

Our Feature

Intermission Deals With Your Art, Santa Barbara

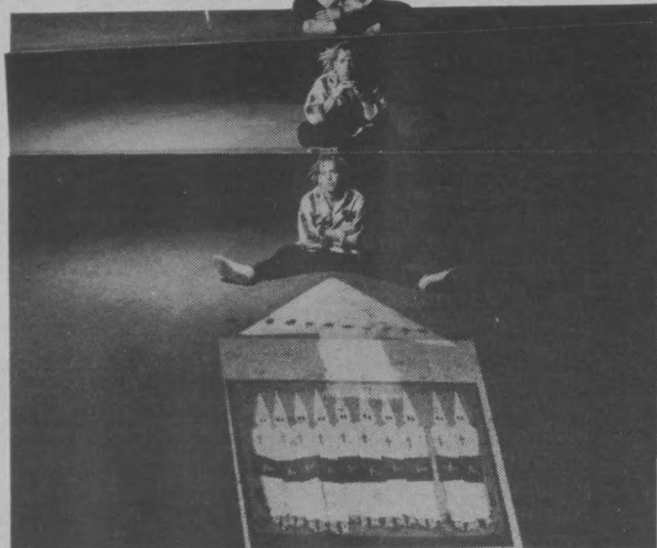
Anti-establishment Art

Local Artist Is None Too Happy About The USA

Have you ever wondered what our "civilization" really means? Or, how civilized is a society that starves another country to death and lets thousands go homeless?

These are just some of the questions that come to mind when you take a glimpse at Mike Kresky's enormous, provocative and often disturbing drawings. A Santa Barbara resident for more than four years now, he is known more for his skating antics than his artistry.

Kresky's artwork is a "political social commentary dealing with racism in the



sacred institutions of America — the stormtrooper security force and the DEA." A sampling: monolithic drawings of the Buddha and the Pope with rifles extending outward.

Kresky feels the white race has been the barbarians, pirates and double-speakers of the whole world. His illustrations are wrought with irony and humor and seem, at times,

childlike. The violence depicts the struggle with his culture and yet conveys a message of hope. The revealing portrayal of pervasive violence in the uncivilized world contrasts sharply with the mass media's bombardment of "America's still Number One"-type images. Kresky tries to counter the images of our illusory society because "the violence in our world is very real and needs to be presented." This is his visionquest.

"Comments on the Present Stage of Uncivilization" will be on display from Nov. 24 to Dec. 8 in the UCen Art Gallery. Kresky graduated from UCSB's teaching credential program in art studio and has been featured in *Thrasher* magazine.

— Trevor Top

Pie In The

After Parkinson's disease the sky's the limit

Skye, otherwise known as Harold Bass, thinks people take art too seriously. Sometimes, the local artist says, he takes his own art too seriously. Most of the time he doesn't.

Case in point: a ceramic fish imprisoned in a small wooden cage. Title: "Cell fish."

This and other works reflect the playfulness of Skye's art — collages of plastic dinosaurs are a favorite of the irreverent artist — and many that are simply intermixed colors don't claim to be anything more. He wants his huge color-splash oil paintings to simply entertain the eye.

The larger, looser paintings are also easier for the 51-year-old artist because he is the victim of Parkinson's disease, an incurable illness which strikes the nervous system and has impaired his motor control. Although the disease makes it difficult for him to do precise work, he has no problems creating more freeform paintings which splash colors across the canvas.

"There's really nothing intellectual to explain. I like colors, pigments and how they flow together. I let the paint splatter or flow or spray," he says. About one of his large color-splash



Artist "Skye" brushes up

works, he comments: "I was just trying to create layers and layers of color so that it feels like if you looked at it long enough you could get lost in it."

In that respect, much of Skye's work stays away from

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CHER BOB HOSKINS WINONA RYDER

This is our mother.



Pray for us.

MERMAIDS

NICITA/LLOYD/PALMER Production A RICHARD BENJAMIN Film
CHER BOB HOSKINS WINONA RYDER "MERMAIDS" MICHAEL SCHOEFFLING
CHRISTINA RICCI Film Editor JACQUELINE CAMBAS Music by JACK NITZSCHE Production Designer STUART WURTZEL
Director of Photography HOWARD ATHERTON, B.S.C. Based on the novel "Mermaids" by PATTY DANN Screenplay by JUNE ROBERTS
Produced by LAUREN LLOYD WALLIS NICITA PATRICK PALMER Directed by RICHARD BENJAMIN

PG-13 PARENTS STRONGLY CAUTIONED - Some Material May Be Inappropriate for Children Under 13

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8:00 PM

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the Skye Art



humanity against itself.
His response: a bronze sculpture, in the shape of a half cylinder, adorned with the most pervasive symbols that have attached themselves to human consciousness. The two-foot tall sculpture is curved like a breastplate or shield, and through it—from the inside out — protrudes a sword. The sword cuts through the American and Soviet flags, though the peace symbol and the swastika, through the symbols for male and female, through a dollar sign and the crucifix, and through the word "me."
The piece is intended to disarm the symbols that we integrate into our selves, he explains. "People divide themselves into groups all over the world. ... People have symbols that they cling to and that divide them so far that they fight over it. It's crazy."
The sword itself is his statement on how we change, how we drop the swastika from our selves. "You can only slash the ego from the inside," he says. "The only thing you can do is revolutionize your own life."

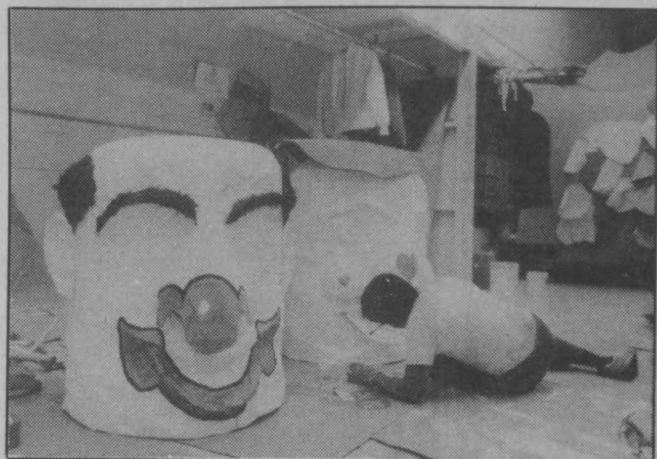
—Charles Hornberger

es up on his art.

being too serious. Other pieces, however, display a more "intellectual" side.
One sculpture in particular, his "un-symbol," displays Skye's serious belief that the symbols with which people identify themselves divide

Editors Note: The Works of "Skye" are on display at The Green Dragon in downtown Santa Barbara through November 30.

THIS IS ART



THIS IS NOT ART



OR IS IT?

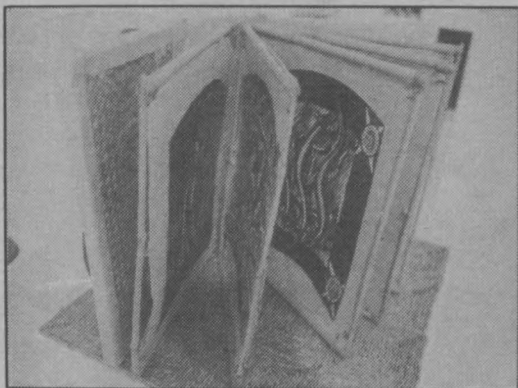
Cross Currents: Bookworks from the Edge of the Pacific is on display at The Creative Studies Gallery through December 21. In an attempt to parallel the work of artists who live on the Pacific, this "hands on" show presents works of artists from China to Ecuador to California. It features such local artists as **Steven Cartwright** and **Harry and Sandra Reese**.



Hidefumi Yoshii (JAPAN)
"Mirror Book '89"



Hidefumi Yoshii (JAPAN)
"Space Book '89"



Micheal Tuffrey (NEW ZEALAND) "UNT '89"

Photos by Mutsuya Takenaga

THE ROCKY HORROR PICTURE SHOW
a different set of jaws
FIESTA 5
FRIDAY AT MIDNIGHT

INTERMISSION
Karen Peabody
Doug Arellanes
Seana Pitt
Cynthia Gathman
Dan Jeffers
Chuck Hornberger-Dave LaDella
starring...
Todd Francis
Trevor Top
Ali Shraim
Marc P. Brown
Susan Matthews
J. Christan Whalen
as The Editor
Andrew Rice &
as The Asses
and Ann Landers
as Scooby
ADMIT ONE

"I'm Crazy"

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BEATLEMANIA

Nov. 24 KCQR
JOHN MAYALL & THE BLUESBREAKERS w/MAMA ROO & THE DEBBIE DAVIES BAND

Nov. 28 KCQR
BOB WEIR & ROB WASSERMAN

Dec 10
THE GO-GOs
All Original Members

Dec 16
BRUCE HORNSBY & THE RANGE
In a benefit for the Red Cross

Dec 27 KTYD
EDDIE MONEY

Nov 30 KHAY
VINCE GILL CAUGHT RED HANDED

Dec 1 KCSB
SHINEHEAD
ROUGHNECK POSSE/THE UPBEATS

Dec 7 KTYD
THE CALL

Dec 9 KHAY
HIGHWAY 101
MICHELLE WRIGHT

Dec 12 KCSB & KTYD
Fuji Tape Presents
MOJO NIXON
DEAD MILKMAN/CAVE DOGS

Dec 13 KCSB & KCQR
JOE SAMPLE

Dec 20 KCSB
BOOTSIE COLLINS & THE RUBBERBAND

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Music

Intermission? Classy! Tiger Beat? Poop!



MUSIC

World Beat



Celtic Twilight Live
Celtic Twilight

Next time it rains, I'm going to cut classes for the afternoon, sit at home with the windows open, watch the neighbor's cat get soaked, and listen to *Celtic Twilight Live*.

This new tape is a recording made last August at a performance by the Santa-Barbara-based duo of Manoj Cheevers and Rebecca Troon. He sings and plays guitar; she sings and plays pennywhistle and fiddle (though not at the same time). They play jigs and reels; She sings a ballad or two; Eventually, he reads some Yeats in his salty Dublin brogue (more on this in a moment).

Ms. Troon has been graced with a sure and buttery voice, and her command of the melody instruments, on both the songs and the dances, reflects an equal aptitude. Mr. Cheevers accompanies on guitar with sensitivity and aplomb; he too is a fine singer, and their two voices blend like cream and coffee.

Criticism: As I said, Cheevers recites poetry on this tape. While I'm sure this is probably more effective when seen live, on the tape it's rather boring; it interrupts the music for an awkward length of time and almost comes off as an exercise in gratuitous Irishness. People listen to recorded and live music in different ways, and part of producing a good live recording, I think, is knowing what to cut.

On the other hand, I suppose that if you went and saw them live and had a really good time, this tape could bring back all the respective sensations. I haven't seen Celtic Twilight live, and I missed their "Debut Tape Celebration Party" last Friday at the Green Dragon downtown, but they play around town often enough, so I'll keep my eyes peeled. From what I can glean from this tape, they seem like an entertaining way to spend an evening with a reasonably intelligent and sober loved one, if you have one.

— Dave LaDelfa

ROCK



Grandma Dynamite
Grandma Dynamite

You've seen it plastered around I.V. and said, "Grandma Dynamite?! What the hell kind of a name is that?!" Well, Grandma Dynamite is Kurt Dederich on bass, Derek Johnson on vocals, Jules Shapiro on guitar and Kent Thompson on drums. They're all music majors here at UCSB. They've been billed with bands like Indica and Redrum whose music is of the more, uh, aggressive persuasion. But for those of you who furrow your brows, contort your lips and say, "Metal ... Blech!!" it's time for you to take a listen to something a little different.

Grandma Dynamite's pre-release demo is one that you can play at a party without scaring away any of your guests, but you'll get some heads banging as well. The first song, "Who's Driving the Bus?" catches you immediately, opening with an intricate drum solo, a question and a cuss word. Derek's unique voice, almost pleading at times, adds interest to these catchy, rockable tunes. He litters them with assorted moans, "oooh's" and "aah's" that'll make the girls stare knowingly and their boyfriends hang on tightly. Jules busts out some pretty wicked licks and riffs on the Washburn; his melody line on "Billy the Kid" makes the song, along with some unexpected rhythm changes that testify to how tight this band is. The last song, "X-tasy," has been clinically proven to make everyone present sing along.

Megadeth it's not. But it is listenable rock with a dance feel to it, rippin' guitar work and catchy lyrics. (Can you sing "scoobie-dooobie-dooobie" and make it sound cool?) This soon-to-be released demo is fun, funky rock 'n roll.

— Susan Mathews

INDUSTRIAL



Chronic
Scar Tissue

Lets take the industrial taste test! In front of you are two sets of hi-fi stereo headphones. Your job, should you choose to accept it, is to listen to hi-fi stereo headphones #1, containing the demo cassette of a local band named Scar Tissue. After this, listen to hi-fi stereo headphones #2, containing the work of any other industrial band in the world. What is the difference?

This is no easy task, and even I, Marc Brown, would have troubles with it — or at least this is how I felt after I received this cassette. The music is very well produced and conjures up images of just about every industrial record that I own. Scar Tissue's music is much like a slowed-down Front 242 and can be compared to a myriad of other industrial bands. Lately, it seems that it is about as difficult to be original in industrial music as it is to find a new James Brown sample for a rap record.

If Scar Tissue is trying to find the fame and fortune of the "big name" industrial bands, then they need to re-evaluate their sound and figure out something new. However, if this local band would like to fall into the technopop trap of mediocrity, then they can cruise along and sound like everyone else. By the by, the answer to the quiz: who gives?

— Marc P. Brown

Ohh, Those Crazy Lava Kids

Isla Vista has long been known as a haven for bad metal bands and groups of friends scratching out cover songs on weekend nights. In the midst of all this amateur noise making, there exists a band with finesse, style and a helluva lot of talent. They're called the Lava Children, and the "in" I.V. crowd can't get enough of 'em.

Keyboardist, guitarist, lead vocalist, main songwriter and band guru Paul Moore was studying in his room at Francisco Torres two years ago when a noise from the floor below caught his attention. Dashing down the stairs, he found where the guitar strains were coming from. "I went inside ... and low and behold: Ted Schram," Moore remembers.

Schram, The Lava Children's lead guitarist, knew a guy from home named Jason Wood who played bass and just happened to be living at FT. Schram introduced Moore to Wood, and things began taking shape.

It was at the annual FT talent show that the final addition to the band would be discovered, almost like in the movies. According to drummer Brent Triff, "Me and my roommates did a little skit and we needed a microphone ... I needed to borrow Paul's mike and he let me, and we just started hanging out." Another I.V. band was born.

Taking their name from an old Dungeons and Dragons monster manual, the band began



L.C. says "Happy Turkey Day!"

playing for audiences in the fall of 1989. Like most I.V. bands, they began by playing lots of covers.

One band they played quite often was the Grateful Dead. Local Heads were quick to assume that The Lava Children would be the next great Dead cover band, but, according to Moore, they made a point of avoiding that label.

"That's one thing we really sort of bummed

on. We knew all these Dead songs 'cause we grew up with the Dead, so we played 'em," Moore said. But he added, "We don't want to be looked at as a Dead band." However, Schram admits the Dead have had an influence. "We like the way that the Dead approaches their music ... the loose structure."

Over the course of the last year, the band has tried to eliminate covers from their set in order to play more of their own songs. The artists that they do cover represent the eclectic tastes of the band members themselves. Besides the Grateful Dead, you may hear the Lava Children play improvised versions of Miles Davis, Cream or Bob Marley songs.

Moore describes the Lava Children's music as "ranging from all kinds of stuff. Light rock, jazzy." According to Moore, the band gets a lot more pleasure from doing their own songs; "Playing originals is a hundred percent more fun than playing someone else's songs."

At the moment, the Lava Children, like most I.V. bands, perform wherever there's a place to play. Although they would like to play at clubs in the area, their ambitions for the moment don't extend much beyond that. When asked if this band was just a way of passing time while in school, Wood replied, "Yeah; but it's an awfully nice way to spend your time."

— Seana Fitt

Local



"On the Crest of the Wave" might sound more like a surf contest than a dance concert, but it's not. Choreographed by students and faculty, this seven-piece dance production features modern dance that ranges from a funk/jazz video piece to a ballet *a la Chinoise*.

Latvian dancer extraordinaire Aija Paegle spoke to

this writer amidst the fuming turmoil at the *Daily Nexus* office.

Her choreographed piece, "Chronicles from the Core, Revealing of the Internal Blue," was inspired by "watching a whole society change from a mass identity to a more individualized awareness" in Latvia. She compares her dance production to cooking, and like

a mad Swedish chef, she uses wild hand gestures to blend it all together and give it movement. "Having an idea that creates dance phrases, where the dancers move with the timing and phrases," was how she composed many of the parts of her entire piece.

Other numbers include a surreal piece entitled "Visitations," where people come in and out of the black background and live musicians perform an original composition — a multimedia approach to dance. Paegle believes that improvisation is the key to this art form.

"On the Crest of the Wave" gives students like Aija a chance to pursue an artistic vision and will be presented Nov. 29 to Dec. 1 at 8 p.m. in UCSB's Main Theatre.