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The Arts and Entertainment Supplement to the *Daily Nexus*, For the Week of October 7-13, 1993.

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Kronos Quartet Knows Eclecticism. As Their Diverse Sounds Run The Full Gamut Of Musical Possibility From Thelonius Monk, To Jimi Hendrix, To Philip Glass, To Elvis Presley...

Reviewed By Christian Lincoln

"The conversation started turning to the way elephants walk and the way a hyena might run. I realized I had never heard an image like that used about music ever, and certainly not about quartet music. It had never entered our vocabulary."

—David Harrington

The Kronos Quartet invites you to time travel. The voyage is unlike any you have experienced—to the center of life, through a palpably visual array of sounds, texturally elaborate and complex yet often stunningly simple. A journey to the unknown and volatile territory where musical genres from around the world, past and present, mingle, come together and come apart as naturally as nature itself.

Since the group's inception in 1973, The Kronos Quartet could be charged with having gradually and entirely revolutionized the conceptual laws governing the classical string quartet—if not chamber music altogether. Extremely eclectic and controversially rebellious in their taste of composition, the quartet has been a veritable melting pot of modern musical styles, championing the world's most progressive and intellectually rigorous composers.

They have run the gamut from jazz artists Thelonius Monk and Max Roach to rock icons such as Jimi Hendrix (and to be performed Sunday at UCSB as part of their program, a special tribute to Elvis Presley). The most radical of classical composers such as Charles Ives, Joe Morton, Bela Bartok and Phillip Glass find their voice with Kronos. Never before have we encountered such a courageous assemblage of violins, cello and viola.

The Seattle-based artists—David Harrington (violinist), the group's founder; John Sherba (violinist), Joan Jeanrenaud (cellist) and Hank Dutt (violinist)—came together out of a mutual desire to do justice to George Crumb's 1970 "Black Angels," a Vietnam-era piece that confronted the horrors of the war. "A parable on our troubled con-

temporary world ... a voyage of the soul," according to the composer's liner notes. It was not until 1990 that the group consummated the original goal of performing and recording *Black Angels*, having detoured down a road of musical achievements that has been continually unique and challenging.

Crumb's three compositions, entitled "Departure," "Absence" and "Return" loosely trace a harrowing journey through a jungle fraught with careening bits of steely whizzing things. As it finally unpeels into 16th century composer Thomas Tallis' "Spem in Alium"—a forty part motet ingeniously overdubbed to synthetically recreate the forty instruments—it is like being

Glass and Keving Volans ticketed the quartet as "minimalist." Even the most recent "Piano & String Quartet" by Morton Feldman spells out minimalism. The disc is like a sea of dark warm space through which the repeated and arpeggiated chords of pianist Aki Takahashi crystallize and vanish between the furtive sway of violins. It was the perfect late-night soundtrack for watching the fish in my aquarium dart in and out of plants and then mingle amongst themselves, only to zip away again. The "negative space" surrounding each languished sound is more characteristic of events in nature than a recording studio.

Each new creation, however, seems to detonate any pigeonhole cate-

Harrington said of *Short Stories*.

The lively 1992 release of *Pieces of Africa* is like being led by the nose ring of our own musical tradition, the string quartet, to distant realms and exotic trajectories, through the harmonies and disharmonies of the spheres. It features works by seven African composers.

In Kronos' ever changing exotic musical journey, the classical configuration of the stringed quartet acts like a structural replica of our own mental faculties—a familiar vehicle, through which a multitude of textures, emotions, and primordial remembrances can all filter through. It is precisely this form, however, that is continually subject to permutation, digression and transgression



The Four Who Traverse Musical Boundaries At Rest

embraced after a long journey, much like falling onto the Beatles' "Long and Winding Road" after "Revolution 9." It is the soft patriotic warmth of renaissance organ that assails us, playing stately hymnals which are only very subtly eerie. The compositions that follow, Istvan Mara's "Doom, A Sigh," and Charles Ives' jubilant wartime "They are There" and finally Dmitri Shostakovich's "Quartet No. 8" are brilliantly chosen and arranged for this chilling Black Angel.

Earlier works such as those written by Philip

gorization of their work. In an entirely different vein, their recent *Short Stories* disc is probably the most diverse assortment of work to date, featuring the work of Willie Dixon, Scott Johnson and Pakistani composer Pandit Pran Nath.

"Our *Black Angels* album was constructed so that everything seemed to have its part within the whole, where everything belonged in a way that could readily be perceived. I want to get away from that and experiment with mixing pieces that have no obvious relationship,"

as it encounters the mysterious folds of its diverse composers.

Much like a cultural hero or protagonist takes us "beyond," it is with their audacious assimilation of style and energy that Kronos dances with the rest of the world.

Kronos Quartet will perform works by Michael Daugherty, Osvaldo Golijov, Corneliu Dan Georgescu, Willie Dixon and Philip Glass among others, Sunday night Oct. 10, 7 p.m., at UCSB Campbell Hall.

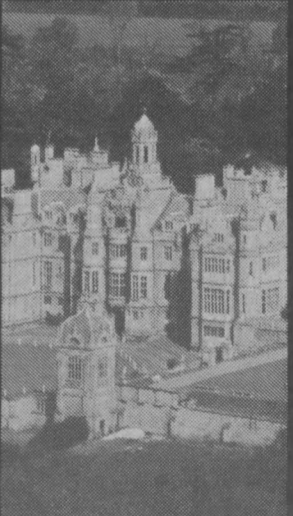
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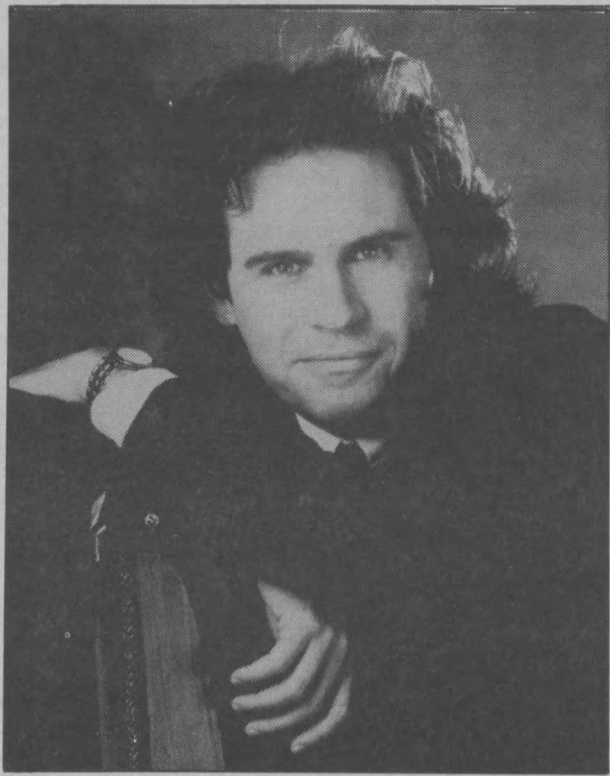
Perhaps best known for his hilarious "Weekend Update" slot on Saturday Night Live, Dennis Miller is a talented and accomplished man of diversity and good humor.

Miller is a favorite of critics and patrons alike, and has even sparked the acknowledgement of the New York Times.

"This smart aleck has an uncommonly sharp eye," writes the Times, "His material can be scathing, his delivery low key ... Mr. Miller reaches a bit further than most comedians for the scorching comment."

Miller is an active family man in addition to his active comic career, which has included hosting his own syndicated TV talk show, "The Dennis Miller Show," as well as two stand-up specials for HBO and an album entitled "The Off White Album."

Married to model Ali Espley, Miller is the father of two young boys, Holden and Marlyn. In regards to his newest son Marlyn, who was just born last week, Miller stated that there is nothing funny about being a dad. "It's more of a sacred experi-



After Late Night Miller's Ready For UCSB

ence," he said. To ensure that his children grow up in a safe and wholesome environment, Miller recently moved his family to Santa Barbara. "I like riding a bike at night and not worrying about getting caught in a gang war," said the comic. Miller has also said that he enjoys his line of work. "Comedy is a funny job, I mean, let's face it, my only commitment is to be a funny man."

—Molly Meade

A Lively Play

Tonight at eight, an evening of two one-act plays written by Sir Noel Coward — "Ways and Means" and "Red Peppers" — will be performed by the Theatre Artists' Group at UCSB's Studio Theatre.

"Ways and Means" is centered around an upper-class British couple (Judith Olauson and Frank W.D. Ries) in a bedroom of the Lloyd-Ransomes' home in France. While vacationing there, the couple have run out of money and are desperately worried about how they will get home. To make matters worse, they have worn out their welcome at Olivia Lloyd-Ransomes' (Perie Longo) home and have been asked to leave. The Cartwrights are too proud to ask Olivia for a loan, so they pawn some old jewelry instead.

That night, a stroke of luck comes their way. A

cat burglar comes into their bedroom — he turns out to be their former chauffeur, Stevens (Benjamin King). The three of them scheme to steal 170,000 francs from another guest in the house. The Cartwrights convince Stevens to steal the money and divide it between the three of them, after which Stevens will bind and gag the Cartwrights and escape out the window.

"Red Peppers" focuses on George and Lily Pepper (again played by Judith Olauson and Frank W.D. Ries), a married singing/dancing duo. Their act hasn't received a great audience response — it's a flop. The couple tackle Bert Bentley (Daniel Felsenfeld), the piano player, accusing him of being a drunkard and sabotaging their act by playing too fast. This brings on a confrontation with Mr. Ed-

wards (Bob Turner), the manager of the Palace of Varieties, where they perform. All this fighting upsets the overdramatic Mabel Grace (Perie Longo), who they fight with as well.

The plays were lively, fun and enjoyable, but I had trouble with a few things. In both plays the actors smoked real cigarettes on stage. I found the smoke very distracting and unnecessary. In "Red Peppers" I found myself more concerned with Bob Turner burning his hand than with the action of the play.

The dialects were appropriate, but I found Princess Elena Krassiloff's (Shana Lynch) Russian accent to be rather stereotypical and a bit too much. Bentley's British accent was not always clear.

—Mary Whalen

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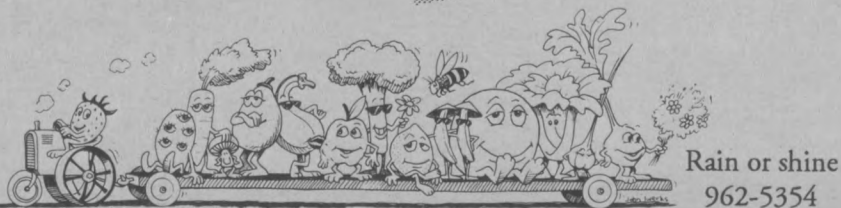
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By Kevin Carhart

As a new round of audio format wars begins, pristine sound quality is bound to be hyped by advertisers as a virtue of digital cassettes, writable discs, and whatever else comes along. It's been portrayed that way in selling the compact disc, and the popular perception of records and tapes goes down. But the emotional potency of music has never relied on its clarity. Decades worth of garage bands and a century of blues, jazz and other recordings have been powerful and beautiful on equipment that was cheap or crude by today's standards.

One source of music that embraces low fidelity, or "lo-fi," is the record label Shrimper, originating in Upland, California. Some of their releases are on seven-inch singles. Otherwise, they release music on cassette, providing for impromptu, informal recordings. They aren't afraid to release raw music — in fact, the Shrimper catalog advertises that all prices include "postage and tape hiss."

Shrimper recording artists the Mountain Goats make great music within this context, on their seven-inch *Songs for Petronius*. In a conventional sense, they would probably be considered "folk-rock," because the lead singer John is only minimally accompanied, mostly by an acoustic guitar. I've heard comparisons between the Mountain Goats and Phil Ochs.

The track "The Bad Doctor" (apparently about the "Kids in the Hall" character), is like a campfire song you've known all your life, only with hipper content than Peter, Paul and Mary.

An endearing strum is set up in the background, as John sings lines about "the stars, jockeying for position, in the impossibly large office of the death-dealing physician." My roommate and I were singing along with this one through most of Spring Quarter.

On a couple of tracks, a very small Casio-style keyboard is played. It could be a demo version, it could be re-recorded in a 48-track studio, but it isn't necessary. If it sounds as though the end result might be a sort of fake half-baked song, it's not. The tinny "Pure Intentions" comes directly from someone's heart, and the keyboard carries the song. John and the other Mountain Goats obviously believe in their own music, the way Daniel Johnston does when he plays a toy piano, and that's enough.

Another notable Shrimper release is the compilation seven-inch, *Ghost of a Rollercoaster*. Most of the tracks are fairly noisy, including "Me and my Arrow" by Sentrudoh (which is related to Sub Pop's Sebadoh in some unknown way). But the standout track, "Lifetime Seance," by Franklin Bruno, is a saintly, floating ballad, dense with wordplay. Franklin has given the effect of a false duet by recording the vocals twice, one in each speaker. It's extremely pretty, and it has that minimal feel to it.

Franklin's pop group Nothing Painted Blue released a great album, *Power Trips Down Lovers Lane*, on Kokopop over the summer. (They cover the Go-Betweens, but that's another story.) I've been told that Franklin teaches for a living, and is in a band beyond that. He and his partner performed a couple of really good songs impromptu at an unrelated concert at UC Irvine in the spring.

Among the other artists with a minimal approach is the group Lois, whose excellent album *Butterfly Kiss* came out on K Records (based in Olympia, Wash.) recently.

The group is led by Lois Maffeo, a fantastic singer and songwriter. Molly Neuman of Bratmobile plays drums, and Stuart Moxham of the Scottish group Young Marble Giants plays bass.

A regular pattern can usually be detected in the songs on the Lois album, and on the three singles recorded with Pat Maley prior to that, under the name Courtney Love. (Who, by the way, bears no connection to Courtney Love from the group Hole, who married Kurt Cobain of Nirvana. It's been said before, but this is the golden disclaimer for fans of Courtney Love the band.) Lois tends to run through a few chords on an acoustic guitar, which are joined by a trademark punching drum. Over this simple backdrop, her voice is given most of the attention.

According to an interview with Tim Hinely in his fanzine *Dagger*, Lois found she could sing when she had a job polishing redwood hot tubs with good acoustics. But such a modest account doesn't do justice to her beautiful voice, or her skill for writing melodies and lyrics. It is this talent which keeps the simple format from becoming repetitive.

Every track I've heard Lois sing on is excellent. She delivered a vicious "Baseball Bat" on the SpinART compilation *One Last Kiss*. Her third Courtney Love seven-inch, "Highlights," was modeled after the children's magazine, in design and in the track "Goofus and Gallant," which had a sad, subtle magic. While the album is consistently excellent, tracks like the powerful "Bonds in Seconds," and the poignant "Davey" stand out.

There's still hope for music from the bottom up instead of the top down. And it contains some overlooked songwriters with much more ahead of them.

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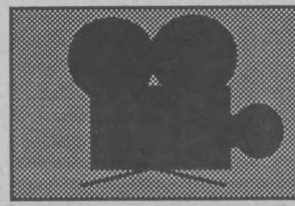
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A Nice Run

Cool Runnings Reviewed

As soon as you hear that the new Disney film *Cool Runnings* was "inspired by the true story" of the Jamaican bobsled team that competed in the 1988 Winter Olympics, you can't help but wonder how much of the movie is true and how much is simply "inspired." The final product is a great deal of both fact and fiction, and while it's not necessarily a future Oscar nominee, it's not bad.

For those who wonder whether the filmmakers took enough liberties with the story of the real Jamaican sledders to have them winning the gold medal, you can be assured that they do not. Beyond that it's hard to tell what really happened at the Calgary games, but since the only way to enjoy a movie based on a real story is to ignore history, you might as well just get in the sled and enjoy the ride.

More formula than film, *Cool Runnings* follows a path as predictable as a bobsled course. A young Jamaican sprinter (Leon), who dreams of winning a gold medal at the 1988 Summer Olympics, suddenly finds his dream shattered when an accident in a qualifying race leaves him off the national team. After discovering that a former American bobsledder (John Candy) lives on the island, he decides to fulfill his Olympic goals at the winter games instead and assemble the first Jamaican bobsled team.

From there the movie continues on the well-worn track that such films as *Rocky* and *Hoosiers* have traveled down. The old sledder, who won two gold medals before leaving the sport in disgrace 16 years earlier, agrees to coach a Jamaican team that includes three sprinters and "the

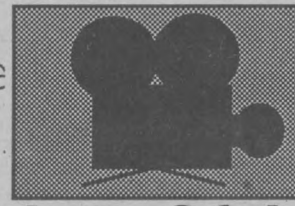
greatest pushcart driver in all Jamaica."

Of course, people regard them as a joke, the bobsled establishment hassles them and tries to keep them out of the games, their coach has to fight for his guys and win redemption for himself, the four team members have to overcome their doubts and believe in themselves, they qualify for the Olympics and become the fan favorites at Calgary and finally win everyone's respect and admiration by giving it their all.

The melodrama of much of this sometimes gets tiring, and the movie probably could have been edited better. The sledding scenes are good, but since the appeal of bobsledding is speed and danger, more camera angles that put the viewer in the front of the sled as it zips down the track would have been a great addition.

Despite its melodrama and predictability, there is something downright appealing about *Cool Runnings*. The characters are funny and likable, and the movie was able to capture a bit of the underdog spirit that turned people into fans of the Jamaican bobsled team almost six years ago. It's that same struggling-against-all-odds kind of inspiration that grips Chicago Cubs fans every April before the Cubbies embark on yet another totally hopeless season. You know that the Jamaicans won't win a bobsled medal, but you want them to — and for a few moments you believe they can. *Cool Runnings* will never be considered a classic, but it is a fun and entertaining movie that will inspire you.

—Scott McPherson



Some Sight

Age Of Innocence Reviewed

Picture a bright yellow rose blossom in front of a lace background. If you feel romantic just by envisioning this, you have a small glimpse of what Martin Scorsese's film *Age of Innocence* is about.

The romance in this film is unique in that it is experienced solely through sight, and not by sensual touch. Daniel Day-Lewis plays Newland Archer, an American gentleman who acts according to the rules of New York's old order in the 1870s. Yet Newland truly believes that social morale is unreal and ridiculous.

In spite of this, he plays the part of a respectable gentleman and seeks to marry a wife from a high-class family. He asks Kate Beauford (Winona Ryder) for her hand in marriage and hopes for love to grow as they age.

In the meantime, Kate's extravagant cousin Madame Olenska (Michelle Pfeiffer) comes from England to escape from a bad marriage. Unfortunately, divorce is unsavory in social circles, and Madame Olenska creates a bad name for her family in America. Yet Madame Olenska shows Newland the real side of herself, and in doing so a passionate love is created. The tragedy occurs when the lovers realize that their feelings will never be fulfilled because of Newland's commitment to Kate.

Ryder and Pfeiffer both portray intelligent women regardless of the submissive roles carried out during this time period. Kate is a sweet and innocent maiden who follows the rules which her family has expected for generations. On the other hand, Pfeiffer is a bit wild and honest, which often frightens the social group

surrounding her.

The inner struggle of Newland — whether to do what is socially acceptable and stay with Kate, or to do what his heart tells him, and go to Madame Olenska — brings a sense of excitement to the viewer. The message behind the film projects an individual crossed with society, and the tragedy involved.

Fascinatingly included in this love story are details about the social customs of this time period. The film is based on Edith Wharton's novel, and excerpts from the novel are read by a dubbed-in voice throughout the film. Great attention is given to the exquisite costumes and the decor expected in this time of ladies and gentlemen. Also, the classical art of the time is portrayed to the audience and explained in particular scenes. The audience becomes intimately acquainted with a film which displays art in a true form. This makes the film not only entertainment, but an glimpse into the past as well.

Scorsese creates a film of beauty with colorful shots of scenic sights, flower bouquets and elegant evening gowns. The film is decorated with detailed explanations of a time which has past.

Most importantly, the romance in the film is sizzling with curiosity and suspense. The end of the film surprises the viewer, and he or she is left in a daze. Be sure and check this film out — it is a romance which is unpredictable and tragic. It truly displays a man whose innocence is symbolically lost and forgotten. Scorsese creates a work of art which stands apart from the typical films in movie theaters today.

—Jennifer Borenstein

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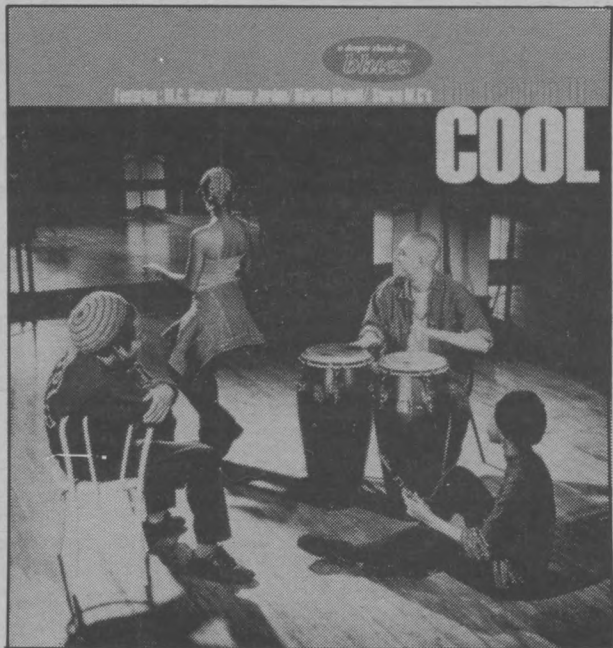
Not Even Cool

Various Artists
The Rebirth Of Cool
Island Records

I've probably listened to *The Rebirth of Cool* about 25 times within the last week. My roommates have threatened to move out, my neighbors are holding torches and rioting outside, but I find myself pressing "play" on the CD player once again.

So, you ask, do I like the CD that much? That's the problem ... I don't know! The first time I played *The Rebirth of Cool*, I thought it belonged with the cheddar log displays at Hickory Farms, nutty and cheesy. The horror of finding MTV faves Stereo MC's on track six got the relationship off to a rocky start. Pushing this faux pas aside, I regained my composure and gave it another chance.

This compilation of jazz (I use the term lightly), hip-hop (even lighter) and poppy synthesizer-programmed tracks (heavy) seemed faintly fa-



miliar. It appears to be the premature "rebirth" of Brand New Heavies' *Heavy Rhyme* and Guru's *Jazzmatazz*. I was delighted to see the works of famed French MC Solaar and hip-hoppers Freestyle Fellowship, but my bubble was burst once I realized

the Freestyle Fellowship song is the same as one from their album. So with all the odds stacked against it, I finally came to the conclusion that *The Rebirth of Cool* is just okay. Borrow it from a friend and tape it.

—Erin Wilson



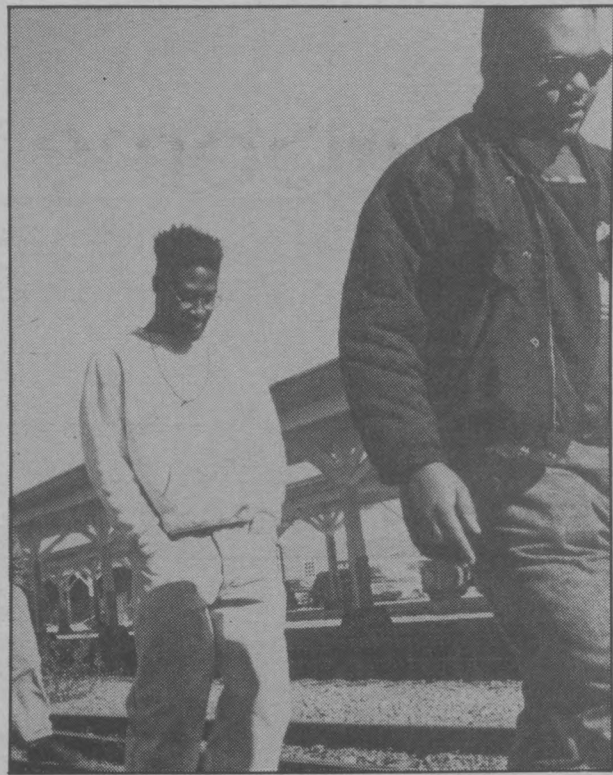
Back To Life

De La Soul
Buhloone Mind State
Tommy Boy

It's been four years since De La Soul exploded into the consciousness of the hip-hop community with their first LP, *Three Feet High and Rising*, in which the Long Island trio introduced listeners to the "D.A.I.S.Y. age," an alternate musical view of urban life to the darker and more confrontational expression of the African-American experience in Babylon which dominated the hip-hop scene at that time.

This groundbreaking LP, which produced such classics as "Me, Myself, and I" and "Potholes in my Lawn," established the group commercially and artistically within the hip-hop world. But there was a price, as many within the community questioned their legitimacy due to their less controversial style.

This question of acceptance birthed their heavily slept-on second LP *De La Soul is Dead*, in which the group abandoned the "daisies" of their first effort and replaced it with a very phat yet cynical album. This abrupt change in image left many confused, and the future of Posdnous, Dove, and P.A. Mase seemed precarious. But alas, 1993 has witnessed a rebirth of De La Soul, a little wiser and still very



phat, with their new LP, the *Buhloone Mind State*. The album begins with the group chanting "it might blow up but it won't go pop." For the next eleven tracks, they proceed with a very well-produced and lyrically tight album. It will not only satisfy the B-Boy's need for beats, but will also satisfy your soul as the trio shares the wisdom they gained throughout the album (their trademark skits are missing, except as extra tracks on the CD).

album, "Breakadawn" is a spiritual "declaration of independence," as the group re-evaluates their highs and lows over a phat melodious beat. Another highlight is "I Am I Be," a funky and insightful instrumental of the JB's horn section (funk pioneers Maceo Parker, Fred Wesley, and PeeWee Ellis) over beats supplied by Prince Paul. De La Soul has come back strong with an album that is destined to be a hip-hop classic, so please ... Don't sleep! Peace.

—Fruzz

The first single from the



Da Message

So you say that you like reggae music. Well, let me clue you in on a group that will appease your appetite for good live reggae music. Messenjah is their name, and live and direct funk-

whine of a rock guitar and the rapping melody of a conscious theme. While never straying too far from the traditional role of reggae music, the added elements of their message are

ggae fans worldwide, from the Reggae Sunsplash in Jamaica to California's own Reggae on the River. They are also the recipients of many prestigious music awards.



adelic reggae is their game.

See, Messenjah takes the thick and heavy bass rhythms and the wailing harmonies of reggae music and spices it up, releasing a piping-hot show that will rev up your dancing feet. The key to their success is the variety of elements incorporated into their

guaranteed to produce a high-energy performance. Their style is showcased in their fourth release, *Rock and Sway*.

Since forming just over eight years ago, Canada's premier reggae band Messenjah has served to redefine the boundaries of reggae music. They have pleased thousands of re-

Messenjah will be making their Santa Barbara debut today, Oct. 7, at the Beach Shack in downtown Santa Barbara. The show is brought to you by Positive Productions, in association with radio station KCSB. So get up and dance to the cool runnings of Messenjah. One love!

—Rob Simpson



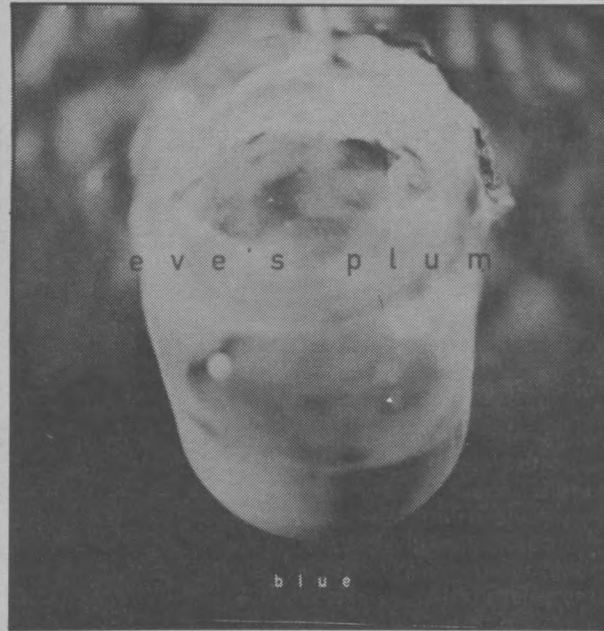
Too Fishlike

Eve's Plum
Blue
Epic

While browsing through this month's *Applied Organometallic Chemistry*, I came across the following sentence: "Semisynthetic rifamycins are usually obtained through condensation of 3-formylrifamycin SV(Rif-CHO) with nucleophilic agents such as amines, hydrazines, hydroxylamines, semicarbazones, thiosemicarbazones, carbazones, sulfonhydrazides, etc."

Come on, let's not restate the obvious. I don't read AOC to have my grade school education spoon-fed back to me as if I were some two-bit, Toughskin wearing, lunch-box toting, puffy-sticker collecting, 8-year-old ignoramus. So naturally I was feeling a little like substandard ferrocene.

Speaking of rifamycins with nonbenzoid aromatic structures, have you heard the new album *Blue* by Eve's Plum? Boy, is it exhilarating. I haven't heard



such a power pack of supercharged turbo ballads since the theme song to "The Greatest American Hero."

In fact, I was so fired up that I put on my burnt sienna tuxedo, slicked back my feathered hair, bought eight cheese logs, and verbally assaulted my neighbor's toaster with synonyms for excrement. Basically, this band is the hottest thing since baked

scrod.

With all silliness behind us, this band really isn't as good as I probably make it sound with fish products and all. It isn't much more than a couple of humans with a few instruments that just got bored with the whole idea of good music, great friends, and the glorious wonder we call originality.

—David Potter

"When I Think Of All The Things I Could Do I Get Overwhelmed."

These Positions Reflect What Musicians Were Played The Most On KCSB This Past Week.

KCSB 91.9 FM Top Records Of The Week

- | | | |
|------------------------------|---------------------------------------|---------------------------------|
| 1. De La Soul | 11. Tragedy of Intelligent Hoodlum | 21. Cords |
| 2. Del the Funky Homosapien | 12. Throw that Beat in The Garbagecan | 22. Ultramagnetic MCs |
| 3. Masta Ace Inc. | 13. Bratmobile | 23. Yoyo |
| 4. Judgment Night Soundtrack | 14. Ed O.G. and the Bulldogs | 24. Gumbo |
| 5. Poor Righteous Teachers | 15. The Breeders | 25. Circle of Power |
| 6. Souls of Mischief | 16. Curve | 26. Pennywise |
| 7. MC Lyte | 17. Boo Radleys | 27. Blackmoon |
| 8. L.O.N.S. | 18. Coup | 28. Reality Control Compilation |
| 9. Top Quality | 19. Casual | 29. Cranes |
| 10. KRS One | 20. Clutch | 30. Dred Scot |

“Live Fast, Die Young... ...and Clip Those Nexus Coupons!”



(That's my motto)

Sure, my days are numbered, but who's counting?

I'm just digging on life and clipping those crazy Nexus coupons - and saving big bucks!

Yeah, I was born to be *wild*.

Hey - break out the hatchet - oops - I mean scissors - Coupon Tuesday's coming **TUESDAY!**

Go ahead, call me crazy, call me loony, call me a coupon clipper, just don't call me late for dinner!

Coupon Tuesday - every other Tuesday in the Daily Nexus. When it comes to savings, we really talk turkey.



“My Advice is: Advertise in the Classifieds”

If you've got something to sell or announce - if you're looking for a roommate or a lost cat - the Daily Nexus classifieds is just your ticket. Everybody reads them!

Come on over to the Daily Nexus Advertising Office, underneath Storke Tower (Rm. 1041). Hours: M-F 8-5 (open during lunch). Call 893-3829 for more info!

Agenda

This week there are an inordinate amount of worthwhile things to do. And, fortunately, midterms are still half a month away!

If you have an event, concert, gig or humongously entertaining activity of some sort you would like to see in this space, let us know. Call at 893-2691, fax at 893-3905 or drop us a line.

Tonight, Oct. 7, The play "The White Rose" will open in UCSB's Main Theater, at 8 p.m. The play, directed by Peter Lackner, thoroughly combines facts and fictional dialogue to capture the terrifying times in Nazi Germany. The film *Like Water For Chocolate* will show in Campbell Hall at 7 p.m. Pianist Carmen Or, UCSB Artist-in-Residence at the Department of Music, will present a concert in Lehmann Hall at the Music Academy of the West at 8 p.m., featuring works by Chopin, Mozart and Brahms. At the Contemporary Arts Forum there will be a panel discussion on Backtalk, in which artists in the Backtalk exhibition will address issues surrounding feminism in the art world; this will take place at 7:30 p.m. The Santa Barbara Museum of Natural History will be presenting a slide show on Namibia, Botswana and South Africa at 7:30 p.m.

On Friday, Oct. 8, Program Board is presenting a performance by local comedian and former talk show host Dennis Miller in Campbell Hall at 7:30. In the Isla Vista Theater, *Sleepless In Seattle* will play at 7:30 and 10:15 p.m. Just a jump down south, Matthew Sweet and the Jayhawks will be performing at the Ventura Concert Theatre, at 9 p.m. Ras Leon and the Underground Roots Syndicate are having a CD party at Toe's Tavern tonight.

On Saturday, Oct. 9, 32 works by the great masters De-

gas, Corot, Manet, Monet, van Gogh, Sisley and Courbet will be on public view in the Santa Barbara Museum of Art in an exhibition entitled "The Splendid Centuries: 18th and 19th Century French Paintings From The Fine Arts Museums of San Francisco." KCSB, Program Board and the Student Economics Association are sponsoring a "Playing in the Plaza Day" in Storke Plaza featuring D.O.G., Red River Gumbo, Polychrome, Den of the Flow, Scarecrow and Do-si-do Criminal. The event will continue all day.

On Sunday, Oct. 10, Kronos Quartet will be opening the Arts and Lectures season in Campbell Hall. The Grammy Award-winning string quartet will begin their explosive concert at 7 p.m. On a different note, the 22nd Annual Old-Time Fiddler's Convention will be held today at the Stow House in Goleta, from 10:30 a.m. to 5 p.m. The Santa Barbara Museum of Natural History is presenting a travel film, "Russia Remembered and Revisited" at 3 p.m., taking a glance at Stalin's oppression as well as Gorbachev's Glasnost.

Bernhard Witkop, who participated in the Munich Underground during the time of "The White Rose" will be giving a lecture on the period. Titled "History and Memory," it will take place at 4:00 on the top floor of the library. Arts and Lectures is presenting the film *Il Ladro di Bambini*, about a young police officer who takes an unexpected journey through Italy with two world-weary children, in Campbell Hall at 7 p.m. History Professor Randolph Bergstrom will give a lecture titled "Courting Equality: Litigating Discrimination in New York City, 1865-1915" in Girvetz Theater at 4 p.m.

On Tuesday, Oct. 12, The Los Angeles artist Sarah Seager will speak about her conceptual work "Excuse My Dust" at the College of Creative Studies, at 4 p.m. The film *A Day In October*, directed by Kenneth Madsen, will show in Campbell Hall at 7 p.m. as part of the White Rose/Anne Frank Project.

And next Wednesday, Andean music will be performed by the San Francisco group Markahuasi in the Music Bowl at noon.

—Compiled by Martin Boer

Or, My Dinner With Ed. By Mack Paxton.



Jack felt a welling up over the apprehension of crime. Diving for the boating tires, emblazoned with a farley "ROLL UP!" he nearly skinned his handstands. "Dash!" he claimed — the culprits were off and wary.

Moping himself back to what passed for a center of operations, pulling puddles that could be recombined into foot tissue, he watched a group of billboards rocket out of the shot gate like a pack of non-gregarious vultures, armed with beady eyes, enveloped in glass.

Gazing in the mosaic mirror, he could see crocodile teeth jutting from his northern head. Blink. No, it was the ghost of a dead ambassador, mixed with extra detection. Blink. No, it was actually a note, stuck in the frame.

Well, Jack, you've really done it this time. Those people you let go

free were actually visitors from out of town. But you completely lost track of the puddles! Those were the real criminals, cleverly disguised. Get out there, and get ... Blink. Nope, that wasn't it either. and?

And in the Room of the Victorian Pendulums, a tik-ticking scythe on a chain was cutting a swath, punctuated by futile complaints from thrilled visitors. A high lanky face on a stick body stood atop a box, telling his guests to give up all hope, and in alternating seconds, calling bingo numbers. Ten mi-

minutes! B4! And they would all die a painful fax. (read:1-805-893-4445)

We really need you this time, Jack! Leaping across rooftops! Blink! Those kids only have ten minutes to go! Blank! Shimming down poles, scaling dumpsters, looping old cabinets, crunching the odd shelf, lounging vines, idolizing rusty drainpipes, decriminalizing steel cabling, teflonizing a fried hornburger, martinizing a lyre, tantalizing the tips of a worn haircomb! It is the race of a lifetime!

Finally, Jack crashed through a (tempered glass)

window, landing on the Hall of the Incessant Fili-grees! And from there, it was just a metal boot through a shabby wall, and he faced ... lanky face, who in turn faced ... well, you understand!

"So, Jack, you dearn to save these kids from the esteemed life of pendulimia? Who are you working for?"

Jack spoke. "I arrest you in the name of the Italy county, Kentucky deputy," he said. "What on earth is pendulimia?"

Linda-Tee Meisbalm announced through an unobtrusive megaphone, "Pendulimia is a rare skin condition, kind of like the bends, caused by the impact of a Victorian Pendulum."

And the metal pendulum was almost racing at top speed, sending those grandfather clocks ... to ... death!!!!!!

Next Week: Noses.

Not good with other offers • One coupon per pizza • 968-6969

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- Psalm 33:1

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MISS WORMWOOD, I'M NOT GOING TO LEARN THIS MATERIAL UNLESS YOU MAKE IT ENTHRALLING.

I SEE. AND WHAT WILL YOU DO IF THE REST OF YOUR LIFE DOESN'T ENTERTAIN YOU EVERY MINUTE?

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