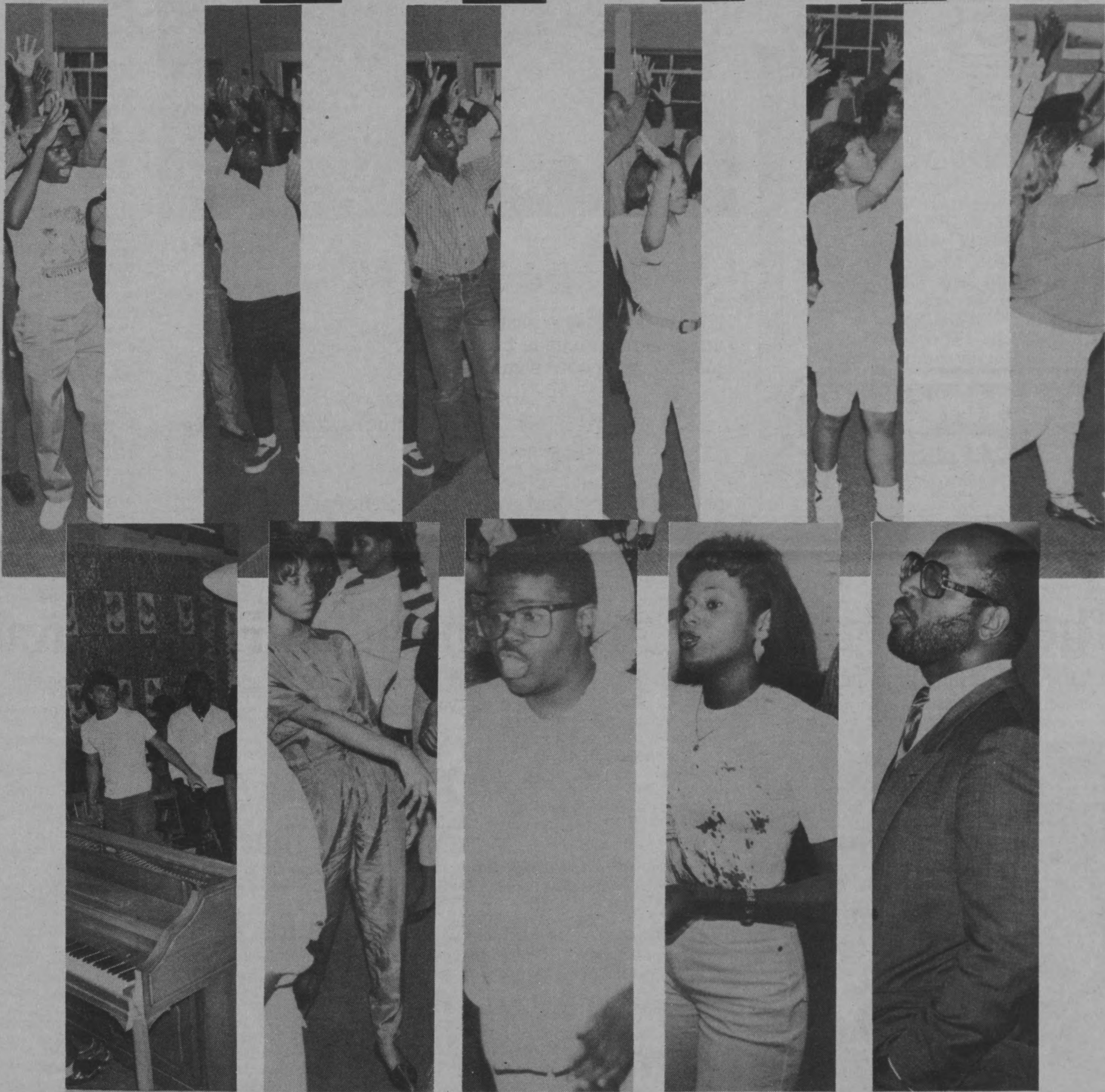


arts and entertainment

G O S P E L

PASSION OF THE



Gospel has soul. Gospel has power. Gospel is music that just might save your soul. And on Saturday night the sterile halls of "didn't I have Econ 1 in this place" Lotte Lehman will quake and shake because Gospel is here at UCSB.

Are you a doubter, a disbeliever? Sun-bleached, beached-out UCSB doesn't have a gospel choir you say. Guess again. Group President Rita E. Clipper and assisting musical director Karen Parks have been working hard to keep an active Gospel program here on campus. This Saturday night they and the 50-member UCSB Gospel Choir are going to shine as they perform in their original production, "School Days," directed and written by gospel artist and choir director Michael McCurtis.

But don't be put off by the fact that it is a Gospel musical; "School Days" is a little bit drama with a whole lot of singing. The story line is all about the different situations

by Adam Leibowitz

young people encounter during their college experiences, some quite serious and all of them poignant. But the singing ... it's all about good feelings.

What makes the gospel choir so special is that they mean it. Just ask any number of the students who hovel outside the doors of their practicing room. Just ask the singers waving their hands, belting a roar of song with tears rolling down their faces. They are not just going through the motions. At Tuesday night's rehearsal, not only were the loose ends for the big show tightened, but the auditorium moved, the audience joined in and some honest feelings were let loose. As one smiling performer put it, "Gospel is a lot less acting ... it's from the heart."

Watching "School Days" creator Micheal McCurtis in action, presiding over his performers like a pastor over his flock, you quickly realize that part of what he is teaching his students is the technical

aspects of Gospel, but what he is really reaching into them for is the Gospel feeling. During Tuesday night's rehearsal when McCurtis noticed that his singers were not putting their whole selves into their performance, he quickly called things to a halt. Turning to the singers, he impassioned them with a short speech of "This is real, start understanding that." For the rest of the evening there was no turning back.

The music is, in fact, inspirational. The darkest questions, like 'what is life?,' and 'who am I?' are turned into rousing musical numbers. McCurtis, also a member of the award-winning gospel group, The Delegates, has a true passion for the Gospel experience. "Gospel is like the blues; you sing something sad but you feel good. It's a catharsis. You have to hit the heart note. What comes from the heart reaches the heart."

photos by Shawn Parker



EDDIE MURPHY
RAW

Sponsored by
Zeta Beta Tau
Sat. May 14th
7,9,11
\$2.50

COMPACT DISCS

NEW RELEASES NOW IN STOCK:

PRINCE "Love Sexy"
VIOLENT FEMMES "Hallowed Ground"
DEVO "Are We Not Men"
NEIL YOUNG "Live Rust"
GEORGE BENSON "Weekend in L.A."
CROSBY/NASH "Wind on the Water"
SEX PISTOLS "Never Mind the Bollocks"
BETTY BLUE "Soundtrack"
COURTNEY PINE "Destiny's Song"
TESTAMENT "The New Order"
"CASH PAID FOR USED CD's, CASSETTES & LP's"

morninglory music

OPEN 10-10 DAILY, 10-8 SUNDAYS
910 Embarcadero Del Norte, Isla Vista 968-4665
TICKETS FOR LOCAL AND SOUTHERN CALIFORNIA EVENTS



stiff box

we are
laurie — ed jesse — asst
adam keith michelle t.d.
matt chris debbie deanne

we are a & e
don't blame us, it was the droogs.

photo of madrid road graffiti by danielle eppard,
part of display currently on at roma isla vista.

PERFORM

You see, there must be some infinite potential once an idea has loosed upon the world.

Exactly.
expression exchange ...
Wednesday, May 18, 7:30 p.m., Borsodi's Coffee House. The latest in the lore of Sfumato ... the UCSB art club who put on last quarter's blackest bash "A Toast To Art."

What?
Performance art and poetry readings. (This is entertainment.) A reception celebrating art with collage of i playing following the reception.

"I don't understand. How does it work?"

It doesn't work. It exists. It is there for you to take from.

"Is it something to do?"

No comment you fool.

This show will work for everyone. All too often an audience demands a performance. They want to be catered to, spoon-fed, and satisfied. In this show an audience will interact. Not physically but with minds that aren't locked into "alcohol-soft middle age" (so saith R. Waters).

It is not a cool show for those looking to be fancy. It promises validity and a sense of good purpose. It should be seen, if only to connect with the trapped artistic potential known as UCSB and Isla Vista.

Help realize that potential. Tickets will be sold outside the UCen, Monday, Tuesday and Wednesday, before the show for \$2 or at the door, \$3. Proceeds go to the Santa Barbara Rescue Mission — a small price to pay.

The Best of the 1987 American Indian Film Festival

A showcase of films from the annual San Francisco festival of documentary and feature films by and about Native Americans.



Presented in conjunction with American Indian Culture Week by UCSB Arts & Lectures, the American Indian Student Association, the Film Studies Program and EOPSAA.

UCSB Arts & Lectures
For information call: 961-3535.

Monday, May 16

8 PM / UCSB Isla Vista Theater
Tickets: \$3.50 / UCSB students: \$3

A Weave of Time

In 1938, anthropologist John Adair recorded life on the Navajo reservation on film. Almost 50 years later, he returned with filmmaker Susan Fanshel to make this unique documentary, which contrasts contemporary scenes with his past vision. (1986, 60 min.)

The Teaching Rocks

Carved in the soft rock outcroppings near Peterborough, Ontario, are symbols and images of the Ojibway people that have long been admired, but shrouded in mystery. This film speaks the teachings of Ojibway elders and illuminates the sacred area. (1987, 19 min.)

Hopi Prophecy

A prophecy warning of the destruction of Hiroshima by "gourds full of ashes" appears engraved on a Hopi stone tablet. *Hopi Prophecy* ties the ancient wisdom of the Hopi to the Hiroshima experience, and chronicles the long struggle of the Hopi and Navajo to save the world from human destruction. (1986, 75 min.)

Tuesday, May 17

8 PM / UCSB Isla Vista Theater
Tickets: \$3.50 / UCSB students: \$3

Ikwe

A young Ojibway woman in the late 1700s, Ikwe marries a Scottish trader and begins a new life that means prosperity for her tribe but only isolation and hardship for her. This dramatic film unfolds with dream images and the woman's growing awareness of the divergent customs and values that separate the couple. (1986, 60 min.)

The Wake

When it comes times to choose the Mardi Gras Queen in a small Alberta town, there is more at stake than a popularity contest. The real issue is color: Métis versus white. But a love affair between a young Métis woman and a RCMP constable offers hope amid mistrust, anger and frustration. (1986, 60 min.)

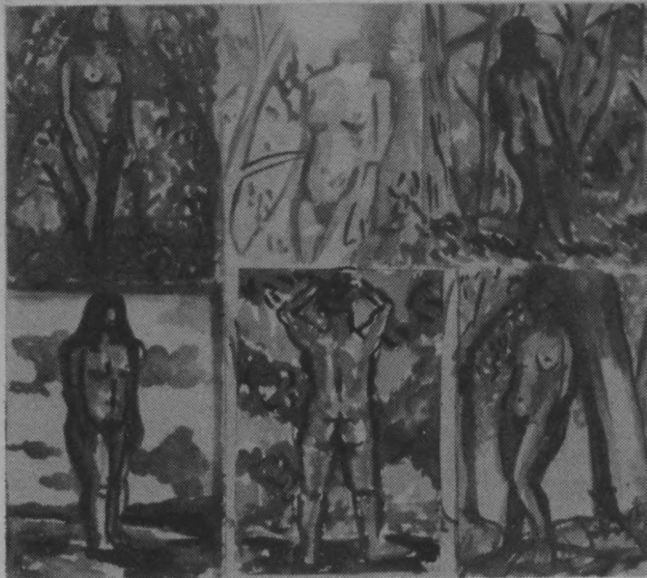
The UCSB Isla Vista Theater is located at 960 Embarcadero del Norte in Isla Vista.

ARNOLD'S ART

Nudes and landscapes ... two seemingly unrelated subjects, but Earl Arnold disagrees. Through art, preconceived ideas are challenged. Arnold believes his diverse paintings of the two subjects, now on exhibit at the College of Creative Studies gallery, are "similar in the feelings, (for) both are not purely factual." The ability of the artist to reflect the realistic and the imaginary is central to Earl Arnold's "Paintings and Drawings," the second of three graduating senior shows, on exhibit through May 14.

The exhibit succeeds with active viewer participation. At first glance, Arnold's work seems like a typical art study combination: numerous landscapes and studio-produced nudes. But take a moment to experience the works; an important aspect of art is the energy between the artist and the viewer. Through individual interpretation, the pieces take on meaning.

The show's numerous landscapes are expressive of a student's years in picturesque Santa Barbara, featuring large oils with scenes of the Lagoon, Campus Point, and the green hills of California's Central Coast. The paintings which were painted on site are interestingly contrasted by the landscapes painted by memory; those painted



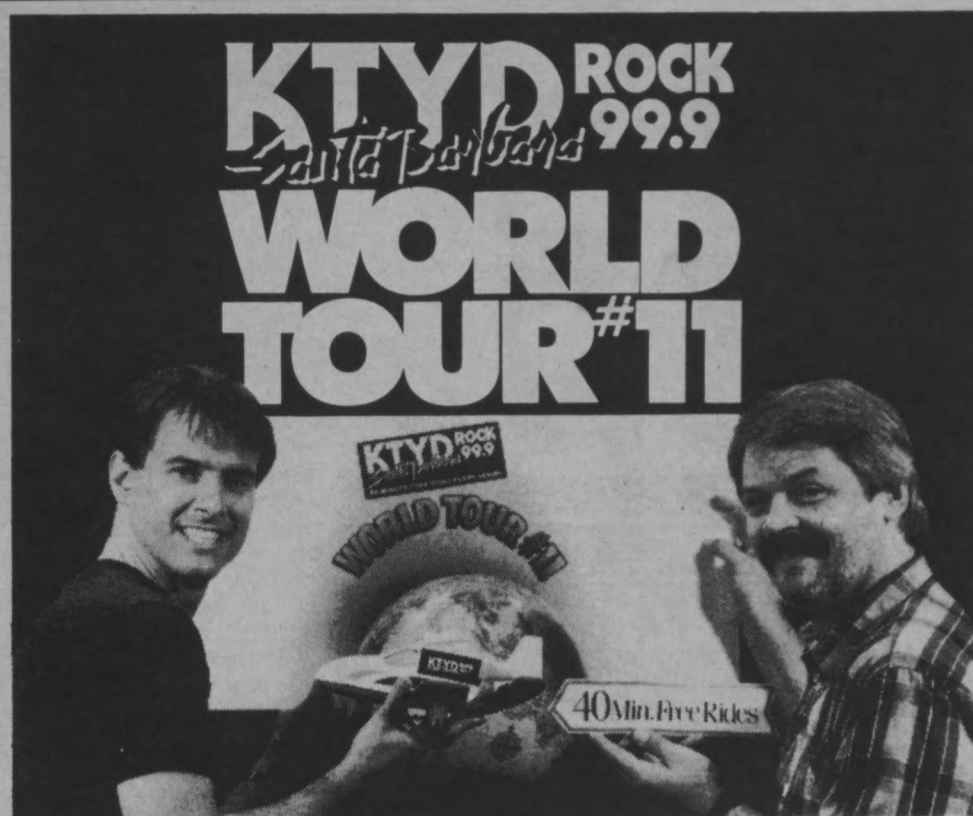
outside are more lifelike, yet less lively than the paintings from the artist's recollected images. Made up of bright colors and odd perspectives, the imagined scenes are somewhat unrealistic in conventional terms, but real as they appeared in the artist's mind.

While the show is primarily a collection of landscapes, the most moving works were amongst the charcoals, the watercolors, and the small oils. The landscapes tended to be overly controlled and dull; it is in his nudes and small paintings that Arnold's expression is most free. A series of charcoal nudes, filled with feeling, draws in the viewer. "Outdoor Drawings," a watercolor

study of six nudes, simultaneously emits peace, joy, sadness, and indifference. An oil, "Olive Tree in the Rain," dances with the movement of the moment. "Model and Artist" depicts Arnold in a controlled artistic environment, capturing the essential balanced relationship between the creator, the subject, and the final piece. The smaller, unexpected works subtly steal the show.

With conventional media and subjects, Earl Arnold creates a personal statement and presents a grouping of works to be experienced by others. Through his paintings and drawings, Arnold's sensitive approach shines.

— Debbie Boehm



KTJD World Tour #11 5 Concerts in 10 days or \$5,000 in Cash!

1. Display A KTJD Bumper Sticker
2. KTJD Will Find You
3. Listen And Win

For the latest information call the KTJD World Tour #11 Hotline **967-1091**

Graduated Productions
presents...

Monday May 16
(doors open at 7 pm)

PAT TRAVERS

with THE WITNESSES
and EL KABONG

(3 dudes from sixty-nine)
Tickets \$15.00 and \$12.50
at the door with student I.D.

Tuesday May 17 6pm to Midnight
Santa Barbara

BLUES FEST 88

• The Sequel •

Featuring: John Lee Hooker
Charley Musselwhite
Lonnie Brooks
Tom Ball & Kenny Sultan
The Pontiacs

Plus: Very special grammy-award
winning guitarist guest performer

Tickets: \$17.50 general admission, available at
Morninglory and all Ticketmaster outlets.
Reserved seating \$17.50, available at Rockpile,
student discount tickets \$15.00 available at door
with student I.D.

Coming June 7th - John Mayall & The Blues
Breakers



All Ages!

Full Bar

AN EVENING AT THE
BUDD FRIEDMAN
IMPROV



Starring
REAL FUNNY, BIG TIME
COMEDIANS

FRITZ COLEMAN AND RICH HALL

of The KNBC News "Fritz said it would be like this."
of Saturday Night Live, Fridays, Showtime,
"Not Necessarily the News", and Sniglets.

AND THE LEGENDARY
SPECIAL GUESTS

HOSTED BY

THE FOUNDER OF THE IMPROV "THE IMPROV" FRIEDMAN
KTJD ROCK 99.9 MORNING JOCKS FOWLER & HEFFERPERSON

ARLINGTON THEATER 8:00 PM SATURDAY - MAY 14th

TICKETS - \$17.50 • \$15.50 • \$12.50 • FULL BAR
Tickets available at the Arlington, all TicketMasters & Hope 'n Hagen's



King Tux
RENTS FORMAL WEAR
682-8888

PART TWO: student film•making

Remember waaay back, seven long days ago, the morning you sat in relief of the attempt to cram five weeks of information in five hours of studying? Breakfast: got to get one solid meal down before embarking on that post-midterm, short-term-memory-purging, mind-and-stomach-burning weekend. Coffee, corn flakes, no cereal box to read, oh, Nexus, page 1A, thought the Academy Awards were over, oh these are student movies, wait, I didn't get into UCLA, wait, these are *Gauchos* movies? They make movies here? I never saw any Michael Douglas Production Building...

"Someday there'll be a Mitch Bruff Hall," ok, bud, you won the Corwin Award for the best film made at UCSB, but last week I gave you plenty of praise

without the grandeurous visions. (He may have been kidding, but we know the best movie people make dreams come true.) For those still lost, here's the regurge of last week's story: Film Studies 106, the only pro-grade (16mm) production class on campus, turned out three flicks this year: *The Way Out*, *Mirror Mirror* and *Jazz in the Classroom*, written, produced and directed by

Dan Friedman, Laurie Handler and Mitch Bruff, respectively. In the Student Academy Awards, *Mirror Mirror* went to the Regional Finals, and *The Way* is in the National Finals against USC, UCLA and NYU, the "Big Three" filmmaking schools that the L.A. Times recently accused of monopolizing the next generation of movie makers with their extensive (read expensive) classes, resources and connections. Mitch missed the entry deadline, but came back and won the Corwin and 106 instructor Dana Driskel feels sure he would have been an Academy finalist.

All three of these films exhibited something that is usually trite, cliché or absent in Hollywood moviemaking: Social Morality. *Mirror Mirror* is the story of Ramona, a punk (if you will) girl who has to deal with the social, racial and sexual discrimination here at UCSB. *The Way Out* tells of Willie Booker, a young artist who works in his stepfather's junkyard. Jerry Booker doesn't want his son to leave the yard; he needs to maintain his role as provider and dictator over his son to maintain his own identity. *Jazz in the Classroom* is a documentary about a program that brings jazz musicians (like Wynton Marsalis) to elementary schools in impoverished areas.

In interviews, the filmmakers hoped they wouldn't be portrayed as loudmouths

creating soapboxes. They wanted to make movies with motives, but not big statements; examinations and expressions, not "solutions."

"I wasn't trying to be preachy, just show real people, and that comes from the films I like and the friends I have," explained

by Jesse Engdahl
asst. arts editor

Friedman. "One of my professors, Harry Lawton (who cameoed in the film), turned me on to the Italian Neo-realism school, which taught that if you want to make a movie about a mechanic, get a mechanic, not an actor. Between living in an ethnically diverse hall and working in the UCen with the crew there my freshman year, I made friends with some people who I thought would be great in movies." By using these friends to form his ideas for a story, and again as crew and cast members, Friedman thinks the realism in his movie really shows. "It's about human relationships, and that covers racism and sexism and all kinds of oppression. The lead actor was a black friend of mine, Dexter Brown, who was a casualty of the drama department here. My roommate of three years, Mike Norville, is black, and he was associate producer and also acted in the movie. All my crew was great, all my actors were people who could relate to the story and everyone had input."


Handler's movie is more direct; she got her ideas from doing stereotyping workshops during orientation. The story of Ramona's struggle to deal with social oppression blatantly shows the close-minded attitudes that we see every day here on campus. *Mirror* is going to be used in future orientations. "Educational filmmaking is what I'm interested in, and being able to make my own movie about a subject that is so important here and to me was the best part of it all," Handler said.

Mitch wanted to do a documentary on Branford Marsalis and got as far as presenting the idea to Branford's manager after appropriating some Film Studies letterhead and claiming he would be working in conjunction with the Film and Black Studies Department. While doing research, he came across a picture of Delphio Marsalis playing to a class of mesmerized inner-city kids, which led him to Barbara Hackett's program.

Making a professional-looking film was vital because it was such a deserving subject. His movie is very clean looking, even "slick," quite an achievement here at do-it-yourself U. All three students pointed out that such limitations often afforded them extra freedom to create and learn, thus part of the loss was really gain.

Too much information, driving me insane. I had hours of interviews with these three and Driskel; the stories about how they got their ideas, all the things they saw and how they actually pulled off these productions with such limited resources were great. Plus, each movie had casts and crews whose names would fill columns, let alone all the work and input they gave, plus there are so many past *Gauchos* doing great in film schools, TV and movies. I'll just keep jerking 'em, though, because all the people down at USC in Indoor Lighting 101 need to hear that we don't need tracking or tanning machines to be makin' movies.

SCHWARZENEGGER
THE RUNNING MAN

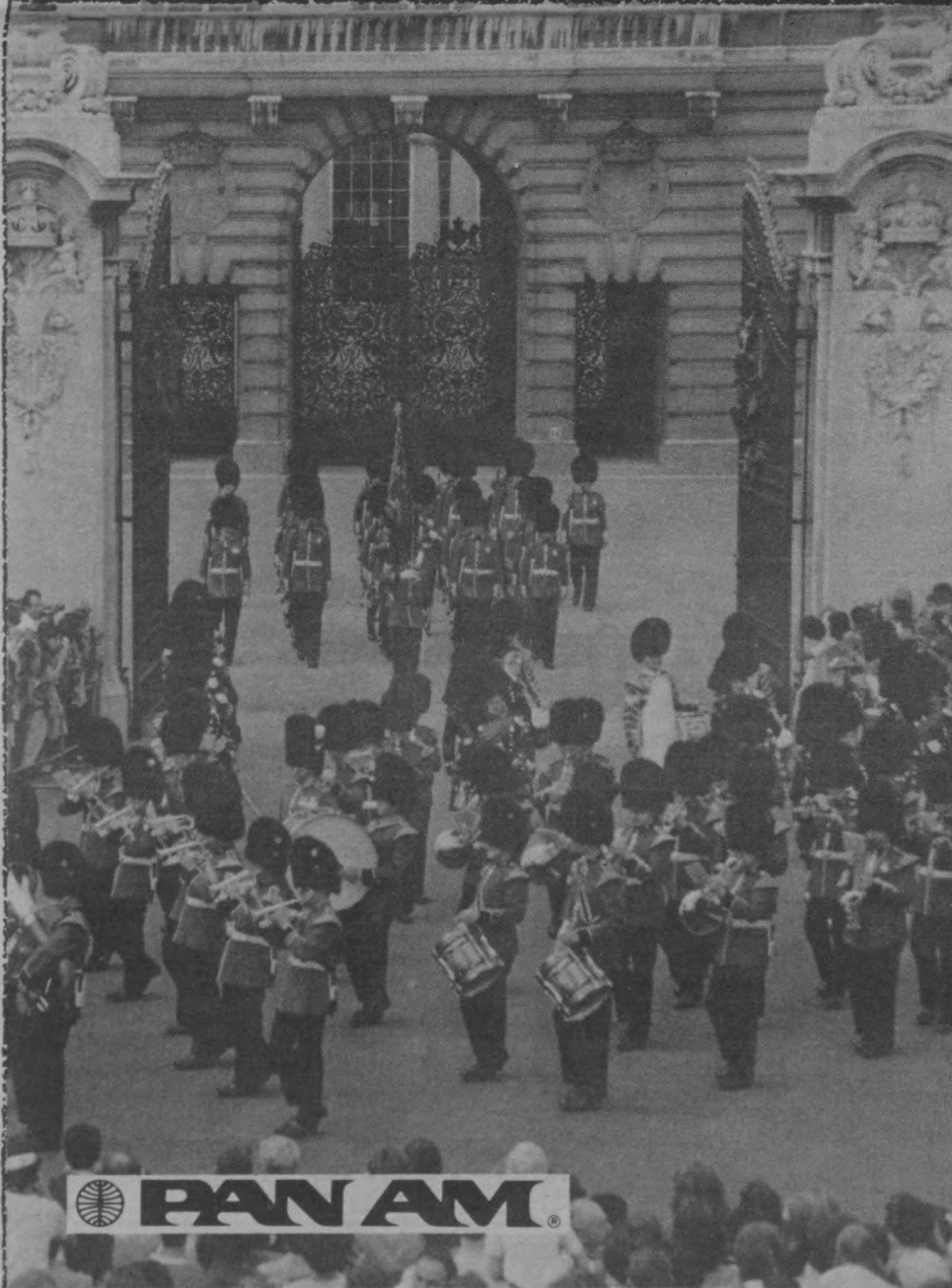


Friday May 13th 7.9, 11 pm \$2.50 IV Theatre
Sponsored by San Nicolas 5th Floor & AS Underwrite

YOU'RE A STUDENT, YOU'RE ON A BUDGET, YOU WANT

Contiki EUROPE

FUN, EXCITEMENT, ADVENTURE, — HASSLE FREE!



PAN AM

FOR MORE INFORMATION CONTACT:

DEAN
Travel

968-5151
U.C.S.B. • UCEN RM. 2211
SANTA BARBARA CA

18-35's VACATIONS

ROMANCE & ADVENTURE

CONTIKI'S BRITAIN

The excitement of cosmopolitan London, discovering Shakespeare's Stratford, exploring Warwick Castle en route to Oxford Canal, where you will cruise the English countryside on Contiki's own canal boats. The magic of the walled city of York, the old Roman Spa town of Bath, the prehistoric monument of Stonehenge—it's all yours, and much, much more of Europe, from as low as \$44** per day.

*Based on inclusive Air/Land package.

**Based on Concept Tours. Tour prices may vary depending on departure dates.



BTA 
British Tourist Authority

Belzer Belching: interviews are fun

Last weekend I talked to Mr. Richard Belzer, comedian. Nationally known as one of the most "to-the-point" humorists in the land, this Saturday night Belzer is headlining "An Evening at the Improv" at the Arlington Theatre. Joining the controversial Belzer will be ex-HBO "Snigletman," (you know, sniglets like "nugloo, n: single continuous eyebrow that covers entire forehead," words that should be in the dictionary, but aren't) Rich Hall, along with KNBC's wacky weatherman Fritz Coleman.

Richard Belzer is a hard-driving comedian originally made famous in clubs and on syndicated television from the east coast. This interview was informal, and Belzer, very soft-spoken. Don't expect that from his act though.... The show looks to provide a great night of entertainment for anyone armed with little more than a sense of humor. Whether you like political satire or the lighter side of humor ... whether you like it rough or a bit more sedate — the combination from Coleman to Hall to Belzer is sure to satisfy all personalities.

I look like your average comedian and, I think that when people see me, they have this suspicion that something different is up.

N: Now, for people who are going to be seeing you for the first time Saturday at the Arlington, I guess that the best way to describe your show would be honest comedy — yet tough or hard-hitting wit. And to steal a quote, I think that your act has been best described by

RB: That's a very eloquent way of putting it, and I appreciate it. I don't really take sides. Well, I do privately, but on stage everyone is open for public observation. Everyone is ripe for parody and satire.

N: Being that you really do have to be two different people, how do you deal with performing on a day that things haven't been going too well for you?

RB: Well, the amazing

plans do you have for the future?

RB: Well, I have a couple of movies coming out and a book, plus the stand-up. So I feel my base is broadening. And, by 1992 I'll be able to run for president.

N: Changing the subject a little, I wanted to ask you, how do you think that you have changed since your early days in New York?

RB: I'm wiser ... funnier. More eloquent with my wiseness ... I don't know. I'm just reaching now.

N: Are you more subdued?

RB: I don't know. People say I'm more subdued now, but I don't know WHAT they're talking about.

N: Well, I was asking, not implying.

RB: And as you can see, I'm not defensive about it at all.

N: You had your own T.V. show, the "Hot Properties" show. What I was wondering was if you were ever interested in starring in a sitcom.

RB: If it was a character that I could feel comfortable doing every day, I'd love to do it. Then I could go home every night and be with my family. But the situation and the character would have to be right. Otherwise I'll stick with stand-up.

N: And live to be 112?

RB: You got it!

Todd Goldenberg is also known as "T.D. Gold," host of KCSB radio's "Comedy Cuts" show which can be heard every Friday night from midnight to 2 a.m. on KCSB radio, 91.9 FM.



Nexus: Let's start off with a kind of generic question. How did you first get involved with comedy?

Belzer: Well, ever since I was a little kid I got in trouble for being funny. I was thrown out of every school I ever went to. I was thrown out of grammar school, out of Hebrew school ... God expelled me from the Hebrew school. That's how bad I was Humor has always been a part of my life so it was kind of inevitable that I would wind up on a stage ... or in jail.

N: Your style of dress has become a trademark for you. For those unfamiliar, you tend to dress all in black with dark sunglasses. Does this give you a gangster-type image — do you feel that it adds to your style of comedy?

RB: Well I've always dressed like that. When I was a little kid I wore dark clothes and shades to school. I'm not sure why, but I've always done that. To be immodest, I don't think that

Robin Williams who said, "When Richard Belzer is hot, he makes the Marquis de Sade look like a game show host."

RB: (laughs).

N: There are a lot of comedians doing Reagan today, but I think that might be considered a trademark for Richard Belzer. Do you agree?

RB: Yeah, I feel compelled to do him actually.

N: What's going to happen when Ron moves back to Santa Barbara now that you are in southern California? Is there going to be a little friction going on here?

RB: (In Reagan voice) Weeell, he's not gone yet. He might just stay there and call out the National Guard.

N: Richard Pryor said that your comedy was "genuine and honest." And that is so important because of the type of personal satire that you do. You don't seem to care what you say, because no-one is ever going to get hurt — unless they really deserve it.

thing to me, that I have learned over the years, is that, no matter how I feel before I go on, 99.9 percent of the time I feel better when I come off stage. Because when I'm on stage, I can't think about how bad I'm feeling, and I have to get up and perform for that audience, and they don't know what I did that day. My responsibility is to the audience. So even when I've felt really physically terrible, I've usually left feeling better.

N: Would you say Lenny Bruce has been an influence on your style of comedy?

RB: Well, a lot of critics seem to make the connection. I certainly admire him. I'm not doing him, but I'm certainly influenced by his bravery and fearless way of talking about things. I'll take the comparison though. I'm very flattered by it.

N: What are you currently involved with now and what

by T.D. Gold

On the other side of drinks, dinner and a one night stand, lies a terrifying love story.

FATAL ATTRACTION

Monday May 16 Campbell Hall 7,9,11 \$3.00
Sponsored by Writing Guild & A.S. Underwrite

GO BOWLING THIS WEEKEND

AUTOMATIC SCORERS

Only at Orchid Bowl
Fun & Easy to Use!
All You Do Is Bowl
Computerized Scoring

OPEN 24 HOURS

ORCHID BOWL close to UCSB
Hwy 101 at N. Fairview
5925 Calle Real, Goleta 967-0128

University of California — Santa Barbara
DEPARTMENT OF DRAMATIC ART

JACQUES BREL
is alive and well
and living in Paris
DIRECTED BY JUDITH OLSON

MAY 12-14 AND MAY 17-21
STUDIO THEATRE NO LATE SEATING 8:00 PM
ARTS AND LECTURES BOX OFFICE 961-3535

The New Ventura Theatre
presents

THE CHURCH
tuesday may 17
8:00
tickets \$12.50
opening act: RAVE-UPS

reggae with
THIRD WORLD
sunday may 22
2 shows!
8:00 & 10:30
tickets \$17.50

also presented by
KTYD
tickets available at the new ventura theatre box office -26 south chestnut, ventura and all ticket-master outlets

TICKETMASTER
AT CAPTAIN VIDEO, MORNING GLORY RECORDS, ARLINGTON THEATRE, MAY CO. & MUSIC PLUS STORES
CALL-FOR-TIX (805) 583-8700

METROPOLITAN THEATRES CORP
Movie Hotline 963-9503

MTCC

<p>GRANADA 1216 State St., S.B. 963-1671</p> <p>Above the Law (R) 6, 8:20, 10:30 Sat & Sun also 1:25, 3:40</p> <p>Stand & Deliver (PG) 5:30, 7:45, 10 Sat & Sun also 1, 3:15</p> <p>Sunset (R) 5, 7:30, 10 Sat & Sun also 12, 2:30</p> <p>FIESTA FOUR 916 State St., S.B. 963-0781</p> <p>Salsa (PG) 5:45, 7:45, 9:45 Sat & Sun also 1:45, 3:45</p> <p>Shakedown (R) 6:15, 8:15, 10:15 Sat & Sun also 2:15, 4:15</p> <p>Colors (R) 5, 7:30, 10 Sat & Sun also 12:30, 2:45</p> <p>Lady in White (PG13) 5:45, 8, 10:15 Sat & Sun also 1:15, 3:30 MIDNIGHT FRIDAY "ROCKY HORROR"</p>	<p>ARLINGTON 1317 State St., S.B. 966-9382</p> <p>Last Emperor (PG13) 6, 9:15 Sat & Sun also 2:30</p> <p>RIVIERA 2044 Alameda Padre Serra S.B. 965-6188</p> <p>Aria 5:30, 7:20, 9:10 Sat & Sun also 2, 3:45</p> <p>PLAZA DE ORO 349 Hitchcock Way, S.B. 682-4936</p> <p>Beetlejuice (PG) 5:30, 7:45, 10 Sat & Sun also 1, 3:15</p> <p>Milagro Beanfield War (R) 5, 7:25, 9:50 Sat & Sun also 12:20, 2:40</p> <p>SWAP MEET!! 907 S. Kellogg, Goleta 964-9050 Wednesday Evenings 4:30-10 pm EVERY SUNDAY 7 am to 4 pm</p>	<p>CINEMA 6050 Hollister Ave., Goleta 967-9447</p> <p>Dead Heat (R) 5:30, 7:30, 9:30 Sat & Sun also 1:30, 3:30</p> <p>Good Morning Vietnam (R) 5, 9:20 Sat & Sun also 12:45 Separate admission required</p> <p>Biloxi Blues (PG13) 7:20 Sat & Sun also 3 Separate admission required</p> <p>GOLETA 320 S. Kellogg Ave., Goleta 683-2265</p> <p>Stand & Deliver (PG) 5:20, 7:30, 9:30 Sat & Sun also 1:15, 3:20</p> <p>FAIRVIEW 251 N. Fairview, Goleta 967-0744</p> <p>Return to Snowy River II (PG) 7:30; Sat & Sun also 3:30</p> <p>3 Men & a Baby (PG) 5:30, 9:30 Sat & Sun also 1:30</p> <p>Wall Street (R) 5:20; Sat & Sun also 12:45</p> <p>Moonstruck (PG) 7:45; Sat & Sun also 3</p>
--	---	---

All programs, showtimes and restrictions subject to change without notice

BLOOD and BUCKS



First there was Superman. Then a mass of fighting flesh called Rambo. Now we have a "crazy" legal-aid attorney able to pull down the crack underworld of New York City. Whatever happened to the days when heroes were either intentionally larger than life because they were superhuman or just men cunning enough to find the criminals and arrest them? In *Shakedown* there is a complete breakdown of the system, our system; superhuman cops and lawyers battle comic book criminals through and above the streets of midtown Manhattan to satisfy the carnivorous cravings of the American public.

Who are these film makers trying to fool? Two dimensional characters with the courage and strength of ten superheroes blaze through spectacular action sequences, droning courtroom scenes and pathetic requitals of lost love. I can't tell which is more appalling, the slaughter of innocent pedestrians, the TV-style courtroom speeches or the pathetic interplay between the reunited lovers.

Peter (*Robocop*) Weller plays Roland Dalton, a hard-working, legal-aid attorney about to be promoted to a big-time firm headed by his fiancée's father, but only if he does not fly back into the arms of his former love Patricia Charbonneau, who just happens to be his opponent in the courtroom. How convenient.

In his last case defending the public, Dalton stumbles upon a drug ring that specializes in this year's media target: crack. This movie uses all of the latest reminders of the '80s fast life: crack, rap music, sushi, and condoms are all thrown in to make the viewer a little more comfortable in this make-believe world.

The action in *Shakedown* is spectacular, but it could never happen; human strength is limited to real life, but this is not real life. Sam Elliot plays an undercover cop eager to rid the earth of it's human vermin. Apart from a brief, contrived bar scene in which the two heroes re-establish their friendship,

Elliot's character does nothing but drive at maniacal speeds in various vehicles and shoot big, bad guns at various big, bad crooks.

The recent barage of cop films has created a genre in which action is valued for its purely visual excitement. *Shakedown* does not have the biting social criticism that made *RoboCop* a success; in this new genre an emphasis seems to have been placed on just killing. It's ironic that *RoboCop* was realistic fantasy, while all these films are too fantastic "reality." This has resulted in a rash of movies which insult the audience by using the cop situation as an easy excuse for unbelievable and unmerciful action. Entertaining with guns and corpses rather than intelligence and wit is an easy way to make money, but nobody gains anything from it, the industry just perpetuates the mentality that violence is an acceptable form of communication.

This movie is such an exercise in brainless entertainment. The fun is supposed to come from car chases, large explosions, and human slaughter, if you consider viewing this fun. *Shakedown* does look good thanks to cinematographer John Lindley's shifting camera work, but the story never develops past the cops and robbers phase. I don't know if writer/director James Glickenhaus is trying to make a statement about the existing drug problem in our country, make money, or just tickle the easily amused cerebellum of the viewing public, but *Shakedown* only succeeds in glorifying the drug problem. We've all seen this movie before, this time it is wrapped in the tokens of 1988, and next year it will be out again; the drug may be different, the explosions will be larger and the tolerance of the audience will definitely be strong enough to swallow it. Give me another zap from that stun gun please, I'm starting to see the real world around me.

by Matt Klein



HEY YOU!

... for those who wish it was still fun to wake and bake for Saturday morning TV....

Startin' tomorrow at ye old Victoria St. Theatre, they're back.... It's The Festival of Animation. Mike and Spike bring us another fine Mellow Manor promotion with two current Academy Award Nominees, *Your Face* and *George and Rosemary*, plus *Hello Dad*, *I'm in Jail* (delectable photo above) and 14 other creative, intelligent, and entertaining shorts. Running through next Thursday at 7 and 9:30

every night except Sunday, when the shows are at 4, 6:30, and 9 p.m. It's only \$5.50 advanced at Morninglory and UCSB Tickets Office (UCen), or \$6 at the door. The Vic is at 33 West Victoria Street in beautiful downtown Santa Barbara.

Believe us, you need to see something completely different....

Back when Eisenhower and the U.S. knew that America was the sweetest, richest, and most sterilized country on Earth a not so successful photojournalist named Robert Frank packed up his wife and two kids and travelled the country, staying in sleazy hotels, eating in cheap diners, and taking brutally honest and beautiful photos. The resulting collection, *Americas*, was way to gritty for any New York publisher, but after it was released in Paris artists and critics hailed it as the most visionary photography up to that point. Frank became friends with Beat author Jack Kerouac (*On the Road*, if you haven't read it that's your problem) and the two made Frank's first film in 1959, *Pull My Daisy*, based on the third act of Kerouac's unpublished play, *The Beat Generation*. Still Frank's best known work, it was hailed by "Village Voice" critic Jonas Mekas as "a film of such purity, innocence, humor, truth, simplicity. I don't see how I can review any film after *Pull My Daisy* without using it as a signpost."

When the Rolling Stones commissioned him to make a movie about their 1972 Tour the result was so raw and full of decadence that the Stones grabbed every copy and locked them away. Associated Students did get *Pull My Daisy*, *Conversations in Vermont*, a *Life Dances On*, and will screen them Wednesday at 8PM in I.V. Theater. Highly Recommended.

also...

In conjunction with American Indian Culture Week, five of the best films from San Francisco's 1987 American Indian Film Festival will screen Monday and Tuesday, May 16 and 17 at Isla Vista Theater.

Monday three short documentaries, *A Weave of Time*, Best Live Short Subject winner *The Teaching Rocks*, and Best Documentary Feature *Hopi Prophecy* will be shown. Tuesday two dramatic features, Best Picture winner *Ikwe*, and *The Wake*, will show. Both night's screenings are at 8 p.m. Tickets are \$3.50, \$3 with UCSB reg. card. I.V. Theater is at 960 Embarcadero del Norte. Co-sponsored by UCSB Arts and Lectures, the American Indian Student Association, the Film Studies Program and EOP/SAA.

U·C·S·B
BOOKSTORE

MOONLIGHT
HATNESS!

THURSDAY, MAY 12

5:00 - 8:00

WEAR A HAT GET 20% OFF

ALL PURCHASES

Computer & Textbooks Excluded

t h e l a s t p a g e



ROYALTY

Once again, Prince has attempted to smash through the social wall separating sensuality and spirituality. With *Lovesexy*, he is successful.

The album, Prince's tenth — excluding the infamous *Black Album* — shows proof of the musician's artistic growth and maturity from previous efforts. *Lovesexy* is indeed consistently stellar.

While Prince has often dabbled in social commentary such as with the *Controversy* album or *Sign O' The Times*, it is only with his latest work that every song is successful in blending the thematic elements of love, sex and spirituality with the musical hammer of serious funk, or as Prince says "new power soul."

Lovesexy is a nine-song description of both social problems and "The feeling U get when U fall in love not with a boy or girl, but with the heaven's above." Yes, Prince delves into aspects of spirituality and Christianity, such as the subtly smooth "Anna Stesia":

Save me Jesus, I've been a fool. How could I forget that You are the rule. You are my God. I am your child. From now on for You — I shall be wild.

In "Positivity," the strongest message song on the album, Prince appears to be the preacher of optimism as he warns the listener to promote "love and honesty, peace and harmony" rather than adding to the problems of society.

With *Lovesexy*, Prince is even successful in creating a provocative love song without tripping into Hallmark sentimentality such as in "When 2 R In Love": "Let me touch your body 'til your river's an ocean. Bathe with me. Let's kiss with one synonymous motion that nothing's forbidden and nothing's taboo."

Certainly nothing is taboo for Prince, and that is why he and *Lovesexy* are successful. Prince is not afraid to venture into the outer boundaries of poetry or instrumentation, and it is the combination of those two that give this album strength.

The orchestration for *Lovesexy* is a complex weaving of modern keyboards with primitive drums, guitars and the all-important horns. In *Lovesexy* Prince has caught the spirit of a hot summer funk festival.

— Michelle Ray



REVOLTING COCKS

Notes from my underground ... New *Revolting Cocks* LP has finally been released. A double 12" with 10 live tracks taped at their first-ever concert in Chicago last September. Contains three new tracks including the title track, "You Goddamned Son Of A Bitch." With members of Ministry and Fini Tribe, the Cocks explode with violent drum and sequencers from no-man's land. Vocals that demand attention from the most passive listener and nonbeliever. From the same stable (WAX TRAX), we find more fun from unknowns like Siglo XX. For the past 10 years Siglo XX has remained with small labels (like Antler Belgium) and gained little ground in the U.S. up until their "End of the Night" 12" (which got scattered airplay and club play and was, to say the least, a Joy Division fan's dream come true). Ian Curtis has been resurrected in Erik Dries' voice. The music is of the most compelling; *Fear and Desire* provides ignorant Americans with a new look at love and death and should make one wonder where these Belgians are coming from! Another Belgian act is A;Grumn. Using synths as weapons, they aim for the throat and show little compassion for the

hard of hearing. New LP *Bloody Slides* is a compilation of their last two 12"s on import only. With driving electronics and voices of mad men, A;Grumn demands attention. Yet another release from WAX TRAX is the Cassandra Complex's LP *Theomania* (simply the belief that one is God). Joining together American style guitar work with Euro-electronics, the Complex shall be at our doorsteps in the near future. Also watch out for *Grenada*, an older LP recently domesticated.

Along the same vein of domesticating European talent, we have new releases from England's premiere label Ron Johnson. Making their big splash with 1986's compilation *NME C86*, Ron Johnson had several acts debuting worldwide. A Witness is a band many think are the Fall in guise, but look no further in comparison. A Witness's strained vocals and distorted guitar whip around a drumbeat that draws crowds. Also on the agenda is Ron Johnson's first domestic compilation, *Just A Mish Mash*. Containing tracks from such mighties as the Creepers, Janitors, Membranes, June Brides, and Yeah Yeah Noh. There's more British rock-'n-roll here than the family could take in one sitting. This record is one to make friends with, to learn from and care for.

Here's a surprise for all electronic music fans ... A new label has been born in West Germany. Techno Drome International has released its first six releases including Bigod 20, Robotiko Rejekto, Pluto, Tribantura, Inviceble Sprit and Pankow. There's big stuff brewing here!

— Keith York



MELLOW YELLOW

It had been so long since I'd given up pondering the whereabouts or even existence of 1960's British folk-singer Donovan that I was beginning to think he might never resurface. I should've known better. Everything comes back in some form or another. Whether its Jaws or Rambo or Mitterand, if there's success on a large scale involved, you'll see it again. What struck me most about Donovan's recent emergence from solitude was that he glided back into the limelight so gracefully and unchanged that it's hard to believe he was ever absent. He was neither a new and improved version nor a burnt-out has been when he gave his first reappearance last Thursday night at the Lobero Theatre. He performed with that intense coolness and composure that he was so popular for back in '68.

So, where has Mr. Mellow Yellow been for the past fifteen years? His promoter remarked off-handedly that he fled to a remote island off the coast of Scotland and hid for a duration of about 10 years, entirely missing the infamous decade of the 70's altogether. Evidently he just bought the whole island.

Donovan's own story was somewhat more intricate. After playing a few songs for the audience, he decided to give a detailed explanation. His description was put, most creatively I might add, to music. He continued to play the guitar as he filled our heads with an incredibly accurate account of his 1968 London drug bust, adding a twinge of humor, and mockery of the British Police. He presented a very visual image of a late night escapade at his own flat, where the police barged into his otherwise peaceful surroundings and literally "strung him up by the neck" in order to get him to cough up the dope. He added that he did not enjoy the severity with which he was throttled. He was found to be in possession of harmful substances, and was taken immediately to a downtown jail, where he was booked and, as he stated proudly, became the first British pop musician to be arrested on a drug-related charge. After this incident, he chose to leave the country and retire from popularity for a few years.

More profound than Donovan's personal chronology, however, are the underlying messages in his music and general philosophy. When I listened to him talk, I couldn't detect a trace of timeliness in his attitude. Not only does the guy look about twenty-eight, but he gives off that eerie sort of immortal aura about him. He radiates a fairytale youthfulness in his ideas and notions, while at the same time not letting a bit of immaturity escape him.

He spoke very energetically of his strong feelings for world peace and harmony. He had an unjaded enthusiasm towards the end of the Russian-American discord which is so prevalent in all of our lives today. "We need to investigate our proximate as well as distant relationships more thoroughly, and teach our children to do the same, if we ever intend to achieve any sort of world unity." The message is all global. In order to save this planet we've got to save ourselves. It sounds like old advice but actually, the problems themselves aren't new. The idea of a new world unity is as available to us now as the ability to destroy the planet. Unfortunately the latter is more probable, due to the amount of widespread ignorance and the number of negative factions in the world. As far as the international relationship between

the United States and the Soviet Union, Donovan feels that what we see as two opposing powers are even more blatantly two like forces, so similar that they cannot be in accord with each other. "Russia and America are two halves of the same kind. They create their own weird unity and almost seem to enjoy it. Like sibling rivalry in which the two ends can never actually come into severe conflict with each other," Donovan explained with great interest.

While everyone may have their fifteen minutes of fame, it takes more than just chance to achieve the kind of notoriety that Donovan has, and then to maintain it with strength and intelligence as well as feeling. He still believes in his music as an outlet for his sincere attitudes, and added, "The true Renaissance of music was in the 1960's. It was a release for so many emotions that will always be with us."

— DeeAnne Rodeen



TONY POLLOCK/Daily Nexus

NEVILLE • IZATION

Here's my prime beef with the "alternative" music scene in I.V.: you go to someone's garage and the atmosphere is good, oil slicks on the driveway and a basketball hoop like a halo above the lead singer's head. The music is good or shit but it's always quick and to the point and the beer is free and things move in their illogical progression, except ... the only physical release is this nervous head bobbing which just does not fill the gap created since slam dancing was deemed passe.

Thus a steady diet of such fare leaves one rejoicing when a band like the Neville Brothers comes to town. These guys will make you feel like a gyrating hippie without a care in the world, like Woodstock if it had been in a club and Sha Na Na hadn't played. For those who make cruelly apt jokes about the dancing of Dead Heads but are deep down a bit jealous of their apparent ability to freely revel in their exuberant and rhythmless tomfoolery, the Neville Brothers' show at the gallivanting Grad was the place to be last Thursday night.

A four brother team complete with horns, the Nevilles played a few of the same songs as the Grateful Dead but totally avoided the Dead's self-indulgent meanderings. I'll admit to finding the Dead just plain boring, while the Nevilles seemed to have the power of Nostradamus on their side and rocked my spleen from beginning to end. A better comparison might be the Red Hot Chili Peppers if you slowed 'em up and doubled the funk ratio. But the Red Hots just don't stick to your ribs like this. By the end of the show the sweat was dripping from the ceiling, and the yuppies (but sincere yuppies, you know small children and beards ...) were on the picnic tables waiting for more. Not since '70 when the Hare Krishnas danced through the burning B of A has the Graduate building been so aflame.

The brothers, Aaron, Art, Charles and Cyril, hail from New Orleans, and it shows. To get a good taste try the excellent live album "Neville-ization" to get yourself all filled up with soul.

I can't remember Happy Trails except that they were competent in the Dead genre realm, and I missed the Pontiacs 'cause I was drinking Schaefer in the parking lot.

— Christopher Scheer



GOGOGOGONE

Belinda Carlisle is clean. The kind of clean Santa Barbara craves. White clean. She sings about the one "true" love, using her passion in place of angst. Desire's a nice propulsion and Carlisle pushes out some toneless guttural cries. The pop minimalist lyric approach keeps her from needing to work at her vocal phrasing. She's smart enough to know you can only repeat "I get weak" in so many ways.

Perhaps this is part of the weighty burden bearing down on the shoulders of the ex-Go-Go-ette and leaving her nearly incapacitated in her County Bowl performance last Sunday. Lost and incapable of dancing on the faux marble staircase set out for a solo star, Carlisle succeeded most at giving her pre-teen audience a live moment to live out their own MTV fantasies.

— Ilm

