

Cultural Diversity in One Act...pg. 6A



# ENCORE

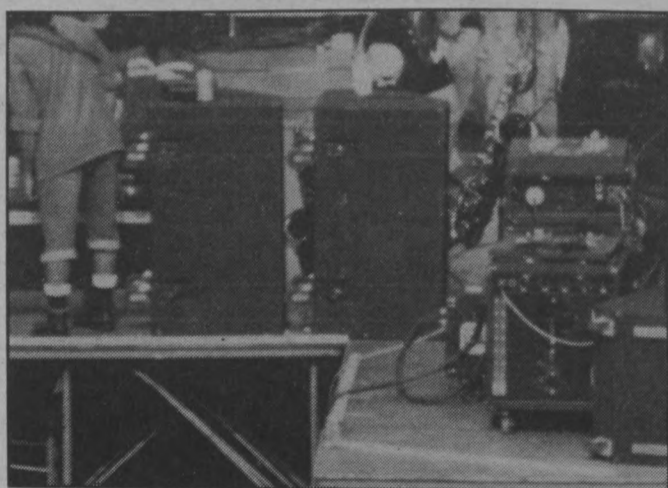
THE ARTS AND  
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F o r T h e W e e k o f M a y 1 4 , 1 9 9 2



# EXTRAVAGANZA

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# Tom Ball

## Collaboration of Musicians

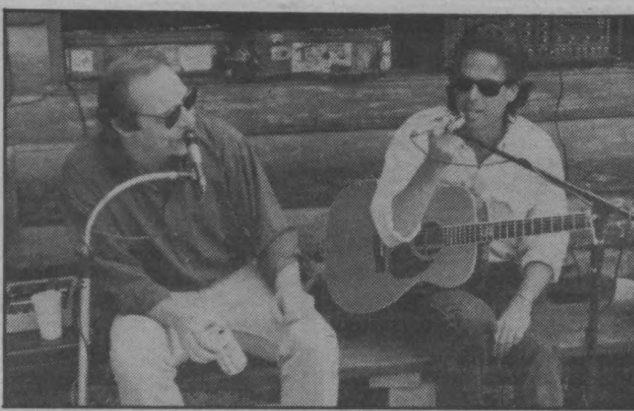
By Jeanine Natale

Tom Ball and Kenny Sultan have made music — downhome, old-fashioned, good-time blues, to be exact — their lives. Both having taken up guitar before the age of 12, Ball and Sultan began a relationship with the blues that has taken them around the world, and has seen them play with hundreds of fellow musicians ranging from Willie Dixon to Bonnie Raitt.

Becoming a team in 1979, Sultan and Ball say that UCSB has been a big part of their lives. Their first "big gigs" were playing on the air at KCSB, and with Randy Newman at Campbell Hall a year later. Both also taught through the Living Arts Program at different times during the mid-1980s. Sultan is himself an UCSB alum, graduating — and teaching blues guitar at one point — through the Black Studies Department.

From there, the key to getting their names known around town — and elsewhere — was putting out an album of their songs, 1981's *Confusion*. "People might know you locally and that's it," Ball said. "But if you have an album out, and can get it distributed, people get to know you all over the world. It's like a calling card; it legitimizes your work."

Both musicians cite original blues masters such as Lightnin' Hopkins, Reverend Gary Davis and harpist Sonny Terry as major influences, and say it has been a privilege to play with some true blues giants. But they agree that the most inspirational musician they've ever played with was



HILLARY KAPLOWITZ/Daily Nexus

Our men Tom Ball (left) and Kenny Sultan.

Stevie Ray Vaughn.

"Not only was he a true musician, but he was a hell of a nice guy," Ball said. "I have a lot of respect for him."

"He was a musician's musician," Sultan added. "When we do shows, and the main act is on, I usually leave and take a break. But with Stevie, I would sit 10 feet from the stage, and every night, he would just knock 'em dead with everything he had."

Although Sultan didn't make the jump to professional music until he was close to graduating, Ball says he knew early on that music was the key to his future. "I was playing (harmonica) professionally back in high school, and didn't really have anything else to fall back on," he explained.

Despite his parents' desire to see him "do something" with his life, Ball says that by not leaving any back doors open, he forced himself to become a great musician. "It's a real crime to see a lot of really talented musicians who, for

# Kenny Sultan

## Creates Downhome Blues

some reason or another, go through a slow period, and decide to give up music altogether," Ball said. "It's a loss for the art world that so many good musicians are stuck being real estate agents. The key is just don't ever plan to do anything else."

Sultan agreed with Ball, recalling how he was considering a career in environmental science, but wasn't really happy with it. "Here I was, having played guitar since I was seven, and I really hadn't even played in front of anyone at 19. I was terrified," he said.

Although he went on to graduate as a music major, he "didn't really know what (he) was going to do for sure, and just knocked around for a few years, playing and traveling." Sultan added that getting paid for local gigs was the first step in realizing that playing music for a living was the way to go.

Becoming partners with Ball also taught Sultan that being a professional musician is a lot of hard work. "It's like a business — you really have to work hard at what you do to keep it going. But if you do, it really pays off."

Tom Ball and Kenny Sultan, who perform every Sunday at the Cold Springs Tavern, will be appearing tonight at 8 p.m. in *The Pub with Los Guys*. Tickets are \$3/general admission, \$2/students. Also, look for their new album, tentatively titled *Filthy Rich*, to be released in the coming months.

### MUSIC REVIEWS

## Dead: On the Mary Chain Express

*Honey's Dead*  
Jesus and Mary Chain  
Warner Records

You're riding in a freight train through a winding Rocky Mountain pass. It's one of those old masterpieces of a train, powerful and strange in the thin-aired wilderness. The pistons crank out an eternal rhythm as the black beast snakes through hills and valleys. Ta-ka-ta-ka-ta-ka-ta-ka.

Or maybe you're just listening to the Jesus and Mary Chain.

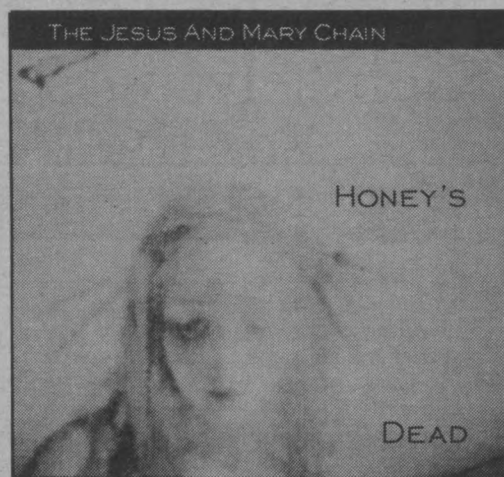
*Honey's Dead*, the latest effort by the influential and eccentric Reid brothers,

drives like a runaway Santa Fe Express. On their long-awaited fourth album, the boys from Britain once again prove they are the masters of their own creation, characteristically combining driving melodies with guitar as grungy as the face of the guy who shovels the coal into the steaming engine-room furnace. And of course there's feedback, the sound of wailing brakes, unable to stop the driving beat.

More melodic than the band's last album *Automatic* (1989), tracks like the tender "Almost Gold" slow down just enough to prevent disaster on those hair-

pin curves. Unstoppable, but never out of control, the band is quite aware of the danger of being too reckless: "I gotta taste for it, and now I gotta leave ... the sun's going down on me," sings one brother in the poignant "Save A Prayer for Me," a song about the inevitability of death. The album crashes to a close with the track "Frequency," a mangled piece of distortion which brings back the haunting lyrics, "I want to die just like Jesus Christ ..." in a screeching, feedback-filled finale. Whew.

—Bonnie Bills **Nice cover?**



## William Clarke's Blues Intentions Are All Right

*Serious Intentions*  
William Clarke  
Alligator Records

Blues are blues. Either they are played right, or they are played wrong. There is very little middle ground.

William Clarke is on the right side. Armed with his harmonica and a nearly

perfect blues voice, Clarke's second Alligator album fits perfectly.

There are no tracks that leap out and grab you, but that is more a testament to the album's consistency than inferiority. The leadoff track, "Pawnshop Bound," sets the tone for the album quite well, from the opening guitar riff to the back-

ing horn section.

If there is a real drawback here, it stems from the fact that the majority of the songs are told from one perspective. Toward the end of the album, the tracks start to sound alike.

Nonetheless, *Serious Intentions* communicates the meaning behind the

music. Clarke, who had spent 20 years as a blue-collar working parent prior to heading out in the music world, tells the tales of those who are a little less fortunate than the listener. Despite the little bit of repetitiveness, he makes you glad that he quit his day job.

—Ross French

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WEEKEND CONNECTION



IN FRIDAY'S DAILY NEXUS



# Fire in the Sky

With T.V. Sky, Swiss-Born The Young Gods Establish Themselves As a Rock Band For the Nineties.

Interview by Andy Bailey

**B**lowing into town this week from the remote wilds of Switzerland are the Young Gods, a critically acclaimed trio composed of vocalist Franz Reize, keyboardist Al Mono and drummer Use Drums.

Currently in the midst of a rare U.S. tour in support of their most recent album T.V. Sky, the group has been around since the mid-eighties. Originally part of the burgeoning European industrial scene that spawned acts like Cabaret Voltaire, Front 242 and Einstürzende Neubauten, the Young Gods drifted away from the traditionally caustic industrial sound to pursue a more melodic crossbreed of Heavy Metal white guitar riffs and classical samples.

On albums like their self-titled 1986 debut and its 1988 follow-up, L'Eau Rouge, the Gods explored this unique form of industrial cabaret. European critics enthusiastically lapped it up — England's NME called the group's sound "Wagner & Vietnam exploding together," while Melody Maker named

L'Eau Rouge Album of the Year in its annual wrap-up issue.

The recently released T.V. Sky is a departure for the Young Gods. While retaining the vast array of samples and the abrasive wall-of-guitar assault of previous albums, the group takes a side-trip into '70s cock rock territory. Imagine Deep Purple's arena-friendly guitar sound mixed with a little bit of the Doors' swagger (especially on the 20-minute-long "Summer Eyes") and you'll have some idea as to what T.V. Sky is all about. It's a guitar rock album for the '90s — all samples, very little guitar and some stunning vocal work by Reize, who recently spoke to ENCORE during a break from the East Coast leg of the T.V. Sky World Tour.

**ENCORE:** T.V. Sky is obviously a more straightforward rock sound for the Young Gods.

**Reize:** Yes, that was our choice. It's what we wanted to hear, actually — a good rock LP with no samples of violins for a change.

**ENCORE:** You don't use real guitars on the new album. Instead, it's more

sample-oriented. Why did you use samples for the wall-of-guitar sound explored on T.V. Sky and not the real thing?

**Reize:** If you have the real thing, it's less dynamic. I can't play guitar anyway. We could have (formed) a regular lineup (basic drummer, guitar, organ, etc.) but the way it is now is good for us. The edge is there because of the use of samples. It's also a part of our sound. We used (guitar) on a few of the songs, like for example "Gasoline Man," but we could not have achieved our sound without samples.

**ENCORE:** I think it's really unique ... it sounds like guitars, but the fact that you aren't really using them is kind of a fresh approach.

**Reize:** I think so too. You know, this rock business is very conservative.

**ENCORE:** Especially in America.

**Reize:** America is the land of the guitar. If you don't have a guitar in your hand, you can't be in a rock band. I'm not saying (our way) is the way it has to be. I'm just thinking it's a fresher approach.

See GODS, p.6A

## MUSIC REVIEW

# Blur Beats the Cliche

Leisure  
Blur  
SBK Records

Let's just call 'em shaggable.

Blur, one out of a slew of Manchester pop bands, has been dubbed the year's most highly "shaggable" band by British teenage enthusiasts — but it hasn't hurt them yet.

Blur's debut album, *Leisure*, released in 1991, is filled with danceable cuts, including their hit single "She's So High." The album is primarily written by vocalist Damon Albarn, who insistently sings about his misfortunes. This would come as no surprise, since the record was largely pro-



duced by Steven Street, who also produces the majority of the "gloomy but brilliant" Morrissey tracks.

Damon's deep whisper vocals are distinct, yet reminiscent of The La's Jack Grisham. Although the lyrics appear to be oversimplified and obvious, as is the case with most pop bands, his voice is able to overcome this. For example, a line

from "Wear Me Down" seems to epitomize cliche ("You, you wear me down, my defenses are gone now, and I can't fight you") — but Damon's execution makes these silly words sound sublime.

*Leisure* has been described as an album of "doubt, despair and worry." Though a bitter (and rather common) message, Blur's happy melodies — as well as their patented Manchester beat — make it all the more easy to stomach.

Blur will perform at the Anaconda tonight with *Senseless Things*. Word is, the show's a real crowd pleaser. For more information call 685-5901.

—Pat Stull

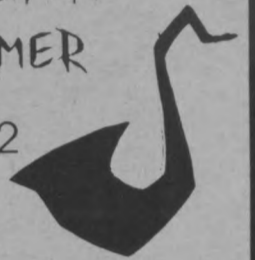
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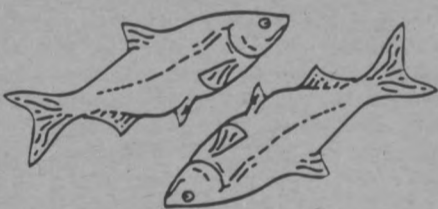
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"When you listen to really great music ... you come away with a new respect for the creator and a feeling that you've seen how high human creativity can reach."

— Alain Johannes (left)

# Coming Into Their Own

After Touring With the Likes of Soundgarden and Pearl Jam, Funk-Pop Rockers Eleven Are on Top

Interview by Aaron Cappocchi

**E**leven was born in the heart of Los Angeles in 1990. Singer/guitarist Alain Johannes and his friends Jack Irons (drums) and Natasha Shneider (vocals, bass and just about everything else) found that together, their musical skills and interests made a complete and beautiful thing. Their sound is energy — positive jumping

**EXTRAVAGANZA FACT**  
Eleven becomes the first trio to headline the show.

poppy pure energy. Their debut album *Awake In A Dream* and the recently released EP *Vowel Movement* are chock full of honest, soulful songs with killer hooks — it's music that sticks to your ribs.

The history of Eleven is multifaceted. Irons and Johannes met in junior high and formed a band with Flea and Hillel Slovak (who would both later play with the Red Hot Chili Peppers) called Anthem. Anthem eventually was renamed *What Is This* and made a couple albums in the 1980s. When *What Is This* disbanded, Slovak and Irons joined the Chili Peppers (Flea had done the same earlier). Johannes formed *Walk the Moon* with Natasha Shneider. After *Walk the Moon* had a successful album and song, the group broke up. Irons left the Chili Peppers after Slovak's death and Eleven was born.

Eleven will play this year's Extravaganza on the Faculty Club Green this Saturday with Fungo Mungo, Evil Farmer and

others. ENCORE spoke with singer/songwriter/guitarist/visionary Johannes this week about music, politics and culture.

**ENCORE:** You guys are coming up here this weekend to play Extravaganza. Have you ever been to Santa Barbara before?  
**Alain Johannes:** Yeah. Actually, we were just talking about what a great word "extravaganza" is.

We've been to Santa Barbara a few times. We played the Anaconda with Mary's Danish a few months ago. That was a cool place. We really like Santa Barbara. It's beautiful. We like to drive further north sometimes, too — like up to Morro Bay.

**ENCORE:** What is the band doing this week, before you come up here? Aren't you playing some club dates in L.A.?  
**Johannes:** We're playing Blak & Bloo on Wednesday and we just played last night (Saturday, May 9) at Raji's. That was a good show. I Love You played with us, too.

**ENCORE:** What's next?  
**Johannes:** We're heading to the U.K. soon with Pearl Jam. We already supported them on their U.S. tour.  
**ENCORE:** You've toured with an impressive list of strong and popular bands — Soundgarden, Pearl Jam, Oingo Boingo, Mary's Danish. What are your impressions? Did you get along with any of them well? Whom did you like best or worst?  
**Johannes:** We got along well with all of them — that's why we tour together. Pearl Jam and Soundgarden especially like us and support us and we completely reciprocate that. In fact, it

was Jack who introduced (Pearl Jam singer) Eddie Vedder to Pearl Jam. Jack and Eddie were friends before, and it was through him that they got together.

**ENCORE:** You've just released *Vowel Movement*. What's it like? Is it just a between-albums kind of thing or will there be singles or videos from it?  
**Johannes:** It's been out for a little while now. It's just some remixes from the album. They've got a rougher, raw sound quality to them. It comes from playing on the road so much in the last year. I think we're a lot harder, more aggressive on stage than we are on record.

**ENCORE:** Are you writing any new material?  
**Johannes:** Yeah, we're kind of in that transitional period between albums. We've got three new songs that we've worked out well enough to play on stage. We'll probably play them this weekend.

**ENCORE:** Do you do any cover songs?  
**Johannes:** Not really. We do an old *What Is This* song in

our set but I don't know if that counts. It's kind of like covering ourselves.

**ENCORE:** What music are you into now? What new albums have you just bought?  
**Johannes:** Well, the Soundgarden thing goes way back — I love them and they like us too. Actually, Soundgarden really liked *What Is This* and was heavily influenced by them.

I just got the new *They Might Be Giants* album. It's got some good stuff on there but I haven't listened to the whole thing. I got the new XTC — I don't think it's as strong as some of their older stuff but it's pretty good.

**ENCORE:** Are there any issues or political ideas that the band supports?  
**Johannes:** One thing we really stand for is the environmental movement. We also believe in the interconnectedness of all things and try to educate people about that. We haven't done any benefit shows or festivals yet, though.

**ENCORE:** What do you think about the situation in Los Angeles the last couple of weeks?  
**Johannes:** I think it's amazing how thin the veil really is. People don't realize how quickly it can all break down. We like to try to find our personal happiness but we can't ignore what's happening to the people around us.

We try to believe what we're told — that we live in a peaceful democracy with a benevolent government — but that's not true. There's an unbelievable amount of unrest and greed throughout our society. When graphic violence is glorified in movies and popular culture it has an effect on our nation's subconscious. It af-

fects people's thought patterns to see violence on the screen — they begin to be desensitized and think violence is an acceptable answer.

**ENCORE:** What kind of stuff did you listen to when you were growing up? Who influenced you the most?  
**Johannes:** Well, at the very beginning there was the Beatles — when I was three or four years old. I really liked Led Zeppelin, Stevie Wonder, and I was into Queen because of Brian May. Natasha always liked Stevie Wonder and Led Zeppelin, too. Jack was really into Kiss when he was growing up. In junior high Jack and Hillel from the Chili Peppers used to dress up like Kiss — I think Jack was Gene Simmons.

**ENCORE:** What would be the one thing you would want someone to come away with from listening to Eleven? What is your goal or your message, or is there one?  
**Johannes:** It's less of a communicable message than a feeling. When you listen to really great music or see something wonderful you come away with a new respect for the creator and a feeling that you've seen how high human creativity can reach.

Everyone expresses that feeling in different ways at a show. Some clap, some dance, and some get into swirling mosh pit action. All those things are beautiful ritualistic ways of expressing yourself while listening to music and it gives me a real rush to see it happen.

Interview Analysis Review. It's the Last W UCSB's Annual Music.



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# Scheduling Conflicts

## As Major Acts Avoid Campuses, Promoters Argue the Causes. Is the Big Name Show Dead at UCSB?

By Dylan Callaghan

**A**s camps are warmed and the lagoon is dusted off for Saturday's seventh annual Extravaganza, there are questions in the air about the future of rock and roll at UCSB.

While this year's show will be headlined by the acclaimed but relatively unknown band Eleven, attempts to book high-powered groups like Pearl

**EXTRAVAGANZA FACT**  
The Faculty Club Green hosts the third straight year.

Jam proved fruitless. Even Ugly Kid Joe — I.V. keg-band turned national pop icons — declined to play the show, citing scheduling conflicts.

Expecting a repeat of shows like Extravaganza '89, when a diaper-clad Perry Ferrell and his baby-band Jane's Addiction rocked thousands into adulthood, music fans sense a downturn in the quality of campus shows. Members of A.S. Program Board are quick to point out that the '89 show was an anomaly and a financial disaster.

However, problems booking big-name groups to campus venues are not isolated to Extravaganza. Many feel this year marked an all-time low in big campus concerts, with the largest concert of the year — Soundgarden at Rob Gym — drawing only slightly over a thousand, and no rock shows at all held in the 5,000-seat Event Center.

Though experts offer



Jimi Hendrix, who performed in UCSB's Rob Gym February 11, 1968.

numerous explanations for the alleged disappearance of hot acts, few agree on which one is correct. Soaring talent fees (\$20,000 and up for major acts), swelling security costs, administrative red tape and allegations of poor management at Program Board are at the top of the list. These facts have led some local music enthusiasts and experts to conclude that the big-name rock show is all but dead at UCSB.

Mark Geiger, a former Triad Artists booking agent who brought Jane's Addiction to UCSB in '89, blames college program managers for what he sees as an increasing unwillingness in the industry to book college shows. Now a record company executive, Geiger said that simple incompetence

frequently makes college shows the most difficult for a band to play.

"The inexperience of college buyers (show organizers) and their lack of decision-making ability ... often causes problems," Geiger said, explaining that every change in a college show must be run through numerous campus departments for approval, making the process impossibly slow.

Board Concert Director Andy Voltmer admits the '60s and '70s saw more "massive" shows, he blames present booking difficulties on soaring costs and campus bureaucracy.

"We have a lot of money, but we spend most of it on free shows," Voltmer said, adding that "it's gotten harder" to get approval for

shows due to ever-increasing campus security demands.

In addition, Voltmer blamed lack of student interest in live shows. "It might be that people would rather stay home and watch 'Beverly Hills 90210,'" than see live music, he said, adding that many shows in The Pub this year were sparsely attended.

In the past, especially during the '60s and '70s, UCSB students enjoyed a spectacular array of live shows from nearly every hot artist of the day. Between 1968 and 1971 alone, for example, UCSB was visited by Jimi Hendrix, Cream, The Jefferson Airplane, The Doors and Janis Joplin. But while old yearbooks are filled with photos of rock superstars, many fear to-

day's annuals, when looked back on, will feature far fewer famous faces.

Geiger, who worked for a program board while he was in college, insists that the shrinking number of college shows across the state are not due to a lack of willing bands. Instead, Geiger said, many of today's college organizers lack the skill and taste of past organizers.

"There aren't enough good people training the new college buyers," he said. "It's a bad cycle."

Geiger also recommended that campus radio stations work more closely with program boards to ensure the good bands get booked.

KCSB Promotions Director Dave Brooks agrees. Some money problems could be avoided by booking bands people will pay to hear, Brooks said. "It comes down to a lack of knowledge of which bands would make good money," he said.

However Brooks did not place all the blame at the feet of Program Board, adding that campus red tape and security makes booking top acts virtually impossible. "I think (Program Board) is often just overpowered by the bureaucracy of the campus," he said.

In addition to existing problems, UCSB's rock scene is not likely to improve with the loss of The Pub — the home of weekly live rock concerts — during the University Center expansion project.

Meanwhile, Voltmer promises that Saturday's show will prove "consistent" with past shows.



Jim Morrison and Robby Krieger (left) and Jefferson Airplane were performers at UCSB in the '60s and '70s.



The guys really like to lounge pleasantly.

## Two Sides of Los Guys

### The Locals' Demo Features the Political and Lighthearted

*Silly America*  
Los Guys  
Self-produced demo

**F**inally, the ram-bunctious local duo Los Guys has released a demo tape.

*Silly America* features nine original songs and presents a never-before-seen side to the group — the music, which consists of two guitars and a voice, is clean and polished.

Looming in the foreground of the mix is the

**EXTRAVAGANZA FACT**  
Los Guys are the first guitar duo ever on the bill.

voice of Jeremy Donaldson, which is kept mellow and melodious. Lead guitarist Harold Lee, renowned for his on-stage antics and impromptu sol-

ing, has downplayed his role on the album, keeping the fretwork to a minimum and contributing in more subtle ways. His occasional use of distortion provides a welcome change in color in the otherwise acoustic tone of the album, as do his occasional vocal harmonies.

The songs are categorized into the "Silly" side and the more serious "America" side, keeping

the two aspects of the band's personality divided. The best songs, however, incorporate both impulses by getting political points across within a lighthearted context, such as in "Billy for President" and "The End of the World, Part II." The prolonged seriousness of the "America" side could have used a little humor to keep things flowing.

—Alex MacInnis



María (Dena Martínez, center) is pulled by her alter egos (Linda Lopez, left, and Wilma Bonet) in *Simply María*. Though the process appears painful, she holds a strange smile.

## Playing With Culture

El Teatro Campesino's Performances Preach Diversity

UCSB will get a taste of Chicano culture when El Teatro Campesino brings two comic and insightful plays to UCSB Saturday. Founded by writer/director Luis Valdez (*Zoot Suit*, *La Bamba*), El Teatro Campesino is a theater group organized to bring Chicano issues into the

limelight and raise awareness of multicultural diversity.

El Teatro Campesino will present two one-act plays, written by contemporary Chicana writers, in Campbell Hall, *Simply María* and *How Else Am I Supposed To Know I'm Still Alive*. According to ensemble member and Company

Manager Rosa María Escalante, the plays should appeal to a broad audience, not merely those in the Chicano community. "Although our themes are Chicano specifically, (the plays) get past the specificity. ... We feel they have more universal themes," she said.

*Simply María*, an autobiographical play written by

Josefina Lopez when she was only 17 years old, is the story of a young girl trying to reconcile her family's traditional Mexican values with the American lifestyle she has grown up with. While it is the coming-of-age tale of a young Chicana, the issues addressed in the play are universal to young people everywhere who must con-

front their heritage and decide whether or not to leave their family. María tries to unearth her identity as both a woman and a Mexican-American.

*How Else Am I Supposed To Know I'm Still Alive*, written by Evelina Fernández, is the story of Angie, a 48-year-old mother of nine who thinks she's pregnant after having a romantic interlude. The play focuses on how Angie and her friend Nellie confront the situation and deal with their own menopausal crises. *How Else* takes a comic look at the situation, and Nellie is in for a surprise when she finds out who the father is.

"In a lot of ways we tend to ignore older people," Escalante said, referring to the idea that issues concerning older people are often placed on the back burner and ignored. *How Else* addresses the fact that older people still have the same hopes, aspirations and desires for love as young people, she said. "It's breaking down some ideas that these women only talk about cooking," Escalante added.

The main goals of El Teatro Campesino are to educate people about cultural diversity and to encourage young people to continue their education. Escalante said that El Teatro aims to educate people about the wide range of cultures in our society that are ignored and stereotyped, and increase

awareness and appreciation of them among Chicanos and non-Chicanos alike. "We feel we're working toward what we see as the 'new America,'" she said, a more diversified nation which promotes a healthy respect of cultures among each other.

"Teaching is the basic philosophy of theater," Escalante said of the El Teatro Campesino view. The company was founded during the Great Delano Grape Strike of 1965 to bring the plight of the Chicano farmworkers into the limelight. El Teatro originally performed *actos*, or short skits, to dramatize the cause of the farmworkers and entertain the workers during the strike. In 1968, El Teatro expanded its focus to include the concerns of urban Chicanos as well, and a year later the company took the *actos* on tour throughout the country. El Teatro Campesino has toured the United States, Mexico and taken six major tours to Europe, and continues to tour and spread their message.

"We are still out here educating Chicanos, being proud of who we are," Escalante said.

Tickets for Saturday's El Teatro Campesino performance are available through the Arts and Lectures Ticket Office, or by calling 893-3535.

—Karen Skanderson

**Anaconda**  
935 Embarcadero Del Norte 685-3112

5/14 THURSDAY <b>BLUR</b> SENSELESS THINGS
5/17 SUNDAY <b>THE MENTORS</b> w/REVEREND BUD GREEN
5/18 MONDAY <b>YOUNG GODS</b> w/OLD
5/19 TUESDAY <b>5 GUYS</b> NAMED MO THE SEXTANTS GRACEFUL PUNKS
5/20 WEDNESDAY <b>CORROSION</b> OF CONFORMITY
5/22 FRIDAY <b>DEFIANCE</b> INDICA INTRINSIC
5/26 TUESDAY <b>RIDE</b> w/slowdive
5/29 FRIDAY <b>2 NICE GIRLS</b>
5/30 SATURDAY <b>GWAR</b> THE MELVINS SURGERY
6/5 FRIDAY <b>TESTAMENT</b>
6/14 SUNDAY <b>MATERIAL ISSUE</b>
6/22 MONDAY <b>TONY MacALPINE</b>

TICKET INFO: 685-5901

## On Campus This Week



### Good Costume

(From left) Genevieve Anderson, Scott Lawrence and Lauralisa O'Connor tackle funny hats and fur in *On the Verge*, at the Studio Theatre beginning Friday. Call 893-3535 for more information.

**ON THE VERGE**  
or The geography of Yearning  
by Eric Overmyer

STUDIO THEATRE  
May 15-16 and May 19-23 - 8:00 PM  
May 17 and 23 - 2:00 PM No Late Seating  
General \$8.50 Student \$7.00 Box Office 893-3535

DEPARTMENT OF DRAMATIC ART  
**THEATRE AT UCSB**  
UNIVERSITY OF CALIFORNIA - SANTA BARBARA

## GODS

Continued from p.3A  
**ENCORE:** You did a tribute to Kurt Weill recently. He's obviously a big influence.  
**Reise:** Yes. I like the fact that in the '20s he was some kind of pop figure. He was avant garde and pop at the same time. People can still relate to that.  
**ENCORE:** Do you guys have any affiliation with the industrial scene? Isn't that kind of where you started out?  
**Reise:** Yeah, at the very start. But in Europe, industrial bands are different ... more like Neubauten or Throbbing Gristle. Here (in America) you have this label 'industrial' that is put on bands like Nine Inch Nails or KMFDM who, for me, are just dance bands. I don't mind the industrial tag — especially in the beginning

when a lot of the critics were using it. But we are a rock band.

**ENCORE:** Let's talk a bit about Europe. All these boundaries are supposedly coming down over there; how do you think this will affect rock music?

**Reise:** Well, it's going to be possible to travel around with drugs. (laughs) That's going to affect the whole music world! But it's scary — you have all these people who want to get together and forget about borders. On the other hand, all these little countries want their independence. Nobody knows what's really happening. As a Swiss person, I like it, because normally when I want to go and play in countries like England or France, I need a work permit to do it.

**ENCORE:** The British music press has always supported the Young Gods; do you have a loyal following there because of all the attention they give you?

**Reise:** *Melody Maker* has always supported us. They almost hyped us. But I think it's a mistake to try and accommodate the press. Actually the press is just trying to follow what's happening. (My attitude is) do what you like; have fun with it.

**ENCORE:** What do you think the Young Gods will be doing in 10 years?

**Reise:** I really don't know. Maybe we'll exist or not, but I guess I'll be involved in music anyway. It's a passion ... I'll be there.

The Young Gods perform Monday, May 18 at the Anaconda Theater. For more information, call 685-5901.

## THE TIME OF YOUR LIFE

BY WILLIAM SAROYAN  
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**THEATRE AT UCSB**  
UNIVERSITY OF CALIFORNIA - SANTA BARBARA

BUCKLE UP  
CALIFORNIA!

March of Dimes  
BIRTH DEFECTS FOUNDATION

# Final Words Turn to Stone

Bosworth Flick Subject of Dead Guy's Lost Column

As promised, we have obtained the last column written by The Video Guy. Contrary to the mirth and frivolity that is usually laced throughout The Video Guy column, this one is sad. It is the picture of a tired man. Full of drugs and overweight, he was no longer the fireplug that he once was. He had lost touch with the college audience he once so pleasingly amused. At the time of his death, his following consisted of middle-aged housewives from the Midwest. As the story goes, he split his rhinestone-studded jumpsuit one night while in the middle of a concert.



a woman with too-large Charles Foster Kanes playing pool, laughing and otherwise making her too-large Citizen Kanes jiggle and bob enthusiastically.

Here's but a dollop of the moronitude at work. One of the bikers finally catches on to the Boz when she looks up his name at the DMV. This biker discovers that "John Stone," his monicker, is actually a cop named Joe Hoth or Mot or something else pathetically monosyllabic because "the computer cross-referenced the names."

So, let me get this straight. This cop is doing some major James Bond work for the FBI — and the FBI is going to take the time to get this federal agent's pseudonym and notify the DMV so they can put the two names together in the mainframe and then hope and pray that the group the agent is dealing with — a national gang with Mafia tie-ins — won't attempt a check up?

I guess that makes sense. On the Beer-o-meter, Stone Cold gets a stone 11. A must see.

And about the Nexus. You see, it all started in Azerbaijan ... HEY! What are you doing here? Hey, that's a gun. OK, I'll give Stone Cold a 12. Don't point that at Trout! Hey! Why am I writing all this down instead of getting the hell out of here? HEY! ...

At this point, handwritten text says the following:

"Oh, that was a joke! I am OK now. This is the end of this column! Goodbye!

So there you have it. What really happened that night? We may never know. But then again, do we want to know?



A scene from Manipulation.

Other notable entries include the Academy Award-winning Manipulation, about a cartoonist who torments his creation, and Mona Lisa Descending a Staircase, from the U.S.

In Mona Lisa, animator Joan Gratz has taken works by every artist from Van Gogh and Picasso to Dali and Warhol. Using a medium called "clay painting," she blends them together in a continuous stream of about 200 pieces of 20th century art. It really has to be seen.

While there are no mind-blowing "How did they do that?" entries in this year's Spike and Mike's Festival, it is exceptionally structured. Strong all the way through, it emerges as one of the first fests in a while that won't have the viewer sleeping by the end.

Spike and Mike's Festival of Animation will screen at the Victoria Street Theater from May 15 through May 28. Call 965-1886 for more information.

—Denis Faye

FILM REVIEW

## It's Animated... And Interesting

Despite the severe lack of films created outside the U.S., Canada and Western Europe, this year's Spike and Mike's Festival of Animation proves to be unusually entertaining.

After years of watching these fests, they start to blur together, pieces are constantly repeated. And if that's not the case, they are 15-minute opuses that, while technically masterful, are about as interesting as deep-fried cows. This time is an exception.

The only film in the collection that might be considered overplayed is Nick Parks' Creature Comforts, a claymation piece that takes place in an English zoo where the animals are given an opportunity to air their grievances. Fortunately, this film is so full of detail and clever improvisational dialogue that it warrants eight or nine viewings.

There are two films in the opus department. Today's animators seem to be figuring out that in order for anyone to enjoy any spot over nine minutes, it has to have a plot. Balloon, using puppet and cell animation, tells the story of a small girl battling the forces of evil to save her balloon (it sounds stupid, but it works). Strings is the weirdly symbolic tale of the relationship between an old landlord and one of his tenants. This film is done with what appears to be sand and, strangely enough, string. It is interesting to watch how the narrative is tied with the means of production.

One of the best films in the festival is the only non-Western entry, Darkness, Light, Darkness, by that oh-so-amazing Czech animator, Jan Svankmajer (Dimensions of Dialogue). Done with clay and body parts, the narrative consists of a strange clay creature building itself into a man. Svankmajer, like the bulk of his Eastern European contemporaries, manages to make stinging commentary on the plight of his people and, in the process, create weirdness, thus entertaining those with little knowledge of the strife in his part of the world.

ENCORE cover designed by Denis Faye



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 Sat—Bill Fernberg 9-12 pm  
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 Tue—Second Sons 9-12 pm  
 Wed—John Lyle 9-12 pm

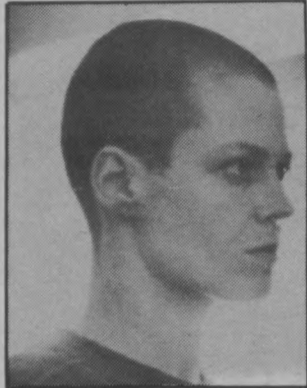
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**weekend connection - in friday's daily nexus**

**UCSB ARTS & LECTURES**  
**El Teatro Campesino**  
 Luis Valdez transformed musical theater with Zoot Suit and was the creative force behind the film La Bamba. Now his company brings two award-winning plays about Chicano life to Santa Barbara: *Simply Maria* and *How Else Am I Supposed to Know I'm Still Alive*.  
**Saturday, May 16 / 8 PM / Campbell Hall**  
 Reserved Seats: \$15/\$12/\$20. Students: \$12/\$10/\$8.  
 Free Performances:  
 El Baile de los Gigantes  
 5/12 Santa Barbara High School 1 PM  
 5/13 Franklin School, Santa Barbara 1 PM  
 5/14 Anisq' Oyo Park, Isla Vista 12:30 PM  
 5/15 Calden Overlook, SBCC 12 Noon  
 Soldado Razo  
 5/14 Garvin Theatre, SBCC 8 PM  
 Co-sponsored by SBCC's Chicano Theatre Project.  
**For information call: 893-3535**

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# Extravaganza NOTES, '92



"Give me their names..."

## The Bill

11:00 a.m. Show Starts  
 Evil Farmer  
 Los Guys  
 Indica  
 Skankin' Pickle  
 Fungo Mungo  
 Eleven

## IMAGES OF YORE

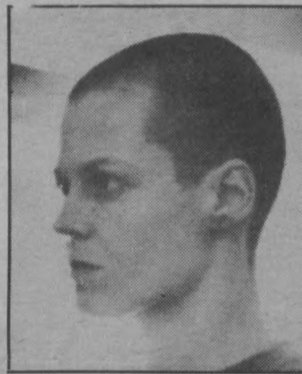


Perry Farrell of Jane's Addiction (1988-89)

## The Numbers

When: Saturday, May 16, 1992  
 11:00 a.m. until 7:00 p.m.

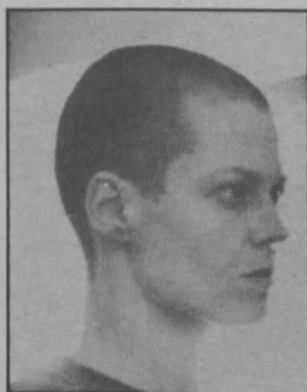
Where: Faculty Club Green  
 On the Lagoon



"Stick to the facts..."



Mary's Danish (1990-91)



"I want background..."

## The History

- 1990-91: Mary's Danish, Trulio Disgreacias, Ugly Kid Joe
- 1989-90: Agent Orange, The Havalinas, The Itch, Milestone Easy
- 1988-89: Jane's Addiction, Mary's Danish, Common Sense, Toad the Wet Sprocket, Electric Blue
- 1987-88: Extravaganza Cancelled
- 1986-87: Lone Justice, Fishbone, Common Sense, Babylon Warriors



Maria McKee, of Lone Justice (1986-87)



Trulio Disgreacias (1990-91)



Babylon Warriors (1986-87)



Ugly Kid Joe (1990-91)