage with color and intensity tonight as they present a lively, multicultural program of Mexican dance.

The Ballet Folklórico de Veracruz repertoire includes Spanish, African and various Mexican influences. A traditional wedding ceremony is performed in one piece, while another work includes a portrayal of an African slave woman's dance to the gods. Ballet Folklórico will even perform a dance to a version of the song "La Bamba."

The ballet will begin at 8 p.m., and tickets are available through the UCSB Arts & Lectures ticket office. Prices are \$12, \$10 and \$8 for students. For further information, call A&L at 961-3535.

— Charlie Denny



LAMB LEG  
SIRLOIN CHOPS

## Video Guy

by Denis Faye

By Denis Faye  
Reporter

I, the Video Guy, have been all around the world and have seen and done many bizarre things. There is one thing, however, that I have somehow managed to keep from saturating into my lifestyle: drugs.

I'm not particularly opposed to them, mind you. I've simply realized that after finding Zen-symbolism in "Malibu Bikini Shop," I've reached a level of enlightenment where LSD, cocaine, crack, heroin, 'shrooms, pot, ice, Nytol and any other drugs are no longer needed, except beer, really great beer, like Keystone.

People have told me that there are movies out there that cannot possibly be enjoyed without the aid of some type of mental modifier. For example, many a Pink Floyd fan has let me in on the secret that "The Wall" means nothing unless ample cannabis is smoked prior to and during viewing.

Videodrome is no such film.

DO NOT, I repeat, DO NOT take ANY mind-altering substance before or a good three hours after watching this film. Your head will fall off.

This is the story of Max Renn (James Woods), president of a cable company that is notorious for overexposing the public to gross quantities of sex and violence. Through several twists in the story, he ends up being addicted to, of all things, hallucinogenic video tapes. This is a really, really weird movie.

We watch the tale unravel from the point of view of Max, which makes things even weirder. It is an uncanny,

Freudian world of climaxing televisions and guns that chemically weld themselves to Max's hand. It is a world that one can't help but watch, yet be repelled by at the same time. By the end of this film, one has basically lost all sense of reality, which is pretty neat.

Another high point to this flick is that it also stars Debbie Harry. Naked, no less.

For all of you out there not hip enough to know who Debbie Harry is, she's Blondie, as in "The Tide is High" and "Rapture." She's really not that spectacular in the buff, but she's famous, so don't knock it.

Look out, this movie can get a bit graphic, and the first half hour is a virtual cornucopia of sadomasochism. If this doesn't tickle your fancy, check it out anyway.

Now, on to other news. I, the Video Guy, have complete knowledge of everything to do with television, which is a pretty good asset. Unfortunately, several local video stores are reluctant to recognize this omnipotence and thus feel that many of the titles I suggest they put out for rent are not appropriate. That's where you come in. Go to your local video rental store and subtly DEMAND these titles:

1. "Slave Girls From Beyond Infinity"
2. "Return of the Killer Tomatoes"
3. "Attack of the 50-Foot Woman"

Unite, Video Peasants, and show the big guys that they must fill the ever-growing demand for good, low-quality classic, trashy movies.

Next week, an in depth interview with Elvis impersonator Leroy "Bubba" Schwartz. No, not really, but read this anyway.

## VIC: Acerbic Animation Anthology

Continued from p.3A

as soon as they are gone, the birds flock over the vomit and can't get enough of it to eat.

The toilet is a central theme throughout many of the clips. In "Royal Flush," a toilet talks back to an obese man, telling him it is "sick of his abuse and same ol' crap!" In "The Toilet" (an appropriate title), a man is sitting doing his daily duty when he stands up, flushes and is swallowed by the force of the flush. The toilet proceeds to overflow and it is left to his wife to deal with the situation.

My favorite is "Another Great Moment," in which a man is sitting on a toilet in a stall, and finds various ways to amuse himself while he is doing the job.

"Outrageous Animation" also contains a number of X-rated cartoons, some of which are a bit more explicit than I found necessary. "Strip Tease" is a strip (pun in-

tended) in which a non-animated woman performs for an animated audience. The more clothes she rips from her body, the more vivacious the crowd gets, until she's down to her birthday suit and the crowd literally explodes.

"Erection" is another cartoon about, you guessed it, penile erections. I must admit that its creator was quite inventive with the subject matter; each penis that popped up was preceded by a personality type headline. In one, "miser," the penis portrayed opened at the tip and consumed money. Another one was that of a lazy man, which required a crane to lift it up. I personally liked the one of the designer who uses his erect penis as a pencil sharpener.

"Outrageous Animation" opens tomorrow at the Victoria Street Theater. For more information, call 965-1886.

# ARTSWEEK

The Arts and Entertainment  
Section of the Daily Nexus  
January 25, 1990

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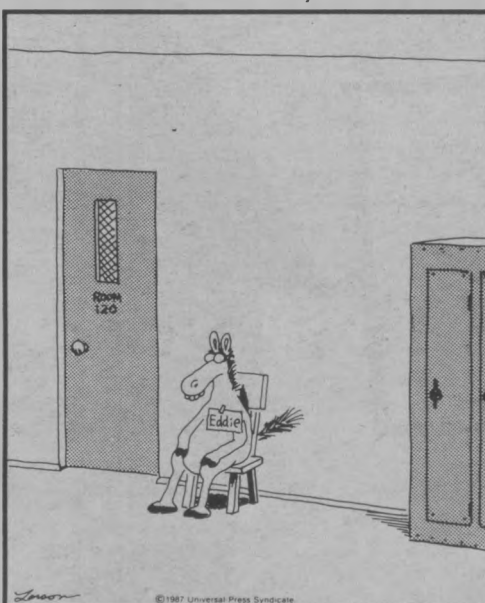
Brian Banks

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Doug Arellanes

WOODSTOCK'S  
PIZZA presents... with  
this ad

THE FAR SIDE By GARY LARSON



As a young colt, Mr. Ed was often sent to the hall for speaking out of turn.

\$1

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BUTTERFISH



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# A.S. Program Board

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**BORRACHO Y LOCO**  
 | trop rock  
 w/ a ucsb favorite  
 opener. BIG WEDNESDAY

Pub Night  
 January 25th 8pm  
 \$1 student w/reg card, \$3 general

**Acoustics**  
 in the pub  
**Tom Dewell & Friends**  
 Wed., January 31 • 4 p.m. • The Pub  
 All ages welcome • no admission will be charged



Join us on Sat., Jan. 27 when the A.S. Program Board proudly welcomes worldly acclaimed Reggae missionary **Roger Steffens** to UCSB's Campbell Hall. A respected California-based writer, broadcaster and actor, Steffens has been collecting Reggae memorabilia for over 15 years. In this two and a half hour presentation, Steffens will treat his audience to exclusive Wailers footage taken from his Wailers archive collection which includes more than 800 hours of unreleased Bob Marley tapes--concerts, interviews, recording outtakes, rehearsals and alternate versions of popular songs. A must-see for any and all Reggae aficionados. Show will begin promptly at 7:30 p.m. Tickets are on sale now at your A.S. ticket Office. \$3/students; \$5/general.

**MEMORIA AKATHISTOS**

January 22 - February 2 - 1990

Artist in attendance  
 January 28 - three - six pm

Ucen Art Gallery  
 University Center, UCSB  
 Santa Barbara CA

Monday - Friday  
 10:00 - 4:00

ROWLAND HILL

Saturday 2/3 is  
**BOB MARLEY DAY**  
 starting at 12 noon in  
 Anisq'oyo Park  
 and...

**BLACK UHURU** at 8pm  
 in Campbell Hall

KCSB  
 Benefitting L.I.V.E.  
 Ticket Info To Be Announced

**SATURDAY NIGHT FEVER**

Friday, Jan. 26 Campbell Hall  
 8 p.m. & 10:30 p.m.  
 \$2 admission  
 Dress to impress and  
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ORIGINAL MUSIC FOR THE MOVIE WRITTEN BY  
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**JAZZ**

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