

Getting to know college radio ... **3B**

UKJ's album: so damn cool ... **4B**

ARTS WEEK

JOHN TREVINO/Daily Nexus

september 18 - september 24

This Week's Bets

today

•EXHIBITION FOR CHOICE, an art exhibit and silent auction to benefit Planned Parenthood; the Berkus Office, 801 Garden, Suite 103

saturday

•STORM READING, a critically acclaimed production by Santa Barbara's Access Theatre, at the Center Stage Theatre, 8 p.m.

sunday

•SANTA YNEZ VALLEY MUSIC FESTIVAL AND PICNIC, a benefit for supervisorial candidate Bill Wallace featuring Bonnie Raitt, Jackson Browne, Jimmy Messina, Tom Ball and Kenny Sultan; Flag Is Up Farm, Solvang, 1:30 p.m.

monday

•MONDAY NIGHT FOOTBALL

tuesday

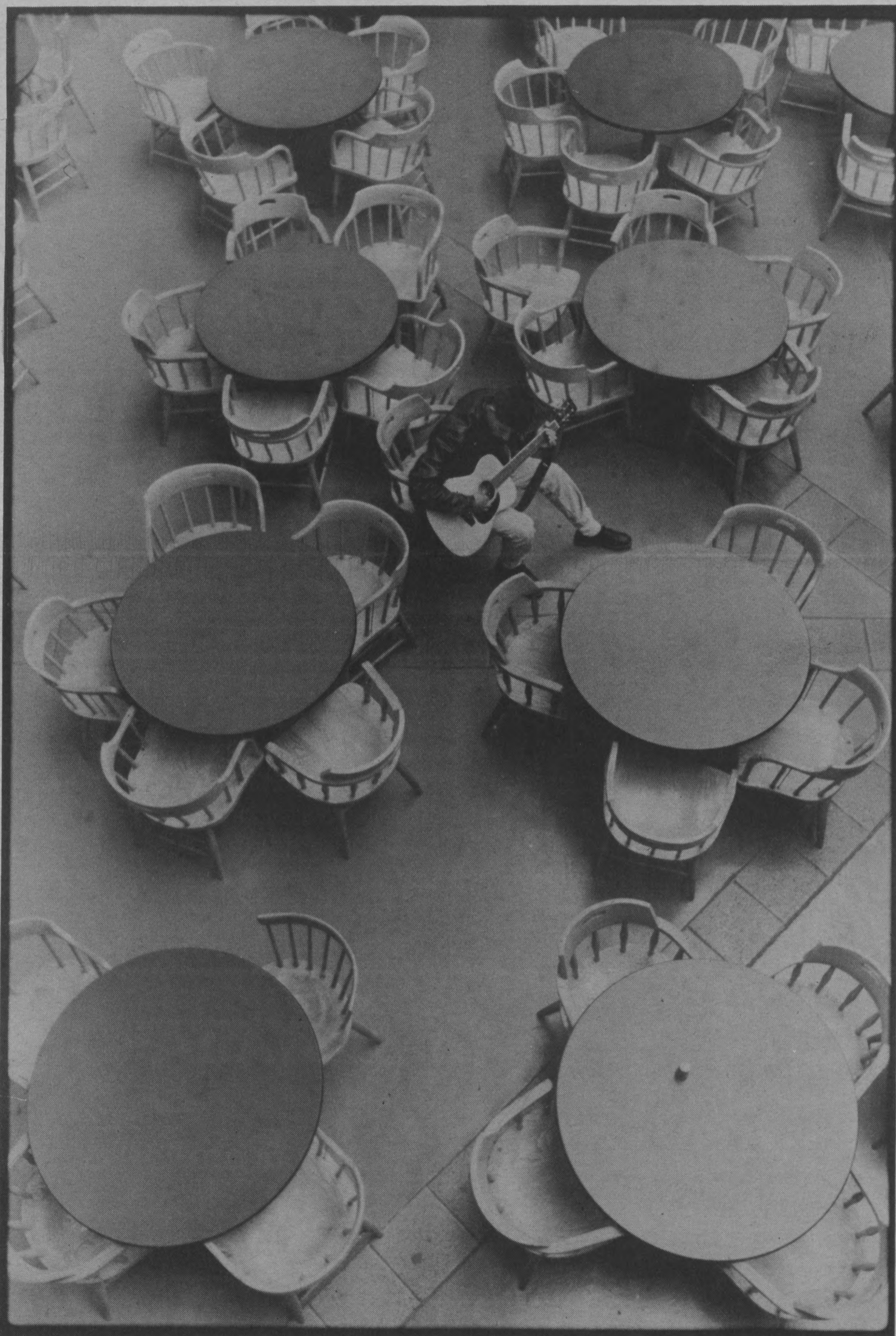
•CLINT BLACK, with Aaron Tippin on The Hard Way Tour; Santa Barbara County Bowl, 6:30 p.m.

wednesday

•INNOCENT BLOOD, free sneak preview of the movie that goes straight for the jugular; I.V. Theatre, 8 p.m.

thursday

•A CUP OF COFFEE, a preview showing of the Lobero Theatre/Pasadena Playhouse comedy by Preston Sturges; the Lobero Theatre, 8 p.m.



GERRY MELENDEZ/Daily Nexus

KISS THE GOODBYE PUB

see story, page 2B

Popular Venue Takes Last Breath

Musicians and Promoters Wonder About the Future of Rock and Roll on Campus as the Sledgehammers Close in

By Alex Salkever
Staff Writer

Remember the mosh pit that always seemed to form when Rogue Cheddar played The Pub, despite the band's fervent pleas to "be nice to each other?" Remember the first time your roommate's band had a gig opening for UKJ at The Pub? Remember that band you can't quite remember at The Pub?

Memories such as these will fade even further as the sounds of University Center construction rise and the most accessible venue for UCSB student entertainers goes dark. Jan. 8 marks the end of the line for Pub bands and fans alike when the on-campus beer hall closes its doors for good.

The demise of the popular venue has some local musicians singing the blues. "I don't want to go and start playing at the Anaconda," said Tom Csicsman of Pub favorite Rogue Cheddar.

"I don't want to play at Toe's Tavern and compete with a pinball game," Csicsman lamented. "There's a lot of scummy places and The Pub wasn't one of those. It was run by students for students. The shows there are definitely one of the best things on campus."

Although it was a perennial student favorite, The Pub has had trouble translating its popularity into cash. "We pretty much lost money on most pub shows because of security costs and other stuff," said former UCen Activities Coordinator Mike Jansta, who ran Associated Students Program Board's Pub shows for the last two years. "We still like to use The Pub because the shows are successful overall even if they aren't profitable."

The impending Pub closure will create yet another impediment to bands on a campus where arranging live music is already difficult.

"It's just getting ridiculous," Csicsman said. "In a place with so many facilities there should be more places for bands to play, but it's really hard for bands and the Program Board to get through the bureaucracy and the red tape."

UCSB enjoys several advantages in attracting big bands. "Most schools don't get the big shows we do because of our proximity to L.A. and the fact that the bands want to play here," board concert promoter Mark Kaplan observed.

In the meantime, what will become of live music at UCSB? During the interim period while the Pub is under

renovation, various other venues for live shows are under consideration, including Girvetz Hall, Storke Field, Harder Stadium and Storke Plaza, a popular concert site in the past. However, it is unclear whether Storke Plaza will even be available due to nearby construction later in the year.

"A lot of how this affects Program Board depends on the availability of Storke Plaza," Kaplan said. "First they told us we wouldn't be able to use it because of the construction but now we hear we might be able to use it but there are still concerns."

Another problem with Storke Plaza shows is crowd control and collecting admissions. "After the fall I'd like to use Storke Plaza for afternoon shows and maybe for regular night shows," said Jeff Johnston, UCen Events/Special Activities coordinator.

In the past, large general admission shows like Eek-a-Mouse and Extravaganza were hampered by insurance problems and conflicts with UCSB Environmental Health and Safety.

Csicsman says this unwelcome shift will force student bands to make due with less desirable venues. "We'll probably play downtown a little more, but the problem is that the scene is a lot more rowdy with the heavy metal shows," he said. "There's always a lot of random violence at those shows."

Kaplan believes that, in the long run, campus music will thrive.

"We're on very good terms with EH&S and the police. We've proven that we're competent to put on the shows and that we're all on the same side," said Jansta.

The future of music on campus for Csicsman and others is highly uncertain, however. "After this quarter we'll try to work something out to get other places (on campus), but I'm at a loss because I know the limitations of Program Board, that they can only lose so much money."

"What they need is a room, any room," Csicsman said. "Hell, my band used to practice in Chem 1179. They need a room like that. It is possible there wouldn't be alcohol, but I don't think that's all that important."

When the performance area of the UCen opens in two years, Program Board workers hope the new space will be as dynamic for music as the Pub has been.

Kaplan said the renovated pub area will be a first class establishment. "It's going to be a nice venue. For everything from power for sound systems to stages and stuff like that, our own ideas are being worked into the plan."



It is unclear if Storke Plaza, another popular concert site, will be available for use as construction increases

Although the new facility will continue under Program Board management, fewer events will be staged there over all. But the bands they bring in will be bigger names than in the past. Eliminating smaller Pub events will allow Program Board to concentrate more money on bigger shows, and hopefully get more money back in return.

While the acts may get bigger, the crowd may be drier, as the fate of beer in the UCen still hangs in the balance. "We're still hoping that they'll allow alcohol sales at the new pub in two years," said Kaplan.

The possibility of a dry concert venue is not a pleasant one to Program Board. "There's nowhere else on campus to buy alcohol," Jansta said. "That was a big draw for students. Buying a few pitchers and seeing some shows."

The Pub will remain in operation all Fall Quarter, although in what capacity is still undetermined. According to Johnston, the Pub will be booked at least until mid October.

"I'm still trying to book bands into the Pub up until Oct. 15 and I haven't thought too far in advance of that."

The Pub's final quarter is only 10 weeks long, and students should check out some shows in the comfortable atmosphere while they have a chance. "We'll do a lot of shows this quarter in the Pub," Jansta said. "We will use it while we can so people will remember it and want to come back when it reopens."

Nexus Staff Writer Dan Hilldale contributed to this story.

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Alternative vs. Top 40

Local Programmers Discuss the State of College Radio Today

Before Seattle was branded the modern-day Liverpool, years before Sonic Youth, Jane's Addiction and the Red Hot Chili Peppers gathered a Top-40 following, back in the days when it was inconceivable that the Beastie Boys and L7 would perform at Irvine Meadows, there was college radio.

But in the past few years, the phenomenon of traditionally "alternative" music finding its way out of college radio stations and onto the commercial airwaves has shocked the system, and has left some wondering if there is such a thing as alternative programming anymore.

"Things that were strictly college radio material a year ago are commercial today," said Dave Brooks, general manager of campus radio station KCSB. "For example, many people don't realize that Soundgarden has been around years before their latest release, and KCSB played their music long before commercial stations would touch it."

Brooks gives a simple explanation for the major record labels' sudden interest in alternative music: money.

"Every major label — Elektra, Polygram/Mercury, Geffen — have college reps who look out for up and coming bands that have potential to be marketed on commercial radio," Brooks said. "The labels are after these bands because they are realizing that this type of music is selling and they can get these talented unknown bands for cheap."

The station's internal music director, Ted "Shred" Perez, believes that listeners are creating a market for college music because they are fed up with what is being dished out of mainstream stations.

"All of a sudden the public is sick of commercial music and they want something different, so they turn to the colleges,"

Perez said, adding, "That's what happened with techno. It's been around since 1984, then commercial stations picked up on it, made techno trendy, and suddenly raves are everywhere."

But the question remains: If Soundgarden is in the Top 40, what constitutes alternative music?

According to KCSB External Music Director Monty Luke, commercial stations that label themselves "cutting edge" — such as Los Angeles based KROQ and San Diego's 91.1 X — are actually promoting popular alternative music that has been accepted in the commercial industry.

"Getting time on commercial radio meant I had to compromise."

"Alternative music is losing its meaning," Luke said. "The 'alternative' music being played on commercial stations is either stuff college radios introduced 10 years ago or it's bands that have lost creative control and are forced by their labels to put out music that will ensure ad dollars."

Luke cited "Fear of Music" — an alternative music show on Santa Barbara's album-oriented rock station, KTYD — as guilty of passing off mainstream alternative for the real McCoy.

"(DJ) Fear Heiple's show has a lot of potential, but he gets a lot of his material by watching MTV's '120 Minutes' or by playing groups that get a lot of hype from the Anaconda," Luke said, "but there's stuff out there that he doesn't touch."

However, while Brooks agrees that "Fear of Music" is not what he would consider alternative, he applauded Heiple's efforts to provided a different listening experience on a station that attracts commercial consumers.

"Fear's show is the only form of diversity found in the Santa Barbara com-

mercial stations," Brooks said. "He may play popular alternative music, but at least he's exposing a Top-40 audience to something different, and if his listeners enjoy what they hear, maybe they will take it upon themselves to look for more underground bands to listen to."

Heiple agrees that his music is more mainstream than he would like it to be, but said KCSB regulates the amount of truly progressive music he is allowed to play.

"The Santa Barbara audience is extremely conservative, and during a time of recession, people don't want to take chances for fear of losing ratings and money," Heiple said. "If I want to give people some access to underground music, I have to play their games and stick by their rules. Getting time on commercial radio meant I had to compromise."

Despite the commercialization of once alternative music, Perez does not foresee that the mainstream industry will threaten the future of college radio.

"There's just too much good music out there that mainstream would never touch," Perez said. "They may be taking our ideas, and cashing in on a lot of bands, but there will always be a gap for college radio to fill."

According to Luke, filling that gap means providing ground-breaking music, and also offering the community different beliefs and opinions.

"College radio isn't only musically progressive; it's a source for progressive ideologies and alternative points of view that the listeners cannot obtain elsewhere," Luke said.

Trying to encourage consumers to tune into KCSB and experience alternative programming lies in the hands of Promotions Director Dave Helms.

"We try to attract listeners by sponsoring events and getting our logo displayed," said Helms, "but word of mouth seems to be the most common way to build our audience. People just realize that we are motivated by different types of music and ideas, not by cash."

—Anita Miralle

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Bonnie Bills

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Waits Digs His Grave

Tom Waits
Bone Machine
Island Records
☆☆☆☆

Tom Waits is ready to die.

He's all done with his mental calisthenics, his spiritual jumping jacks and his metaphysical chin-ups. Karmically speaking, he's all set for the big leap into nowhere land. He's been ruminating on ruination, and it shows. There are few men this side of rigor mortis who have done as much public thinking about death.

Oh yes, *Life* is just a big *Bone Machine*, and Waits won't let you forget it. In goes life, out comes bones, and that's that. Out of 16 songs on this album, at least nine are explicitly about death, seven mention various parts of the human skeleton and only one doesn't allude to dying at all.

From the funeral dirge-ish "Dirt in the Ground" to the boondocks weird of "Murder in the Red Barn," Waits betrays his newfound soft spot for songs about necrosis.

On "Dirt" he moans piteously:

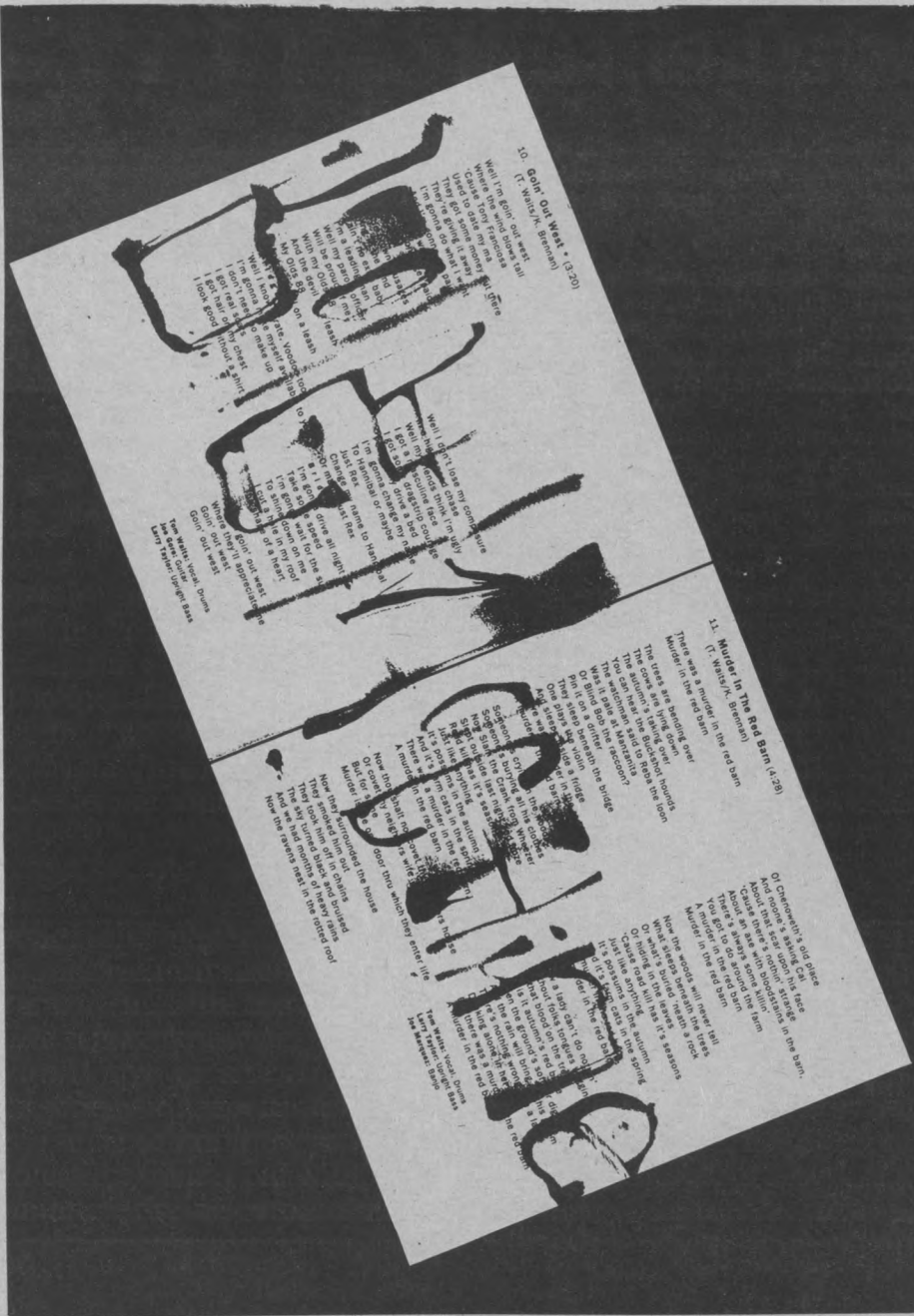
Your spirit don't
leave knowing
Your face or your
name
And the wind
through your
bones
Is all that remains
And we're all gonna
be
We're all gonna be

Just dirt in the ground

As far as Tom Waits lyrics go, these aren't particularly good, and neither are most of the others. With a few exceptions—like "The Ocean Doesn't Want Me" and "All Stripped Down"—the unique, narrative style we've come to expect from Waits pops up only sporadically on *Bone Machine*. And the experimental, wildly percussive sounds he showcased on *Rain Dogs* and *Swordfishtrombones*, his two previous albums, are disappointingly muted on most of the album.

It seems Waits may have taken the death theme a bit too far; listening to *Bone Machine* is like watching Waits's life flash before his ears. The ordered cacophony of his recent albums, his jazz and blues songs from the '70s, and his folksy side are all blended together, and flavored with a dash of distortion. He works with a few of his longtime musical conspirators—including Keith Richards on the album's most pop-influenced and least impressive song—and the echoes of yesteryear Waits still run through the album, but there is a distinctly new feel here.

It's subtle and not entirely remarkable, but this incarnation of Waits—like every other one—is worth hearing. Technically, it falls short of his more eccentric stuff, such as *Rain Dogs*, where you



can find banjos, marimbas and steel percussion clanking together in one arrangement. *Bone Machine* misses that escapist flair that allows Waits to plunk you down in his own sick, sad, dissonant world.

Bone Machine reminds me of his live club record-

ings like *Nighthawks at the Diner*, which succeed on the merits of Waits's drunken charm, idiosyncratic ad-libbing and rough comic caress. But this album isn't live, and some of its songs can be truly charmless.

Most of its shortcomings, however, are ba-

lanced out by the endearing weirdness of his bone-obsession and the happy quirkiness of a few choice tracks. So even if it's not a great Tom Waits album, it's still more innovative and interesting than most anything else you'll find in the CD racks this month.

—Charles Hornberger



Reggae and Reefer Equal Consciousness

As always, the return of UCSB students brings the return of big names in Reggae to the area—this time around the return will be kicked off by the Jamaican group Third World. Third World, appearing at the Ventura Theatre on Sept. 19 with The Lion I's, is touring in order to promote their latest album, *Committed*.

If this album is any reflection of what their live performance may be like, you will be sure to see a number of different Third World styles. The group is now combining new sounds to their originally yard-style of reggae, more commonly called roots reggae. Included in these new sounds is a soulful blend of Caribbean and R&B. *Committed* is the group's 13th album and with old hits like "Irie Ites" and "Mi Legal" the event promises to be a good conscious way to start off the year.

Bring your student I.D.s to this show and get a \$2 discount.

—Jamin O'Brien

Imaginative reggae rockers the Cardiff Reefers (named after the reef, not the reefer) will bring their partying blend of musical styles to the Anaconda on Sept. 23.

With their second album on Grow Records, *Reefer Madness* in the stores, the California sextet's reputation for all-original danceable tunes has started to spread across the nation. They like to describe their style as *unity rock*, globally conscious party music you can groove to.

"They're more fun to dance to than the Grateful Dead and they sing better, too," said one Spinning Susan of Colo., according to a band biography.

Also quoted: "They play music that makes me feel good without feeling guilty about feeling good."

If that's the case, then you'll love 'em, Isla Vista.

—Bonnie Bills

REVIEW PREVIEW

Ugly a

It is quite America's dogshit to h since Debb

bum is better than the existence of yet famous hair farmer and boring; t

The first noticeable huge aversion to the a popular suffix sin all changed for the on the album. That entirely reworked

Are the rockers youth, delving for on discriminating just fuckin' stupid when the suffix is



one has to question the artistic Which isn't to say that these guply that their lyrics don't examine damn Devil," with the vocal help fact, "...Life's a bitch and then

The problem of homelessness is tive title, even without the "g." O band's crooning ditty of society di the protagonist drinking Mickey's people who can't even afford a

With an obviously devastating lyric sheet for something practi

Beyond the lyricism, the album Crane's (Whit to his bros) vocal s haired, arrogant, screeching, whi because the guy doesn't have a

But I must give credit where cre fort to rip off lots of different peop is a shameless stylistic forgery), to gracefully at so many styles. B

The saddest part is, this album w the Cradle" will saturate airwaves Stone by year's end. Why?

Because they're so damn coo

REVIEWS & REVIEWS

as Possible

quite possible that Ugly Kid Joe's new album *America's Least Wanted* may be the hugest piece of shit to hit music emporiums throughout the nation since Debbie Gibson's last effort. The fact that the album is more than their horrifying first EP in no way excuses it, but it is yet another audio assault from Isla Vista's most notorious farmers. Not only is the music stale, flat, unoriginal, and boring; the lyrics are BUTT. A noticeable *faux pas* is that the boys seem to have a fixation on the letter "g". As far as I know, "ing" has been a suffix since the inception of toilet paper. Well, that's not the only "g" for the Ugly Kids. Not once is the entire suffix used in the album. That's right, ladies and gentlemen, the band has worked the state of our language as we know it. The rockers going deep into the psyche of America's youth are asking for reasons why the younger generation insists on using "g" instead of "ing" against the poor seventh letter, or are they just stupid? It's a tough question to grapple with, but the suffix is completely omitted from an entire album,



artistic intent. These guys aren't sensitive. I would never go so far as to imagine examining deep issues of today's times. For example, "God bless the help of Judas Priest's Rob Halford, re-affirms that, in the end then you die." Seriousness is boldly tackled in "Panhandlin' Prince", an effective "g." One can almost feel the suffering portrayed by the city dissin' yet another boozin' loser. At least they have Mickey's fine malt liquor, which is always a favorite with the boys. I would afford a bucko burrito. In stating grasp on reality, I recommend actually using this album as a practical, perhaps a swift, fervent wipe of the ass. The album only spirals further into musical hell. Whitfield's vocal style is a blatant Axl Rose rip-off, as if one longed for a whining idiot wasn't enough for KTYD; and it's sad that he has a bad voice. Where credit is due. The rest of the band makes a valiant effort to please people. From the Red Hot Chili Peppers ("Same Side"), to Faith No More, to Black Sabbath, these guys fail miserably. *But the effort was made.* The album will be huge. The cover of Harry Chapin's "Cat's in the Hat" waves and the pretty boys will be on the cover of Rolling Stone magazine? It's not cool.

—Sara Seiberg

This Danish Cheezy and Stale

Mary's Danish
American Standard
Morgan Creek
☆☆☆

The cover of *American Standard*, the new album from Mary's Danish, depicts the essence of popular culture and politics. Atop Uncle Sam's hat rests a drooling cheeseburger, the quintessential American consumer food. The emphasis here is on cheese, which the band claims has consumed our politics and culture — with lying campaigns and glitzy, coreless soundbytes.

But if they're not happy with the American standard, they sure don't prove that with the music on this album. In fact they live up to the lower expectations of mainstream rock. Not that the music is bad, but it surely is heavier on the

glitz and lacks much of the quirky eclecticism that made their previous hit "Don't Crash the Car Tonight" so strangely appealing. The band clearly has closeted the varied jazz influence that sprinkled their earlier efforts in favor of well-produced rock.

The most notable example of their new mainstream tendency is the absence on much of the album of the harsh, distinctive harmonies of vocalists Gretchen Seager and Julie Ritter. This standout singing returns on songs like "Killjoy" and "Porcupine," but there are big changes on the songs "Weeping Tree" and "The Living End," rock ballads which draw out the suspiciously standard practice of combining smooth melodious singing with interludes of hard rock riffs.

Part of the difference surely lies in what the band describes as a mutually equal relationship with their new producer, Peter Asher. Asher produces the 10,000 Maniacs, and his mellow influence is clear on this album.

Mary's Danish has turned to hard rock with blinders on. Listening to "Leave It Alone," a friend commented that they sounded just like Guns 'n Roses if Axl were a woman. That's good, and so's the song, but this is a band we figured had a lot of roads to choose before they jumped on this particular bandwagon.

On "Weeping Tree," one of the more revolting ballads, the band questions their musical success, singing that "memory speaks but I can't listen, the sound I hear is not the

one remembered."

They seem wary of the possibility that the big-time will question their past work: "Guitar has been unfaithful again, and my fingers will falter ... can't really say where I've been, things have gone in the wrong direction."

Overall, the band is able to recoup for moments the originality of old Danish, and as a rock album, *American Standard* holds its own, but in the end you can almost taste that cheeseburger on the cover. Mary's Danish has met the American standard of widespread accessibility, but although this standard sounds nice and is overtly colorful, it lacks the individual core that marks the excellence of the good stuff. As it is in politics, it is in music and art it seems.

—Dan Hilldale



Mary's Danish

Eno Hits a Nerve; Bleach Rocks

Brian Eno
Nerve Net
Warner Brothers
☆☆☆

Nerve Net, Brian Eno's first major release in two years as well as his first solo album in seven, is a dense barrage of industrial noise, dance beats, spacy synths, obscure lyrics and studied weirdness, a cross between the rhythmic of *My Life in the Bush of Ghosts* and the rawness of *Here Come the Warm Jets*. Call it post-industrial, call it cyberfunk (I just did), *Nerve Net* is Eno's most complex and demanding work in a long time.

Eno's songs (there are only a few which have vocals on this hour-plus CD) demonstrate the paradoxical conditions he composes under: His penchant for obscure and impressionistic yet highly rhythmic lyrics is coupled with a need to de-emphasize the vocal presence in a piece, which he accomplishes by altering his voice to become more of an instrument than a mouthpiece.

The track "What Actually Happened?" features a distorted telephone voice bristling over agitated synths — only a few words are discernible, but they paint a menacing picture. In "Fractal Zoom" (the title is an all-too-trendy nod to the *Mondo 2000* crowd), Eno's heavy choruses and echoed voice hover somewhere in the mix of new-age chords and drum loops.

For the instantly listenable "Ali Click," Eno co-opts an (in)famous Milli Vanilli rhythm track and transforms it into something completely unique, while guitars shake out a funk groove, frogs and crickets chirp, and Eno rattles off alliterative lyrics reminiscent of the word play of his earlier albums. It's the closest he'll ever get to making a rap record, and it works.

The longer tracks are instrumentals, interspersed at times with sound bites; experiments in the texture of sound — a backbone of Eno's own musical theory. Along the way he elicits the help of horn and conga sections, as well as the talents of Benmont Tench, Sugarfoot Moffett and John Paul Jones.

Also notable is the appearance of Robert Fripp, who hasn't lent his guitars to an Eno project for over 10 years. He also is distorted beyond belief, and one is initially hardpressed to identify his work on tracks such as "Juju Space Jazz" or "Web." However, he comes bursting

through on "Distributed Being," unleashing furious neck-bending notes that sound like they are meant as an atonement for his long absence.

Though borrowing from current musical trends and reinterpreting them, Brian Eno isn't selling out to become "cool." He's too esoteric for that. Familiar drum patterns and funk riffs are the *only* recognizable landmarks in this strange and uncompromising Eno-world.

—Ted Mills



Bleach
Killing Time
Dali Records
☆☆☆☆

Is rock dying?

I recently attended the Lollapalooza tour, and subsequently came to the decision that yes, it is dying. Indeed. Only a few examples from that particular procession (Ministry and Ice Cube) left a glimmer of hope that rock will in fact manage to resurrect itself from the shallow grave in which it currently lies (and one of those acts wasn't even "rock").

And then I remembered that I recently heard a record that truly impressed me. And yes, it is rock, but it is music from a band that will probably never be involved with anything as lame as Lollapalooza. The band is from Ipswich, England, and is called Bleach.

I'm in no way saying that this band is rock's savior, not by any means. But their first LP, *Killing Time* is a solid full-length debut release that is an honest, unpretentious record. No posing here (maybe a little shoegazing, but that's it) — just good music.

If you like big, tall waves of guitar sound, with angst-ridden female vocals, this record is for you. Essentially, this is how Lush would sound if they ever got pissed off. Songs like "Paint My Face," "First" and the pseudo-rap influenced track "Shotgun" are among the cream of this record's crop.

Check it out and get out of that wack-ass UKJ/Lynyrd Skynyrd/Deadhead/Bad Top 40 rut I know you're in. It'll be worth it.

—P.E.A.C.E.

★ *If you like to sing...* ★

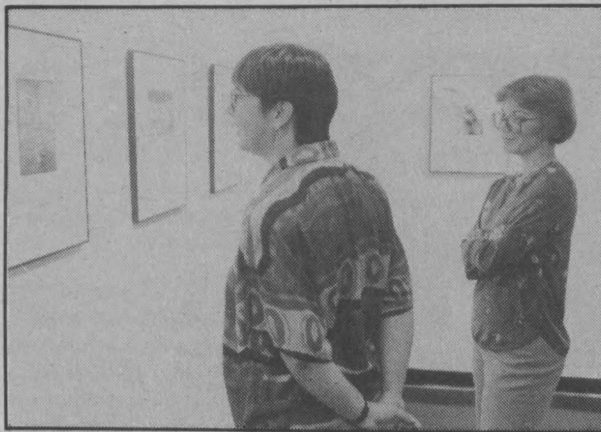


Mr. Z wants you!
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 Placements at first class, Sept. 25

★

**W
O
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A
N**

One of the goals of the UCSB Women's Center is to give women more representation across campus and in the community at large — whether it's through their actions, their voices or their art. The Women's Center Art Gallery has been an integral part of that vision of representation since the center opened in 1975. This week marks the opening of the school year's first art show at the Women's Center, a show which curator Theresa Espana is very excited about.



GERRY MELENDEZ/Daily Nexus
 Gallery patrons examine the photographic works in a new exhibit at the Women's Center Gallery.

"We have about six shows a year here," she said, "and it's a great opportunity for women artists who might not get to show their work very often to get exposure and experience here."

The gallery currently has local artist Nancy R. Cohen's exhibit of photographic works on display through Nov. 6. Cohen was the winner of a yearly contest the gallery holds called the First Fifty.

"We put out notice and the first 50 hangable pieces that are entered are shown," explained Espana. "Last year, we even had a piece by a five-year old girl, but the judges picked Nancy as the winner, and as a result, she's putting on her own show."

Espana added that, through contests like First Fifty, the Women's Center Gallery offers a significant opportunity for artists to get their work shown in an otherwise narrow and competitive area.

Micael Kemp, the acting

director of the Women's Center, says that she has sometimes seen women artists overshadowed by more established male artists, especially when women work with less popular media, like Cohen's photography.

"I'm committed to the Women's Center giving exposure to all women artists whether they are nationally or locally known," she said. "I see this as a kind of support system" for the artists and for women in general.

Organized as a result of the burgeoning number of women's discussion and service groups in the early 1970's, the center provides various student services geared toward women, including rape prevention and education, a library devoted to feminist issues and the art gallery.

"We get a pretty good number of people in here throughout each day," said Espana. "Lots of people come through here for

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the art shows, of course, but students come in to use the library for research in their Women's Studies classes, and our biggest event every year is Take Back the Night," which gets a campuswide turnout.

"One thing I want to see happen is for the Women's Center to become a real integral part of student life," said Kemp. She added that the gallery room itself is available as a meeting place for students and discussion groups, a function which will hopefully draw more students inside.

"A lot of people thought we were an office rather than a student center, so we want to let students know that this is a place where they can hang out and read a book, or organize meetings, or even do homework when the library gets too crowded," said Kemp.

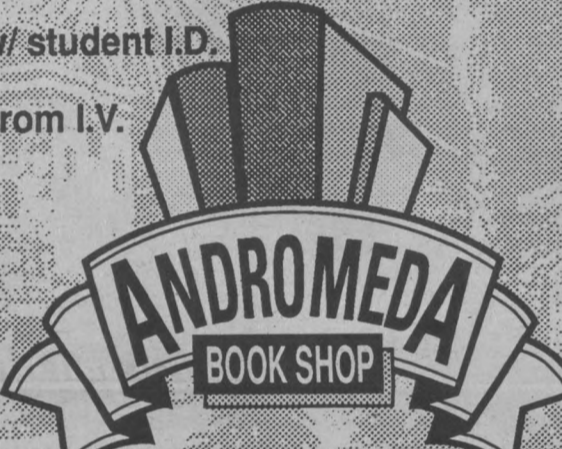
And, of course, see great art.

There will be a reception for Cohen's exhibition on Tuesday, Sept. 29 at the gallery from 5-7 p.m.

—Jeanine Natale

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Museum Strives for Diversity

Ask some random student walking across campus if they've ever been to UCSB's Art Museum and chances are they'll tell you that they didn't even know such a place existed.

Although the University Art Museum has brought vivid art exhibitions by prominent artists to campus since it opened in 1959, few students seem to be aware that the gallery is around — even though it sits right next door to the University Center.

But with a push in the right direction from a recently appointed director, the numbers of students who visit the museum, as well as who actively participate in behind-the-scenes work, might increase dramatically.

"We would like to make students aware that there is a museum on campus. ... We're going to do what we can to get the word out," said Marla Berns, the museum's director, who has been working to get students involved with the museum since she took the job just a year ago. "I think at this point it's up to the museum to reach out to the community."

She says that low student interest in the past shouldn't be attributed to a lack of dedication on the part of the museum's staffers. Rather, it's a matter of priorities: Sometimes museum workers get so caught up in creating the perfect exhibit that they don't take the time to make sure that people actually come and see it. It's one of the paradoxes of the artworld.

Says Berns: "When you're working for a museum, there's a lot of pressure to get projects up and going, but it's another thing to get people involved when it's up."

With the help of a brand new curator, Elizabeth Brown, Berns hopes to send the museum in a new direction by making it a place where students who aren't necessarily interested in art (read: stuff that hangs on walls) can participate and have a good time. "We want to make the museum an interactive place."

The hope is that by providing a broader array of activities — including everything from musical and dance performances to panel discussions with experts on a wide variety of subjects — the museum will be able to draw in a more diverse sampling of students.

In order to bring an exhibit to life, a great deal of preparation must be made, another aspect of the museum process which Berns hopes to get students involved in. Students who want to be more actively involved can volunteer for a number of jobs — everything from docents to clerks in the gift shop.

From the looks of the museum's first program of the school year, a dual exhibition of the historic sort, it seems like the museum has got everything needed to pique a



GERRY MELENDEZ/Daily Nexus

Elizabeth Brown (left) and Marla Berns

wide array of interests, from the visual to the aural to the edible. Although the names of the concurrent exhibitions — *Containing Beauty: Japanese Bamboo Flower Baskets* and *The Stations of the Tokaido* — may sound bland, the cross section of complementary entertainment looks to be more than interesting, with tea ceremony demonstrations, lectures and panels, films, dance performances and — don your kimonos kids! — a full-on Japanese festival.

As far as content goes, historical programs like the bamboo baskets will be a rarity and future exhibits will tend towards the contemporary. The museum hopes to take on the weightier sociopolitical issues portrayed in modern artworks, especially focusing on artists of color and women artists. This summer's exhibit by Black artist Faith Ringgold is an example of the type of progressive works the gallery will be hosting in the future.

This year's second exhibit, *Mis/Taken Identities*, looks like it may well garner a lot of student interest through its thought-provoking and often controversial content. The exhibition will address gender, racial and ethnic identities imposed on ourselves and projected by others through the works of some of the most noteworthy contemporary artists and a variety of programs.

"I think that our program is going to start moving in the direction of what is socially and political relevant in today's world," Berns says.

Containing Beauty and the Stations of the Tokaido will be showing from September 23 through November 1 and an opening reception will be held at the museum on September 29 from 5—7:30 p.m.

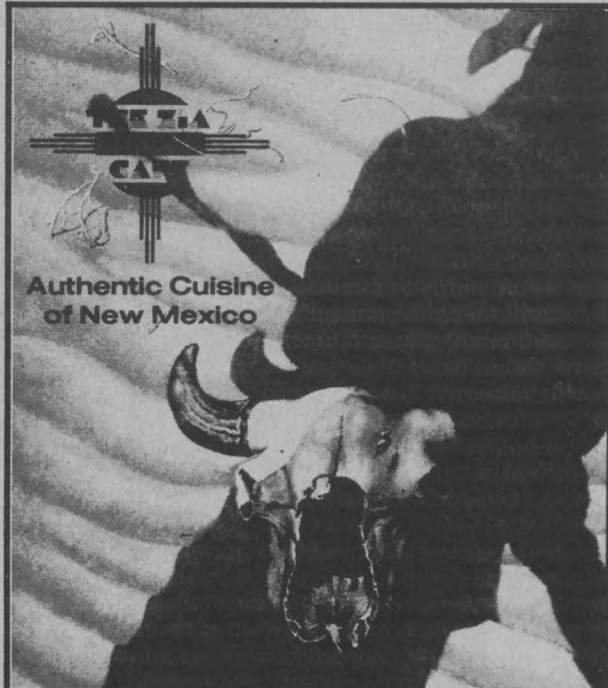
—Bonnie Bills

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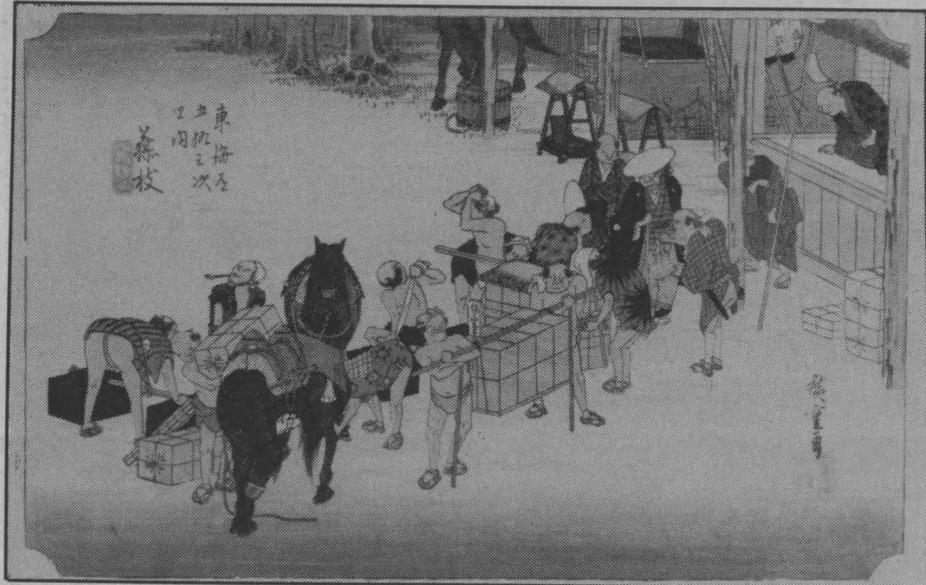
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