

# Summit Conference

## How to Become a Fascist

By Deborah Nestor  
Contributing Editor

It is 1941. Mussolini and Hitler meet in the Berlin Chancellery to divide the continents of Europe, Asia and Africa between them. At the same time, their mistresses, Eva and Clara, hold a summit conference of their own in which they gradually take on the personalities and attributes of the two fascist dictators.

Adrienne Perry Eberhardt directs David MacDonald's play, *Summit Conference*, in UCSB's Studio Theater. It depicts this fictional meeting between Eva Braun (Kristin Baer) and Clara Petacci (Aynee Joujon-Roche).

The set, which is supposed to represent Eva's apartment next to Hitler's headquarters in Berlin, helps to set the heavy satiric tone that lasts throughout the play. A giant black swastika dominates the white marble floor. Swastikas decorate the austere black curtains in the back of the set. On the couches there are red cushions embroidered with hearts and more swastikas. The lighting is white and harsh, like the Nazi interrogation chamber that the room becomes when the women take on the characters of Hitler and Mussolini, and begin to persecute the German soldier (Michael Scherer) assigned to guard them.

When Clara arrives, Eva tries to serve her tea like a proper first lady, but Clara prefers Chivas Regal. Unlike Eva, Clara is realistic about the position that she occupies in her country. "I am Dulce's whore, and that is what they call me.... I am scandal, but at least I am a public scandal."

Joujon-Roche plays Clara with a depth of worldly insight that is lacking in Eva. She makes the most of the subtle humor written into her part. When the German woman asks to take her picture she vocally refuses then preens herself like a cat and turns so that Eva can photograph her "good



Aynee Joujon-Roche and Kristin Baer — the female fascists of *Summit Conference*, running through Saturday in the Studio Theatre.

side."

In another humorous scene, Clara alludes to Mussolini's sexual habits. "I have an apartment on the floor above his office, with a deaf attendant, because, you know, my friend shouts quite a lot when he...."

But for the greater part of the first act, the women discuss the political situation in Europe. Often in this discussion, they seem to speak for their lovers and at other times they seem to vocalize their own opinions, which conflict with those of their lovers. It was all rather confusing, especially to someone without detailed knowledge of the events to which the woman referred, like the battle of Kiev and Italy's invasion of Greece. It is soon apparent that each woman begins to adopt the traits of her perspective lover. Eva begins to clasp her hands behind her back and lean toward Clara, the way we see Hitler stand and address crowds in World War II newsreels.

After intermission the play becomes more dramatic and has more to offer the non-history major. While the first act tends to become slow during the long conversations between the women, they begin to practice what they have learned during the second act. As fascists, they create a scapegoat, and begin to persecute him before our eyes. It is really terrifying to watch.

The most significant statement that this play makes about the holocaust is how very easy it was to pull off. Although its treatment of this tragedy is meant to be critical, to the Germans and therefore sympathetic to the Jews, it is easy to see how many individuals might become upset about the sometimes humorous approach to the holocaust found in *Summit Conference*.

At one point, Eva remarks that the Jews are "the best allies" that Hitler has. Jokes like this are in extreme bad taste. This is unfortunate since much of the acting and technical aspects of the production are excellent. *Summit Conference* is flawed by the insensitivity of its script.



▲ Red Hot

▲ Bash

▲ Flash



■ Flair

■ Flavor

■ Film



● Happy Boy

● Brent And

● The Beat Farmers

Have you got the Top-Forty Blues? Tired of the same olé pop-rock clichés bombarding you from Y-97 and MTV?

Time to get adventurous! Go independent!

I've been lucky enough to stumble across some musical gems — hidden in the depths of so-called alternative labels — such as Alternative Tentacles, SST, Subterranean. These obscure labels put out great records without the corporate influence, but also without the commercial benefit of huge promotions.

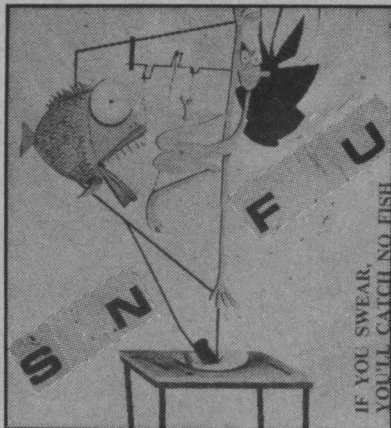
So all the great albums with the potential to rescue you from the Pop-Rock Blues are sitting in the shelves of your favorite record store and you're none the wiser.

Until now. The records below have been listened to and reviewed by my own ears. Many an alternative album was scrutinized. For you, music fan, my ears endured more musical slop than is healthy. If they made this list, it is because I felt they offered something fresh and original. You can trust me — I'm faithful to no single genre. Any of the albums listed here are guaranteed to provide the musical boost you've been craving — they are all *ten star* records that you've gotta hear. Be among the few and the brave who have discovered "alternative" music. Your ears will thank me.

SNFU — *If You Swear, You'll Catch No Fish*  
Better Youth Organization

# Top-40 Blues? Go Indie

This Canadian band is categorized under "Punk," but they are by no means generic. The intensity of lead singer Chi-Pig coupled with riveting guitars and a fast and furious pace set SNFU apart. The cuts on the album are very distinctive and very hot. Lyric sheet is included for those who care about words — in the case of SNFU, the lyrics are worth hearing. The nuclear threat is addressed in the semi-melodic



song "Black Cloud," and a raging tune "Devil's Music" features a tyrannical father who destroys his son's music collection. Other hot cuts are "Mind like a Door?" and a live version of "Snapping Turtle". SNFU is for anyone who likes the fast & frenetic.

Evan Johns & the H-Bombs — *Rollin' Through the Night*  
Alternative Tentacles

This album is a blast! Jello Biafra was so impressed by these guys that he signed 'em on his label. A departure from standard Alternative Tentacles fare, Biafra calls Evans Johns "quality roots music." Personally, I can't get enough of this album! Evan Johns & The H-Bombs are good ole rock-n-roll at its finest. They have the spirit and soul of the Blasters, and humor that adds depth to their lyrics. Cuts such as "You're A Cutie," "Where'd You Get That Bruise," and the title cut are especially fun.

Eugene Chadbourne — *Corpses Of Foreign Wars*  
Fundamental (Chadbourne's own label)

Featuring members of the Violent Femmes, this album is a delicious mix of political satire and unique country-western music. Featuring songs such as "The Bully Song," which starts out with a lisping George Bush impersonator, to the title cut, "Corpses of Foreign Wars," ("Do you like to eat Chinese? There's plenty of them here..."), to my favorite "Pol-Pot Melody" ("Pol Pot, the little bastard ought to be shot...") The lyrics are seriously political and seriously funny.

Chadbourne is a master satirist, and obviously takes his fun very seriously via his unique music.

FIREHOSE — *Ragin' Full On*  
SST

This is the first album for ex-Minutemen Mike Watt and George Hurley after the death of D. Boon. The two 'ex-Minutemen team up with Ed Crawford to put together one of the freshest, most inspired albums I've heard in a very long



time. Not at all relying on old Minutemen patterns, "Ragin' Full On" relies on the new blood of Crawford, and Watt's fat bass lines and strong songwriting. The lyrics are introspective, the song hooks catchy and unique. The music is straight rock, sure to please even the conservative listener, with some jazz inflections thrown in. From heart-felt ballads, to "raging" foot stompers, this

album has depth and plenty of SOUL! It is Very Hot and Very Recommended!

Minutemen — *Ballot Result* (Live Performances)  
SST

"You know, D. Boon always said that there should be a band on every block, just regular dudes having their say," bassist Mike Watt said. And here the Minutemen are having their say. These guys play like they *mean* it!

This album makes me feel great and melancholy at the same time. Lead singer D. Boon died in a car crash in December 1985. He was an insightful and endearing character who is greatly missed.

*Ballot Result* is an absolute must if you're a Minutemen fan. If you're not familiar with them, then get this and find out what you've been missing. A live compilation of the greatest Minutemen songs, *Ballot Result* offers the best of both worlds. Since it's live, it takes you beyond the studio and onto the stage of clubs and gigs with D. Boon, Mike Watt, and George Hurley. And since it's a "best of" album, you get the cream of the crop. Listen for "Political Song for Michael Jackson To Sing" and, a ballad sure to choke you up, "History Lesson Pt. II".

(All records courtesy of Rockpile Records)  
— Debi Howell

## The Flash: Starting Over

When I was growing up, there always seemed to be a few things that were constant in comic books. One, the superhero was always someone that you could look up to, no matter who he was or what kind of powers he had. He was a symbol of something better in the world, something noble. And two, if the hero had a sidekick, it was always imagined that the young protege would one day be the successor of his mentor and carry on his name. But that would never actually happen, because of course, the hero would never die.

Happily, for the mature, grown-up readers of today, those rules no longer need apply. As anyone who has read a comic in the past five years knows, heroes are no longer the god-like beings of perfection they once were. Nowadays, they fail, they lose and they die. This was the case with *The Flash*.

The second rule also loses its validity with the premiere this month of the New Flash, who was formerly the flame-haired sidekick known as Kid Flash.

Many, including myself, would imagine that the idea of reviving a character that has failed as a superhero and as a money-maker is ridiculous. And if the original couldn't retain his status as a major character in the industry, then how in the world was it possible to make his teen-age sidekick (named Wally West of all things) into a literary and fiscal success?

It was as easy as breaking those two major rules of comic books.

And that's what DC comics did, thereby creating one of the best "first issues" this year.

Everyone remembers *The Flash*. In his gaudy red tights the fellow became famous for spinning around at the speed of light, knocking all his very numerous and assorted cast of crooks into the county jail. But the fact that he was so fast made it difficult indeed to write continuously interesting plots. That was one of the major downfalls of the book.

So presto! Wally West isn't so fast anymore. Because of events in the *Crisis on Infinite Earths*, he can barely hit the speed of sound without getting real tired. And to add on one of the most daring (See *FLASH*, p.6A)

# ANGEL HEART

It will scare you to your very soul.

Harry Angel  
has been  
hired to  
search for  
the truth...

Pray  
he doesn't  
find it.

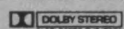


Special Appearance by  
Mickey Rourke Robert DeNiro Lisa Bonet An Alan Parker Film

Mario Kassar and Andrew Vajna Present  
Mickey Rourke An Alan Parker Film  
"Angel Heart" Special Appearance by Robert DeNiro

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Executive Producers Mario Kassar and Andrew Vajna <sup>From the Novel "Telling Angel" by</sup> William Hjortsberg Screenplay by Alan Parker

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*It was almost spiced, so sweetly aromatic it was. It caressed the gullet; it spread its greeting over all the mouth, until the impatient throat accused the tongue of unfair delay.*

—MAURICE HEALY  
Contemporary wine writer

A circular pinkish patch appears on the grapes, followed by the manifestation of a fluffy, grey substance. Shrivelled and rotten, they hang flimsily from their weakening stems, looking about as appetizing as a greasy egg on the aftermath of a hangover. Imagine the discovery that these excuses for grapes could be made into some of the most luscious sweet wines in the world.

Historically, moldy grapes were first used in the making of Tokay in Hungary in the early 17th century: an unctuous, resinous wine, made predominantly with the furmint grape. However, it was not until a century later that the fungus reared its ugly head in Europe, paving the way for a revolution in sweet wine production.

The story goes as following: The Abbot in charge of Schloss Johannisberg in Germany (most of the vineyards were then owned by the Roman Catholic Church) sent a messenger to the Bishop of a neighboring village, whose official permission was necessary before the grape harvest could begin. Alas, the messenger never returned and the crop became riddled with the curious mold. It was with a sad heart, indeed, that the Abbot saw the gathering in of his pathetic, somewhat depleted harvest; but with great joy of heart, he tasted the sweet nectar of its juices. Today, the great Reising



Wrinkled and purple-brown grapes with botrytis completely set in.

wines of Beerenauslese and Trocenbeerenauslese herald that day.

*Botrytis Cinerea*, the name given to the mold, is a cryptogamic fungus whose spores germinate in humid conditions. They grow hyphae or filaments which puncture the skins of grapes, forming a mycelium seen as the telltale circular patch. This spreads, discoloring and wrinkling the grapes as the cells are broken down by enzyme action. Thin skins are particularly susceptible, as are fully ripe grapes.

The fungus feeds from the available nutrients, consuming proteins, acids and sugars. Happily, metabolism of organic acids, especially tartar and malic, is proportionately greater than that of sugars. As the grape dehydrates through loss of water, the undigested acids and sugars become concentrated in the grape, providing the richness of extract unique in *botrytis* wines.

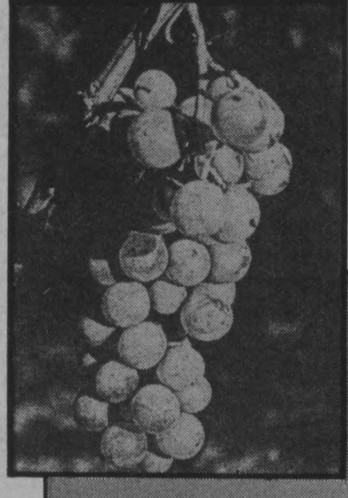
Moreover, *botrytis* secretes certain products which give the wines a liquorice viscosity; these include glycerol, dextrons and gluconic acid (effects of sugar breakdowns) as well as some gums from fruit pectins.

# Wine Talk: Grapes

The very distinctive "noble rot" aroma is also due to these secretions.

By the time of picking, the raisiny grape is a complete metamorphosis of its original structure. High concentrations of sugars allow for adequate levels of alcohol, whilst retaining plenty of residual sugars for sweetness. Acids are sufficiently concentrated, with increased proportions of citric, malic, and gluconic (*botrytis* induced), which gives wines balance. Without a good total, acidity is also increased, which adds to the nuances of the bouquet.

The spread of infection in the vineyard is rapid but inconsistent. Breezes disperse the spores which fall to rest randomly, affecting individual grapes rather than



Whole underripe Semillon grapes. No botrytis apparent at this stage.

bunches. Harvesting is therefore a lengthy and expensive process, involving repeated pickings which may span over several months. Excessive humidity at this time will give rise to off flavors, due to too rapid a growth of *botrytis*. The fungus is hereto known as "Grey Rot." Alternative periods of humidity and dry weather will provide the ideal environment for *botrytis* development in its beneficial form, deserving of its "Noble Rot" status.

Further prerequisites for a "healthy" infection is that grapes are whole and fully ripe when attacked. Those that are damaged by heavy rains, hail, birds, or insects, will inevitably be spoiled by harmful bacterias. Only white grape varieties are suitable, too, due to destruction of pigments in the skin by *botrytis*. In all of these respects, *botrytis* is known as grey rot, and is ardently sprayed against by growers.

The sporadic of harvest gatherings has brought about experimentations in California to culture *botrytis* spores. Myon and Alice Nightingale of Beringer vineyards have developed a unique process of spraying the grapes with *botrytis* to effectuate the same development of vineyard *botrytis* in artificial conditions. The thin-skinned semillon grapes are picked when fully ripe and placed on racks one bunch deep. After a thorough spraying of the spores, they are stored in a humidity controlled room. After exposure to 100 percent relative humidity for 30 days, they are blown dried at 68 degrees F. The results have been spectacular.

Vinification of *botrytis* grapes is a long, tiresome process, often taking as much as several months before completion. The grapes are pressed several times and passed into fermentation vessels. The last pressing is usually of the highest quality, containing both tannins, the most precious of sweet juices. Glucophilic yeasts are introduced for the conversion of sugars to alcohol, a unique culture due to its ability to convert glucose rapidly, leaving residual fructose which has a sweeter taste.

However, in the concentrated medium of sugars, the yeast works under very difficult conditions. In the critical stages it is often necessary to moisten the juice with un-botrysided juices until yeasts are sufficiently

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# International Film Festival

The Santa Barbara International Film Festival, round two. The festival that's both "closer than Cannes" and attracting "a better class of people" returns on Wednesday, March 4th with the gala opening night premiere of *Kangaroo* at the Arlington (festivities beginning at 7 p.m.)

This year's program offers a very wide variety of screenings and activities. Flyers detailing exact times and locations of events are available in any Metropolitan Theatre.

The SBIFF, true to the size of its expected visitors' incomes, is pricey. You could spend a small fortune seeing the films alone (at \$5 a pop), to say nothing of what you'll have to shell out for the workshops, parties, tributes, and galas.

My personal list of things to watch for includes the following:

Both the Director's and the Actor's workshops. Each should be interesting if only for providing insights into the often invisible world of acting and directing for the camera.

The American premiere of *Personal Services*, starring Julie Walters and Alec McGowen. British comedy directed by Monty Python alumnus Terry Jones (who co-wrote and

directed the films of that comedy troupe.)

*Remembering Buster Keaton*, which features the films of this oft-forgotten comedic genius followed by a discussion by a panel including UCSB film studies professor Dr. Charles Wolfe (who will be teaching a course on Keaton in the spring.)

*Gothic* (U.S. premiere), a psychological horror film by maverick director Ken Russell. The film is the fictional account of an actual weekend retreat which took place in the early 19th century. Guests included Mary Shelley, her poet husband, and Lord Byron, and their conversations and activities which became the basis for the Gothic horror genre (as exemplified by Shelley's *Frankenstein*). Never expect the ordinary from Russell, most known for his direction of *Altered States*.

*Directed by William Wyler*, a documentary about the life and career of one of the great Hollywood era's most skilled and influential directors.

It is my hope that the tribute to James Stewart will express the abundant pleasure and intensity of the

# Grapes Ripe for Flavor and Flair

multiplied. Osmotic pressure restrains their activity as does the antibiotic properties of *botrytis*. Finally the yeast is rendered inactive by a high percentage of alcohol; in wines less rich in sugar, mutage may be necessary by judicious use of sulphur dioxide. From this stage on, practices of vinification differ, using either oak or concrete tank for maturation; racking fining, filtering, as the winemaker sees fit, are all variables.

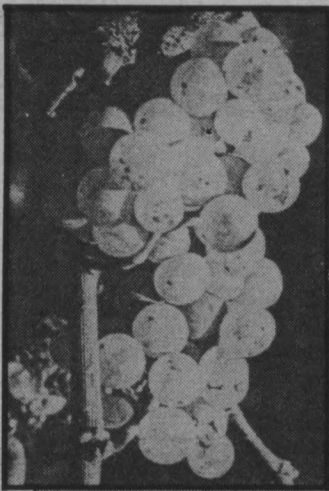
*Botrytis* wines are made throughout the world, using various techniques of production as well as different grape varieties. In New South Wales, Australia, both Semillon and Sauvignon grapes are used, a blend that has proven successful in the Sauternes district of Bordeaux, France, since the early 19th century. California uses several grapes, including the Reisling and Gewurtztraminer (of German heritage), as do Alsace in France. The great wines of Vouvray in the Loire region of France may be attributed to the Chenin blanc grape, which has had some success in South Africa and California. Hungary continues to produce their famous Tokay, using a blend of unpronounceable varieties. The kaleidoscope of wines is immense.

Various styles of wines may be partly due to climatic conditions, and as such are indicative of their location (especially helpful when "blind" tasting). Northerly, cooler climates such as Germany, will have higher natural acidity but lower concentrations of sugars (and therefore alcohol). They will contrast with similar wines in Austria which lack freshness and balance.

In Sauternes, a higher alcohol level is achieved which will be evident in the "hot" finish, as the wine slips down the throat. In California, on the other hand, alcohol and sweetness are often gained at the expense of acidity, tending to give syrupy wines with no real zip.

certainly more affordable than their German counterparts. Both wines have ample acidity due to cool micro-climates.

Far from it for me to attempt to put into words any one of these wines. Suffice to say they include mouth watering descriptions such as honeyed, creamy, peachy, lemony, spicy, resinous, appley, marmalady, together with luscious, unctuous, voluptuous and terms sure to bring out the poet in all of us. Their colors, too, give new meaning to the word color, passing through yellow, gold to amber, with taffeta-like highlights which throw reflections in the glass. Gold is not simply gold, but 21 Carat gold leaf or translucent old gold — such are their tones and radiance to deserve so exacting a definition.



Slightly discolored fully ripe Semillon grapes with first signs of botrytis.



Shriveled raisin-like grapes coated in ashen grey furs.

If readers are not by now drooling at the mere expectation of tasting such wines, then I can only assume you are cold-blooded. If you are human like I, you will perhaps consider sharing the expense of a bottle with friends, either to savor on its own or accompany fruit for the perfect finish to dinner. A good Sauternes will also contrast wonderfully with the sweet saltiness of Roquefort cheese. Probably the best of all with a dry biscuit, it serves to relieve those late night studying blues.

—Anthony Borges

*There is as much difference between a still and a flat wine, as there is between sleep and death.*

—ANDRÉ L. SIMON

French-born American writer  
(1877-1970)

*Chateau d'Yquem, a last surprise,  
Was climax, crown and seal.  
I might forget your lovely eyes,  
But not that meal.*

—ERIC CHILMAN

Contemporary wine writer

For tasting purposes careful selection is advised. The most expensive will be those with a higher proportion of *botrytis* affected grapes; the least expensive will only be mildly affected and therefore not characteristic. Those from classic regions will be representative of a particular style, whilst others may be undistinguished and valuable only as a curiosity. I recommend you try at least one fine Sauternes, perhaps Chateau Raymond 1983, whose production is overseen by Pierre Meslier, winemaker of the famous Chateau d'Yquem (possibly the greatest sweet wine in the world). Chateau Raymond costs \$39.95 and may be purchased at the Wine Cask in Santa Barbara. A Gewurtztraminer "Vendage Tardive" from Alsace is probably the best example of its type, although I have not been able to locate one locally. A Beerenauslese from Germany will be expensive, about \$65, but is probably the greatest of all representatives of the Reisling grape. Local wines, too, should be sampled. Austin Cellars produce a fine *botrytis* Sauvignon Blanc and Gainey Vineyards have recently released a Reisling 'Late Harvest' that is well worthy of their name, and

several screenings of films by Santa Barbaran filmmakers.

Don't wonder when you don't see reviews of the films premiering in the festival. Due to "contractual obligations and agreements", the festival politely warned the press not to review any of the festival's offerings until they are in general

release. This move is probably in response to the swift box office death of last year's closing world premiere *Highlander*. This year's closing film will be *Heat*, starring Burt Reynolds, Howard Hesseman, and Diana Scarwid.

Enjoy.

—B. Anthony Mermer

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3. BLACK WIDOW (R) 5:40, 8:05, 10:15

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1. FROM THE HIP (PG) 5:15, 7:30, 9:45

2. MANNEQUIN (PG) 5:45, 7:45, 9:45

3. RADIO DAYS (PG) 6:00, 8:00, 10:00

4. LIGHT OF DAY (PG13) 5:00, 7:15, 9:30

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THE MORNING AFTER (R) 9:45

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OUTRAGEOUS FORTUNE (R) 7:30, 9:30

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967-9447

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2. THE GOOD WIFE (R) 7:15, 9:15

### FAIRVIEW TWIN

251 N. Fairview, Goleta  
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1. PEGGY SUE GOT MARRIED (PG13) 7:00

CRIMES OF THE HEART (R) 9:00

2. CROCODILE DUNDEE (PG13) 7:00

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1. DEATH BEFORE DISHONOR (R) 6:40, 9:50

P.O.W. (R) 8:20

2. DEADTIME STORIES (R) 6:45, 9:45

EYES OF FIRE (R) 8:15

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# Fest

man and his performances. There will be several showings of some of Stewart's most famous and best-loved films throughout the festival, including Hitchcock's *Rear Window*, with Grace Kelly (although sadly not Capra's *It's A Wonderful Life*).

The national theme of the festival this year is Canada, an intriguing choice. Also, the festival will feature

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# FLASH

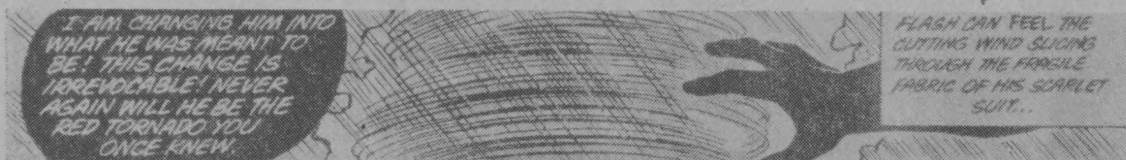


(Continued from p.2A)

gimmicks of all time, very realistically, he burns off calories at such a super level that he must continually stuff himself with fast food and candy bars in order to prevent starvation. I love it!

In addition to this, a 20-year-old Wally can't afford to gallivant around without having some steady income, so he demands "health insurance" from a hospital in exchange for delivering a heart cross-country to a needy donor. In the universe of masked vigilantes, you can't get much more realistic than this.

The new comic also has an exceptionally rich atmosphere. Though the artist, Jackson Guice, seems



ill-fitted for the style of this book, he draws just well enough to let us vividly see the world that writer Mike Baron paints. The new Wally is a mellow, even sullen person just coming into his manhood, and has the awesome responsibility of being the successor to his mentor, the second Flash (the first was the golden-age member of the Justice Society. He's dead too.)

"Barry (the late Flash) would help anyone anytime," he ponders while delivering the heart. "He taught me that my abilities were a precious trust. He died owing thousands of dollars in legal bills. The

Justice League had to pay for his funeral. He left me his costumes. And a picture of what a hero should be."

Damn, that's good!

So even the late Flash is given a character that is more realistic than his own comic ever was. And then, with a subtle touch, Baron introduces the New Flash's first nemesis, Vandal Savage. Originally, Savage was one of The Flash's foes far back in the Sixties, but here he is given a new lease on evildoings, and brings with him a truly fearsome and suspenseful atmosphere.

This is an example: Wally returns to his rundown apartment after his long journey. There's a present

waiting for him that is left over from his birthday party in the beginning of the book. "The smell," he thinks. "This is not from Francine." No, it is a heart lying in a pool of blood. His face still etched in fear, he ejects his costume from its hidden ring capsule, and Vandal Savage emerges from the shadows with red glowing eyes. "Go ahead, put it on. Live as The Flash and die as The Flash," he whispers.

Damn, that's good!

And the entire story just sweeps you along with

(See FLASH, p.7A)



Wang Chung

So here's the deal. You're kinda sick of school, you know it's the end of the quarter and all, and finals aren't too far down the road. You're getting a little worried, but you really don't want to study, the stress is setting in, the weather has been keeping you cooped up inside and you need some sort of final energy release before the long haul through dead week and finals.

"Well, what should I do?" you ask me. Well, let me tell you what you should do. Go buy yourself a ticket to the big, huge, wild, Wang Chung/Untouchables/Eight Seconds show going on this Sunday in the ECen.

It doesn't matter if you want to polka, rumba, tango, skank, do the hustle, or just plain shake your groove thang — if you want to dance, then this is the show for you. No long hair, murky guitars, or mumbled vocals, no ripped jeans, speed thrash, or feedback, just some good-time funky-style, shake-your-ass-groovin' tunes. The A.S. Program Board has specifically designed this to be a dance party concert. There is no reserved seating, only general admission. This was done to allow the concert to be just one night of a

good time without guys with flashlights always checking your ticket.

Wang Chung, who say their name can mean anything you want it to, are known for great dance grooves, as evidenced on the big hits, "To Live and Die in L.A." and "Everybody Have Fun Tonight." They recently released a new album titled *Mosaic* which exhibits more of the band's great dance-rock material.

And if Wang Chung wasn't enough, those hipsters supreme The Untouchables will also be playing. The UT's albums may leave a bit to be desired, but their live shows are the most fun-filled, kinetic, good times I have been to. The Untouchables have some new workings of their old classics along with some live material on their newest release called (appropriately) *Dance Party*. If these cats can't get you skanking, then you must not have one ounce of rhythm in your whole body.

The show will be opened by Canada's hottest new stars, Eight Seconds. These guys have recently been signed to Polydor and are quickly moving up in the business behind some strong singles.

So get on out there and have a good time; it may be one of your last chances this quarter. Program Board has brought another great show to UCSB so you can dance your feet off one more time. You know you deserve it, so what are you waiting for?

— Walker "Guitar" Wells, someone who should know

## A WORD FROM "PYTHON" PISCOPO EX-WRESTLER ABOUT MILLER LITE



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\* TRANSLATION: A SUPERBLY BREWED, FINE TASTING PILSNER BEER

# THE BEAT FARMERS



Country Dick Montana

from head-hung-low bassist Rolly Dexter.

But that was before Country Dick swaggered to center stage. A rather imposing figure replete with goatee, oversized hat and gravelly voice (qualities very reminiscent of Nasty Canasta for all you closet Bugs Bunny cartoon watchers), Montana usually contents himself with just banging the hell out of his miniscule drum kit. But he also occasionally gets the urge to personally address the audience. That's when the fun really starts.

Balancing a beer on his hat, Montana led off with warm greetings to his Santa Barbara audience. "Mmmmm, sure are a couple of pretty cute guys up here," he snickered with a hearty laugh, watching a few of the more light-hearted back off from the stage. "But ya can't have my beer till ya earn it," he continued, before Raney took a seat behind the drums to start up the country backbeat to "Happy Boy." A Beat Farmers standard highlighted by kazoo playing and gargling beer to the beat, the song seems to be Montana's favorite, as he gets a chance to sarcastically explain why he feels more fulfilled than the "preppy shitbags" and "moronic baboons" of the world.

After drying off Country Dick and sending him back to his drums, the band rocked on with a slew of butt-bumping dance songs, including the crowd favorite "Riverside," from their current album. The performance cruised along at a steady clip, with the band pulling off a rendition of a Tom Waits song and a cover of the Velvet Underground's "There She Goes Again." Then things got

weird. Well, *weirder*, anyway.

Don't ask me why (Montana sure couldn't figure it out), but the audience started calling for Led Zeppelin. Yes, *that* Led Zeppelin. The result was a typical Beat Farmers response to tough situations: make fun of it! So fans were treated to an acapella version of "Black Dog," with Raney, Harris and Dexter chumming it up around the mike and providing "la-la's" in place of the Jimmy Page solos while Montana offered "Robert Plant-with-a-sore-throat" lyrical accompaniment.

Seems like a hard act to follow, but the show didn't stop there. Now came time for audience participation to the tune of "California Kid," a rousing story-telling song from the Beat Farmers' first record, *Tales of the New West*. As Country Dick exhorted how "I belong to the beat generation and everything's goin' just fine," zealous dancers proceeded to lift the big boy off his feet and parade him around the room, Lone Ranger-style. Relishing the role, Montana slapped his newfound steed across the floor, managing to finish the song and keep the rest of the little dancin' doggies movin' and out of his path.

Though the show closed out too early for most of us, what little we did see of the Beat Farmers proved to be one of the better Pub offerings in a long time. Even the boogeying middle aged couple mixing it up on the floor with us young upstart kids would agree to that. A.S. Program Board should keep up their good record by continuing to seek out quality small town bands like the Beat Farmers, Fetchin' Bones and others. They just need to let them play a little longer.

— Brent Anderson

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## FLASH

(Continued from p.6A)

such intensity that it seems natural that Wally wins the million-dollar lottery just before he has to face Savage. It feels right that he doesn't keep his identity a secret anymore, but is still reluctant to let people see his face or know who he is when he's in plain clothes. This is obviously a work of love for these creators, and that fact alone makes this a book a good experience. The fact that they do it well makes it a great experience.

The only true problem that *The Flash* will be prone to is a drop in

its quality. This is a disease that almost all new books face today. After a good year or two, the artist becomes restless, or the writer wants to move on to new ideas. (In this case it is the writer who makes the book.) In some cases the writer just falls into that perilous trap called "conformity." *The Flash* has just that sort of fragile greatness about it that can shatter at any time.

But in the meantime, it's good. Really good. So all of you out there, drop that issue of *Superman*, burn those copies of *The Hulk*. They suck. Buy *The Flash* and get your money's worth.

— Garrett H. Omata

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