

ARTSWEEK

Film 4A

Books 5A

"Flashback":
More Reasons
Hippies Should
Be Bummed



Jekyll & Hyde
Story From a
Different
Point of View



The Arts and Entertainment Section of the Daily Nexus/For the Week of February 8-15, 1990

Syllabus

Of Note This Week:

... because without art, your life is a moldy pair of tennis shoes hanging from a telephone wire.

MUSIC

Top 5 This Week

at Mornin'glory Music:

1. David Bowie, "Hunky Dory"
2. Black Uhuru, "Now"
3. David Bowie, "Space Oddity"
4. Peter Murphy, "Deep"
5. J.J. Cale, "Travelogue"

at Rockhouse Records:

1. Peter Murphy, "Deep"
2. Ministry, "A Mind is a Terrible Thing to Taste"
3. David Bowie, "Hunky Dory"
4. Kate Bush, "Sensual World"
5. Michael Penn, "March"

FILM

Tonight:
"Monty Python and the Holy Grail," at Isla Vista Theatre, 7, 9, and 11 p.m.; \$3
"To Sleep So As To Dream," Japanese cinema at Campbell Hall, 8 p.m.; UCSB students \$3

Friday:
"sex, lies, and videotape" at Campbell Hall, 7/9/11 p.m., \$3. Look, if you don't see this movie before you die, you'll be kicking yourself in the grave for all eternity — and we all know how much that hurts.

Charlie Chaplin Film Festival featuring "The Immigrant," "The Adventurer," "The Cure," and "Easy Street," Buchanan Hall 1910, 8 and 10 p.m.; \$3
"The Eve of Ivan Kupalo," Ukrainian cinema at Campbell Hall, 8 p.m.; UCSB students \$3

Saturday:
"Sea of Love" at Campbell Hall, 8 and 10:30 p.m.; \$3

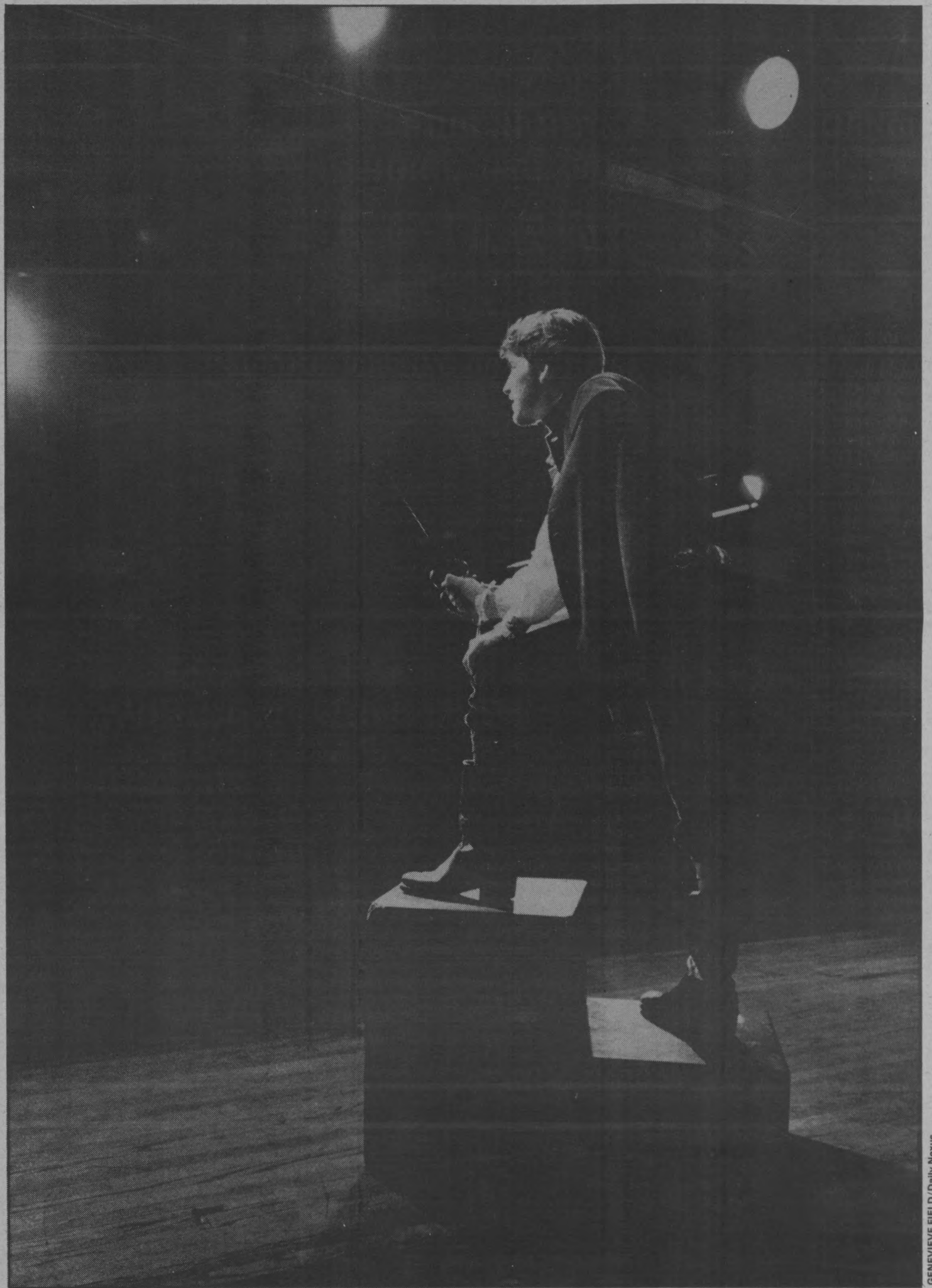
LIVE

Tonight:
Throw-down Drinkathon — Pub Nite featuring the vegetative combo "Eggplant!," 8 p.m. at The Pub; \$1/students, \$3/general

Friday:
Lecture/Performance — "Picasso Back to Bach," 8 p.m. in Campbell Hall, free

Saturday:
Theatre — John O'Neal's "Ain't No Use in Going Home, Jodie's Got Your Gal and Gone," 2 p.m. and 8 p.m. in Lotte Lehmann Concert Hall, UCSB students \$8/\$10

Symphony — The Santa Barbara Symphony Orchestra, performing a program of romantic music certain to set your heart a-palpitatin', 8 p.m. (with a matinee on Sunday at 3 p.m.), call the Arlington Ticket Agency at 963-4408 for juicy details.



GENEVIEVE FIELD/Daily Nexus

"You can get a serious, extended buzz..."

Theatre Festival Comes to Campus
 PAGE
6A

Three UCSB Actors On Why They Act



Ever Meet a Junebug?

John O'Neal Knows His Character

When actor, playwright and political and social activist John O'Neal was a civil rights worker in the South during 1960s, he and other members of the Student Non-Violent Coordinating Committee (SNCC) would refer to a mythical character, the Junebug, anytime wit and justice were able to overcome prejudice, hate and hypocrisy. The Junebug, it turns out, was based on the strong Black oral tradition, and O'Neal began collecting the folk tales, sayings and anecdotes of the rural South. With the help of other writers, he developed the pieces into what has become the Junebug trilogy, in which a wise and knowing Junebug Jabbo Jones delivers a sometimes funny, sometimes critical but always insightful look at the Black experience in America, from rural to city.

Previously at UCSB in 1988 when he performed Part II of the trilogy, O'Neal returns to campus with the latest installment in his popular and inspiring "Sayings from the Life and Writings of Junebug Jabbo Jones." In this production, titled *Ain't No Use in Going Home, Jodie's Got Your Gal and Gone*, which can be enjoyed independently from the earlier segments, O'Neal teams up with actor and songwriter Michael Keck to offer a variety of telling scenes and revealing sketches about the Black experience in the American military. There will be two shows on Saturday, February 10 at 2 PM & 8 PM in Lotte Lehmann Concert Hall.

For a preview of just what this Jabbo Jones is all about, attend O'Neal's free public lecture this afternoon at 3 PM in the MultiCultural Center. Speaking as an actor and through his Junebug Jabbo

Jones character, O'Neal will discuss "Integrating Issues of Multiculturalism and Ethnic Diversity," as part of the Building a Multicultural Society series.



Variations on a Theme

Should an artistic variation be considered an original creation of art? Nelson Goodman, emeritus professor of philosophy from Harvard University has been exploring that question and has come up with some intriguing answers. To illustrate his points he has developed a multimedia lecture/concert presentation, *Variations on Variation: Picasso Back to Bach*, to explore the use of variations in the visual arts and music. Incorporating a selection of Picasso paintings, all variations on a Velasquez masterpiece, and musical variations (chamber music by David Alpher), Goodman has been intriguing audiences with his dynamic and intellectually stimulating program. The music will be performed live by a quartet of Santa Barbara musicians. His presentation takes place Friday, February 9 at 8 PM in Campbell Hall and you are cordially invited to this free event.



The Professor and the Children

Harvard professor of psychiatry and medical humanities and Pulitzer Prize-winning author Robert Coles is a leading authority on the issues of poverty, racial discrimination and the life of the child. Best known for his massive multi-volume study of children under stress, *Children of Crisis*, in recent years he has been engaged in an extended study of the spiritual and religious life of children. Examining how children from a variety of backgrounds acquire religious values, Coles is exploring the ways these values connect with a given child's life. He delivers the lecture, "The Moral Life of Children in a Multicultural World," on Monday, February 12 at 4:30 PM in Campbell Hall.

A Bit of Verse for Valentine's Day

This Valentine's Day, Wednesday, February 14, UCSB presents two distinct voices in poetry, one an established American poet, the other a critically acclaimed writer of Chinese/Malaysian descent. Galway Kinnell, winner of the Pulitzer Prize and an American Book Award for *Selected Poems*, reads from his work at 8 PM in UCSB Broida Hall, Room 1610. The Malaysian poet Shirley Geok-lin Lim, who is the author of three volumes of poetry, also reads selections of her work at 4:30 PM in Girvetz Hall, Room 1004. Both readings are free and the public is cordially invited to celebrate Valentine's Day with these poets.

Films on the Cutting Edge

Based on a traditional folk tale of a young man who makes a pact with the devil to win the woman he loves, the Ukrainian film *The Eve of Ivan Kupalo* proved unacceptable to Soviet censors and was shelved for 20 years. Directed by Yuri Ilyenko (*A Spring for the Thirsty*), the mystical tale is like a cross between a Marc Chagall painting and a magically unbounded Latin American novel, where the sublime and the everyday become one. Screening Sunday, February 11 at 8 PM in Campbell Hall, *The Eve of Ivan Kupalo* is the first of six films being shown in The Cutting Edge: A World on Film series.

When a pair of small-town lovers drop out of high school, leave their Taiwanese village and move to the big city in search of work, they undergo a profound transformation on the way to adulthood. Told in a languid succession of deep-focus compositions, Hou Hsiao-hsien's *Dust in the Wind* is a moving drama that builds upon the daily existence of the young couple and their friends. Named one of the 10 best films of the year by J. Hoberman of *The Village Voice*, *Dust in the Wind* is also part of The Cutting Edge: A World in Film Series. It screens Thursday, February 15 at 8 PM in Campbell Hall.



A film from Japan
To Sleep So As To Dream
Tonight / 8 PM / Campbell Hall

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				8 John O'Neal Lecture 3 PM / Free MultiCultural Center To Sleep So As To Dream 8PM / Campbell Hall	9 Variations on Variation 8PM / Free Campbell Hall	10 Junebug Productions 2 PM & 8 PM Lotte Lehmann Concert Hall
11 <i>The Eve of Ivan Kupalo</i> 8 PM Campbell Hall	12 Robert Coles 4:30 PM Campbell Hall	13	14 Shirley Geok-lin Lim 4:30 PM / Free Girvetz Hall 1004 Galway Kinnell 8PM / Free Broida Hall 1610	15 <i>Dust in the Wind</i> 8PM Campbell Hall	16	17

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ARTS & LECTURES

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Eggplant Rocks Inside 'Orange Curtain'

■ Upcoming:

Perfectly Imperfect Orange County Band Brings Their Fractured Harmony to the Pub Tonight at 8 p.m.

By Tony Pierce
Staff Writer

There used to be a time in the 80s (remember them?) when bands like X, the Minutemen and Los Lobos dominated the Los Angeles club/alternative radio scene.

Later in the decade the punk guitars were replaced with acoustic six-strings as FIREHOSE, evolved from the Minutemen, led the way; Exene went solo and Los Lobos put out a full-on Spanish-language album.

Lost in between the thrash and art-poetry acoustics were bands like the Rave Ups, the Beat Farmers and the Balancing Act. These groups seemed to care more about rhythms, stories and honesty backed by musical melodies.

It was shit Elvis Costello would get into.

The early 90s have come and it seems like Axl's crew have turned L.A. into Glam Haven, so the question is: where can a guy listen to real alternative rock — easy on the thrash, but extra lyrics?

Believe it or not, the correct answer lies beyond the Orange Curtain; 714 is the area code and Eggplant is the band you ask for.

From Orange County's Dr. Dream Records comes a gem of an album *sans* pre-



tension, titled *Monkeybars*, Eggplant's first disc to date.

Interspersed with acoustic and electric sounds, the album is rich with vocal harmonies, humor, pleasant words and just when you wanted it ... gnarly Strat solos that you *will* crank up. Trust me.

"For me I like the music a little simpler," singer/songwriter/guitarist Jeff Beals explained in a phone interview Saturday. "Yeah, some people call us 'quirky.' A lot of people use the word 'jangly' or 'alternative' to describe us. I really don't care. It doesn't bother me what they say," the soft-spoken Beals said.

The great thing about this band is you

can't pin them down. They switch between styles so quickly that you never get bored and you don't get the idea that Eggplant is spreading itself too thin. This is a compliment to the band and a reason they named the group after such an odd vegetable, Beals said.

"We wanted a name that wouldn't tie us down," Beals said. "Certain names people would expect the band to be a certain way. We don't want that."

"Monkeybars" shifts from country/hillbilly to aggressive rock to a pretty ballad to an REM-ish version of Lou Reed's "Vicious."

Oh, and there's a song that's mostly in

"(With) Certain names people would expect the band to be a certain way. We don't want that."

Jeff Beals
singer/guitarist, Eggplant

Spanish, too. It follows the most rockin' song on the tape.

One consistency, however, is in the vocals: they are amateurish, innocent, approachable and a perfect cross between They Might Be Giants and Dave Davies of the Kinks. But Beals thinks his voice sucks.

"I don't think it's that good," he admits. "I rely on Jon (Melkerson) to make (the vocals) sound pretty with his harmonies. When we recorded the vocal track for 'Monkeybars' and when I heard it played back I said (negatively), 'Oh my God.'"

Eggplant is playing in The Pub tonight at 8 p.m. and I for one can't wait to hear their funkiest song, "Wall Flower Brigade," a tune Beals relates to Gang of Four and the Talking Heads. It reminds me of hot Mary's Danish.

Opening the show is solo phenom Garry Calamar who has opened for Eggplant during some of their southland dates.

"He's like 75 percent comedian," Beals said. "He tells a lot of stories — it's a crackup. He's way funnier than people you see on TV, plus his songs are neat."

Bringing Hip-Hop and Reggae Together

By Doug Arellanes
Staff Writer

Shelly Thunder
Fresh Out The Pack
Mango/Island Records
★★★½

Funky Reggae Crew (a compilation)
Strictly Hip-Hop Reggae Fusion
Warner Bros. Records
★★½

This nonsense of rap being different

from reggae,
Is a big lie.
Black people shouldn't separate themselves in music
No reason why...
KRS-ONE, in Sly and Robbie's "Party Together"

Hip-hop is considered by many to have grown out of the mobile DJ "sound systems" brought to New York by expatriate Jamaicans in the 60s and 70s.

With this common ground as a foundation, the first attempts to reconcile rap and reggae a couple of years ago were met

with interest and skepticism. Would hardcore b-boys really stand for reggae keyboards? And how would fans of the riddim handle hip-hop's aggressive beat attack?

The answer came in several records, from Shinehead's "Unity," to Boogie Down Productions' "Ghetto Music," to the new Queen Latifah release "All Hail the Queen." The hip-hop/reggae mix is alive and well, and it has found an energetic audience on both sides of the dance hall.

Two new records, Shelly Thunder's *Fresh Out The Pack* and the Funky Re-

ggae Crew compilation, should appeal to the sons and daughters of Gil Scott-Heron as well as Linton Kwesi Johnson.

Of the two, "Fresh Out The Pack" is the better release. It's real fusion, as opposed to the sometimes-cold fusion on the Funky Reggae Crew's compilation.

Shelly Thunder rose up from the ranks of Jamaica's dance hall divas, gaining prominence from her enormously influential single "Kuff." A reggae "Roxanne, Roxanne," the song is a rejection of potential boyfriends as well as sucker

See FUSION, p.7A

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Use Your Right To Vote! Daily Nexus "Best of UCSB Lifestyle" 1990

'Flashback': a Big Disappointment, Man

Review:
Not Even Dennis Hopper Can Save This Hodgepodge of Bad Film Cliches Barely Strung Together by Plot

By Brian Banks
Staff Writer

What would happen if you gave a pen and paper to a former 60s radical who is disgusted with the current yuppie society

and told him to write a movie? Then, what if you gave the completed script to another former hippie and told him to film it?

Well, you'd probably end up with something like **Flashback**, a new film that stars Kiefer Sutherland as a San Francisco FBI agent who must accompany an Abbie Hoffman-like fugitive (Dennis Hopper) to Spokane for his trial. If this sounds like something you've heard before, just wait. You see, "Flashback" is a series of formula film plots all in one not-so-tidy package. The best part of the movie is the first half-hour, where Sutherland and Hopper, en route to Spokane, trade quips

"Flashback" is a series of formula plots all in one not-so-tidy package.... Unfortunately, it fails on its own.



and insults with regularity. It's probably good because it rips off a great movie, "Midnight Run."

Then, once the film makers decide they are tired of the protagonist/antagonist buddy-buddy story, they move on to a stock film plot known as "The Fugitives." Remember "The Defiant Ones"? Well, the second third of "Flashback" is pretty much a second-rate copy of that 1958

classic. Instead of Sidney Poitier and Tony Curtis, we get Sutherland and Hopper running from a corrupt policeman.

It is around this time where the film makers probably stopped and said "Hey, man, this cop thing just isn't happening. Let's put in something about the ol' days."

What they came up with is a plot twist that gives the writer and director what they wanted, a nice little pedestal on which to convey their peace message. Never mind the fact that we want more of "Midnight Run."

I guess I wouldn't have minded the not-so-subtle theme of this movie had I been prepared for it. As it stands, however, "Flashback" is being advertised not as a film about 60s values, but as a hilarious, action-filled movie about the adventures of two opposites. It doesn't even come close.

Hopper stands out here, but he is essentially playing himself. His character comes across almost as if one of the guys from Hopper's "Easy Rider" rode his bike all the way into the 80s, never stopping to catch up with the times. Unfortunately, by relying on so many other movies, "Flashback" fails on its own.

ARTSWEEK

The Arts and Entertainment Section of the Daily Nexus
February 8, 1990

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The Fine Print

Hey, yo. So Billy Idol gets into a wreck. Everybody and his cousin get into a frenzy about "Oh is Billy gonna be able to play again?" Try as we might around the cavernous Artsweek offices, nobody can put their finger on what it is Billy actually PLAYS. I mean, if it were Hendrix or the guy from Hanoi Rocks or something, there might be a sense of loss. But Billy had a case of bad L.A. Motorcycle Attitude; "traffic laws are only for the little people." Well, Billy, gravity works. You're proof.



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—Caryn James, THE NEW YORK TIMES

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Fake TV Nuts Give Video Guy Static

SEX! VIOLENCE! DANGER! LUST! "What!?" you ask. "Are these the topics to be reckoned with in this week's edition of "The Video Guy"?"

NO! Instead, I'm going to talk about something far more interesting than all of these, times two.

Television, or as they say in France, "Television," is an important part of all our lives. There are a few things that you, the video average-Joe, should know about it to insure your own personal safety, as well as the safety of your loved ones.

Don't be fooled by people claiming the title of "Hard core" TV viewers! You know who you are, watching so called "odd" shows and claiming to be God's gift to video viewing eccentricity. You think you're cool, but you're not. This is a list of some of the more pseudo-unusual shows these peers watch.

1) "The Brady Bunch" (Weekdays at 1:35 p.m. on TBS) As classic as this show may be, there is nothing weird about watching this program. We all know the theme song. We've all seen them voyage to Hawaii and the Grand Canyon. We've all used "Brady Episodes" as a rule in "Quarters," and we all know that MTV v.j. Martha Quinn will be Bobby's new wife on the new Brady series (premiering tomorrow on CBS, by the way).

2) "The Munsters" (Cancelled — Quick! Write your local congressman!)

3a) "The Simpsons" (Sundays at 8:30 p.m. on Fox), and

3b) "Married...With Children" (Sundays at 9 p.m. on Fox). As funny as these shows may be, the idea of the antisocial, ugly family is nothing innovative. Did you ever notice how Al Bundy, Homer Simpson and Herman Munster all look the same?

4) MTV (24 hours a day, in stereo). Oh boy. How cutting edge can you get? It's so zany yet socially conscious. Oh, and remind me to thank Adam Curry, Mr. VO5 himself, for putting Paula Abdul on the road to stardom. Give me a break.

All good stuff, but nothing special.

Now, often I like to listen to a little mood music before I watch some good, quality TV. I, the Video Guy, like to think of it as "Video Foreplay." Here are a few songs you might like:

1) "Video Killed The Radio Star" — The Buggles. The first ever video shown on "Zany yet Socially Conscious" MTV. Every time I hear this song, I start to get all hot and bothered over both Julie Browns — the one with the harlot-like British accent and the one with the extended cleavage.

2) "Atari Baby" — Sigue Sigue Sputnik. A soulful ballad that brings to mind "Pac Man" and "Missile Command." "How do love and arcade games mix?" you ask. That brings us to our next song...

3) "Red Joystick" — Lou Reed. I'll let you ponder this sexual innuendo.

4) "TV Party" — Black Flag. Probably the best video-related song, ever. It contains such gripping lyrics as:

"We're gonna have a TV party tonight, We're gonna have a TV party, all right. We got nothin better to do"

Then sit around, and have a couple of brews. Don't wanna talk about anything else, We don't wanna know. We're dedicated to our favorite shows!"

I don't know about you, but for me the earth moved.

5) "The Sun Always Shines On TV" — A-ha. Actually, I hate this song but my council of experts

and I decided I needed a little Top 40 for all those clueless freshman girls in San Miguel dorms saying, "Ohmygawd, this is so gay, I don't know any of these songs."

6) "The Jeopardy Game Show Theme" — We all know it, we all love it. It's as American as Mom, apple pie and beer, really great beer, like Keystone.

So remember these little tips and facts of life to make your TV viewing a more pleasant experience.

The Video Guy

By Denis Faye

Television, or as they say in France, "Television," is an important part of our lives.

There are a few things that you, the video Average-Joe, should know about it to insure your own personal safety, as well as the safety of your loved ones.

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Tango & Cash 12:30, 2:45, 5:15, 7:50, 10
Stella 1:31:15, 5:30, 8, 10:20
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Enemies, A Love Story 12:15, 2:45, 5:20, 8, 10:35
Glory 12, 2:30, 5, 7:40, 10:20
Driving Miss Daisy 12:50, 3, 5:20, 7:40, 10
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FIESTA 4 916 State St. S.B.
Flashback 1, 3:15, 5:30, 7:45, 10
Little Mermaid 1, 3
Steel Magnolias 5, 7:15, 9:45
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PLAZA DE ORO TWIN 349 Hitchcock Way S.B.
Heart Condition 5:30, 7:40, 9:45
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CINEMA TWIN 6050 Hollister Ave. Goleta
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Born on the Fourth of July 7, 9:45
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ARTSWEEK



Jekyll and Hyde Redux

■ **Review:**
New Novel
'Mary Reilly'
Tells Tale From
Woman's View

By Charlie Denny
Staff Writer

Melanie Wilkes had nothing on Mary Reilly.

It's true that Melanie was dubbed a goody-good by Scarlett O'Hara (who calls 'em as she sees 'em), but sweet Melanie did strip off her nightie to sop up the traces of that damned Yankee's blood. Mary Reilly would never behave so shamefully. She would have remained fully

clothed and fetched her scrub brushes to clean up the mess.

Which is what Mary spends a lot of her time doing in Valerie Martin's novel *Mary Reilly* (*Doubleday*, \$19.95). Mary, even more virginal a woman than her religious namesake, is a workaholic. She scrubs, dusts and shines like a fanatic, yet nightly has the energy to write in her diary by candlelight.

A saintly housemaid sparks enough interest for a novel of about one page — but Mary Reilly is unique. She is good, she is literate, (a rarity for English servants of the 19th century) and she is the housemaid for Dr. Henry Jekyll. "Mary Reilly" is the

story of Jekyll and Hyde told from Mary's point of view. Her journals uncover the fact that she is the one person Jekyll finds intelligent and compassionate enough to confide in — not the secret of his experiments, but his confusion and misgivings along the way.

Written in her simple, proper language, Mary's opinions on the more obvious issues of morality and education are spiced with keener observations which touch a little closer to life's core.

But Martin's novel is as much a book on life as "Gone With the Wind" is a film on war. Just as the war is a backdrop for the traumatic lives of the characters, the plot details and

insights to life that Mary writes are elemental — nothing special. What is special is the way Martin makes you feel about Hyde — like you've woken in the middle of the night to see Jack Nicholson glaring at you through the axed remnants of your door while Freddy Krueger's razors scream their way down your bedroom window.

Martin's novel is a twist on the traditional Jekyll and Hyde tale, while still offering glimpses of the emotional upheavals Jekyll experiences. Once past Mary's rather extraneous virtue and addiction to work, the story is good. Maybe not as good as Mary herself, but as Ms. Wilkes would find, Mary is a hard act to follow.

West Coast Gets Literary

■ **Magazine:**
'ZYZZYVA' Mixes
Fiction, Humor
and Graphic Art
Once a Quarter

By Jeffrey P. McManus
Staff Writer

Poetry about karate. Abstract charcoal drawings of things you can't identify, but like anyway. An article on AIDS jokes. A photo of an abandoned toy tank in Kunming, China, during last spring's massacres.

This is *ZYZZYVA*, a magazine that describes itself as "the last word" on West Coast writers and artists. It only publishes the work of Westerners, thank Zeus, and so is an answer to the East Coast domination of the artsy print

media.

And it is artsy, almost to a fault. But then there's those times when nothing less than black-and-white, stark-raving artsiness will do. That's where this magazine comes in.

The *zyzzyva*, a type of weevil, lends the magazine its name. *Zyzyva* is mentioned last in most dictionaries; just as "ZYZZYVA" is "the last word" on western writers and artists.

The article on AIDS jokes by UC Berkeley anthropology Professor Alan Dundes is a thoughtful exploration of the role of humor in a tragic situation. Dundes, who has written more than one article on the topic of AIDS humor, knows his stuff; he obviously condemns the practice of joking about the disease. But he also puts the sick joke in its cultural perspective, dissecting no

less than two dozen of the lamentable necessities, all the while reminding us that "AIDS jokes may not give us hope, but they may somehow help us cope."


But the masterpiece of the Winter 1989 "ZYZZYVA" is undoubtedly a piece by Brian McCormick called "The Burial of the Lobster." A riotous farewell to the cold-war, "Burial" is an annotated exercise in the absurdities of both fiction and espionage. It is — OK, I'll say it — self-consciously nutty, quickly devolving into a gigantic, mocking self-analysis, and finally disappearing up its own bungle in a parody of scholastic criticism and a flurry of gratuitous footnotes. But like most of the work in "ZYZZYVA," it is well thought out, clever and aimed at an intelligence level somewhere above fair-to-middlin'.

"ZYZZYVA" is pricey — it'll set you back seven bones — but a \$20 annual subscription makes the whole thing worthwhile. If you're looking for a quarterly dose of mental stimulation, this boll weevil is the last place you'll need to look.

ZYZZYVA is available at the *Book Den in Isla Vista*, and by subscription (\$20/year) from *ZYZZYVA*, 41 Sutter Street, Suite 1400, San Francisco, CA 94104-9955.

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The Immigrant,
The Adventurer,
The Cure, Easy Street

Sat. Feb. 10 at 8 & 10 pm
1910 Buchanan Hall \$3.00
Spons. by Dance Repertory Club
Fund Raiser for Rep-West II



Monty Python & The Holy Grail

Thurs., Feb. 8
I.V. Theatre
7,9,11 pm \$3.00

Sponsored by:
AIESEC and A.S. Underwrite



sex, lies, and videotape

Fri., Feb. 9 I.V. Theatre.
7,9,11 pm \$3.00

Sponsored by:
Mortar Board and A.S. Underwrite



PACINO SEA OF LOVE

Sat. Feb. 10
8 & 10:30 pm
Campbell Hall
\$3.00

Spons. by
Russian Club
& A.S. Underwrite



The Dangtrippers
days between stations
Dog Gone Records
★★★

Finally a band with a guy named Kenn! The Dangtrippers are a band that sounds like the Beatles might sound if they weren't very good. But because they're an Iowa City independent-label band (they haven't got the Beatles yet in Iowa City; they're still working on Elvis), I'm sure nobody cares.

They have a song called "Nehru" and they aren't afraid to say stuff like

Passion Fodder
Woke Up This Morning...
Beggars Banquet
Records
★

Hello mudder, Passion Fodder is creepy bad music.

Coming out of L.A. like a tainted shipment of Mexican liquid cheese, Passion Fodder gives new meaning to the phrase, "Turn off that creepy bad L.A. music!"

Maybe it's just the "minimalist" nature of the music, but it seems like Passion Fodder spent

SOUND BITES

"Yeah, look in the mirror, yeah," but that's OK — they're pretty good.

The drums are in constant "fill" mode, rarely coming out and pounding the straight and narrow rock 'n' roll beat but always seeming like they're about to. That's fine. It adds a certain edgy, stack-of-CDs-about-to-tip-over quality that the rest of the music lacks. Not that the music's bad, just non-

descript.

Nobody in the band can really sing well, which sometimes causes problems on their "rich" and "lush" harmonies. I'd like to buy the world a Coke, then teach this band to sing.

Weird that the album would be good when the lyrics are middlin' and the music is so-so, but that's Iowa City for ya!
— J. Christaan Whalen

more time coming up with names for the band members than they did coming up with actual material. Great names for the band members, though: Pascal Humbert, Benedicte Villain, Lionel Dollet, Jean-Yves Tola and Theo Hakola. They don't tell you who plays what on the album, but the lyrical credit is given to Theo Hakola who then, by transitive property, would presumably be the lead singer. But then again, Passion Fodder could be one of those bands where the drummer writes the lyrics.

Whoever the lead singer may be (or whoever he claims to be), I have a sneaking suspicion that he is actually the guy who used to sing about rotting food on Dr. Demento. But as for the music, with the bap and the bap and the ceric bum bum and way-out waaaaah-hey whoa-oo-whoa, you don't want it. It won't work on your worst pain, it won't keep 'em home for breakfast, and it's surely not the best a man can get. But such is the nature of non-commercial music.
— J. Christaan Whalen



THE SANTA BARBARA BRUNCH SERIES

RUN/WALK FEBRUARY 3, 10, & 17

A community fitness affair for runners & walkers of all ages and special abilities. Events start and finish at **Chase Palm Park at East Beach**. Race day registration begins at 8a.m. Starting time is 10a.m. All registered participants will receive a complimentary brunch.

GET READY: February 3rd 8K
February 10th 5K
February 17th 10K

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Artsweek Asked
Three UCSB Actors
to Talk About Their
Work and How
They Plan to
Pursue It In
the Real World

By Kathleen Kosich, Reporter



Drama Festival Comes to UCSB

■ **Upcoming:**
Student Thespians
to Converge for
Weeklong Festival,
Competition

By Claudia Bentley
Reporter

Playing to any theater crowd can be difficult, but when UCSB hosts the American College Theatre Festival this week, the audience will be one of the toughest — more than 600 student dramatists from the Pacific Southwest, Hawaii and Guam. Not to mention a group of professionals judging the performances.

The student actors will compete for awards and scholarship money, and when not compet-

ing against one another, will attend workshops on topics ranging from set design to drama criticism.

Over a three-day period, the field of 300 actors will be narrowed to 16 finalists, who will audition Wednesday for a panel made up of professional actors and directors. Two of these finalists will be awarded a \$1,000 scholarship, as well as an all-expense-paid trip to Washington D.C. At the Kennedy Center, which co-sponsors the festival, the approximately 100 regional winners will compete again for a \$2,500 scholarship.

In the face of all the competition, the question seems to be: How will UCSB do?

Drama judges tend to be less predictable than plane crashes — with more carnage, and few want to predict the outcome of this year's judging. This subject-

ivity is on the minds of UCSB's entrants, and most are taking it in stride.

"Of course I'm serious, I'm not stressing out over it, but when I go out on stage as Teresa (Klour's) partner, we will be representing UCSB's acting training program. We owe it to ourselves to do the best we can," Owens said.

After the competitions, the show *really* gets on the road. The seven best shows in the region will be presented in both the Studio and Main Theatres on campus.

The productions are: "Beyond Borders," from Pima College in Arizona; "The Normal Heart," from San Francisco City College; "The King of Infinite Space," from UCLA; "Ethel," from CSU San Bernardino; "Blue Window," from Scottsdale College in Arizona; "Inside Har-

old," from UC Davis; and "Chicago," from the University of Arizona.

"Everyone's looking forward to seeing 'The Normal Heart,'" said festival organizer Stuart McDaniel of Larry Kramer's examination of AIDS and gay lifestyles. A production of the play on a college campus in Missouri led to violence against the actors.

Although the plays and most workshops are open only to conference attendees, there will be a limited number of tickets available to the public for the productions of four plays. At press time, organizers were still deciding which plays would be shown. Once decided upon, tickets will be available at the door for \$6 at the Snidecor box office. (For further information, call the Drama department office at 961-3241).

"Sorry, honey, we can't have the kid this year. I didn't get cast for the part."

The three UCSB students — Jeff Mills, Gwyn Fawcett and Steve Decker — laughed in unison. It was an actor's joke and they each understood its reality all too well.

There was no one around Snidecor Hall the afternoon they were interviewed, save for a bicyclist zipping past, as the three actors talked about their craft. While they were contacted for this article randomly, they found much in common, especially when the subject was commitment to the stage.

"I have no choice but to be an actor. It's what I'm cut out to be and I'm using the gifts I was given," said Steve Decker, a cast member of "The Merry Wives of Windsor," which is scheduled for later this quarter.

"We have to do it. Just gotta do it. You can't wake up when you're 50 and realize you've lived your life and never answered the question of whether you could or couldn't have made it as an actor," he added.

Though each is unique, they hold a common fascination for the actor's lifestyle. They all view the risk of success or failure and the insecurity of employment as the ultimate challenge.

"Acting's been said to be an addiction and a curse," says Gwyn Fawcett, who plays April in "Savage in Limbo." "I tend to disagree with the second, but it is something you can't stop once you've started and even when I haven't been able to act, I've involved myself in acting through stage management and production. It's definitely a passion. I'm doing it for the love of the art."

For Jeff Mills, also a cast member of "The Merry Wives of Windsor," the attraction to acting was not only the lifestyle, but also the actors themselves. "In theatre, I found the people to be intellectual, vital, creative and different."

Acting's Allure

What makes the magnetism of acting any stronger than the allure of other careers? The four students say that it is drama's roller coaster that vicariously makes life's ride as an actor more fulfilling.

Decker believes this notion is best described by one of his professors as a heightened experience; one which is based on extreme sensations like sex and death. "It's not the sex and death itself, it's the tension before the culmination," he said, adding with a tone of raspy passion, "You're acting out the question, 'Will I ever get to wrap myself around her luscious body?' or 'He's going to rip my body to bits; maul me to death!'"

When an actor hits an extreme on this roller coaster, "you can get a serious, extended buzz," Decker said, describing a vivid connection he remembers in a love scene. "There was something missing from the scene so we tried to get feeling into it through improvisation. We had just exchanged words, turned and walked away from each other. For no reason, at the same time, we both stopped moving and turned to look at one another. I saw

Continued on next page

Sigma Kappa Sorority

is coming to UCSB

Join us & learn about the
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INFORMATION MEETING:
TUESDAY, FEB. 20 7 pm

UCSB Faculty Club

For further information
call Campus Activities Center 961-4553

L & S STUDENTS

What Courses will YOU be taking Spring Quarter?

For quick help come to the College Office from Feb. 12 through 15 from 9:30 to 11:30 a.m. and from 1:00 to 3:30 p.m.

To consult an advisor on a walk-in basis bring:

- 1 an unofficial transcript of UCSB work
- 2 New Student Profile
- 3 Credit Memos

For help with longer-range planning, you can arrange an appointment by calling 961-3201, but you may not be able to get in until after the registration period has ended.

Use Your Right To Vote!

Daily Nexus "Best of UCSB Lifestyle" 1990

ARTS WEEK

Continued from previous page

her and it was electric. My ears even turned red. It was just like real love."

Fawcett described an intense emotional rush centered around fear. "I was working on a scene in 'Savage in Limbo' where I go crazy. It's tough to make something like this real, so the director helped me with an improvisation exercise. She had me sit in the center of the empty theatre. I was alone with my eyes closed, trying to imagine a vicious animal inside me that was coming out. Then I imagined its nails coming through my skin and then its hair and teeth all tearing out of my body. It was terribly vivid and I got so scared that I had to open my eyes."

On a stage placed amidst tables in a dinner-theatre atmosphere was the setting for a model experience, Mills recalled. The audience seemed more like Peeping Toms than distanced viewers, he recalled, as they watched him and an actress snuggling in bed after a love scene. "The circumstances were so relaxed that I didn't have to project intimacy. It was just me and the actress talking in bed, totally natural and uncontrived. It was so unlike acting and like reality, that the feeling I had that day is what I strive for whenever I'm on stage."



GENEVIEVE FIELD/Daily Nexus

What Makes A Good Actor?

Mills says constant introspection and a supportive evaluation of himself is what has helped him grow as an actor. "It is very hard to discipline yourself to do this consistently because often times you have to confront truths that inevitably lead to fear. Fear is a barrier to being open, and being open invites experience and self-expansion. To use fear is to gain power. It always heightens the excitement of something and makes getting what you want that much more incredible."

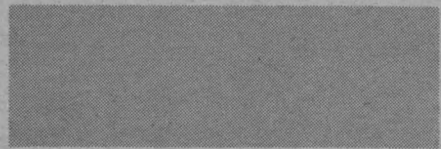
Fawcett draws on others to use in her acting. "I watch people on the bus or talk to a homeless person. How I feel in these instances is crucial. Often times I can use these past experiences to recall an emotion which is the same or related to what I want to convey through a character," she said. Studying others leads to an endless study of herself. "I've learned that my capacities are infinite. I have to be able to tap into all these emotions and control them," Fawcett continues.

What they've all learned is to be vulnerable and let acting "really happen to you," Decker said. "You have to drop who you are and let your whole self go through the character's experience. When you're aware of letting yourself feel, it's almost like controlling a dream."

Waiting For Parts, Waiting on Tables

When asked what a career holds, Decker smiled. As he sees it, film and television is not selling out, which runs contrary to the opinion other stage actors hold. "I can be idealistic, true to the art form, and say I'll never do it for the money, but, honestly, I'll do whatever comes my way."

"I didn't have to project intimacy. It was just like me and the actress talking in bed, totally natural and uncontrived. It was so unlike acting and like reality..."



Fawcett disagreed, preferring to uphold the view of acting's purity. She plans to devote her career to stage, and although it is less lucrative than film and television, she believes art and survival are the ultimate combination. "If I love acting, all aspects of it, I will excel. And I do love it."

Like Decker, Mills is open to any acting opportunity, but plans to create a career for himself by launching his own acting company. "I plan to learn how to market art, how to bring the text to the people. This would free me from the restrictions of playwrights and unleash my own creativity through improvisation."

What the four actors did agree on was that the nine-to-five lifestyle is not an option. In whatever medium, they are willing to sacrifice security in order to commit to acting alone.

But if the going gets rough, are they any good at waiting tables? Mills answered, "There's a big difference between someone who waits tables and wants to act and an actor who's making time to wait tables." These three aren't waiters. They're actors. Break a leg, and may your futures be void of tables.

FUSION: Reggae, Rap Meet

Continued from p.3A

MCs. A slew of answer records came out in its wake, but by the time they did, Thunder was in the studio with Boogie Down Productions' keyboardist/producer Sidney Mills. "Fresh Out The Pack" is the result of that work, and is perhaps the most seamless rap-reggae fusion to date.

Mills uses hip-hop's rhythm and samples, and reggae's blast-a-hole-to-Jamaica bass, as a backdrop for Thunder's singing, rapping and toasting. The themes usually concern love and heartbreak, but Thunder also takes a feminist tack, arguing in "Breakup": "From makeup to breakup, that's all we do/Do you love me, do you hate me? That's a game for fools."

What surprised me most on "Fresh Out The Pack" was Thunder's cover of the classic 50s tune "Teenager In Love." In the wrong hands, any cover of the song — especially a hip-hop/reggae version — would have been disastrous. But Thunder comes off both teenager-giddy and world-wise, in addition to laying down a funky reggae track and sonic-boom-speed toasting.

Where Thunder was able to merge hip-hop and reggae effortlessly, the strain sometimes shows on the Funky Reggae Crew's compilation. Funky Reggae was a club in L.A. and New York, and dreads and b-boys came to love the style of DJ/promoter Daddy Matthew. So he contacted a group of his friends in the U.S. and Jamaica to put together a sampler of the fusion.

Queen Latifah and Stetsasonic's Daddy O give one track, KRS-ONE produces two, and a guy by the name of Dread Flimstone puts together a great cut called "Trouble." (With perhaps the coolest name in music this week, Dread Flimstone lives up to his namesake; "Trouble" would have Fred and Barney stompin'. Seriously.)

As is often the case with group efforts on disc, great and not-so-great cuts are lumped together. It seemed like the producers said, "Well, let's just throw the styles together, see what happens, and hope nobody catches the difference." It's disappointing, like the cold-fusion hype last year. You really wanted to see it work, but the results just aren't there.

1ST ANNUAL



UCSB Readers Poll Rules

NO xeroxed ballots • Ballots must be dropped off at The Nexus Ad Office, underneath Storke Tower by Wednesday, Feb. 14, 5 pm • ONE ballot per person, please.



Check one: Student Staff
(optional) Faculty Other

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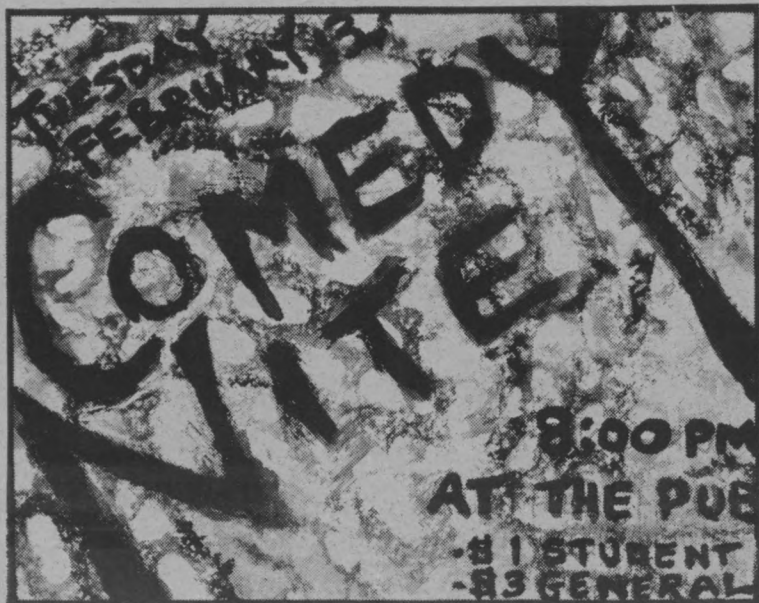
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1. Best Exercise Club _____
2. Best Dance Club _____
3. Best Local Band _____
4. Best Breakfast Place _____
5. Best Sandwich Place _____
6. Best Pizza _____
7. Best Happy Hour _____
8. Best Place to Drink Pitchers _____
9. Best Restaurant to Take Your Parents _____
10. Best Chinese Food _____
11. Best Mexican Food _____
12. Best Burgers _____
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24. Best Reason to Miss Class _____
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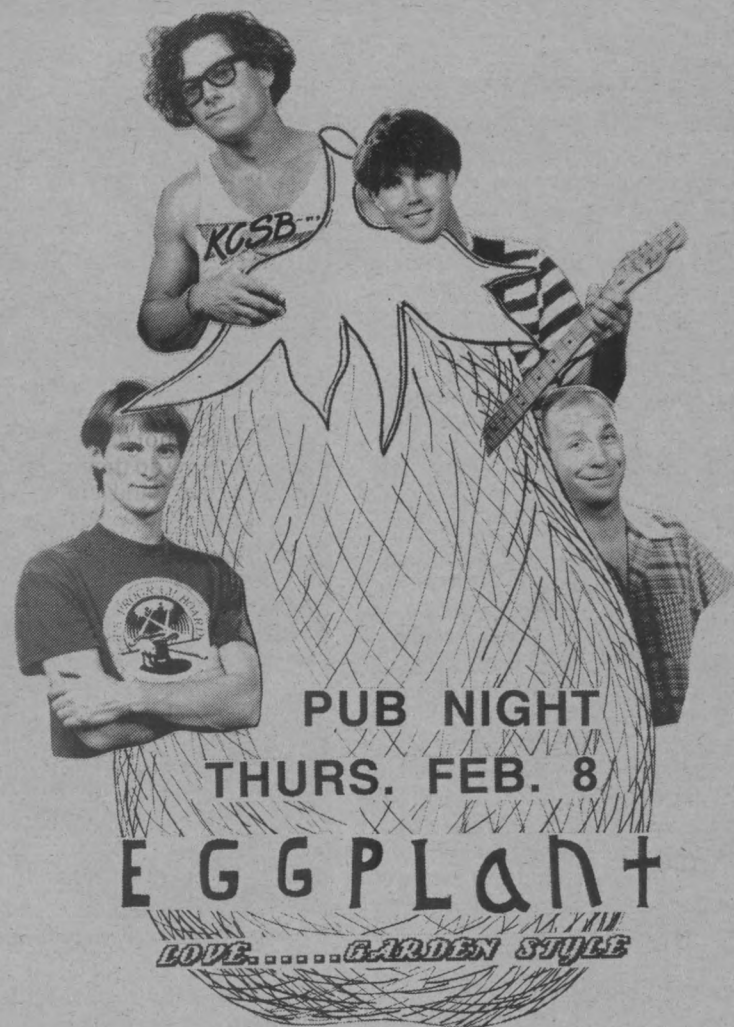


A.S. Program Board

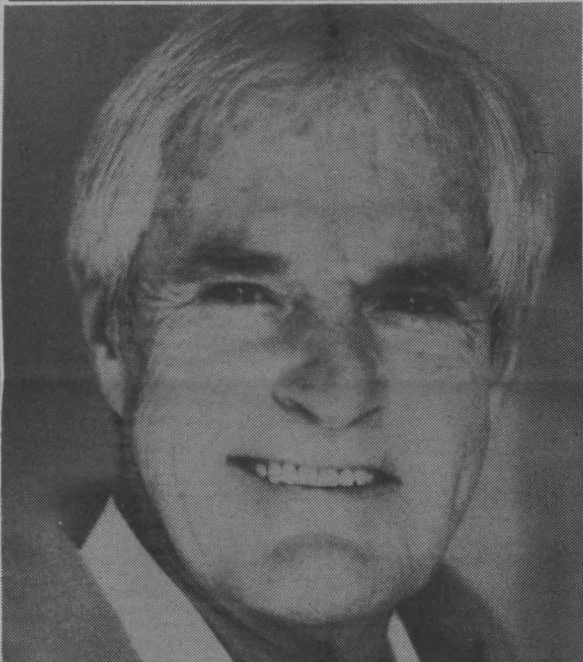
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Acoustics
 --In The Pub--
 Every Wednesday from Four O'Clock to Six O'Clock in the evening. This Wednesday features jazz with:
Ari Gorman
 • All Ages Welcome •
 No Admission Will Be Charged



A TIME FOR REFLECTION: 20 YEARS SINCE THE BURNING OF THE BANK



TIMOTHY LEARY

Join us on Sat., February 17, when the A.S. Program Board proudly welcomes Timothy Leary to UCSB's Campbell Hall. For those of you familiar with the mind blowing qualities of hallucinogens, it should be easy to see why Timothy Leary continues to proselytize his 'Think for Yourself and Question Authority' motif. Currently Leary is exploring the interface between the computer and the human nervous system. Projecting untold leaps in our capabilities while recognizing the need for humor, Leary continues to espouse increased intelligence, brain change and interface potential. Don't miss this opportunity to clue in on future realities. Show time: 7:30 p.m.--\$4/students; \$6/general.



WILLIAM KUNSTLER

Join us on Fri., February 23, when the A.S. Program Board very proudly welcomes William Kunstler to UCSB's Campbell Hall. One of this country's most prominent Civil Rights attorneys, Kunstler's activities in the late 60's placed him in the national spotlight. Recently Kunstler's activities include the defense of the African-American youths in the Bernie Goetz Case.

Twenty years ago on February 25th the Bank of America in Isla Vista was burned. Nine hours prior, Kunstler spoke to an audience of over 7,000 people in Harder Stadium. On February 23 1990 Kunstler will again speak "On Achieving Social Justice," thus marking an opportunity to commemorate through reflection and analysis. This event has the potential to be the most important event on campus this year. \$4/students; \$6/general--on sale now at the A.S. Ticket Office and Arts & Lectures Ticket Office.

sponsored by the A.S. Program Board with I.V. Parks and Recreation, Arts & Lectures, A.S. Finance Board and the Daily Nexus

Also, look forward to an evening with renowned American Poet----

ALAN GINSBERG

Tuesday, March 6 8 p.m. Campbell Hall
 \$3/UCSB students; \$5/general

This event sponsored by UCSB Arts & Lectures

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

- THURS. FEB. 8:**
 Elliot Butler-Evans: "Reading and Theorizing Black American Women's Narratives: Toward a Marxist-Feminist Interpretive Strategy"-----Talk/Book Signing/Reception. 12 p.m. @ Women's Center.
- John O'Neal: "Integrating Issues of Multi-Culturalism & Ethnic Diversity." 3 p.m. @ Multi-Cultural Center.
- FRI. FEB. 9:**
 Ula Taylor: "Amy Jacques Garvey." 3 p.m., South Hall Rm. 3631.
- SAT. FEB. 10:**
 Junebug Productions: "Ain't No Use in Going Home, Jodie's Got Your Gal and Gone." 2 & 8 p.m.--Lotte Lehman.
- Reggae Concert: 'Ras Binghi & the Reggae Disciples.' 8-11 p.m. ---The Pub.
- MON. FEB. 12:**
 Annual AKA Black Faculty, Staff & Student Reception. 6-8 p.m.---UCen Pavilion.
- Robert Coles: "The Moral Life of Children in a MultiCultural World." 4:30 p.m.---Campbell Hall.
- TUES. FEB. 13:**
 Nailah Malik: African Storyteller & Musical Performer. 12 p.m.--Storke Plaza.

ERASURE

Friday, March 9 • 8 p.m. • The ECen
 Tickets on sale tomorrow
 10 a.m.

• A.S. Ticket Office & All Ticketmaster Outlets •