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# Artsweek

SF Mime Troupe Fierce Creatures Gridlock'd 60 Ft Dolls Guerilla Girls Misfits Tribute His Master's Voice

## CAKE INTERVIEW P.4A




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For more information concerning *Catalyst* contact Aleksey Lazaryev at 562-6704 or by e-mail: ulazaa00@nc1.ucsb.edu

For questions and concerns regarding artwork you can reach Robb Gibbs at 698-6375 or ugibbr00@nc1.ucsb.edu

**Taking submissions from Nov. 18 through Feb. 14, 1997**

**his master's voice**  
by  
The Sattler Brothers

SIDE a      1995

**I'm Hardly Noticed**

Edited by Eric Steuer

I'm Hardly Noticed. That's my real name. It doesn't seem so weird if you just call me by my first name, Hardly.

The rest of my family have normal names like Henry, Bernie and Linda, which means pretty in Spanish. I'm not so lucky. My dad lost a bar bet on a rainy night in St. Louis in early 1975 and he either had to name me Hardly or Always or lose an earlobe. I think he chose wisely.

This is probably the only story you'll ever read about me, so pay attention. I tempted fate. I played cards with fate. I played solitaire with fate on the floor while watching daytime television; some talk show about sexless marriages.

I've been using a borrowed pack of tarot cards for over a week and I've lived at least long enough to tell you this story. I'll start from when I got the cards from a mysterious friend of my boss at the mall who went by the name Juan Singular, and I probably won't end until I've told the future of my roommate's cat and then gone to get dinner with him, my roommate that is.

Juan Singular circled my table situated precisely at the geometric center of the Earthling Cafe inside the bookstore of the same name in downtown Santa Barbara. I looked at him.

He looked at me. "I got the cards." He said it like I should be surprised, but it was the only reason we would ever meet.

Juan made the OK sign with both hands, then turned them over, putting the O's around his eyes, making a mask with his fingers covering his cheeks. He stared at me with his elbows flying high in the air distracting passersbys. He started whistling.

Then: "Noticed anything yet?" He barely paused. "Everyone is speaking French."

I squinted and made my best "What you talkin' bout, Willis?" face, then I listened to the air, full of parlez-vous. "Why?"

"French conversation group, they meet every Tuesday."

"You speak French?" I asked. He unwrapped himself and lit a cigarette. "No, I just like the sound." He looked at my face and I adjusted my expression. "OK," he said, "The cards. Will you give them back?"

My roommate probably told him about my sporadic bouts with irresponsibility. After my name, it's the second most common thing that comes up about me.

"No, man," I said. "I'm changed. I'm trying to change everything, I just need insight from something other than people."

"Tarot cards come with insight?" he asked, fiddling with his unfiltered cigarette. "You know. Don't you have to ask it questions? And when you ask questions about life you're forced to think about the results."

He nodded and extinguished his cigarette on his tongue. "If you take the cards, you take this book, *Tarot Made Easy* by Nancy Gardner."

The book appeared and he handed it to me across the table. His name was written inside, his phone number underneath. "Don't joke around with them. Don't ask questions you already know the answer to, or at least wait until you're a little more calm and collected." He waved his hand in the air as if he were presenting me on a game show.

My shirt was untucked and my facial hair was cut unevenly. I was clean-shaven only on 30 percent of my face. I was a mess.

The book says: "One of the best ways I've found to ask a question is to say, 'What is so about ...' or 'What will be so about ...' The reason this is helpful is that it doesn't limit the response or close off areas that you might not have considered at the time of your question."

Sitting cross-legged in the den of my home, I drew the first card and looked up what it meant. It says you may do so in the book, kinda like how you just did reports in grade school by picking a topic and copying out of an encyclopedia. The cards would be nothing without that book. (Imagine a world without books. There wouldn't be any schools or religion. What would a Sunday be without those?)

I drew The Hanged Man. The book immediately had advice for me: "Surrender control to the Higher Power and take your

hands off it." It sounded like great advice and I didn't even take it sexually at all.

I went on asking questions day after day formulating fantastic scenarios to test out. I came up with the idea that I should be in a rock band as either a singer or organ player — a position reputed to have the best job satisfaction in the rock 'n' roll industry —

all the rock conventions. I'm going to call my album *Don't Be a Turkey, Albuquerque*.

The book responded to those plans with confusing advice: "Do not blame yourself for the faults of others ... walk away, or say no."

I had just finished a special tarot spread called The Zodiac Spread. I felt something bite my kneecap, and the soft press of fur against my thigh convinced me that Jimbo, my roommate Tony's cat, had appeared.



RYAN ALTOON/Daily Nexus

Do you clean yourself with your own saliva? Well, Jimbo does. He climbed in my lap and lay down, signifying the beginning of the 15-minute period of every third day in which we are allowed to pet/praise him. Tony walked in front of me and just missed stepping on the still-spread cards. "I can mess up your life," he said, continuing upstairs.

I took Tony's tone as a hint to start containing my cards. But Jimbo, the cat, wouldn't stand for me ignoring him while trying to clean up. When I finally got the cards together, he just pushed his face into the deck. "You want a card, Jimbo?"

He kept brushing his face on the cards. I started to form a question for him. I came up with, "What is so with Jimbo being a bad-ass?"

I drew the card that Jimbo's whisker was still touching. It was The Devil. I didn't want to look it up and confirm what I've always felt about Jimbo — that he's bad, real bad.

Tony reappeared. "You romantically obsessed with these cards? Or is this a Luke Skywalker and Princess Leia kind of thing?"

I began speaking nervously, afraid that he would be mad that I had found out that his cat is supercharged by Devil power. Due to past "issues" I'm supposed to ask before I do such things.

"You know that I think that house cats are the end point on the line segment of spiritual evolution? You know?" I say that all the time. "But, Jimbo. Jimbo, Tony-man. Jimbo drew The Devil card."

"What's it mean?" I read from the book. "Don't forge ahead blindly. Slow down, plan carefully and proceed with caution. Get a second opinion if necessary."

Tony smiled, "This is hell, man. We are living in hell. If Jimbo is the Devil, it all makes sense."

"Why is this hell?" "This is hell because we can imagine things that we can never ever have and ... and it sucks to know that will never change." He looked at my face. "Are you going to take that piece of paper off your face before we go get dinner?"

I'm constantly walking around with toilet paper stuck to my wounds to prevent the bleeding that shaving always causes

me. I started to peel it off.

"Hey, give me one of your famous if-then statements about tarot cards," I said. Anthony is really poor about constructing if-then statements. They are always just off.

"If the cards are wrong, then you still have to follow them."

# The Song, Sort of, Remains the Same

Woody Allen Tries a Musical On for Size

Now playing: Woody Allen and the classic musical. This is not quite what we have come to expect from the lovable, prolific and self-effacing New York-based comic. But it is the best way to describe *Everyone Says I Love You* — well, sort of.

Allen's latest offering tells the story of the lives and loves of an upper-class New York family, in part through music. The film borrows tunes from various classic Broadway musicals and then revamps them in its own special way.

As the title suggests, love affairs abound in this film, which takes a light-hearted look at engagement, marriage, adultery, heartbreak and all those other relationship-type things.

Skylar, played by Drew Barrymore, sees the most action. A hopeless romantic, she is wooed alternately by preppy lawyer Holden (Edward Norton) and a nameless ex-con, portrayed with gusto by Tim Roth.

In true musical style, the actors burst into song at every other moment, leading to some brilliantly bizarre scenes — look out especially for the hospital and funeral parlor scenes. These musical interludes are pure entertainment — the choreography is perfect, and the fact that most of the actors can't sing a note just makes you



love them all the more.

However, the movie is not solely a vehicle for song. It is a Woody Allen film, and as such, explores typical Woody Allen concerns. There are the neuroses, the therapy and psychiatrists to treat them, and of course the troubled love life of Allen's character, Joe Berlin.

Although Allen's rather self-indulgent focus on poor old Joe becomes quite irritating after a while, his love affair with the city of New York more than made up for it. The film presents us with beautiful views of the city in a variety of seasons, and as an added bonus we get Venice in August and a Christmas in Paris.

This is love on a large scale, with a musical flare. The whole film is one big slice of fantasy, and it is well worth taking a bite.

—Kate Lauer

# Where the Wild Things Are

Kline and Cleese are Together Again in Fierce Creatures

*Fierce Creatures*, the new film reuniting the cast of the 1988 smash hit *A Fish Called Wanda*, manages to produce two hours of genuine giggles and guffaws with only a few lapses into schmuck.

Kevin Kline plays Vince McCain (and his son Rod McCain), an absent-minded millionaire who owns a zoo in England, and emerges as the most fiercely funny creature of all. With a rubber face and furiously waving arms, Kline rants and raves his way through the movie, rarely missing his comic mark.

However, Jamie Lee Curtis as Willa Weston has never exhibited a more bland style of acting than she does here. As a high-power executive sent to England to save the zoo from economic disaster, Curtis does little more than act as a sounding board for the hilariously deadpan John Cleese.

Today's sophisticated audiences may think they are beyond laughing at Cleese's Monty Python-style slapstick, but they are not. The slightest well-timed stammer from

this comedic genius can still send an entire adult audience into sheepish giggles.

The film does have a host of problems, among them a pointless cast of zoo keepers who annoyingly attempt to insert a dab of drama into the plot. In order to attract more visitors, the management decrees that all the peaceful creatures must be destroyed and replaced with fierce ones. The zoo keepers jump into the fray with idealistic ardor, making many a speech about the tragic fate of the animals.

The plot, although inane and often unfathomable, does not detract from the best parts of the show — the comedic stylings of Kline and Cleese. While one may wonder if one has wandered onto the set of a Three's Company revival, the mishaps and misunderstandings that arise are so contrived that the movie is none the worse for it. The writers apparently decided to let a clever plot go the way of the wind and give center screen to the actors, and that's just fine.

—Emma Bland



# War Is Hell — Right?

Ernest Hemingway Finds Love in No-Man's Land

Since tragedy and misfortune are usually seen as characteristics inherent to war, the last thing one would expect from it would be a passionate love affair. However, in the midst of a battlefield in Italy, Richard Attenborough's *In Love and War* does just that.

Based on a true story written by Henry S. Villard and James Nagel, Attenborough brings to the

screen young Ernest Hemingway's romantic encounter with Agnes Von Kurowsky during World War I.

Hemingway and Von Kurowsky are two ambitious Americans who volunteer for the Red Cross during the war to add excitement and meaning to their monotonous lives. Hemingway, determined to immerse himself in the middle of combat, enters a battle zone that gets hit by a bomb. While struggling to carry a wounded soldier through an active battlefield, he is shot in the leg. Hemingway ends up being taken to a hospital where Agnes, a nurse, comes to the rescue.

The film glosses over the pain and anguish expected with the onslaught of war. The Red Cross camp glamorizes the infirmary, featuring only slightly wounded patients who fill their days drinking alcohol, playing poker and gossiping about the pretty nurses.

This movie makes war seem almost festive. In one

complete package, the film seems to demonstrate that soldiers can simultaneously obtain medals of honor and spend most of the war relaxing in the heart of the beautiful Italian countryside. What a bargain!

As Hemingway, Chris O'Donnell gives a convincing performance of a love-starved and handsome teenager. But as a war hero, he is about as convincing as former *Facts of Life* star George Clooney was as a vampire slayer in *From Dusk Till Dawn*.

In contrast, Sandra Bullock — as in all her films — plays the role of an innocent and nurturing figure, and she portrays it well.

The film is a love story, and you must be a sensitive viewer to appreciate a movie of this sort. The movie is commendable for most of the acting, scenery and directing, but lacks substance, depth and realism.

—Jennifer Levy



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Monday, January 27th 4:00 pm at Girvetz 1245

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Tuesday, January 28th 4:00 pm at UCen Harbor Room

**Chile**  
Wednesday, January 29th 4:00 pm at UCen Harbor Room

**South Africa**  
Thursday, January 30th 4:00 pm at Girvetz 1245

**New Zealand**  
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# Piece of Cake

Artsweek's Jolie "Whip" Lash Mixes-Up the Batter

Perhaps you joined in on Cake's *Motorcade of Generosity* back in 1995 when this Sacramento-based troupe released their first album. Or maybe you came along as a *Fashion Nugget* this fall, when the musically eclectic ensemble released their sophomore effort and had a big buzz clip for their song "The Distance" on MTV. Or maybe you still don't know that Cake is one of the coolest American bands as of late.

I went the distance (ditched class) to interview them. I drove for speed (down to L.A.). I was all alone, all alone, well, actually it was me and some reporters from two other Southern California universities sitting around a big phat Mercury Records coffee table just waiting to talk to Cake.

We, the three reporters, were led into the Mercury conference room where the band was lounging. The two other reporters sat at the end of the banquet-style table across from the band. But since we think of ourselves as investigative reporters here at *Artsweek*, I positioned myself and my micro-recording device at the empty seat between singer/lyricist John McCrea and trumpeter Vince Di Fiore, who, as I learned later, is a former UCSB student.

The interview was supposed to begin with the other college journo and myself posing questions to the band, as we interrupted and shouted over each other. But our interview began another way. Once I found out Vince was a Gaucho alum I felt it my duty to find out how he got from UCSB to Sacramento and eventually into the band Cake.

We now join the interview already in progress.

**Artsweek:** Wow, you went to UCSB, what did you study?

**Vince:** I changed my major around a lot—computer science, film studies, psych. Then I transferred to UCLA ...

**Artsweek:** Did you live in the dorms?

**Vince:** I lived in San Miguel. That was close to the dining commons. De La Guerra, yeah, that was the place I used to eat my freshman year.

**Artsweek:** Were you in a band in SB?

**Vince:** No, I took a quarter of the symphonic band. ... Both my parents went to UCSB. My mom was a music major there. And the same choral director that was there when I was there, he was there when my dad was there. My dad sang a lot in the choir at UC Santa Barbara.

**Artsweek:** How did you get up to Sacramento to join Cake?

**Vince:** I went to graduate school at Sacramento State to get a master's degree in psychology and that's how I met these folks cos' they were living up in Sacramento. ... I didn't meet them through school. I met them through the music scene.

*(Our little side conversation ends as the other reporters drown us out.)*

**Journo 1:** Well! I wanted to know about "I Will Survive." How did that come about?

**John:** I've always liked that song. I just think it's a well-written song and it happened to be from a genre of music which has been discarded mostly by white males, afraid of their sisters dancing with nonwhite males. But, I think it's just a well-written song.

**Journo 2:** Did you play it live?

**John:** Yeah, we performed it live for a long time. And you know, the rule of thumb is not to put covers on your record. I mean it always has been in the serious aesthetic of rock. There's something taboo about that but we thought it would be a good idea because of that.

In country music, playing covers is not a disgrace, but in ... alternative, with everyone wanting to be on the cutting edge of rock it's a real mistake. So we made a big mistake.

*(Artsweek jumps in with our hard hitting questions.) But would you say you fit in "alternative" music with your country song, your song with a strong hip-hop influence, the Lou Reed, beat-poet, etc.?*

**John:** Yeah, well we just do what we wanna do. We try and keep things interesting for ourselves and in so doing I think we can better entertain people.

**Artsweek:** Is that what you are trying to do?

**John:** Yeah, pretty much.

**Artsweek:** Do you entertain yourselves?

**John:** Yeah, and you can't entertain other people unless you entertain yourselves.

**Vince:** We're really giving the benefit of the doubt to listeners that other people are gonna like other styles of music just like we like playing other styles of music.

**John:** And I think that the styles of music we play are really not that broad. I think what we do is just music and there's a thread that holds it all together.

**Journo 2:** Do you think the band is unique?

**John:** By default. We wouldn't be unique if people were a little less tightly wrought out of fear, kind of huddling together in the sort of narrow definition of music.

**Journo 1:** There seems to be a lot of, at least I see a lot of hip-hop and rap influence. Are you big rap fans?

**Vince:** I don't know, I think there's just as much proportion of that in the music as there is a Latin influence, as there is a country influence as there is an American rock influence.

**John:** And there's this big trend now of white guys acting like black guys and trying to groove on whatever but that's not what we're about. We like that kind of music but we like other kinds of music.

**Artsweek:** Like what?

**John:** Well, like George Jones. His old stuff is really great. I like that just as much as I like hip-hop or whatever else. Personally, I think it's dorky when white guys effect black mannerisms.

**Artsweek:** What did you think when you were made a buzz clip? Some bands would say that that was the point when their parents stopped bugging them to get real jobs.

**John:** Yeah, that's true. There's one station and it's MTV and they have so much power. It's amazing, you know.

*(Journo 2 interrupts John's roll to say that he believes Cake is the transition between "heavy stuff" and dance music.)*

**Vince:** Our music really grew from a nice organic phase of playing in bars. I think a lot of our sound was really oriented toward people being in the same room with you and wanting to dance.



Greg Brown, Todd Roper, John McCrea, Vince DiFiore and Victor Damiani

**John:** ... or just sway back and forth and snap their fingers next to their beret or whatever.

**Artsweek:** How do you guys write songs? Do you sit together and work things out?

**John:** No, usually I'll write a song and bring it to the band and Greg [Brown, guitarist and organist] writes a song [and brings it to the band]. Greg writes like every part and there's hardly anything left for anyone else to do. I tend to just bring the words and the melody and the chorus.

**Artsweek:** Where do your words come from, cos' some of them are pretty bizarre.

**John:** Just my experience, I guess. ...

**Vince:** You're thinking of it as a craft though.

**John:** Yeah ... I'm certainly not thinking about it as art. That's a big drag. It is more like a craft. I've got two concerns: One, I want the words to sound good with the music, which is paramount, and the other thing is I want to say something concisely but I don't want to be too clear. So in other words I want there to be some room for discrepancy so people can come up with their own ideas. ... For me the song means something [but] I don't want to tell you what it means cos' that'll ruin it.

**Artsweek:** Living in Sacramento, have you ever met Pete Wilson?

**John:** I have not even seen him. He's pretty well insulated.

**Vince:** But you have a penny from Pete Wilson's wife.

**John:** Yeah. Pete Wilson's wife used to come in this jewelry store and buy herself a little trinket every week. My friend works [at the store] and one time she came in and bought herself something. You know a shiny little object and then had like 2 cents change. She would always pay in cash. And my friend said, "Here, do you want your change, and she said, "No, you can give it to the homeless." And so I have those 2 cents still.



## Rotation: What Three College Radio Nerds Are Playing This Week

Brought to you by **KCSB-FM 91.9** in conjunction with **Artsweek**

<p><b>Brian Barrio</b> Brian hosts <i>Pop on Trial</i> every Thursday from noon until 2:00 p.m. on KCSB-FM.</p> <ol style="list-style-type: none"> <li>1. The Apples in Stereo - "Tidal Wave" (Spinart)</li> <li>2. Pavement - "Transport is Arranged" (Capitol)</li> <li>3. Built to Spill - "Untrustable" (Warner Bros.)</li> </ol>	<p><b>Todd One</b> Todd hosts <i>Live &amp; Uncut</i> every Sunday from 1:00 p.m. until midnight on KCSB-FM.</p> <ol style="list-style-type: none"> <li>1. Redman - "Whateva Man" (Def Jam)</li> <li>2. Royal Flush - "Rotten Apple" (Blunt)</li> <li>3. Fugees - "Rumble in the Jungle" (Mercury)</li> </ol>	<p><b>Spencer Campbell</b> Spencer hosts <i>Spacehead</i> every Tuesday from midnight until 2:00 a.m. on KCSB-FM.</p> <ol style="list-style-type: none"> <li>1. Digital - "Down Under" (FFRR)</li> <li>2. Megushira - "Zero Hour" (Infra Com)</li> <li>3. D.F.M. - "For All of Us" (Good Looking)</li> </ol>
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**1996 "BEST FAST OIL CHANGE" – NEWS-PRESS READERS CHOICE AWARD**

## On the Record

(all the reviews we could fit in this space)

A TRIBUTE TO THE MISFITS  
VIOLENT WORLD



Various Artists / *Violent World: A Tribute to the Misfits* / Caroline

Tribute albums are inevitably problematic. Cover versions never quite compare to original recordings, with one possible exception — Judas Priest's rendition of Joan Baez's "Diamonds and Rust." That kicks. But alas, with this release we are once again burdened with a dredging up of the worn out Misfits "legacy."

Don't get me wrong, I used to crank the Misfits' *Walk Among Us* LP at triple-digit decibels when I was 14, but after all the various rock comeback

tours and retrospective albums from the last few years, haven't you had enough?

Then there's the lame bands on this compilation. Call me an old fart, but I just don't get this "new skool" punk thing; bad popshit with sped-up tempos, the guitar further up in the mix and some male adolescent yell-singing about losing his girlfriend. It's gutless, it's wimpy, it SUCKS. Why not have various Norwegian death metal artists doing Misfits covers, or better yet, country and western artists? Randy Travis sings "Mommy Can I Go Out and Kill Tonight?" Nuff said. —Eric Kruger

Israel Vibration / *Free to Move* / RAS Records

The members of Israel Vibration deserve props because they are legends who rose alongside Bob Marley and the Wailers, The Abyssinians. Burning

Spear, Jah Youth, and The Mighty Diamonds, while continually releasing music which speaks to the youth of today and speaks to the elders — on a global scale.

As usual, all the tracks are full of conscious lyrics telling the story of those suffering in the hoods and concrete jungles of Babylon. The track "Liverty In The Hood" explains the harsh reality of that experience. They emphasize education as a means of upliftment for all, and urge listeners to rise above war, disrespect, violence and the concrete jungles of this world.

The CD reaches an emotional and musical high point as the three members chant Nyah-binghi words of inspiration: "Hotter fire, Bongo Niah, Binghi I Bobo Shanty Far I, Iya I Bongo Natty I, Daughters of Zion, Mighty Negus." Rastafari live up.

—Francoise Cromer and Geoff Mognis

## Some Capitol Punks

Sabado Tarde Hosts Jimmy Eat World

If emotional hardcore floats your boat, then you should have been at Jimmy Eat World's October show in I.V. They are back in town on Wednesday night, playing at 6719 Sabado Tarde. *Artsweek* had the opportunity to talk with the young Arizona band comprised of guitarists/vocalists Jim Adkins and Tom Linton, bassist Rick Burch and drummer Zach Lind about their major-label debut, *Static Prevails*.

**Artsweek:** Your music seems to draw from a variety of styles. Is there anyone who influenced you a great deal?

**Rick:** Heart ... and glam rock.

**How do you feel about the labels "punk" and "DIY"?**

**Jim:** I wouldn't say we're punk.

**Zach:** It's kind of silly. As far as we're concerned, we're not on an indie [label], but we still play the same shows. I guess the fact that we're on a major label supersedes

that.

**Well, playing in I.V. is rather unique for a Capitol Records band.**

**Zach:** Sometimes it's hard to do these type of things when bands get bigger. Like, if Rocket From The Crypt played this house, things would get out of hand.

**Have you received any negative feedback from friends or fans since signing to Capitol?**

**Zach:** Yes, but it's very minimal. Good music is good music whatever label it's on.

**Jim:** A lot of our friends are more concerned that we don't get screwed by Capitol.

**If you could open for any band, who would it be and why?**

**Zach:** Drive Like Jehu ... that would actually mean they were playing again.

**Tom:** Faster Pussy Cat!

—Tony Bogdanovski

## Tupac Lives!

Gridlock'd Now in Theaters

I really didn't want to do the obvious thing and go on and on about Tupac Shakur in my review of the new movie *Gridlock'd*, but I've decided I can't help myself. His presence is the best thing about every film he appeared in, and this one is no exception.

Shakur and Tim Roth star in this satisfying dark comedy as Spoon and Stretch, two heroin-addicted friends forced to do battle with cops, crooks and bureaucracy in their search to find rehab help in Detroit. *Gridlock'd* smartly avoids a glossy plot or sweeping moral statement, and is instead a successful buddy flick that showcases the skillful acting of its two leads.

Tupac's talent was in his ability to take a situation and present it with as much truth and intensity as he possibly could. He often played a thug (on-screen and off), and did it

with a "realness" only he could muster, but thankfully, *Gridlock'd* gave Shakur the chance to demonstrate his versatility and establish himself as a performer with a great range of projection. His turn as Spoon is filled with humor, darkness and a tenderness absent from his other work, and will surprise those who knew him only for his exploits as a proponent of thug life.

There are a few disappointingly trite moments in *Gridlock'd*, and the film's tone is uneven due to some strange choices in direction and editing, but these flaws are outweighed by the film's clever dialogue and earnest on-screen performances. Fans of Tupac (as well as fans of 2Pac) will count this film as a balancing piece in the impressive collection of work he left behind.

—Eric Steuer

## Tall Tales

AW's Jolie I. Lash Plays With Welsh Band 60 Ft Dolls

60 Ft Dolls are the kind of guys you'd want to invite to your party. They're funny — always cracking jokes. They're smart and make intelligent, interesting points with a degree of poignancy in a conversation. It is their music, however, that brings out the best in them. Their ambitious, driving pop-rock tunes will impress you via their raw, brawny melodies and inventive lyrical prowess.

Their album, *the big 3*, is out this week on DGC records and it is, as they say, da bomb. We hooked up with the big three; guitarist/singer/songwriter Richard Parfitt, bassist/singer/songwriter Mike Cole and drummer Carl Bevan for a lil' chat so you could find out more about them. Here goes:

**Artsweek:** So right now a thing called "Brit-pop" is being forced on our American culture.

**Richard Parfitt:** We apologize. We apologize for Sleeper and Blur.

**Your band is something different from Britain, how did you get together?**

**Mike Cole:** We all met in a bar in Newport, [Wales] two years ago. Me and Richard knew each other for a few years 'cos ... we both were in a band and we both wrote songs and we used to drink in this bar in Newport where we met Carl [Bevan] crawling around on the floor. **So what did you do before playing music for a living?**

**Richard:** We used to have jobs. Carl used to be a school teacher and I used to drive a lorry [a big-rig] and Mike used to drink for a living.

**Mike:** In Wales. I represented my country on an international level.

**Why did you stop teaching?**

**Carl Bevan:** I hate children.

**Why did you start teaching?**

**Carl:** It was a longer college course. I didn't have to work.

**Do you think your "party animal" reputation has had anything to do with your success in Britain?**

**Richard:** No way. It's got something to do with the fact that we got press in the beginning, but it's got nothing to do with when we play gigs and sell out.

**Mike:** We did over 200 gigs in Britain over the last 18 months and kids come back 'cos they love us.

**Richard:** "We're the greatest rock 'n' roll band in the world." You know who told me that — the guy from Creation [Records, famous British label that nabbed Oasis]. Creation tried to sign us. He said, "You're the greatest rock 'n' roll band in the world." I said, "I know."

**Do you think you have anything in common with [Welsh pop band] Super Furry Animals?**

**Mike:** We're Welsh.

**They've got a bit of an American sound to them like you do.**

**Richard:** But they sound a bit like Blur sometimes and they've got West Coast tunes in them. They're from a rural part [of Wales] and we're from an industrial part.

**Mike:** They do magic mushrooms.

**Richard:** And I think it's evident in their music.

**How so?**

**Richard:** 'Cos their music is, well a lot of bands that come from North Wales; Gorky's [Zygotic Minci], Catatonia as well, sound long-eared [and] enhanced by magic mushrooms and all of their parents are probably professional people and middle class. You know, they've all got bread. Their [music] is more relaxed, and people from the south — it's more industrial. It's more rock. It's got more anger involved.

**Carl:** The Welsh speakers from Wales tend to be from the middle class as well.

**Richard:** It's a real class thing, generally. If you speak Welsh, you've got professional parents who are rich, and people who don't are white trash basically, and that's where we're from.

**When I was studying in Britain, last year, I found this student magazine that was trying to promote a "Welsh music scene" — like all Welsh bands fit in a nice little package.**

**Richard:** That's what happened in Seattle, Manchester, Liverpool. ... The bands don't necessarily have anything more in common than geography.

**I noticed that the British make the Welsh, in general, the butt of a lot of jokes made by the British. It seemed like a lighthearted racism, almost. Do you think people in Britain take you less seriously 'cos you are Welsh?**

**Mike:** Yeah, it is a subtle form of racism. But it's not racism 'cos we're not a separate race.

**Richard:** Racism is never lighthearted.

**Mike:** It's prejudice, that's what it is. ... Wales, Scotland, [and] Ireland contribute together so much more culture that is seen as British on a worldwide scale. The English hardly contribute anything. What do the English do — they give you fucking Blur. It's bullshit.

**You've managed to get a raw rock 'n' roll sound with [your album] the big 3. You guys don't sound trendy like, not to discredit them but, but like Pulp. A lot of what of Pulp does is capitalize on their trendiness.**

**Mike:** He [Jarvis Cocker, Pulp's frontman] is gonna be 40 soon. He's clutching at straws. He needs to stay trendy.

**Richard:** I think it's really strange he writes about misfits 'cos he's in that group of people who make you feel excluded. It's really ironic.

**What about your sound not being trendy?**

**Mike:** We don't go out and make ourselves an agenda. We don't plan to be trendy. We don't map it out, "Oh shit what's gonna be cool next year?" It's bullshit. We write songs and play it 'cos we love it.

# 99.9 KTYD

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# Mimelanguage

Jen Levy Talks to San Francisco Mime Troupe Member Joan Holden

The name San Francisco Mime Troupe is deceiving, for this group does NOT mime in a traditional sense. Rather than relying on "I'm in a box" or Chaplin-esque mime cliches, this group's brand of miming utilizes political satire, comedy and live music to create an innovative production. UCSB's Arts & Lectures will present the San Francisco Mime Troupe and its original play *13 Dias/13 Days* on Wednesday, Feb. 5.

Before you lies an *Artsweek* interview with SFMT member Joan Holden, who wrote *13 Dias/13 Days*.

**Artsweek:** *I understand that the San Francisco Mime Troupe does not perform mime in the traditional sense. Can you explain this and give a little history about your performances?*

**Joan Holden:** The San Francisco Mime Troup doesn't do mime. This is mime in the sense of mimic — to make fun of. In ancient Rome there [were] two levels of theater. ... There was the highbrow theater that did the Greek tragedies that nobody came to, and then there were the mimes whom everyone loved because everyone did these raw, raunchy shows on the street and made fun of the rich and powerful. That is the tradition that we place ourselves in.

**Can you explain your upcoming performance at UCSB?**

It is called *13 Dias/13 Days* and it is about the Zapatista uprising in Chiapas, Mexico. ... If you remember in 1994, New Year's Day, the news was suddenly flashed around the world that an Indian army had come out of the jungle and occupied seven towns in the state of southern Mexico and the Guatemala border. They declared war on the Mexican government and demanded that NAFTA be renegotiated because NAFTA is going to allow machine-grown corn from the U.S. into Mexico and bankrupt the Indian farmers; basically that was their mission.

This was pretty amazing because they are like the poorest people in the world. They don't have shoes, they don't have schools, they don't have anything and yet they managed to get an army together ... [and] make headlines all over the world.

The Mexican government — Salinas was president — sent a massive army invasion to put down the rebellion. But, there was so much sympathy for the Zapatistas inside Mexico and abroad that



Salinas was forced to declare a cease-fire and negotiate with them. That was pretty amazing because the Indian army had forced the government of Mexico to terms in 13 days. That is what the title means.

**How does your play convey these messages?**

Our play dramatizes this event and its effect on the lives of characters on both sides of the border. There are an assortment of characters — some gringos, some Mexican, some Indian — who are all facing a big change in their lives on this New Year's Day and the courses that they are on are overturned by this seismic event and uprising.

**What types of audiences do you seek when performing?**

As wide as possible. We really try to play to everybody. We play to both sides of the street. We perform free in the parks to anyone who comes and we perform in theaters for theater-going audiences. We perform in high schools for kids who have never seen play. We try to make our plays appealing to people who are different.

**Considering that the themes are so political, have you ever had any problems with controversial issues?**

We are usually controversial. We have had bookings canceled and we have had people walk out and bad reviews, which are really based on the content not the quality. We have been kept out of a few places and [we were] arrested in the old days a few times.

**What should the UCSB audience expect when attending your performance?**

They should only expect that they will see a good show, that's all they need to expect, and hot music. Hot music, good show, good story.



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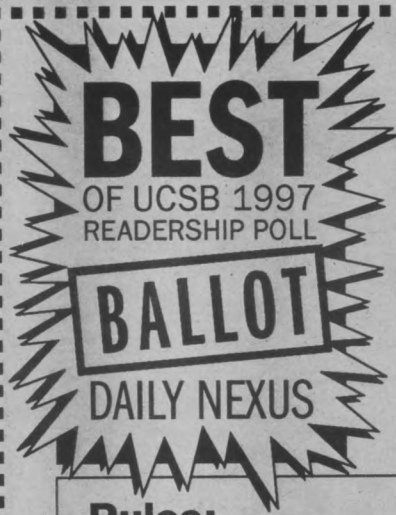
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ENTRY FEE is \$20, must be UCSB Student. Longboard, Bodyboard, and Shortboard Divisions





# THE DAILY NEXUS' 1997 UCSB READERSHIP POLL

## What's the Best?

### We're leaving it all up to you!

**Rules:**

- 1. NO PHOTOCOPIED BALLOTS.
- 2. Ballots must be dropped off at the **Daily Nexus** Ad Office, underneath Storke Tower, by **Wednesday, February 19, at 5pm.**
- 3. The "Best Of" issue will be published on Friday, February 28.
- 4. ONE Ballot per person.

- 5. Ballots must be filled out with reasonable completeness. Ballots with less than half of the blanks filled will be recycled with alacrity.
- 6. NOTE: The Nexus' "Best of UCSB" is intended to be a good-natured contest among business groups and others in the community. In other words, this is not a cutthroat competition whose results are somehow of deep and lasting significance. Please do not take it as such.
- 7. Decisions of Ballot referees are final.

- |  |   |
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| <ul style="list-style-type: none"> <li>1. Best 3 a.m. Activity<br/>_____</li> <li>2. Best Asian Food<br/>_____</li> <li>3. Best Atmosphere in I.V.<br/>_____</li> <li>4. Best Bar<br/>_____</li> <li>5. Best BBQ Joint<br/>_____</li> <li>6. Best Beach<br/>_____</li> <li>7. Best Bike Shop<br/>_____</li> <li>8. Best Bookstore<br/>_____</li> <li>9. Best Breakfast Place<br/>_____</li> <li>10. Best Brush-off Lines<br/>_____</li> <li>11. Best Burger<br/>_____</li> <li>12. Best Burrito<br/>_____</li> <li>13. Best Car Repair Shop<br/>_____</li> <li>14. Best Cheap Beer<br/>_____</li> <li>15. Best Class to Sleep Through<br/>_____</li> <li>16. Best Class to Wake Up For<br/>_____</li> <li>17. Best Club<br/>_____</li> <li>18. Best Coffeehouse<br/>_____</li> <li>19. Best Graffiti<br/>_____</li> <li>20. Best Hair Salon<br/>_____</li> <li>21. Best I.V. Park<br/>_____</li> <li>22. Best Lines to Get in Front of the Keg<br/>_____</li> <li>23. Best Local Band<br/>_____</li> <li>24. Best Men's Bathroom<br/>_____</li> <li>25. Best Mexican Food<br/>_____</li> </ul> | <ul style="list-style-type: none"> <li>26. Best Music Store<br/>_____</li> <li>27. Best One-Liners<br/>_____</li> <li>28. Best Pasta Place<br/>_____</li> <li>29. Best Pizza<br/>_____</li> <li>30. Best Place to Get Free Food<br/>_____</li> <li>31. Best Place to Have Sex on Campus Without Getting Caught<br/>_____</li> <li>32. Best Place to People-Watch<br/>_____</li> <li>33. Best Place to See a Concert<br/>_____</li> <li>34. Best Place to Shop<br/>_____</li> <li>35. Best Place to Sleep Outdoors<br/>_____</li> <li>36. Best Place to Watch the Sunset<br/>_____</li> <li>37. Best Professor<br/>_____</li> <li>38. Best Radio Station<br/>_____</li> <li>39. Best Restaurant (When Parents Pay for It)<br/>_____</li> <li>40. Best Sandwich Shop<br/>_____</li> <li>41. Best Surf Shop<br/>_____</li> <li>42. Best Surf Spot<br/>_____</li> <li>43. Best Time to Go Grocery Shopping<br/>_____</li> <li>44. Best Vegetarian Food<br/>_____</li> <li>45. Best Video Shop<br/>_____</li> <li>46. Best View<br/>_____</li> <li>47. Best Way to Break Up<br/>_____</li> <li>48. Best Way to Get Tar Off Feet<br/>_____</li> <li>49. Best Ways to Avoid Studying<br/>_____</li> <li>50. Best Women's Bathroom<br/>_____</li> </ul> |
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Check One:  Student  Staff  Faculty  Other (optional) \_\_\_\_\_

## Daily Nexus

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