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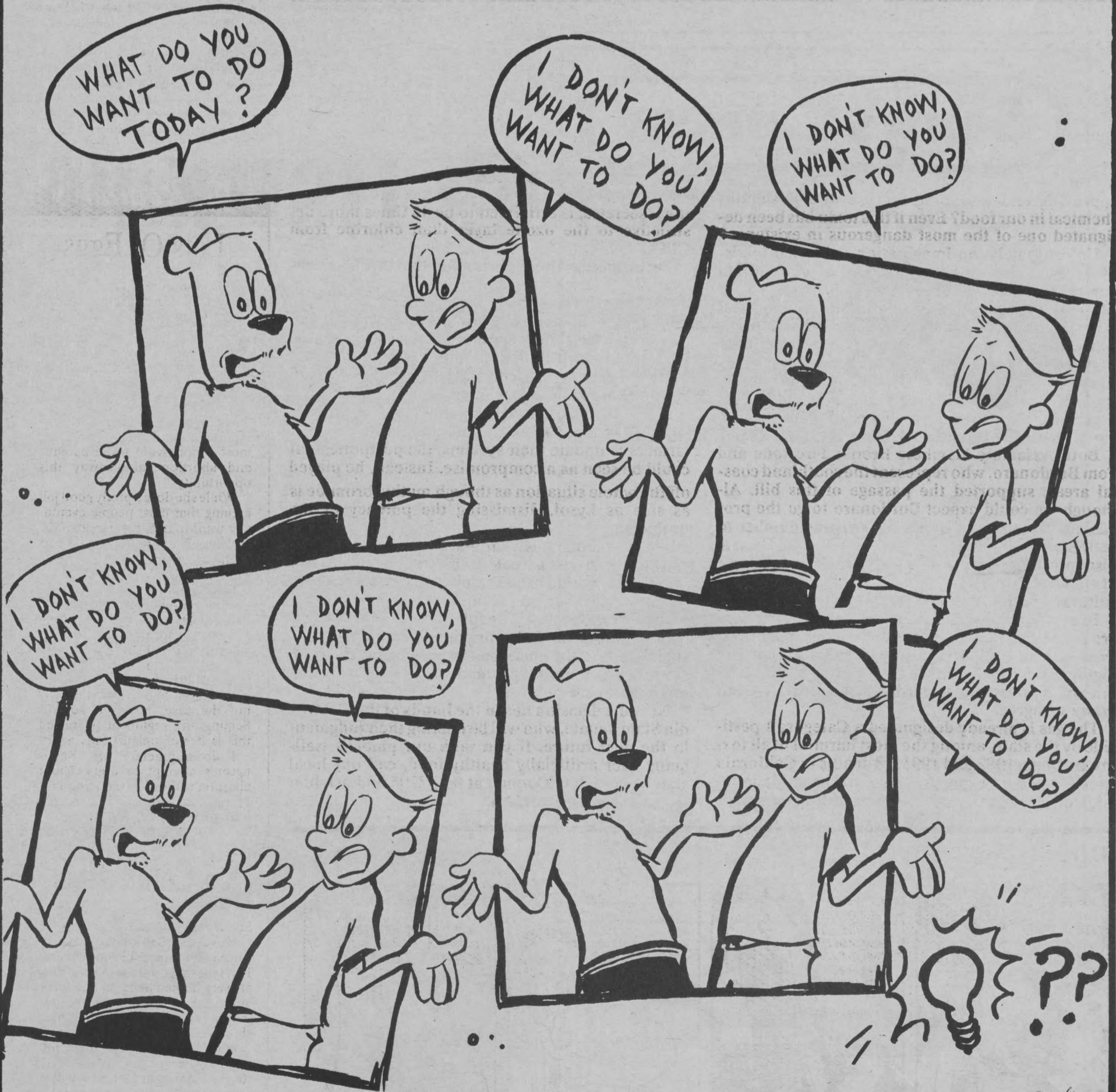
The Weekly Arts and Entertainment Supplement to the Daily Nexus

ASL

PRESENTS :

KEVIN GLEASON

"A NOISE WITHIN IN TARTUFFE"



TO BE CONTINUED... P. 4A

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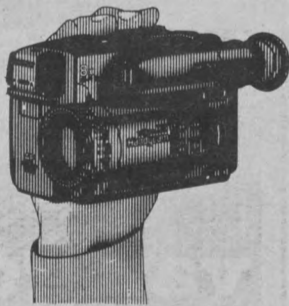
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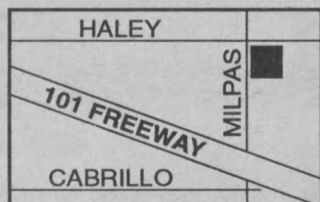
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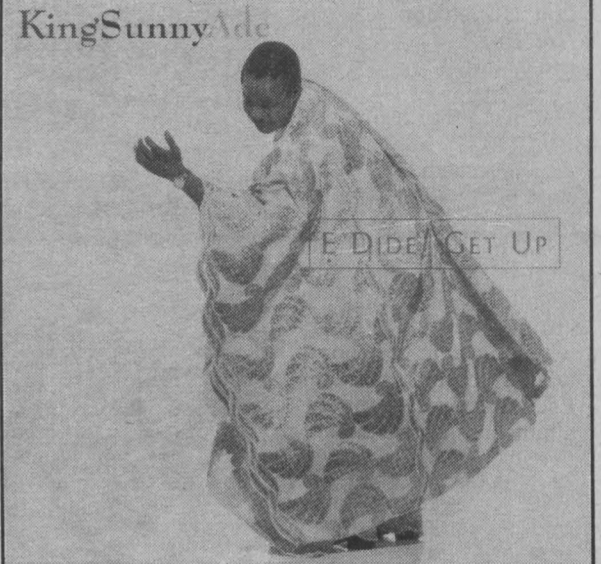
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Stand and Deliver

King Sunny Ade
Get Up
Mesa



Over his long career, Sunny Ade has been known by various names: Master Guitarist, Minister of Enjoyment and Golden Mercury of Africa are just a few. Now, with 25 years of pop preeminence in Nigeria, he is worshiped by the country's 110 million inhabitants under one name: King. And with his newest record, *Get Up*, Ade cements his reputation as the country's most sought-after performer of Juju music.

Given birth around 1932, Juju music was originally a small-group musical tradition with three or four players in a band. By the '70s, groups consisted of about 10 musicians and Juju music had grown to possess considerable prominence in Nigeria.

Ade's rise to pop stardom started in the modern tradition, but he employed a smoother, studio sound in favor of the rougher traditional approach to Juju. This culminated with a record contract with Island Records in the early '80s and some tours outside of his homeland. Ade's next few records brought a milder response and he was dropped from Island in 1984.

With 23 musicians under his command, Ade has created a slick but not overly produced recording with *Get Up*. After dominating his country's music charts for years, it seems that Ade has set out for Westerner's ears and money.

The majority of the songs are rather backgroundish and will hold little weight with the hook-prone ears of younger listeners. Some of the vocal harmonics are beautiful, but they just don't seem to hit home when you have to read the translations in the insert.

One of the best things about the album is the elaborate drum work. Rhythms build and collapse over each other, giving birth to beats within phrases and a complex base for Ade's messages. But ultimately, world music fans will enjoy the album for the same reason the rest of us will probably feel indifferent: It is just too far out of our musical contexts. Bottom line: Borrow it for a change of pace, but save your money for something else.

—Peter Sansom



LISTEN UP

Special Ed / "Freaky Flow" / Profile

I definitely have to say that people slept on Special Ed's last album. Although he changed up his style somewhat since *Legal*, he still came through with a solid third joint. Anyway, one of my favorite tracks on Ed's latest had to be "Freaky Flow," which was recently released as a single. As a special treat to all of us hip-hop fiends, the single includes a DJ Premier remix. I don't know if I can relay in words how amazing this version of the cut is. Special Ed flows like there's no tomorrow and Premier does his best to destroy your speakers with huge bass and a dose of patented Premier drums and ill sounds. Even if you were caught napping when the album came out, do not sleep on this song.

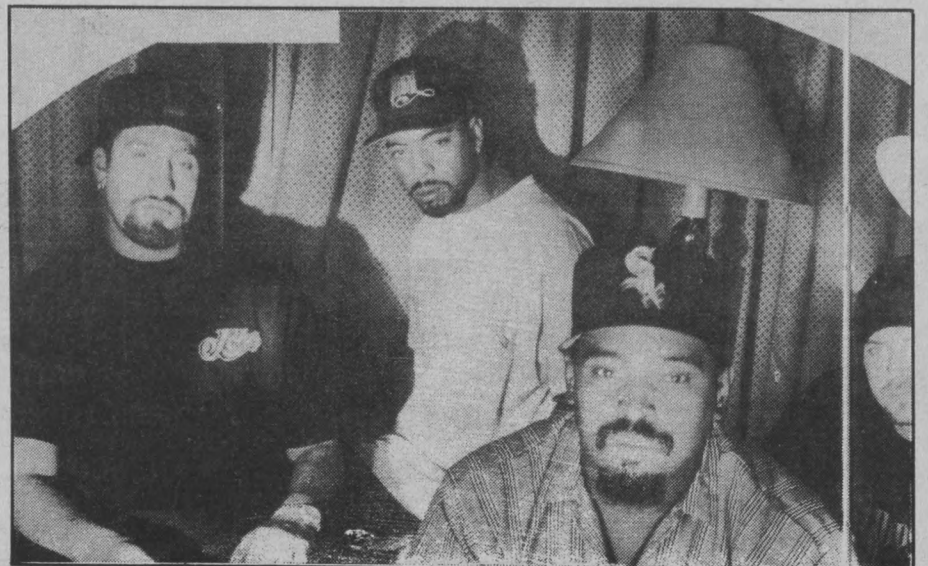
Fugees / "Fu-Gee-La" Remixes b/w "How Many Mics" / Ruffhouse/Columbia

Fugees are back and definitely on point with "Fu-Gee-La," the first single off their new album. On the album version, Salaam Remi handles the production chores. All of the Fugees come through lyrically on this track, especially Lauryn, whose booming voice hits hard on the hook. There are also three remixes, one of which, "Refugee Camp," has the Fugees hooking up a very soulful guitar loop. The B-side cut, "How Many Mics," again finds the Fugees handling production and again they come through with a solid track. If this single is any indication, their new album should prove to the hip-hop world that the Fugees are definitely here to stay.

Cypress Hill/"Illusions"/Ruffhouse/Columbia

When I first heard Cypress Hill's "How I Could Just Kill a Man" a few years back, they impressed me so much that I went to the record store the next day and picked up their first album. However, in the years since they first burst in on the scene, they have lost most of the appeal they once had to me. With the release of their third album, *III (Temples of Boom)*, I realize it's B-Real's voice that has turned me off. His lyrics are tight, but his delivery bugs me. However, "Illusions," Cypress' new single, does show that Muggs is one of the most underrated producers in hip-hop. If you're still a B-Real fan, this single will not disappoint, and if I were you, I might pick it up just to give Muggs the props he deserves.

—Todd One

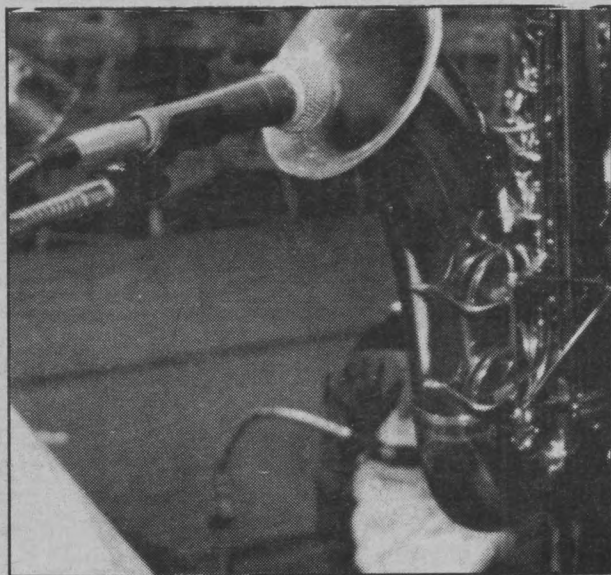




THE DOG HOUSE

Lou Donaldson
Hot Dog
Blue Note

When I first heard Lou Donaldson's album *Hot Dog*, I knew that it was the start of a sound I would continually be in search of obtaining. This album, recorded in 1969, marks the beginning of Donaldson's "funky, jazzy groove" which became very popular in the early '70s and on. Each of the players on this album has his own distinctive style, but it is clear that all of them have spent time on a dance floor. The opening track, "Who's Making Love," is a medium-tempo groove which makes your toes tap and gives you buoyant feelings which can only be satisfied by dancing. This satisfaction comes almost instantaneously when the next song, "Turtle Walk," is heard. Charles Earland has a soulful, yet ever-so-funky, solo on this song. His 'nads pulsate to a rhythm so infectious that it is sure to make you sweat, probably the reasoning for his nickname, "The Burner."



"Bonnie" is a ballad, one of the most prominent genres on many of Donaldson's earlier albums. When I saw Lou Donaldson in New York with Dr. Lonnie Smith, I was somewhat surprised to find out that he much preferred playing ballads to grooves, although there was no doubt that he still had command of the groove bag as well. "Hot Dog" definitely belongs in the groove bag but it is a song that the whole band had to reach deep down into their souls to find. The combination of Leo Morris' sick-ass break beats, Melvin Sparks' lightning guitar licks, Earland's soul-filled solos and the combination of Donaldson's and Ed William's horns culminate into a song that will surely be found on anyone's mix tape unless they decided to rap on my advice, which is, BUY THIS ALBUM!!

The last song of the album, "It's Your Thing," is exactly that, or at least for those of you into groovy/jazzy instrumental tracks that make you feel all warm inside because you know that these artists did the best they could to entertain you. This album is available on CD or on vinyl (it has been re-issued) and is a classic for me. It comes highly rated and it receives a perfect score on my as-of-yet-undetermined rating scale.

—Nathan Ghio

Without A Doubt

No Doubt is a fun band, pure and simple. I note this to make the point that it is important to have fun bands around.

I mean, there's really no need (or basis) for pretension when your video gets played on something as wack as MTV. In fact, you should be embarrassed to even imagine that you're changing the world when your song comes on after something as unimportant

way ahead of the pack in my book.

But, to the point: If things had gone differently, you could be reading an interview with the fun kids of No Doubt instead of this lame editorial. I'll explain.

No Doubt will be playing at UCSB (courtesy of Rick Mueller and Program Board) this Saturday. The opening act, Buck O Nine, is another fun band, so it's



as Bush. Shit, don't you understand? You're the same as Bush if you're on MTV all the time!

Anyway, we all know the types I'm alluding to here, so there's really no need to name any more names in a negative context. Instead, let's accentuate the positive: No Doubt is a fun band to listen to on the stereo, see on TV and watch live in concert. And, from what I've heard, they don't take themselves too seriously, which puts them

likely that it will be a skankerrific show. I'd say buy tickets if there were any left, but there aren't, so I won't.

Anyway, I thought I would get my chance to interview the band when I heard that they were coming to town. So, I called No Doubt's record label and arranged to do a phone interview with the band. I thought to myself, "Hey, that'd be fun!"

We set the interview for a Friday at 10:00. Much to

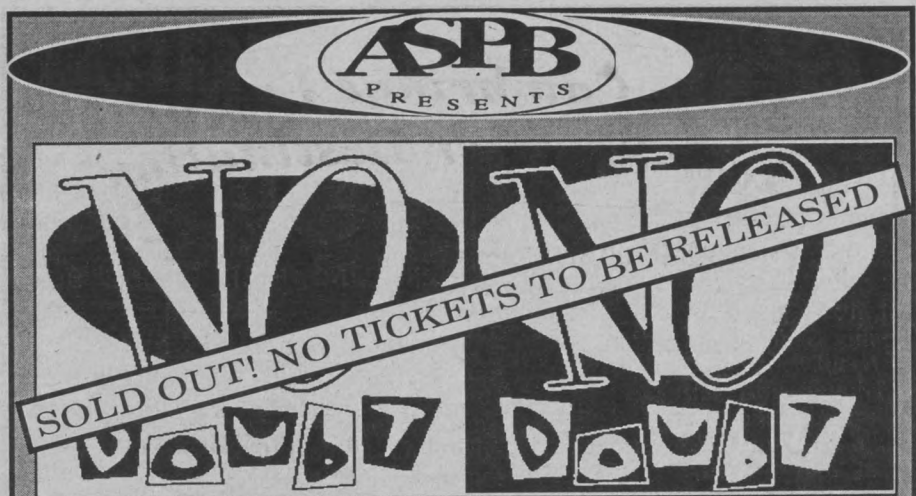
my chagrin, however, the lead singer, Gwen, called on Monday at 10:00 of that week. Unfortunately, I wasn't there when she called and didn't even get the message until Wednesday.

When I finally got the message, it said: "Interview at 10:00. Where are you?" I'm not sure if the "Where are you?" part was Gwen's or the Nexus receptionist's who took the message, but what I did know is that it meant trouble.

Either the label or the band got a bit confused somewhere along the line (I know it wasn't my fault because I was excited as hell) and as a result, my interview with No Doubt never happened. Poor old, crushed me.

So, I'll be there Saturday, one member of a faceless legion moshing like hell to No Doubt when I might have been the one who had a published interview with the band to brag about. I might have been the one with the most cake. Damn.

—Eric Steuer



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	OF	No Doubt	AREA CODE				
			NO. (714)				
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	Where are you ???						
	SIGNED						
	PHONED	CALL BACK	RETURNED CALL	WANTS TO SEE YOU	WILL CALL AGAIN	WAS IN	URGENT

A Noise Within, Glendale's acclaimed classical theatre company, returns to Santa Barbara tonight to perform Moliere's *Tartuffe*, the 17th-century satire of religious hypocrisy. The sold-out performance of this classic play is being brought to campus by UCSB Arts & Lectures. *Artsweek* spoke with Art Manke, artistic director of the company, about televangelism, Louis XIV and right-wing politics. Make sure to keep your eyes open for future classical performances by A Noise Within if you missed out this time around.

When did your company last perform at UCSB?

We were there with *The Importance of Being Earnest* last.

What was the response then?

It was great. It was sold out with standing room only, and the audience was really responsive. We love coming to the university; it's such an intelligent audience. A lot of the students have a good basis for the play.

What is the primary focus of A Noise Within?

Our company focuses on classic

plays. The thing that makes a play a classic is a universal theme that is timely and relevant.

Tartuffe first played publicly in 1669. What is the history behind it?

[Moliere's] mission was to make people laugh at what was off-balance in society and effect change through satire. He got into quite a bit of trouble for it.

What happened?

[The play] was banned by the Church in 1665. They thought it was sacrilegious, insulting and provocative. Moliere rewrote it several times, and finally got permission by Louis XIV.

So Moliere owed his patronage directly to the king?

He was a court playwright, so Moliere put in a final scene in *Tartuffe* that is tremendously flattering to Louis XIV. Moliere was one of several artists under Louis XIV who performed when he said, "Perform."

What do you think is the appeal of Tartuffe to a contemporary audience? Does the hypocrisy strike home?

Definitely — the right-wing political movement, the fact that there are always evangelists on TV driving Cadillacs or making money on Christianity. There are people with mid-life crises who fall prey to people like *Tartuffe*.

How do people react to the humor, as it dates back to the 17th century?

The play is incredibly funny. People are rolling in the aisles — it's contemporary. *Tartuffe* is actually one of our most popular plays.

I hear you are going to come to campus the day before the play.

I am coming to two different classes. The classes will focus on the works of Moliere, specifically on *Tartuffe*, and how to approach comedic material. I might have students stage some scenes from the play. The whole play is in verse with rhymed couplets.

What is your background in theater?

I'm originally from Chicago. I did my undergraduate work at U. of Illinois at Urbana-Champaign and got my B.F.A. in theatre there, and then

got my M.A. at the American Conservatory Theater in San Francisco.

What did you do after college?

I worked around the country and then moved to L.A. with Geoff Elliott and Julia Rodriguez-Elliott. We founded A Noise Within in fall of 1991, and we are now in our fifth season.

Critical reviews on A Noise Within's productions have been excellent. To what do you attribute your success? How have you found your place in L.A.?

Our [focus] is on the classics, that is the niche we have carved out for ourselves in L.A. People are hungry for the classics. Most people are doing new plays. They do plays as a way to get an agent, then to get a job in television or film. We are doing it to do theatre as an end to itself.

What are your plans for the future?

We will be expanding our facility, building a 450-seat [theatre] aimed to open on New Year's Eve of 1999. We are doing very well and hope to return to Santa Barbara many, many times.

A Noise within in Tartuffe



An interview with artistic director Art Manke by Artsweek's Nicole Milne.

"At our level, I don't think there's a band around that can touch us — it's as simple as that." John Power, frontman for the Liverpool quartet Cast, may have just uttered the sort of proclamation that makes him sound like a mouthy Englishman doing his best foot-in-the-mouth, cigarette-in-one-hand, bottle-of-vodka-in-the-other, leaning-back-in-a-chair, feet-on-the-dressing-room-table statement in order to rack up free headlines in the British music tabloids — er, um, press.

In the last eight months, Cast has been riding a wave of success in Britain. Their first two singles charted in the top 20, and their debut album peaked at #7 on the UK charts. They may be linked with Britpop bands like Sleeper, Echobelly, Ash and the Bluetones, but what distinguishes Cast from other bands in the trendy category is their sound, a return to the good old days when rock 'n' roll wasn't a bunch of long-haired pretty boys with makeup and patent leather pants. They reject cheap punk-guitar riffs and opt for a more polished, fuller sound where every instrument in the band combines to create the mood. Songwriter, singer and rhythm guitarist John Power formed Cast with Peter Wilkinson (bass), Liam "Skin" Tyson (guitar) and Keith O'Neill (drums) after he departed from The La's. There is an

it's only a fool who doesn't know where it's goin' in the sense of the bass player and the drum lines — they're not mine. You can dress it up a little bit with your own personal feel on bass or drums, but there's no call in this band for someone to be playin' fuckin' bass riffs all over the place if the song doesn't need it. If the song needs it, yeah. But we're not that kind of asshole musicians where everyone's tryin' to cram 400 percent into a body of 100 percent. You can't do that. You don't have space. It depends on what you say. I write the songs and then someone does something on the guitar and it's, like, "That sounded right," or "No, it doesn't," or "Yes, it does."

AW: Didn't Oasis or Noel Gallagher help in getting you guys started [by talking about your band], didn't you have a word-of-mouth thing?

JP: I like Oasis, but, um, we supported them four times. That covers, like, 80 gigs. We hold our own. It's good, I'm glad Oasis recognized us and are, like, "Yeah, they are good." That's hindsight 'cause I would expect that from any band who were into the same kind of attitude and musicality. They know what's important. I mean, Oasis, God bless 'em! They're just lads, you know.

AW: What do you mean?

JP: Well, Cast is gonna happen in Bri-

that before with the La's?

JP: Well, you can choose to play the game or you don't play the game. Like, if you're not gonna play the game, then what are you doing playin' out with them people in the first instance? So, if you're in a band and you want to get your music to people, well, then, you meet people and you play live and that's the way it is. I mean, people go on about sellin' out and all this crap. How can you sell out anything you wrote? I mean, to write the thing, to create it in the first place and to get the whole thing moving is the purpose. The whole thing that you're trainin' to do is going towards a direction to make this music spread far and wide to people.

AW: So, do you think your music is universal?

JP: Yeah, of course it is. That's exactly what I meant. It's not Liverpool, that's what I'm saying. It's not a 30-mile radius. It's a big thing. Music does not divide people, it brings 'em together. It doesn't separate things. Y'know, you don't have to be British, English, white, black, you don't have to be from fuckin' Earth to feel the vibration. That's the truth, man. Y'know, we've got a little brain. Like, you can't comprehend these things. We think cities and the Earth are big. It's just a little farm on a fucking planet.

AW: Have you felt any "Breaking

JP: I wrote the song, I got the idea for the song in me bedroom, just mucking about — I got the verse and the chorus. Then I was in [The Who's] John Entwistle's garden and I got the words and then I had the song written. The band, they know I'm writing songs all the time so I've got this fuckin' little three-second thing and [Skin] knows what it's going to turn into. So I just play the songs really crappy, just jamming and messing around and Skin comes up with the riff. We work on it and that's the way it is. It just comes together or it doesn't.

AW: That is just such a great song, I just love it.

JP: I like the words and I like the whole theme of it. I like the Turkish dervish kind of twistin' music. I like the song for what it's saying. I'm happy with the lyrics and the melody and the way it goes and I like it. "All love is holy" — I can't argue with that word.

AW: So, is it easier to write the music or the lyrics?

JP: No, they all come as hard as each other. Some days the music comes easier and some days it's the other way around. Some days I get the words with no music. What are words with no music? Poetry. Well, I'm not a poet at the moment, I throw them in the bin. I don't throw them in the bin, I throw them in the fucking

TALES OF RIBALDRY



Artsweek's Jolie Lash Interviews the Bold British Band Sensation

CAST

energy, a vibe, a feel, if you will, that Cast gives off. They are like some unexplained phenomena that comes and affects you, only to leave you wondering, "What just hit me?" On a cold and rainy day in Liverpool, I was presented with an opportunity to talk with the quirky, mystifying John Power while he was eating a huge sandwich. The following is a glimpse, a hint, a tip-off, about a band that is so much more than "the next big thing."

John Power: I think I might have been to Santa Barbara.

Artsweek: Have you?

JP: I'd like to say I've been there, but I'm not sure. I've been down the coast.

AW: Yeah. So you were formed in 1993?

JP: I think so. I don't know about dates but I can tell you how many years ago it was. It was two years ago. But the idea [to form my own band] was there the minute I left [the La's]. But it didn't come to fruition 'til I met Keith and Skin 'cause Peter was already with me.

AW: It all happened in Liverpool?

JP: Yeah, but we're not just a Liverpool thing. You shouldn't limit your music to a 30-mile radius. So you don't have to be from Liverpool to like our music and you don't have to be from Liverpool to do good music. You just have to be from somewhere.

AW: The songwriting — is it just you, 'cause that's what all the papers seem to say.

JP: I write the songs.

AW: Yeah? So you write the chords, you write the bass part, you write the drum part?

JP: I write the songs, i.e., all the chords and the melodies and the lyrics. What I mean by that is, once the song is written,

tain regardless of whether [press] people like it or don't like it. What I mean is, we're not the darlings of the press at all but they can't ignore us because of what we've fucking done, what we've achieved in eight months, what no one else has done.

AW: So, what have you achieved?

JP: In eight months we've come from nowhere, [and] for a debut single to go in at #17.... Now, that hasn't been done since the Beatles and that's the truth. Not that we're the Beatles, I'm just giving you a little rundown. The second single went in at #13 and the album went in at #7. Now, that's all right, isn't that? But we've still got it all to do.

AW: So how much of an influence do you think marijuana has had on your music?

JP: I wouldn't just say music. I'd say life. In the sense that weed does change your perception when you're younger. Like when you're younger, all of a sudden you're all hyper, runnin' down the streets like a fool and then you get into weed and music and things are different. You start to see there is a life of love and understanding. It's there.

AW: Are you hippies, then?

JP: I don't know. I wouldn't say we're hippies. But if we recognize the size and scale of the universe and we believe in love, does that make us hippies? When we're not hippies but we believe in what we're sayin'.

AW: Have people been giving you advice about America since you will be over in a couple of months?

JP: You mean, like the schmoozing and shit like that?

AW: Yeah, like you've got to go to this area and this radio station. Did you do

America" pressure, 'cause it exists from what I've heard from many bands?

JP: There's no pressure.
AW: I mean, someone once called it the big corn dog in the sky or something like that.

JP: I was more confident of cracking America before we got signed in Britain. I actually said to myself, "As soon as we get signed in Britain, I'm gonna fuck off and do it in America 'cause I know for a fact they're not so bogged down with fads." So if the music's fucking good and we can do the business, they'll have it. I don't mean it's gonna be a right sensation, but we'll crack it and we'll just keep crackin' at it because we're strong enough as a band to play live and blow them away. Anywhere we play we blow them away — every gig we've done, y'know. The people who don't like us, they get off, but the people who are open to offers, they have it. It's crackin' their head. Y'know what I mean?

AW: Can you tell us a little bit about All Change and what it's about?

JP: The album?

AW: Yeah.

JP: Well, All Change is just a theme, a title. I thought it was an all right title in the sense that, like, you wanna say something but you don't want to limit it. You want something that rings right in the head, like, "all change, all change." So "All Change" is just like, either get on or get off, it's up to you. If you're happy, stay as you are, but if it's time to change for you, then change it today.

AW: "History" is a really wonderful song, I just love that one.

JP: I like that one as well.

AW: How did you come up with that one, where were you?

drawer.

AW: Some of the titles of your songs are catch phrases or things people say frequently.

JP: Are they?

AW: Oh, come on.

JP: I haven't got a song called "Come On," have I? Haven't I?

AW: I don't know....

JP: Go on, go on, give me an example.

AW: Well, like, How are you doing, and if you said, Oh, I'm "Alright."

JP: Oh, I'm "Alright." Yeah. "Tell It Like It Is," maybe, yeah. Oh, I don't know. I guess I might do it subconsciously, but what's another catch phrase? I haven't got a song called "Have you got the time, excuse me, what time is it, mate?" "Tell It Like It Is" — yeah, but they were just the words of the song. See, my titles come afterwards. I wrote the song and then I'll go, What should I call the fucking thing? I'll be scratching my head for fucking ages and someone will probably go over and go, "Sandstorm," is that one called "Sandstorm?" and I'll go, "Yeah," 'cause I'm looking too far into it. That's what happens. I usually let other people name them.

AW: Do you have any predictions for what's going to happen with Cast?

JP: Cast are gonna continue goin' where they're goin', hopefully at the same speed and pace. It's very early days for Cast. If you look at it as a race, the startin' gun has just gone off and we're about two yards into the 100 meters so we've got the rest to go.

AW: What's the best thing about being in Cast?

JP: Best thing about being in Cast? Free ale, free ale. The best thing about being in Cast is the fact that I'm not in any other band.

Artsweek recommends:

ABSOLUTELY FABULOUS **AND** Please

2 art exhibits by UCSB students Connie Maher and Darren Lurie (respectively) which will be on display in Gallery 1434 (Art) from 1/22 until 1/26. Join them at a reception on Monday from 5-7.

UCSB A&L Events

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Richer No-House Mixin'

Marcus B.
Gone With the Spin

Marcus B. is one of the West's premier hip-hop deejays, as proven on his newest mix tape, *Gone With the Spin*. Marcus' mixes are dope because he's constantly throwing his listener for a loop. Whereas some deejays opt to play a tapeful of popular records in a row, simply-mindedly mixing the end of one song with the beginning of the next, Marcus' presence is felt throughout his 90-minute hip-hop excursion.

To give the tape this signature feel, Marcus does a number of things. Most inventively, he drops a multimedia mix that uses samples from TV, film and record to humorously accentuate already dope hip-hop tracks. He's especially got an affinity for cartoons, and to hear *The Simpsons'* Troy McClure (Hi! I'm actor Troy McClure ...) narrate a sex education film for kids over beats is worth the price of admission alone.

Also, Marcus shows his independent tendencies by staying true to the underground with mixes of harder-to-find cuts by crews like The Prunes and an elsewhere-unavailable Marcus B. megamix of virtually every Gangstarr single ever. This is a must-have for fans, with Guru even popping up on the track to give a shout-out.

But even without gimmicks, Marcus' tape is one of the dopest I've heard in a long while. His mixing is on-point and his cutting is much sharper than that of most deejays. His intro, "Supergod," is incredible. Beginning with a Zeppelin loop and culminating in "Neva Go Back" by Special Ed, the music in this mix definitely runs the gamut. But it all sounds dope in the hands of Marcus.

If you're interested in booking Marcus B. or getting one of his tapes, call him at (619) 998-0152. Just imagine how fulfilled you'll feel knowing that you're supporting underground hip-hop. And don't forget to throw up that W and represent! Just kidding.

—Eric Steuer



HIS MASTER'S VOICE

NORMLize It!

SIDE A ●●●●● 1995

A Tribe Called Jason Sattler

Everything is relative. That is the truth.

I know you have to try to see where everyone is coming from. But, I could not feel comfortable as my family spent their Thanksgiving Dinner talking shit about the black sheep of our family, my cousin. So what if my cousin isn't like anyone or anything you'd expect? Not everyone can graduate with honors from UCLA's Law School, then give up a career in corporate law in favor of the highest-ranking legal position in NORML, the National Organization for the Reform of Marijuana Laws.

The choices in your life are your own and no one should be forced to the back of the flock because of them. So, I stay in touch with my cousin. I actually talk to him on days that aren't national holidays if we can get ahead of each other.

Last week I saw him offering the Marijuana Gospel on *The Jerry Springer Show*. He's so articulate that people can't even figure out what he's saying — he's working on that many levels. The next day he called me up and told me he was going to be in I.V. for the weekend and that "we should get together."

When in Isla Vista, the top legal advisor to NORML stays at a safe house on Sabado, the address of which I cannot reveal for fear of cluing in The Man. The house is probably pretty clean since NORML has been pursuing a real button-down, suit-and-tie image recently. But I have to admit that every member of NORML I have ever met smokes a ridiculous amount of marijuana.

My aunt once told me that my cousin's state-certified 145 IQ has dwindled below the 120 mark since he became — and she said this like she had heartburn — an addict. I think she was just trying to scare me. Anyway, I believe IQ shaving is what college is all about.

I stuck the neat new pipe I bought that looks like a cigarette deep into my back pocket and made my way over to Sabado late Saturday night. My cousin was laid out on the couch. The cartoon channel was on. He must have

LYRIC OF THE WEEK:

"This one goes out to all my dogs/ step to me I'll slam you hard like pogs"

—Phat J! de Pranksta

fallen asleep because he would never watch *The Fantastic Four* on purpose. I walked in and started yelling, "Objection, counselor! Objection!"

He didn't respond so I knew he knew it was me. I paused a second and said, "C'mon, wake up."

"I was in your damn library all day."

"The Davidson Library?"

"Whatever. It's not very good."

"What are you talking about? The Davidson Library has an excellent trivia section."

"If you bring up that George Washington-grew-hemp fact again, I will slap you."

"Oh, yeah, I saw you on the Springer show. Your mom told my mom that it was a bad idea. Now The Man is going to be after you."

"The government is shut down, you know."

"I know."

"This would never happen with a Democratic Congress."

"I thought you were Libertarian. Don't they believe in legalization?"

"People are going to starve because of this shutdown."

I smiled. "Well, if we could grow hemp, none of this would happen."

"You still don't have very many friends around here, do you?"

"Hemp can be used to make paper, shoes, clothing. It could save the rain forest, right?"

"Oh, I forgot you like being a criminal."

"I only smoke marijuana medicinally — that's legal."

"What do you want to be when you grow up again, Jason, an accountant?"

"Nah, I quit that shit. I'm going to become a medical doctor so I can advocate the legalization of prostitution."

"You could just move to Nevada."

"You could just move to Marin."

He laughed and suddenly realized *The Fantastic Four* was on and said, "What channel is CNN around here?"

"MTV is 35. They have news, too, you know."

"I know. I'm not willing to watch a Coolio video four times to find out that Silverchair really likes being in America."

I smiled and realized I had managed to save my big joke for a few minutes and was now ready to tell it. "Hey man, I've been helping out your cause."

"I hope you aren't talking about that nonsense you write in the school paper again."

"No, really. I've been taking the man on head-to-head."

"How?"

"On every check, I write in the memo section, 'For Mary Jane.' Thus implicating every local utility and business I frequent in the selling of marijuana."

My cousin started flipping channels and said, "This has gone way too far. I'm going to tell your mom. You are going to be in big, big trouble."

Eccentric Youth Film THE KILLING FIELD

It's very rare that a movie affects me. It's also rare that I can bring myself to go see any of the Hollywood sludge passed off as films. *Unstrung Heroes* is one of these rarities, a diamond in the rough. This film was originally released last year but is being brought back to campus because of its artistic merit by Arts & Lectures.

It's the story of Sid Lidz (John Turturro), a man filled with love for his family and his ineptitude of emotional expression. When his wife Selma (Andie MacDowell) becomes ill, he reverts even deeper into his own unwillingness to feel. His son, Steven (Nathan Watt), finds solace in his two zany uncles (Michael Richards and Maury Chaykin), who teach

him the value of memories and childhood. mendous capacity to nurture. It is Sid's brothers' insight and caring that, through his son, eventually soften his heart and let him feel.

As young Steven takes up using a movie camera to preserve images of his family, the audience is treated to some moving camera tricks. This use of different film stock gives the film an entirely different dimension which is thoroughly effective. We see a family, through their own eyes, hurting, laughing and loving. It lets us forget that we're in a theater watching a film and lets us think that we're sitting on the couch in the living room watching a family home movie. For me, it was the perfect catharsis for losing a loved one. John Turturro gives another tremend-

Justice has a new face: A mild-mannered mom who seeks revenge for her daughter's rape and murder in John Schlessinger's new suspense thriller, *Eye for an Eye*.

While it may seem like you've seen this type of vigilante-justice film a number of times before, particularly if you're a Valerie Bertinelli or Morgan Fairchild TV-movie fan, this one's better than it sounds. Schlessinger winks and nods at the genre at several key moments in the film, providing a fresh take on a tired subject.

Sally Field stars as Karen McCann, a loving mother of two cherubic daughters who cuts crusts off her daughters' sandwiches. She lives with her adoring husband Mac (Ed Harris) and drives a Volvo to her fulfilling job. But her idyllic life is shattered when, while stuck in rush-hour traffic, she listens on the cellular phone as teenage daughter Julie is raped and murdered. While hearing her daughter's screams, she leaps from her car, cellular phone in hand, and starts pounding on other car doors, pleading hysterically for somebody to call the police.

Why she doesn't just hang up her own phone and call the police herself, and probably save her daughter's life in the process, is a mystery. One must simply assume that



this traffic jam is smack-dab in the middle of a Hollywood plot convention and accept the rest of the film for what it is: an entertaining thriller.

The remainder of the film follows Karen as she becomes obsessed with punishing perpetrator Robert Doob (Kiefer Sutherland). Naturally, she must do it herself because of an incompetent district attorney and stone-cold police investigator (Joe Mantegna), both of whom seem to have attended the plot convention mentioned earlier.

Despite these believability gaps, the film provides several genuinely surprising twists. Schlessinger acknowledges the familiarity of the material through his clever editing choices. He cuts, at one point, between Karen practicing at a gun range to chopping tomatoes for dinner at home, contrasting in humorous fashion the preposterous quality of all-American mom/

trained assassin. In another scene, Schlessinger pokes fun at the old "shadowy figure chases the heroine through the empty nighttime streets" cliché, resulting in a hilarious payoff.

The performances are all more than acceptable. Sally Field plays the earnest mom-on-a-mission very believably, as does Ed Harris as her husband. Joe Mantegna makes the most of a role we've seen countless times before. The real scene-stealer, though, is Kiefer Sutherland, who exudes evil. He looks like he gained about 50 pounds for the role in order to look downright mean and disgusting. He does.

While it probably won't win any major awards anytime soon, *Eye for an Eye* is enjoyable and suspenseful enough to keep one entertained for a solid two hours. Skip it in the theaters, but make it a definite rental.

—William Yelles



him the value of memories and childhood.

There are heartbreakingly sad moments and real belly-bustin' funny moments. When Steven moves in with his uncles, they concoct a plan to fool their slimy landlord in order to get out of a health inspection. The eccentric exploits of the two uncles provide the bulk of the humor in *Unstrung Heroes*. Their innocent, fun-loving charm and general goodness bring the movie its special quality. It's a movie about dealing with pain, which the uncles know how to do. Sid is set as a clear contrast to his brothers who, while being socially feeble, have a tre-

ous performance (he was also great in *Quiz Show*, *Barton Fink*, *Do the Right Thing* and *Clockers*) as the brilliant and stoic Sid. *Unstrung Heroes* is a film that shows more true emotion than 99 percent of what Hollywood produces. It takes a fresh look at what it means to be human and what it means to deal with loss.

Unstrung Heroes is being presented by Arts & Lectures on Monday, Jan. 22 at 8:00 p.m. in Campbell Hall. Tickets are \$4 for students and \$5 for everyone else and are available at the door starting at 6:00 p.m.

—Noah Blumberg

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