

8 PAGES!!!

ArtsWeek

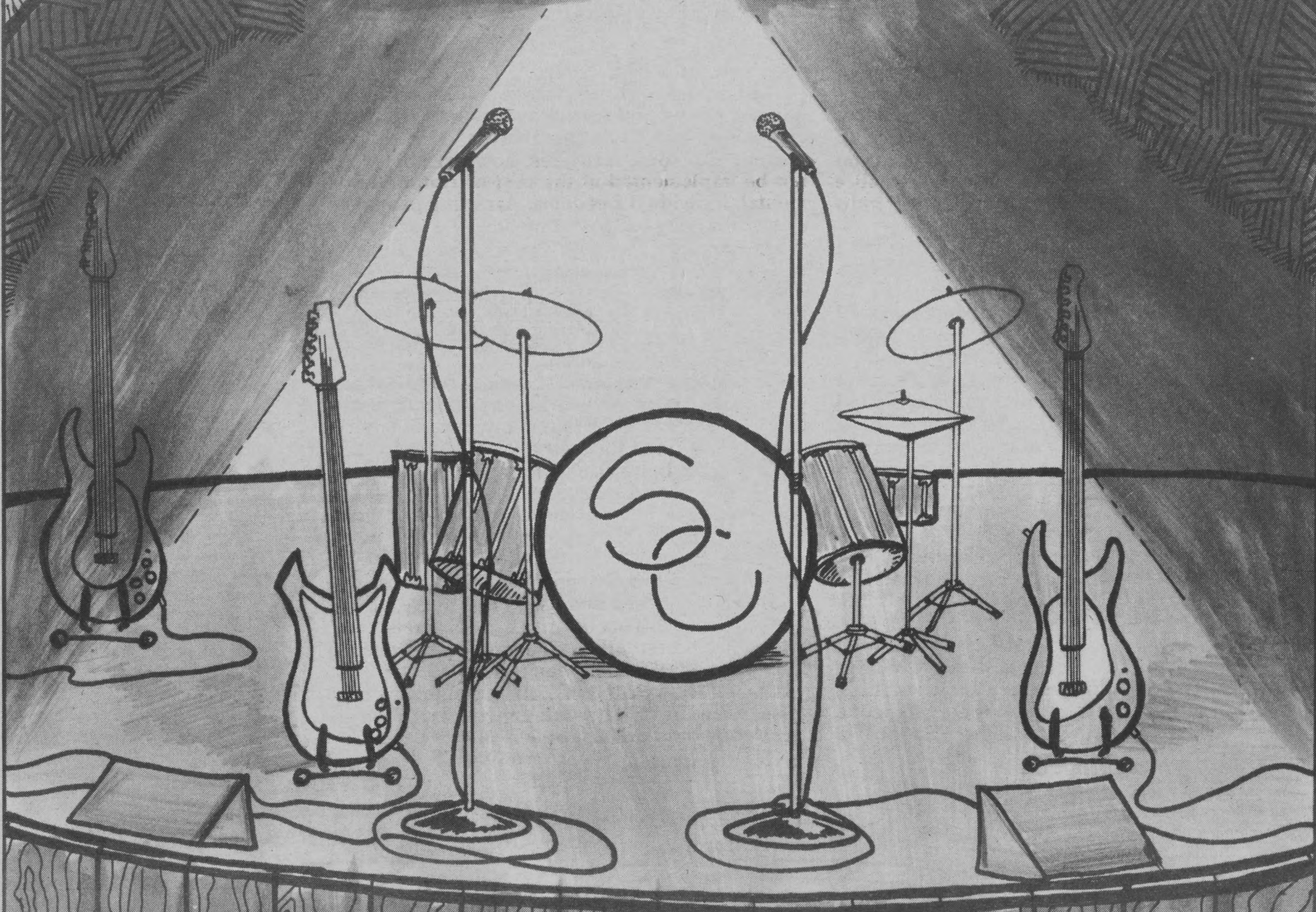
The Weekly Arts and Entertainment Supplement to the Daily Nexus

SUPERCHUNK

PLAYS THE

UNDERGROUND

FRIDAY NIGHT



INTERVIEW

AND MUCH MORE

INSIDE → →

ALTOON

RYAN ALTOON/Daily Nexus

TODAY IN THE UCEN


HUB HOUR! 4:00 PM - 7:00 PM

FEATURING
the reggae sounds of
The Musical Family

Hub Hour Specials

<p>CHILITOS Nachos Cheese Quesadillas Chips & Salsa Beer Specials</p>	<p>Wendy's Free Small Frosty with any Combo Meal</p>
--	---

Sponsored by the University Center, Chilitos, Wendy's & AS Program Board



**Nic's
Alternative** 6pm - 8pm

featuring
**Dorian
Michael**

Co-sponsored by Alcohol Drug Awareness Pro Health Education Dept., Student Health Service. Support for this project has been given by the Office of Traffic Safety, State of California, the National Highway Traffic Safety Administration.

**Record
Review**

Buffalo Skills

Buffalo Tom
Sleepy Eyed
EastWest

Buffalo Tom is one of those strangely ubiquitous bands whose music best fits in the category of "great songs with names that you can never remember." The band exists somewhere in the subconscious, never forgotten but rarely in the spotlight. This became the most apparent to me the first time I listened to *Sleepy Eyed*. I remembered the songs from somewhere, but never knew who they were by.

The album opens up with the fuzzy power chords of "Tangerine." With a Westerberg-like franticness, guitarist Bill Janovitz sings about a girl whose temperament matches the color of the fruit. "She is a tangerine / made in California ... / She will claw your eyes out." Despite this picture, whatever it is, it's love. Love seems to drift into almost every song (in whatever form), like in "Kitchen Door," an odd song that uses half-played power chords and fun metaphors to tell a love of dedication. Bassist Chris Colbourn takes a shot at being the "number of the kitchen door" and declares, "I'm the harbor that you could



sail into." Unfortunately, this love falls apart in "Rules," which is bluesy, loud, fun and care-freely acknowledges a breakup with a simple "wave goodbye." It all ends with the aptly titled "Twenty-Points (The Ballad of Sexual Dependence)," a sad, acoustic tune about a guy who looks at his breakup and awards himself 20 points (but only a 3.2 from the East German judge). This is the sexual dependence of someone who won't let go (it's either that or the "I win" guy from *Friends*).

These love (?) songs are accented by some wonderfully written songs, the best being "When You Discover" and "Summer."

The former is a folksy stab at pretentious people who forsake their roots and "look down on everyone." These people will soon "realize that [they're] dead." The latter is the best song on the album, a quick-paced but melancholy song about the dog days of summer with "baseball, broken windows and Willie Mays." Janovitz sings of getting "wasted ... every day" and the sadness of it all ending.

Sleepy Eyed is definitely a pretty good album (can't think of a bad Buffalo Tom album). It might be a pleasant rediscovering of a song that had been in your head for the past couple of months.

—Michael Lin

**Record
Review**

and ya don't stop...

RBX *The RBX Files*
Premeditated

I was correct in previously guessing that RBX would hire some Dre imitator to make beats and that he would waste a lot of time dissing the real Dre, but what I didn't know is that the finished product would actually end up sounding pretty nice. Although the album's first single, "A.W.O.L.," is a rip-off of Dre's sound in the most blatant of blatant forms, it



actually is a solid, coherent rip-off and avoids sounding as tired as what many of Death Row's followers seem to find worthy of flooding the public with. It's a good buy because you get to experience Los Angeles rap come full circle with its call-outs as RBX labels Dre "The New Jerry Heller." Damn. Theirs harsh words.



KRS ONE *KRS ONE Jive*

First off, I've got to admit that I could never publish a single negative word about Kris Parker. The fuckin' guy has been here forever and he'll remain here forever. You never heard Kris come out wack, and if you did, you weren't listening. He's one of the only true hip-hop icons and consistently creates good hip-hop by using a simple formula: Change with the times, but refuse to emulate or conform. Needless to say, with KRS on the rhymes and Premier, Diamond D and Showbiz on the beats, this new self-titled disc is a can't-miss.

Sugar Ray *Lemonade and Brownies*
Atlantic

Ha ha ha ha ha ha!
Like pee and poo, get it?



These guys are actually a punky thrash-type outfit, but they do rhyme a bit, are executive produced by DJ Lethal and prove that white rock bands can use hip-hop as an influence without employing mockery. What might the Beasties sound like had they never grown up? Check out "Danzig Needs a Hug" or "Dance Party USA" and find out.

The Dove Shack *This Is the Shack*
Def Jam

Does anyone remember when it was a *good thing* to be on one of the Rush Associated Labels? Back in those days, it was the rap audience that was forced to open its collective mind and cross over to



experience what was new in music. These days, Rush (and particularly Def Jam) insists on trying nothing innovative and opts to instead release record after disappointing record in an attempt to adjust to listener demand. Not to say that these efforts don't sell; they do, and that's just the point. People buy wack shit. I don't know why, but the general public has absolutely no idea what a good rap record sounds like. Anyway, back to the point: The Dove Shack's first full-length is pretty lame.

P.M. Dawn *Jesus Wept*
Gee Street

I really like P.M. Dawn a lot, and this album is terrific, but I just wanted to let everyone know that this group is no longer hip-hop in any way, shape or form. Period.

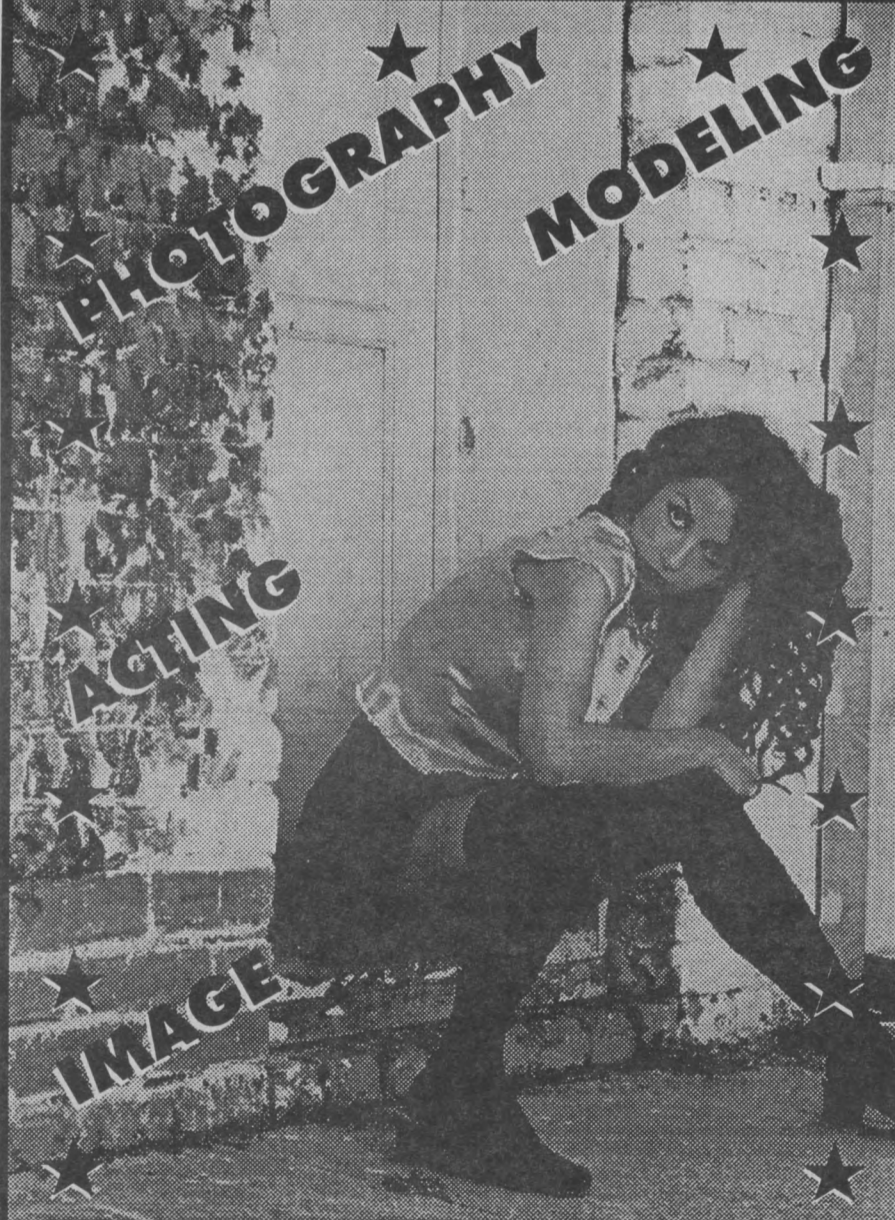
—M.C. Eric Steuer

PHOTOGRAPHY

MODELING

ACTING

IMAGE



@The GENTIA

1815 STATE ST. SUITE B (805) 569-9588
e-mail: <agentia@silcom.com>

MANAGEMENT REPRESENTATION

Classes now in progress On-line CD Distribution



Who Knew Voodoo?

Voodoo Glow Skulls
Firme
Epitaph

When the conversation turns to music, people inevitably love to drop names. Especially so when it comes to fringe-dwelling bands that have built reputations for themselves through sweat and countless shows as opening acts. So, without further ado: Voodoo Glow Skulls. There, I did it.

Local music 'zines, pseudo-skater punks and supposedly "in the know" people have been spouting off about Voodoo for years, but how many of us have actually heard the band? Not me. Not until I randomly landed the task of writing about their new disc, *Firme*.

Clocking in at a smidgeon over 40 minutes, the album stays true to the band's hardcore punk roots. A majority of the 16 tracks emphasize speed over style, comfortably resting within the predictable confines of punk-heavy ska. To put it another way, *Firme* is like your mom's meatloaf. Nothing about it is too groundbreaking, but it is instead the same stuff



you've been eating (and enjoying) for years.

The band actually doesn't call upon its ska influences until the third track, an upbeat but mostly forgettable cover of "Charlie Brown." However, rude boys and girls should not lose faith, as the band is at its brightest with other ska-infected tracks like "Empty Bottles" and "Malas Palabras." These tracks work as well as they do as a result of the magic that accompanies a building, dance-inducing horn break. Voodoo's long-

tanding reputation as a Southern California fixture is thus justified — the band's tight guitar work, offset by sporadic bursts of horns, should satisfy longtime fans and new punk enthusiasts alike.

Unfortunately, *Firme* contributes little, if any, new musical texture to the current punk genre. It's a good disc, but my recommendation is that you record it from a friend and use the money you saved to treat yourself to some good beer this weekend.
—Peter Sansom



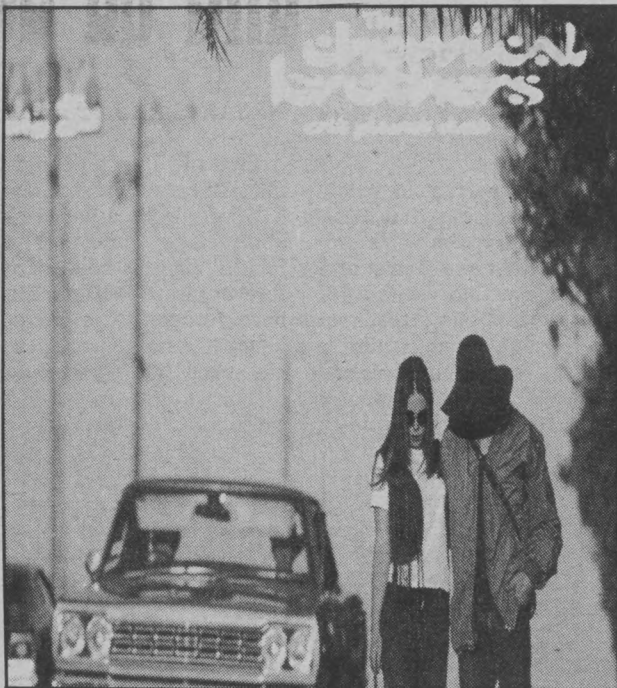
GOOD CHEMISTRY

The Chemical Brothers
Exit Planet Dust
Virgin

If the Chemical Brothers had deejayed my junior high dances, it is certain I would have spent more time on the dance floor and less time in the girls' bathroom reapplying blue eye shadow. Their new *Exit Planet Dust* so vividly creates a disco in the listener's mind that upon listening, you might imagine John Travolta supplying you dance guidance. Close your eyes and *Battlestar Galactica* is reality.

The Chemical Brothers were originally called the Dust Brothers and played parties in England doing especially hectic and slick remixes of popular songs. Popularity worked in their favor and afforded the Rowlands-Simons team of noisemaker/dance instigators the opportunity to create *Exit Planet Dust*, their first full-length effort. The tracks on this disc are harder hitting than most dance tunes and possess enough velocity to be compared to those on Leftfield's *Leftism*.

The 11 tracks on this disc are not restricted to the sounds found within the strobe light-laden walls of clubs. But be warned. This is not an album one air guitars to either. It is, in fact, a great Walkman album and



might get you to class with extra speed and zeal. You might even dance en route, but watch out for the pebbly cement in front of Girvetz by the bike racks. You don't want to fall and embarrass yourself as the batteries from your radio roll into the bushes.

Exit Planet Dust is also good in-house material, layered with millions of samples that are structured enough to keep the album together — so "together" that each track delivers itself into the next.

This album doesn't contain many vocals or "natural" sounds. However, Tim Burgess of the Charlatans UK is featured on one

track and Beth Orton repeats an unforgettable "I'm alive and I'm alone and I never wanted to be either of those" on another. Sounds like Morrissey, but no! — it's chirpy and it's pulsing with life and vivacity. You don't care if you're down. You're dancing, either in your head or in your shoes, and that's all that really matters.

This isn't an album that will inspire poetry, and nothing on it is especially deep or meaningful, but it is a whole lot of fun. *Exit Planet Dust*: The way out is the way in.

—Adrienne Robillard

JASON SATTLER
will not appear this week
because he's filming a video
for his next column.

A.S. PROGRAM BOARD PRESENTS

THE RETURN OF HIP HOP TO UCSB



SOULS OF MISCHIEF

ON SALE
TODAY!
@ 10:00AM

STUDENT
DISCOUNT!

SATURDAY • NOVEMBER 18 • 8:30PM
AT THE UNIVERSITY CENTER

TICKETS FOR THIS SHOW ARE ON SALE NOW!
AT THE A.S. TICKET OFFICE
(IN FRONT OF THE UCEN)
OR CHARGE BY PHONE: 893-2064
FOR MORE INFO CALL: 893-2833

VIRTUOSITY

WITH DENZEL WASHINGTON
WED OCT 25th 8&10pm

\$3 STU. IV THEATER \$5 GEN.

STORKE SHOWS
OCT 19th - BROUN FELLINIS
OCT 20th - THE OBVIOUS
AT 12 NOON

HELP WANTED:

A.S. PROGRAM BOARD IS LOOKING FOR A CULTURAL COORDINATOR. IF YOU WANT TO LEARN ABOUT PRODUCING EVENTS, MAKE SURE YOU GET YOUR APPLICATION IN TODAY. APPLICATIONS ARE AVAILABLE AT THE A.S.P.B OFFICE AT ROOM 1519 OF THE UCEN, AND ARE DUE FRIDAY BY 4 PM.
FOR MORE INFO CALL 893-3536.

VOLUNTEERS ARE ALSO NEEDED! SHANN SAYS THAT YOU SHOULD COME IN AND SIGN UP FOR HER HOT LIST! HELLO TO VISITING DAVE AND BECCA!

PAID POLITICAL ADVERTISEMENT



Food n' Fun!

Fabulous!
The Weekend
Connection.
In Friday's Nexus.

PAID ADVERTISEMENT

Postal Services and Much More Returns to Isla Vista

UNIVERSITY POSTAL SHIPPING & COPIES has opened at 955 Embarcadero del Mar. Complete Postal Services and shipping services via UPS, Fed Ex, DHL and USPS are available at UPS & Copies. Additional services include Self Service Copying, Binding, Faxing, Passport Photos, Packaging and Shipping. Mailbox rentals with 24 hour access is also available.

Stop by *University Postal Shipping & Copies* at 955 Embarcadero del Mar and receive a free discount coupon for UPS shipping or Mailbox Rentals from Gordie or Carol Ablitt. Telephone 961-1780 or Fax 961-1779.

PUMPKIN CARVING Contest

Tuesday, October 31, 11:00 am - 1:30 pm Storke Plaza
Open to all UCSB students, staff and faculty
Call the Student Alumni Association at 893-2288 to register
Registration ends Friday, October 27

Small is Beautiful. Nexus Classifieds work.

Alex's Cantina of Goleta presents



Santa Barbara's newest 18 and over club
EVERY Thursday



5918 Hollister
1/2 block east of Fairview

2 FULL ROOMS OF LIVE DJS AND DANCING

Cocktail lounge - 21 & over

TWO FULL BARS!!!
(drink specials all night long)

Special guest from L.A.
DJ C-LOS spinning Hip Hop 70's 80's 90's
Call for guest list info
(805) 645-1537
DRESS CODE ENFORCED

Doors open at 9:30
Three bucks before 10:30

SUPERCHUNK



Superchunk is what many people think of when they hear the ambiguous words "indie rock." Singer-guitarist Mac owns Merge Records, through which Superchunk releases their albums. Merge and Superchunk are mainstays in the world of truly exceptional underground rock. Like Polvo, Archers of Loaf and Sonic Youth, Chapel Hill, N.C., is Superchunk's home. They bring their laid-back, steady rockin', Chapel Hill selves to the Underground Friday night. Also appearing are the Spinanes and the Karl Hendricks Trio, both of which are tremendous bands in their own right. If I were you, I really wouldn't miss it.

Artsweek: talked to guitarist Jim and this is what we said. I swear.

Artsweek: So you guys are on tour right now?

Jim: Yeah, we're in Houston. It's been pretty good so far; it's only been a week. We've got five more to go.

AW: I wanted to ask what was Superchunk's reaction to the death of Eazy-E, if there was any.

J: Eazy-E died? I didn't know. When did this happen?

AW: He died in March of AIDS.

J: Oh yeah, right. Well, we didn't have any reaction to it. Um, I can't speak for everybody, but I don't have television or get a newspaper, so I hear about things, like, a week after they happen. By that time I'm like, "Oh, well." I didn't even know what was going on with O.J. most of the time. People would be talking about it and I would be at a loss. So I guess I'm an asshole!

AW: Whatever happened with Matador Records?

J: We left them, but that was only because our contract was up with

them. We fulfilled what we'd agreed to and it was at that time that it began to make more sense to put out our records on Merge. We were getting paid more on time by Merge for a singles compilation that we had. Touch and Go was backing us by that time. It just made sense not to renew our contract with Matador; there were no hard feelings.

AW: I had seen a Matador ad that said "Superchunk Blew Us Off."

J: Right, yeah. In the back of Spin they do that. It's sorta their little joke. I guess you could say that we did blow them off, but we didn't do anything wrong. We did do three records with them. They said, 'You know, we really want to keep putting out your records.' When we said we couldn't, they respected it. It wasn't the end of the world. We're still friends and everything.

AW: How important is it to you to sell records?

J: Just important enough to keep doing it. It's our job. If we don't sell records, then we don't tour. If we don't tour, then we're not a band, except that we'd play on weekends or something. We'd have to have day jobs. It's just as important as any job that anyone has. It's what you're willing to do to sell records that matters. As long as we don't fuck anybody over and nobody fucks us over and we're in control of what we're doing, we can handle it. We're making the records that we want to make, and we're not changing ourselves to be more sales-friendly. If people buy the record, that's cool. It means we can make another.

AW: How do you feel about making videos?

J: It's just promotion. Everybody in



Record Review

Superchunk *Here's Where the Strings Come In* Merge

production which appears on *Mouth and* albums.

The first "Enough," is a type of cat song that has chunk semi-ever, despite most radio-on the album of its weak.

"Yeah, I Here Too" h weak verses you to sleep, should be a bands to singer/guitar "Last year, I tired, let's enough ene piss off anyo the album.

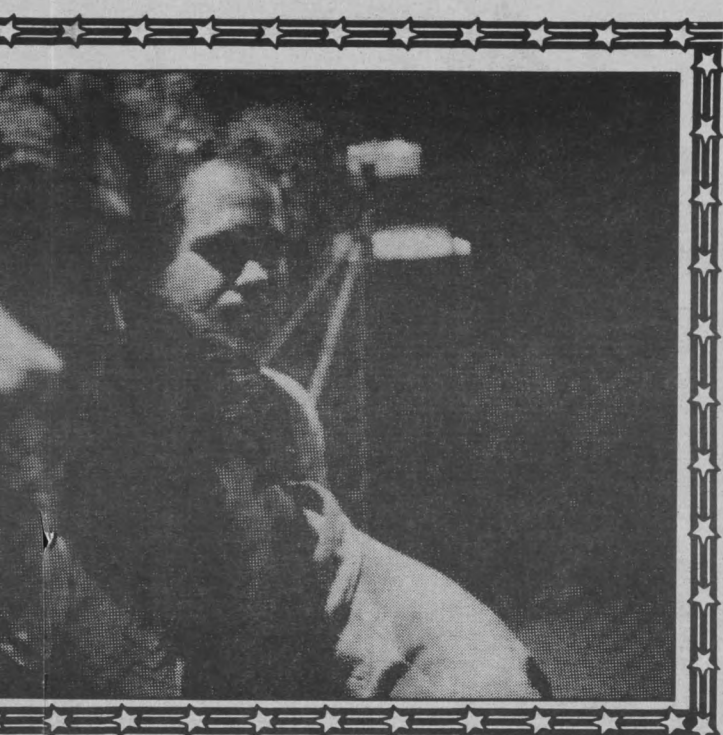
"Silver Le Tears," "I Eastern T slower, heav



the world promotes themselves for or son or another. There's nothing wrong it. A job interview is promoting; it's a evil thing. Videos are funny. I don't them because I don't have a TV. They to do and they're fun to watch once or It's part of the business of being in a you're expected to make videos. It's painful than going on tour.

AW: What are some of Superchunk's favorite bands?

J: Well, we all like different bands. I usually don't listen to many bands, that's the problem. I like the band Spense that Merge a lot. I like Australian pop band might not have cool factors like The C and Died Pretty. I like the Beasts of bon. I like Joe Henry. He's not a band he's a great musician. We all like really rent stuff, but between us all we like e



or it gets mention in Chapel Hill as something that only gets mentioned outside of Chapel Hill. Chapel Hill has a long history as a town that always has cool bands in it. It's just in the last several years that it's been noticed. It's just because there's a really good radio station there and one or two really good clubs. The people in bands there are not in it for money really — they're more interested in playing basketball, eating rice and beans, and being laid-back. It's kinda weird. It's a great place to live because there's not a lot of tension or pressure there to do anything. It's like, take it easy, don't get stressed out over things that you can't control. Most of the bands that I know from Chapel Hill are good people and they're fun to hang out with. They don't sit around talking about record deals and music, they talk about a movie they just saw or something. It's not a scene that can be exploited because there's no interest from the people involved. Overall, it's just a friendly place.

AW: Did you guys play a few dates at Lollapalooza?

J: Yeah, we played a week on the second stage. It was a lot of fun. I was dreading doing it before we went, but it turned out well. It was really well organized. The people who run it were great to work with because they were more like fans than busi-

Here's where Curtis reviews the album

ductions like those which appeared on *On the* and their early

ums. The first track, "Hyperough," is just that — the e of catchy, pop-punk g that has made Super- nk semi-famous. How- r, despite being the t radio-friendly track he album, it is also one ts weakest.

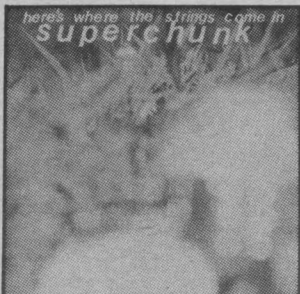
Yeah, It's Beautiful e Too" has some pretty k verses that could put to sleep, but its chorus uld be a model for all ds to come. Lead er/guitarist Mac sings, t year, last night / I'm let's fight" with gh energy to really off anyone listening to album.

Silver Leaf and Snowy rs," "Iron On" and tern Terminal" are ver, heavier songs re-

miniscent of the *Foolish* album. "Green Flowers, Blue Fish" starts off slow and heavy, but pauses in between verses for one of the best and hardest choruses on the album.

The title track has a great title, but the song isn't much more than mediocre for Superchunk.

My favorite song on the album by far is "Detroit Has a Skyline." One of those Superchunk songs that I can listen to over and over again, Mac kicks off the track singing, "As soon as I got home and reached out for the phone, drank my sleep from a can / Play track six, track seven again and again." Those lyrics may look pretty good on paper, but Mac sings them with just the right force backed up by some great melody, making them all the more powerful.



On the last track, "Certain Stars," Superchunk goes from zero to 60 in about 15 seconds, moving from a snail's pace to a frenetic speed to close out the album.

As a whole, *Here's Where the Strings Come In* is a good Superchunk album, although it's not their best. Let's give this a 7.5 on a one-to-10 scale.

Superchunk plays the Santa Barbara Underground Friday night at 8 p.m.

—Curtis Kaiser

Drummer John



Guitarist Jim



Singer Guitarist Mac



Bassist Laura



An Interview By Noah Blumberg

es for one rea- g wrong with ng; it's not an I don't watch V. They're fun nce or twice. ng in a band; eos. It's less erchunk's fa-

bands. I per- nds, that's the nse that's on pp bands that e The Church asts of Bour- t a band, but ce really diffe- ve like every-

thing. I like Steely Dan a lot, that always wows people.

AW: That wowed me. Do you consider Superchunk a punk band?

J: I don't know what it means to be punk anymore. We're not like a band like Wax whose image is 'We're a punk band.' We like punk rock, we play some punk rock, but not all of it is punk rock. We were all in punk bands at one time or another. I think we're still a punk band attitude-wise. Punk is sort of a funny word now.

AW: Yeah, because people associate bands like Offspring with punk now. It's kinda confusing what it really is.

J: [sadly resigned] Yeah.

AW: What do you think about what people are calling the Chapel Hill scene?

J: The Chapel Hill scene is something that only gets mentioned outside of Chapel Hill,

ness people. They made things really comfortable. We played the main stage in Elastica's spot one day because they had to fulfill a previous obligation. That went over well. Nice press from it.

AW: Do you have any crazy stories?

J: No, not really. It was pretty laid-back. Most people who ask want to know about Courtney Love. She didn't rear her head that much. She was at one of our shows that we played at a club and was just a drunken mess, but that's it.

AW: Do you have special feelings toward vinyl?

J: Less and less. I do, but it's just such a bother. It's hard enough to put a CD in a CD player. I like the way vinyl sounds better, personally, because it's warmer and more real, but it's less convenient. When CDs first came out, everyone was like, "Oh, we're being exploited. Now I have to get everything twice because vinyl will be obsolete soon." I think people have put those feelings aside. I thought it was a scam at first, but it's a silly thing to get up in arms about. There's a lot more serious things going on. It's kind of a dead argument because people are starting to make more vinyl now anyway. I think you'll be able to get it for a long time.

AW: It seems like your album is a lot faster than the last one.

J: It's a little bit clearer and more straightforward than the last one, but not consciously. It just worked out that way. We don't sit down and make the record in one week. The songs were written over a span of a year or so — the songs just sort of come. That's the way all of our records work. We just write songs whenever we can and record every year or so, and whatever happened that year will be the record.

AW: Thanks a lot for talking with us.

J: Mac and John just came in their swimming trunks and they look skinny. [to them] Mac and John, don't sit on the bed if you're wet. You're jerks. Thanks a lot. I'm gonna go kick some ass.

Dr. Seuss Film Festival
The Cat in the Hat • Dr. Seuss on the Loose
The Lorax • Pontoffel Pock • Green Eggs and Ham

TONIGHT
THURSDAY Oct. 19
I.V. Theatre 9pm & 11pm
\$2 Children Under 12, \$3 Adults
Buy tickets in advance in front of UCen Mon.-Thurs. 10am-2pm
Brought to you by: UCSB Mountain Bike Club, Save Elwood Shores

Student Specials

 **\$89⁹⁵** upgrade

Windows 95

Hardware

Seagate 1 Gb HD	\$248.60
4 MB SIMMs 72 Pin	\$166

Academic Priced Software

Office 95 Std. FULL	\$139.95
Excel 95 FULL	\$95.95
Word 95 FULL	\$95.95
Publisher 95 FULL	\$55.97

* Photocopy of Academic ID required for student purchases


Mercury Software
1213 State St.
(Opposite the Granada Theater)
In La Plazuela
962-8577

Full Pre and Post Sales Support

Why Pay High Prices ?!?

37th Annual Harold J. Plous Memorial Lecture
—TOMORROW—

Peter Digeser



**"Forgiveness and Politics:
When Just Institutions Do Wrong"**

Does forgiveness have any place in politics? Hear why UCSB political scientist Peter Digeser thinks it does.

Thursday, October 19 / 4 p.m. / Girvetz Theater / FREE
For more information, call Arts & Lectures: 893-3535.

**LAW OFFICES OF
B. BRITTIN FISHER**

-  **DEPOSITS**
-  **CRIMINAL LAW**
-  **DUI**
-  **INJURIES/ACCIDENTS**
-  **LANDLORD-TENANT**
-  **BUSINESS**

FREE CONSULTATION

685-9399

900 Embarcadero del Mar, Suite C

• ISLA VISTA •

R&B'S NUTRI-SPORT SPORTS NUTRITION OUTLET

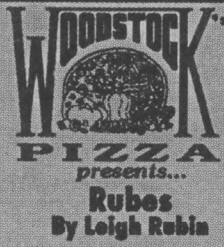
8551 Trigo Rd. #5 (above Bagel Cafe)
I.V., CA 93117 (805) 562-8185

FULL LINE OF PRODUCTS FOR:

- Body Fat Loss
- Muscle Gain
- Improved Sports Performance
- Enhanced Energy

Special: METRX 60 PAK \$116.95

Swap any Rubes for...



\$2⁰⁰ off

LARGE 16" or
Medium 12" pizza
one or more toppings

Please mention coupon when ordering



Dueling dragons

one coupon per customer, not good with other offers, exp. 10/31/95

Woodstock's Pizza 928 Emb. del Norte 968-6969

Let's Go Boland

Irish poet Eavan Boland is one of those rare figures who, like Adrienne Rich or W.B. Yeats, has changed the course of poetry during her own lifetime. This is a remarkable achievement, and all the more remarkable when one considers that only a decade ago, she was still considered a technically gifted but minor poet by her native literary establishment. Today, with the recent publication of her selected prose, collected poems on the way from Norton and her recent appointment to a full professorship at Stanford, she is increasingly legitimized as one of the most important poets to emerge internationally over the past 30 years.

The story of her emergence is a fascinating one. It is a story, much like Rich's, of a remarkably courageous woman who stands up to a powerful and conservative literary establishment, exposing its corruptions and exclusions, and insisting stubbornly that it change. Like Rich, Boland suffered the consequences, survived the politics and has earned the hero status that goes with the bravery of such a stand.

Boland's trajectory as a poet, and the quick shifts in her status as a poet over the last 10 years — from feminist poet to woman poet, from minor poet to major poet — are both emblematic and symptomatic of resistance and change in the critical climate for poetry over the past 25 years. To map the careers of poets like Boland and Rich is to begin to understand the history of an enormous power struggle which is still taking place at the heart of the most powerful English-language literary establishments worldwide. It is the arena where the movement to democratize our communities confronts the resistances and prejudices of our most conservative literary institutions and establishments. And nothing less than the future of poetry hangs in the balance.

The power of her poetry and the eloquence of her persuasive prose essays have made Boland a hero to the left of the movement. Interestingly, they have also made her a valuable mediator of the crucial arguments on both sides. A European lyric poet, as Boland often describes herself, she has huge loyalties to tradition, to "the past expressions of other poets, most of them male," as she describes it in her recent book of essays, *Object Lessons: The Life of the Woman and the Poet in Our Time*. Yet she staunchly maintains that women and other silenced or marginalized voices have a destiny or "birthright in poetry." That Boland insists on the fullest possible dialogue even as she argues for her own loyalties and alliances is a most welcome change in what is often a bitter and rancorous debate.

By emphasizing Boland's presence as an intellectual and an important mediator in current cultural debates, we have neglected her poetry. She is a hugely accomplished poet, a wonderful reader and a central eloquent voice in the lyric tradition at the end of our century. Her poetry, occurring as it does at a historic intersection between gender, genre and generation, has made her a central voice in two quite different generations of poets. She



MIKE STRONG/Daily Nexus

became a poet in the early '60s as part of an extraordinarily gifted generation of Irish poets which includes Seamus Heaney, Michael Longley and Derek Mahon. But her story as a poet also belongs to a groundbreaking and truly radical generation of women poets (though she was born half a generation behind them) which includes Rich, Sylvia Plath, Anne Sexton and Denise Levertov. This is the generation of women poets that, along with Elizabeth Bishop half a generation earlier, shattered the glass ceiling of gentility, ironic coolness, melancholy and stilted emotions that constricted so many of its predecessors. In finding their places as poets and establishing their own angles of relation to tradition, these women poets have provided a viable, if radically different, image of what a poet can be.

Members of the UCSB community will have the opportunity to hear Boland's views as well as her poetry thanks to the efforts of Logan Speirs in the English Dept., who has coordinated her visit as Regents Lecturer. She will give two lectures over the next week: the first, sponsored by the English Dept., entitled "The Poet and the Millennium," on Friday, Oct. 20 at 3:30 p.m. in Girvetz Theatre, and the second, "The Life of the Woman and the Poet in Our Time," on Thursday, Oct. 26 at 4 p.m. in the UCen Corwin Pavilion.
—Jody Allen Randolph

AMTRAK CALIFORNIA TO AND FROM SCHOOL HAS ITS ADVANTAGES.

When it's time for a weekend trip home or a break from school, take Amtrak California! The trains of California, and connecting shuttle buses, can take you just about anywhere in the state, without the hassle of driving. There's no easier or more economical way to get there and back.

Aboard the train you can sit back and relax, catch up on homework, have a snack, or just listen to some good music. The trains are comfortable, and have plenty of room to haul your stuff.

Check out the super low roundtrip fares from **Santa Barbara** aboard either Amtrak California's daily *San Diegans* or *San Joaquins*. And with Amtrak's new Student Advantage card, it's more affordable than ever! Annual enrollment in Student Advantage is only \$20 and you'll receive a 15% discount on our already low fares everytime you ride Amtrak.

So, next time take the train for the ultimate trip home, or for a major break from school.

	Roundtrip Fares	With SA Card	Savings
Los Angeles	\$28	\$24	\$4
San Diego	\$40	\$34	\$6
Anaheim	\$31	\$26	\$5
Yosemite	\$74	\$63	\$11
Sacramento	\$72	\$61	\$11
San Francisco	\$72	\$61	\$11



Amtrak California
A partnership between Caltrans and Amtrak

To confirm schedules and fares, contact your college travel service or Amtrak at 1-800-USA-RAIL. Some restrictions may apply. To apply for your Student Advantage savings card, call 1-800-96-AMTRAK. Mention Code CAL 1.

EMERALD VIDEO presents...

6545 Pardall Rd.
Isla Vista, CA 968-6059

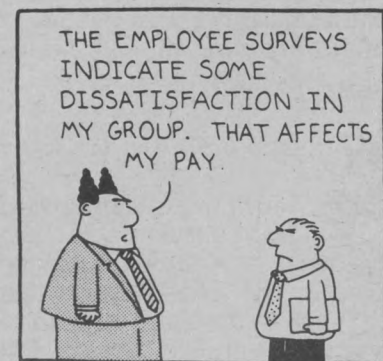
CALVIN & HOBBS
By Bill Watterson

\$1.00 OFF ANY RENTAL
with this comic (void with other offer)
COUPON GOOD AT TIME OF RENTAL ONLY



DILBERT® by Scott Adams

presented by **THE PRINCETON REVIEW**



Preparation for the

LSAT • GRE • GMAT • MCAT

Call today for our upcoming course schedules:

685-2221

University Village Plaza, 7127 Hollister Ave., Suite 110

THE PRINCETON REVIEW

We Score More

Film

CREATFUL FOR DEAD

Dead Can Dance is playing live in Isla Vista Theater tomorrow night. Well, not exactly live, but the band can be seen in *Toward the Within*, a pseudo-documentary containing live footage of their 1993 sold-out concert tour. For those of you unfamiliar with Dead Can Dance, they are a breathtakingly talented group of individuals led by the dual vocals of Lisa Gerrard and Brendan Perry. They are also the only musical entity with accompaniment that includes both the 4,495-year-old Yang Qin Chinese dulcimer and the 3-year-old Roland keyboard.

The documentary is brought to us by the unpronounced talent of producer-director Mark Magidson, better known for bringing to the screen such acclaimed features as the nonverbal *Chronos* and *Baraka*. Why is a producer of nonverbal features directing concert footage? That is just one of the many wonderful contradictions that decorate *Toward the Within*.

At the heart of an array of contradictions which include the director, the instruments and the music itself are Gerrard and Perry. After meeting in an Egyptian restaurant, the duo formed Dead Can Dance in 1980. Gerrard, cloaked in a virginal white dress and sporting repressed Princess Leia braids, adds to the group a

free-formed and experimental vocal range with Australian aboriginal influences. Perry, looking like a collegiate Jerry Garcia and sounding like an articulate Eddie Vedder, brings along Celtic influences and admits to a fondness for Pink Floyd. Perry explains that the group aims to "develop a kind of spontaneity and improvisation around a central axis of rhythm," while Gerrard is more

without the benefit of the crowd-induced adrenaline.

A restricting stage and six to eight band members with instruments don't help the equation either. Furthermore, Perry and Gerrard themselves have never even heard the words "stage presence." Perry, often no more than a hunched form before the microphone, never really cuts loose, unless you consider playing two pairs of



privity to describe their focus as helping people to "find a way to release themselves from their bodies." Ah, wonderful, wonderful contradictions.

It is always interesting to observe when a musical act decides to cross the entertainment boundary into cinema. Many have tried. Pink Floyd did it with spectacular results in 1980 with *The Wall* and U2 to a lesser degree of success with '89's *Rattle and Hum*.

Dead Can Dance has all the ingredients: heaping talent, unique personalities and intoxicating music. Unfortunately, this documentary suffers from the same condition that plagued *Rattle and Hum*; no matter how many times you move the camera, you are still watching a concert

finger symbols at once cutting loose. And while I.V. Theater allows better sound and picture quality than home viewing, you have no opportunity to get up and peel carrots for dinner or copy the answers from the back of your Spanish workbook when the format becomes tedious.

So I guess that is the final contradiction. Incredibly fascinating music, people and instruments trapped within an eventually tedious entertainment medium. It pains me to do so, but I would only recommend *Dead Can Dance's Toward the Within* to die-hard fans and open-minded newcomers with long attention spans.

—Chad Bishop

Film

The Letter is "F"

It's fun, when you watch terrible historical movies, to look for anachronisms. It's especially good when you're watching a movie that obviously exists only because some studio concept machine decided it would be profitable — this insures that little or no thought went into the film, thereby tripling the likelihood that you'll see the careless inclusion of a Versateller in a movie that takes place in the '50s, or a Nine Inch Nails song in a movie that takes place in the future (because, of course, it has no future).

So bad a historical movie as it is, it's a real disappointment that *The Scarlet Letter* doesn't have more stupid anachronisms. To be fair, the only really out-of-time things in the movie are the absurd attitudes and characters, and two scenes lifted from other movies in their entirety.

One of these scenes is a climax borrowed from *Robin Hood: Prince of Thieves*, itself a stupid movie. The second is a sex scene obviously heavily influenced by late-night Showtime network soft-core pornos.

Try to count the absurd "erotic" clichés in the scene in which Hester Prynne (Demi Moore) and Reverend Dimmesdale (Gary Oldman) consummate their lust.

First, Dimmesdale, the



sexy, straight-laced authority figure, goes over to console Hester, the lonely housewife, on the death of her husband. They try to resist their physical urges, but they can only resist for so long.

They go off to the open barn, while a curious servant girl smiles knowingly and becomes aroused herself by watching them. And so on. This behavior simply would not have occurred in a colony of people too plain and simple to have silly cable sex flicks to learn from.

And while this example is the most extreme of *The Scarlet Letter's* slight tendency toward presenting things out of their proper chronological context, the fact that the movie does an OK job of avoiding anachronism doesn't make it worthy of respect.

How can any moviegoer willingly accord this movie any respect when it catches every Puritan cliché in its first eight mi-

minutes? Hester hasn't been on the screen 41 seconds before someone warns her that her attire is too extravagant for a plain, simple people.

It is only about 4.2 minutes before someone uses the word "bountiful," and you just know somebody threw it into the screenplay because they thought it would give the movie some kind of historical credibility. Only another three minutes go by before sexy-man minister Dimmesdale also jumps on the "my vocabulary is reflective of my time period" bandwagon with his use of the word "nay."

Making his use of the word sillier is the fact that he uses it in the context of correcting himself, as in "I think it, nay, I know it to be true!"

I think, nay, I know it to be true. *The Scarlet Letter* is a movie for plain, simple people.

—Tim Molloy

FREE CONCERT!

STEREO ELECTRONICALLY RE-PROCESSED Mercury

\$7.88 CASSSETTE
Sale ends 11/1/95

THIS IS GRETA!

\$11.88 CD
Sale ends 11/1/95

Vantura CONCERT THEATRE 26 South Chestnut Street 648-1888

Mercury Recording Artist

GRETA! ALL AGES SHOW

WITH SPECIAL GUESTS
PINCHING JUDY & FACEPLANT

TONIGHT • THURS • OCT. 19 • 8PM

	Isla Vista 6540 Pardall 685-9695	Goleta 189 N. Fairview 683-2272	Santa Barbara 1835 Cliff Dr. 963-1133
--	--	---------------------------------------	---

1st Annual Isla Vista Community Extravaganza

Saturday, October 21, 1995

This Saturday October 21st, from 12 noon until 5 PM, come enjoy a day of fun, sun, entertainment (and a free raffle with dozens of prizes) at Anisq'Oyo Park in Isla Vista. The Isla Vista Community Extravaganza is meant as a vehicle to promote the unique traits of local businesses and local music that have made this town shine. Everyone is welcome!

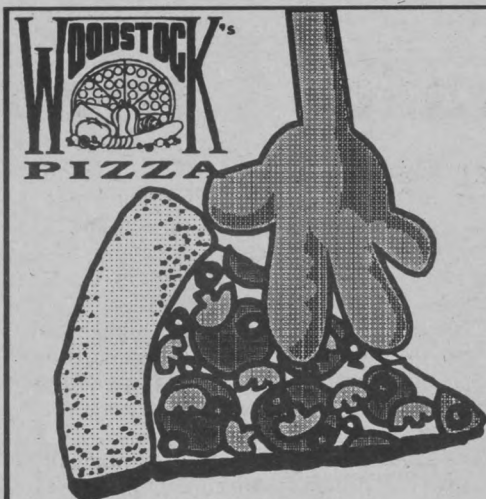
Featuring Performances By the Following Local Bands:

JIMMY 2 TIMES
Pollen
DJango
L-Dopa

This Event is Produced by **Shinebox Productions** in association with:

				listen to it. 97.5 KHTY The Rock Revolution
--	--	--	--	--

- Council Travel
- Tempo Music & Video
- KGB Snowboards
- International Liquors
- Tacos Viva Acapulco
- Open Air Bicycles
- Bagel Cafe
- California Bikini Company
- Isla Vista Market
- Isla Vista Tropical Fish
- Magic Blenders
- Blenders In The Grass
- Morninglory Music
- Woodstock's Pizza
- Subway Sandwiches
- Espresso Roma
- Isla Vista Hobson's
- Rasta Scents
- Quicksilver Gems
- Java Jones



Get your hands on a Slice of Isla Vista's Best Pizza!

October Monthly Special

Now your probably asking yourself: "Self" you say. "Why does that hand reaching for the pizza slice only have four fingers?" Answer: During Woodstock's Feeding Frenzy, those reaching for the last piece of a tasty Woodstock's pie have been know to draw back somewhat less than what they started with.



LARGE 16" Pizza Extra Cheese & 'Shrooms or Pepperoni

The Secret of our Tasty Pie!

- ☞ Whole Wheat or White Crust
- ☞ Thick Zesty Sauce
- ☞ Mounds of Mozzarella
- ☞ Tons of Toppings
- ☞ Super Low Prices

COURAGEOUS
HAPPY HOURS

7-10 Every Day

Voted IV's Best Pizza 5 years in a row!

WOODSTOCK'S PIZZA **\$3.00 off** LARGE 16" 3-topping pizza
928 Emb. del Norte 986-6969
Not good with other offers, one coupon per pizza, exp. 10/31/95

WOODSTOCK'S PIZZA **\$2.00 off** LARGE 16" or Medium 12" Pizza with one or more toppings
928 Emb. del Norte 986-6969
Not good with other offers, one coupon per pizza, exp. 10/31/95

Local band **POLLEN** is made up of UCSB students Mike Millette, Andy Baytek, Ian Fitzgerald, Jay Stevig and Jim Knight. The guys were among a select few bands chosen to play at the Backstage, located on Ortega as a part of the Ticketmaster Showcase this Saturday at 8:00. This is a really great opportunity for the band and a great chance for us to go and support them!

ALSO: BROWN FELLINIS ARE PLAYING STORKE PLAZA TODAY AT NOON. THEY ARE INCREDIBLE! GO.

For Over 20 Years the Best Selection of GUITARS
From L.A. to S.F. all your major brands

bring this ad in for a **FREE** polish cloth

GUITAR MECHANIC ON DUTY

JENSEN GUITAR & MUSIC COMPANY
Santa Barbara 687-4027
2830 De La Vina St. Mon-Fri 10-7, Sat 10-5
Solvang 686-0080
445 Second St. Daily 11-6

SECOND ANNUAL



Featuring:

- ▲ Over 60 Breweries and 200 Craft Beers from the Pacific Coast and Throughout North America PLUS a New International Beer Pavilion (\$1 per taste)
- ▲ Great Food and Live Music
- ▲ Brewmasters and Culinary Showcase, sponsored by Samuel Adams, including Dan Gordon, Brewmaster and Co-Owner of Gordon Biersch Brewing Co., House of Blues Executive Chef Joseph Marcus, and Historic Mission Inn Executive Chef Joe D. Cochran, Jr.

SPECIAL PRICE FOR STUDENTS & STAFF:

Show your ID at the gate and receive **\$3 DISCOUNT** on full price adult admission.

Not good with any other offer.

Saturday, October 21, 1995
12 Noon - 6:00 p.m.
Earl Warren Showgrounds
Santa Barbara, California

Admission: \$10

(includes 3 free tastes, souvenir glass & program)

First 2,500 people to purchase tickets are guaranteed 1995 commemorative glass

Special admission price (\$5.00) for designated drivers

Tickets available at all **TICKETMASTER** outlets and at the gate

To Benefit Unity Shoppe of Santa Barbara

For event information, call (310) 207-6904

A GT GROUP PRODUCTION

