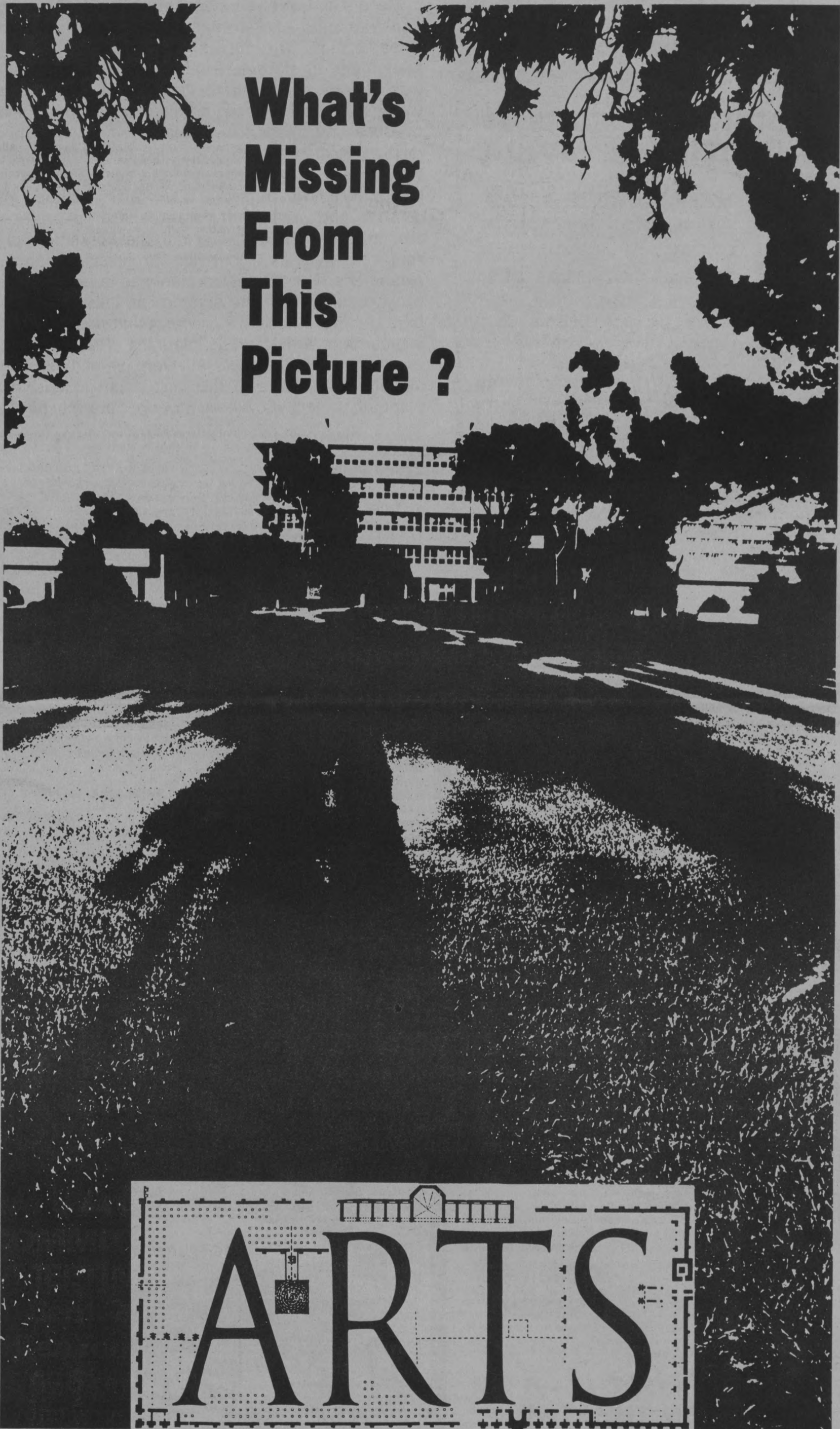


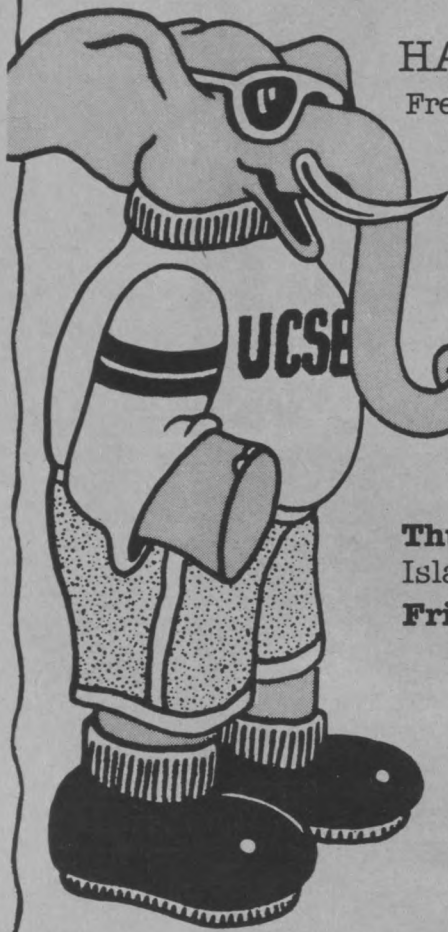
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Why the University Art Museum Won't Be on the Cheadle Hall Lawn.

by **LAURIE L. MCCULLOUGH**

More than three years ago the UCSB Art Museum began a plan to build a larger museum on the grassy land behind Cheadle Hall. The current museum, they charged, was inadequate in storage, exhibition and meeting space and was already expanded to its capacity limits. Their goals were furthered by an architectural competition which produced the plans for a museum that would house and display the more than 5,000 works the UAM currently owns which now lie mostly in storage awaiting rotating exhibitions. The museum plans also included more accessible and organized storage space so professors and students alike could easily get to the works from under one roof, as well as room for professional and student exhibitions. The \$8 million plan was to be funded through private donors. In the summer of 1988 Chancellor Barbara Uehling inherited a proposal that was considered to be inconsistent with campus planning. Plans for a new art museum near Cheadle Hall were vetoed for reasons of inadequate funds and the lack of an extensive campus planning project. So where now does our museum stand?

A BRIEF HISTORY

Actually, it's not to be assumed that all UCSB students know where, or have ever set foot in the University Art Museum's present building. Located in the Arts Building 534, west of Storke Tower, the current museum was founded as a gallery by two members of the art department 30 years ago. In its original conception the museum was seen as a space where student art could be exhibited and occasional professional works could be brought in.

The difference in the museum's founding as a gallery space is quite substantial in the current space problem. Explains UAM Director Dr. David Farmer, "The (UAM) was never designed as a museum, because a gallery is one thing. A gallery is basically an exhibition space. A museum is an institution with a collection, professional staff and a whole range of facilities that a gallery might not have. The UCen gallery is a good example because they don't need storage or preparation space."

It seems the museum developed with more speed and success than its founders anticipated. A director and staff were hired and people began to

give works of art and the space had to be rearranged. And somewhere in this growth the original goal to provide space for student exhibitions was turned over to the exhibiting of high-

"Gradually we've taken over about as much as we can, but it's not very efficient or professional."

Dr. David Farmer

caliber professional works.

"Gradually we've taken over about as much as we can take over," says Dr. Farmer, "and it's inadequate because it was never intended to do what we're trying to do with it now.... It's not very efficient or very professional although we are an accredited art museum."

STANDARDS

That the UAM is an accredited museum is not an insignificant matter in the issue of museum standards. We're in quite a unique situation at UCSB. There are only three accredited museums in the UC system, of which

next page ▶

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► cont.

Santa Barbara is the third largest. The other UC campuses have galleries, with the exclusion of UCR's Museum of Photography, which is almost semi-independent from the university and soon to move off their campus.

UCLA and Berkeley both have larger and more elaborate museums. But, they are both almost twice the size of UCSB and nearly as old. And age, cites Dr. Farmer, is one of two key issues in the measuring of the standards and problems of this museum. Berkeley was built in the 60s, when more liberal state and private funds were abundant. As a comparatively new museum, we might have missed out on generous funding, but we also look quite good in comparison to our relative youth.

Art history Professor Dr. Alfred Moir, however, notes that the standards of any university art museum are a given factor of the relative value of that

university's whole art department. "There really isn't any American university with an art history and art department as large and distinguished as ours," he says, "that doesn't have a substantial art museum."

"Anytime the art museum tries to expand, the administration always sets us back by denying us their support."

Kim Light

THREE'S COMPANY

To further compound the UAM's problems, there is the issue of the other two art museums in Santa Barbara. The UAM is not, of course, the only visual arts organization in Santa Barbara. There's the substantial Santa Barbara Museum of Art and the innovative Contemporary Arts Forum. Though the latter isn't a museum in the definition of terms, its exhibition caliber and community functions are equal to that of the two museums.

Though the three art museums present a wealth of art environments for Santa Barbarans and UCSB students, they also present a level of competition that the UAM must face. And in the face of two other museums, the UAM's value and necessity are too easily diluted.

In discussion about her decision to re-evaluate UAM expansion, Chancellor Uehling expressed the importance of the UAM's relation to the public as a chief concern. "We want both to provide a space for the external public to come and to provide adequate gallery space. We don't want (the UAM) to be seen in competition with the other museums in Santa Barbara."

THERE'S A HOLE IN MY LIFE

Not all involved with the UAM feel the greatest problems with the func-

tioning and goals of the museum are issues of space and storage. UCSB Art Club President Kim Light responded to the news of Uehling's decision with resigned desperation. "Anytime the art museum tries to expand, the administration always sets us back by denying us their support," Light said.

The issue of the administration's support of the UAM is one of the central reasons for Light's involvement in the Art Club. "Overall, there's no support," she said. "This (decision) is typical of the university.... We're at the mercy of Chancellor Uehling right now.... The art museum is so limited in funds right now that the Art Club had to donate money for food at the last annual undergraduate exhibition."

A second reason for the birth of the Art Club, which is sponsored by Dr. Farmer, is to raise money to donate to the museum to be used in whatever form they need. The museum's most recent acquisition is a rare poster purchased with partial funds donated by the Art Club. The poster is on exhibit at the UAM's current show.

Light cites the difficulty in getting a space for the club to not only meet, a seemingly easy task magnified by the

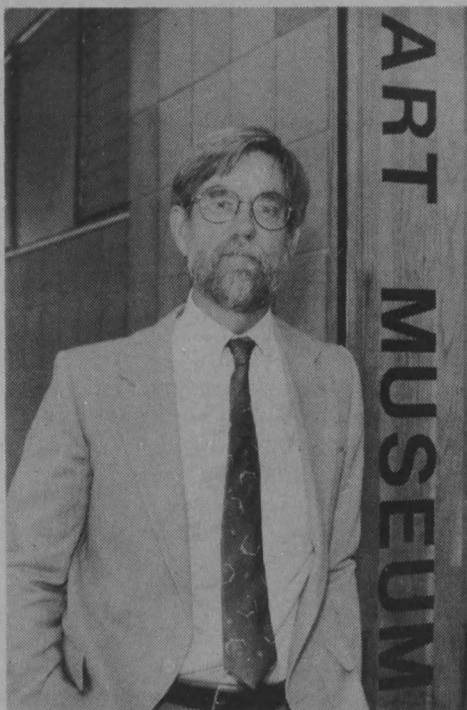
"We're trying to preserve the most important goals of the original project."

Chancellor Uehling

compounds of the museum's space limitation, but also finding space for students to exhibit their own work. "There's no space for student shows," she says. "The UCen gallery is backed-up.... We can't even get Cafe Interim because we're not cultural enough."

WHAT'S THE MATTER HERE ?

It seems none of the university administrators involved deny that the



Dr. David Farmer

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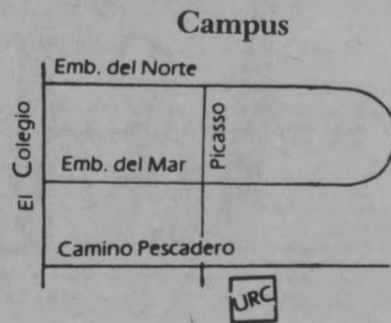
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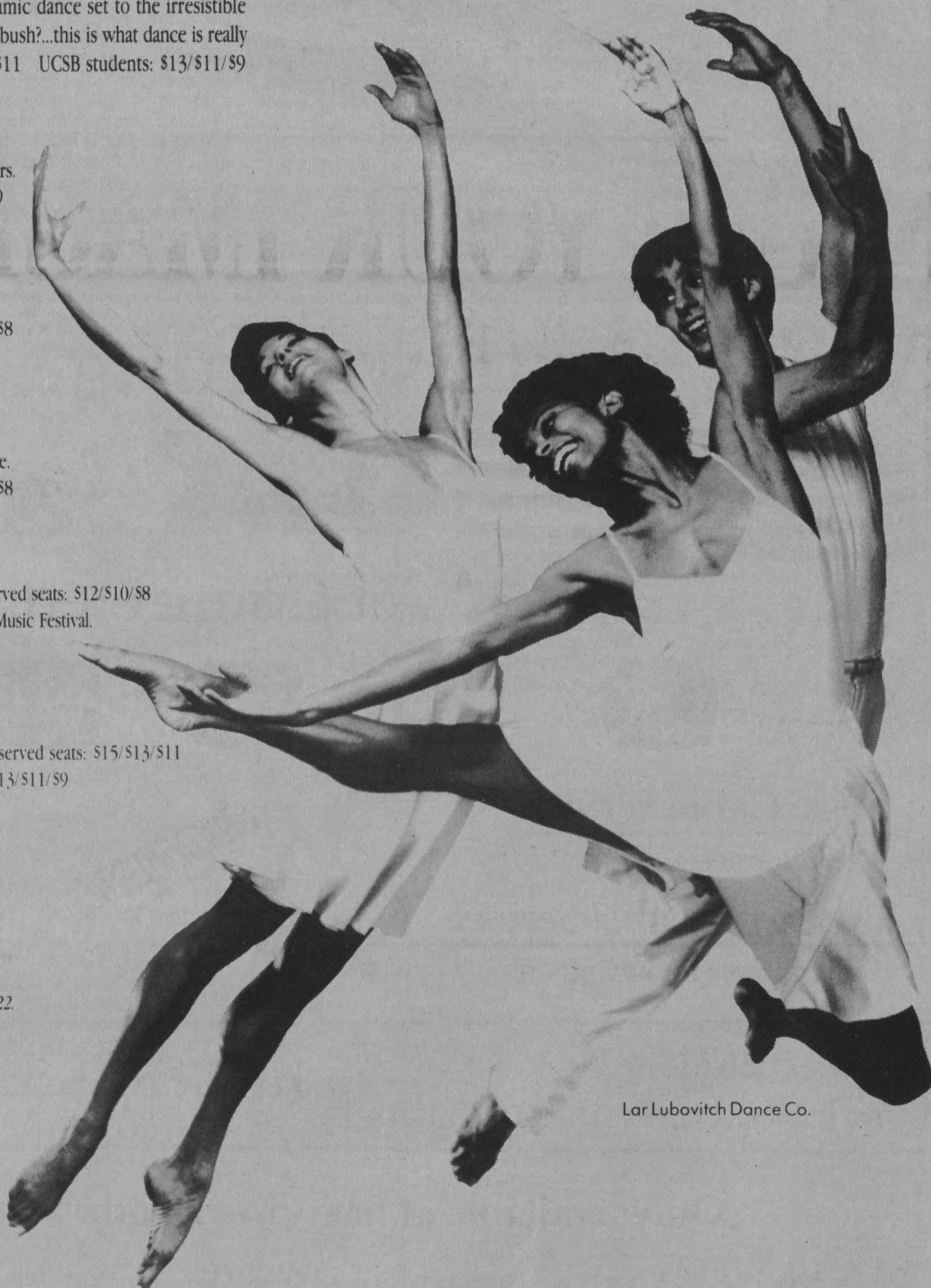
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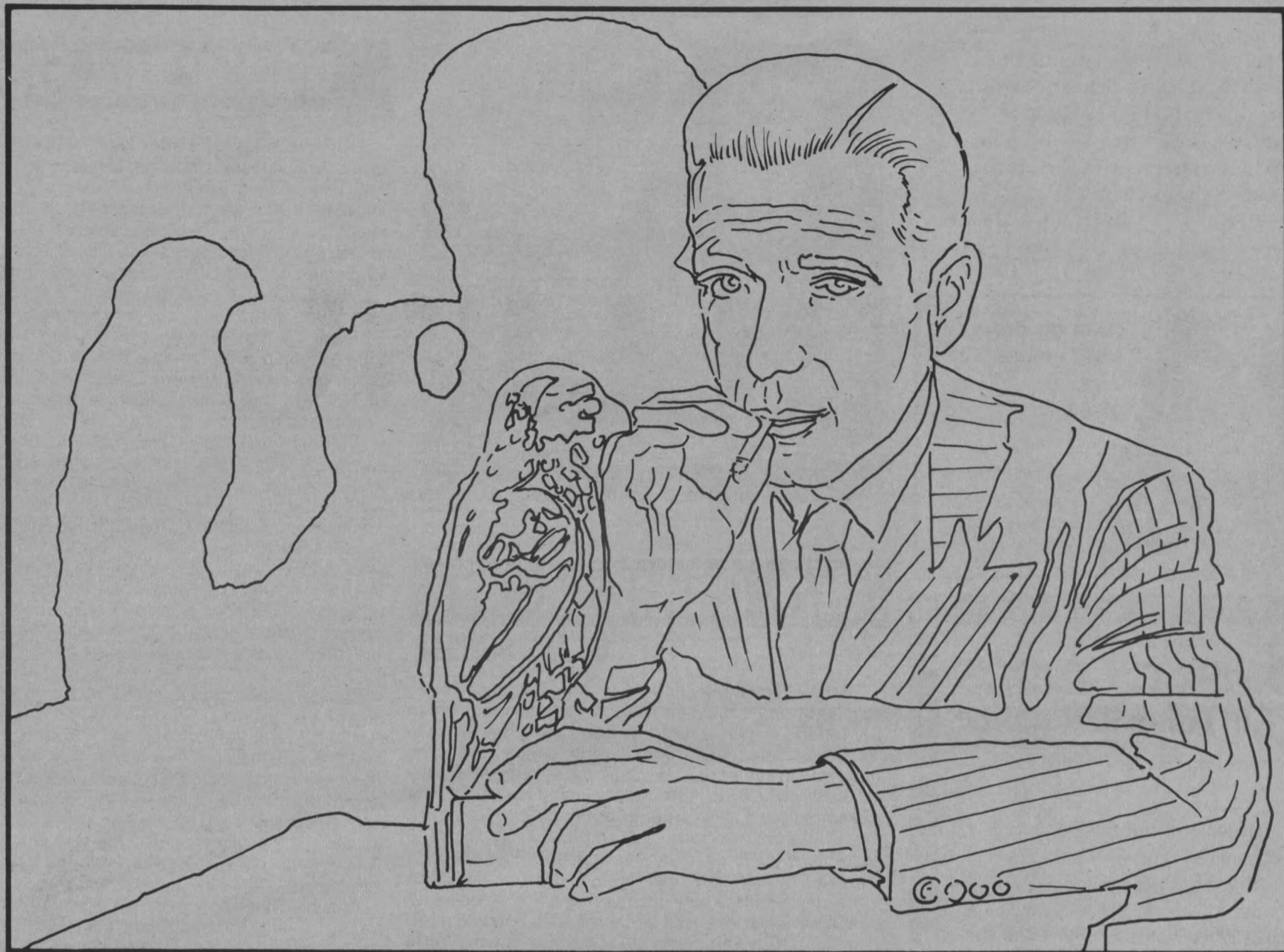
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10/13 *The Postman Always Rings Twice*

Director: Tay Garnett. With John Garfield, Lana Turner, Cecil Kellaway. (1946, 113 min.)

10/20 *Out of the Past*

Director: Jacques Tourneur. With Robert Mitchum, Kirk Douglas, Jane Greer. (1947, 94 min.)

11/3 *The Lady from Shanghai*

Director: Orson Welles. With Orson Welles, Rita Hayworth, Everett Sloane. (1948, 86 min.)

11/10 *White Heat*

Director: Raoul Walsh. With James Cagney, Edmond O'Brien, Virginia Mayo. (1949, 114 min.)

11/17 *Kiss Me Deadly*

Director: Robert Aldrich. With Ralph Meeker, Albert Dekker, Paul Stewart. (1955, 105 min.)

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N.Y. GRIME DECAY

by JAY HINMAN

There's something about New York that encourages guys to strangle their girlfriends during violent sex in Central Park, men to listen to their dog's commands to murder random strangers, and bands like The Honeymoon Killers and White Zombie to do what they do best, which is the musical equivalent of the aforementioned acts. Underground music in New York has always embraced the sick and the sleazy, from the demented Ramones, Cramps and Dead Boys scene in the late 70's all the way to this present day. The Honeymoon Killers bear this torch with pride beaming from their sneering faces on their fourth and latest LP, *Turn Me On* (Buy Our Records). It's a way-down n' dirty scuzz-rock masterpiece, totally blowing their other three LP's out of the water — Jerry and Christina's guitars are set on permanent reverb, and ultra-heavy distortion is the name of the game. The three female Honeymoon Killers look like they'd take "slut" as a compliment and the themes of this platter kinda back that up — sex, blood, horror flicks, sex, etc. "Dolly wa Dick" and "Choppin' Mall" get my vote as inductees in the psycho-swamp-grunge-noise hall of fame on the first ballot, and if that sounds like as much fun to you as it does to me then what are you waiting for?

White Zombie come from the same turf but are a slightly different lot — they simultaneously are the sloppiest, least precise band ever let loose and the tightest, most exact. Their latest LP *Soul Crusher* showcases grime and decay brought to a new level of uncleanness. Like a lot of jazz from the 60s, *Soul Crusher* (Silent Explosion or Caroline Records, depending on where you buy it) might sound like the band has absolutely no clue who's playing what, but on top of all the shifting and lurching tempos is technical brilliance — here's a band that practices its collective ASS off. Rob Straker's vocals sound like the catfight that rips you out of a horrible nightmare and the music has been described as "Black Sabbath meets the Butthole Surfers" among other things. I can't in all good conscience recommend this disc to everyone in the reading audience 'cause I do believe the faint-at-heart might come looking to pummel their "wasted" \$8 out of me. I've never taken acid but I imagine seeing Sabbath on the "Masters of Reality" tour circa '73 with two tabs of L coursing through my brain might be like the White Zombie show I caught completely sober two months ago in L.A. Yeah, HEAVY. Long live New York.

"HILARIOUS AND TOUCHING"
—Kevin Thomas, LOS ANGELES TIMES

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—Michael Healy, LOS ANGELES DAILY NEWS

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BONIN' THE FISH

Fishbone plays futuristic music. While it has nothing to do with cheesy Depeche Mode-style synthesizers and weird drum machines, it reflects the future we know is on the way, where people see the futility of keeping barriers between themselves and subsequently, between styles of music. Theirs is the music you'll hear on the global village's radio station.

Truth and Soul, the band's second full-length album (not counting the classic *Fishbone* EP and the so-so *It's A Wonderful Life* maxi-single), is simply outstanding. While little has been done to dilute their sound (think of ska-punk-funk-rock on several cups of coffee and handfuls of No-Doz), the album shows a tremendous lyrical growth and maturity.

Truth and Soul is indeed a search for truth and soul, a raging "FUCK YOU" to authority, and a somber assessment of where we are today. The album begins with an unlikely cover, a rock-hard remake of Curtis Mayfield's "Freddie's Dead" from the underrated *Superfly* soundtrack.

"Freddie's Dead," a song about a junkie dead on the streets, is still relevant, perhaps even more so nowadays. Fishbone's remake has teeth, a nightmare undertow and a sound big and mean enough to make you think. It is a monster jam in every sense of the term.

Racism is the topic of several songs on *Truth and Soul*, and on the seething "Slow Bus Movin' (Howard Beach Party)," the anger is apparent. "Round and around and around they go/The bus is goin' mighty slow-/Brothers in the back seat/Caucs in the front/People gettin' hostile when I kill someone," says the chorus. "So go ahead and burn your cross and rape our women in the night, 'cause the day will come when your cream-coated daughter is gonna be my wife," it continues.

But the biggest surprise on *Truth and Soul* is its last track, "Change," a haunting ballad. On it, the band again defies expectations and comes up with a quiet plea for change: "The dark clouds that did dance/To the blue skies here before me/Make it plain to my eyes/We can cry out for change."

Truth and Soul is a great album. But don't expect to hear it on the radio, if only because of the calcified logic held by most radio programmers that says styles are not supposed to mix, which is exactly what Fishbone does best. In radio, things are still separate but equal, and usually segregated.

by DOUG ARELLANES



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by MICHELLE RAY

Just as they do every Sunday, the Santa Barbara Vineyard Christian Fellowship congregation will continue to gather for worship services. However this Sunday afternoon another group will also crowd into the church: the audience for director Martin Scorsese's controversial film *The Last Temptation of Christ*.

The Victoria Street Theater which shares the building on the corner of Victoria and Chapala streets with the Vineyard Christian Fellowship, has decided to show the film despite letters and phone calls from community members who have labeled the film "blasphemous," or nothing more than "anti-Christian drivel," as one letter says.

Although the protests have not been as vehement or as organized as those in other cities throughout the nation, opposition forces were strong enough to cause officials of the Metropolitan Theater Corporation to boycott the film "in the interest of community harmony and out of respect for the different religious groups that are offended by it," according to MTC Regional Manager Jim Draggoo in a *News-Press* article.

The Metropolitan corporation owns all of the movie theaters in Santa Barbara and Goleta with the sole exception of the Victoria Street Theater which is managed by Santa Barbara resident Paul Arganbright.

Having been raised as a Christian who attended evangelical schools, Arganbright also grappled with the arguments against the film, but decided that it does deserve to be seen because of the Vic's reputation.

"Deciding to show this film was basically the same reason we've shown the last 700 to 1000 films here," Arganbright said. "Not only is it prudent business sense, but it is a film that qualifies as art and was done with good taste, and also many Santa Barbarans have demanded to see it."

Arganbright, who has seen *Temptation*, believes that while the film may have "some weaknesses" it is undoubtedly "intellectually stimulating."

UCSB Film Studies professor Edward Branigan agrees that the film is thought-provoking and praises Scorsese for creating a story which is able to "respect Christ's divinity in addition to his earthly existence."

Branigan, who braved two-block long lines in New York city to see the *Temptation* two weeks ago, was also impressed by the director's efforts and obvious research to recreate the atmosphere of the Christian era. "The Crucifixion scene is quite explicit. It is meant to evoke a realistic sense of how people were crucified at that time, as opposed to *Ben Hur* and other Hollywood epics which tried to represent a finely composed painting."

Scorsese's attempts at realism extended into the use of musical instruments of that period for the film's score, Branigan explained. And because of the delicacy required to have the audience believe in the story, Branigan again praised the director's choice of actors.

"Every actor and actress is perfectly cast. One wrong note in that entire ensemble would have had people laughing, but it's a joy to see what he's done."

However, not everyone in the local community is as enthusiastic about the film's Santa Barbara screening. There is still some apprehension in the surrounding religious sectors.

"Obviously, we don't condone the movie or respect it's premise," said Father Kurt Speier of the Saint Athanasius Orthodox Church in Isla Vista. "We're not in favor of the movie, unfortunately the more (the protestors) yell about it, the more attention is drawn to it."

Opinions were not so negative among other religious organization members in Isla Vista. "I'm glad the film is coming to Santa Barbara because I would like to see it," said Vicar Gary Commings of Saint Michael's University Church. "I'm a little disappointed that no one else in Santa Barbara would show the film. Like with any movie, people can go see it or stay home."

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<p>SANTABARBARA ARLINGTON 1317 State St., S.B. 966-9382</p> <p>Moon Over Parador (PG13) Sun 2:45, 4:45, 7, 9:20 MTW 7, 9:20 Fri Gordon Lightfoot Sat Bodybuilding Contest Thur Little Feat</p>	<p>FIESTA FOUR 916 State St., S.B. 963-0781</p> <p>Young Guns (R) 5:45, 8, 10:15 Sat & Sun also 1:15, 3:30</p> <p>Eight Men Out (PG) 5:15, 7:45, 10:15 Sat & Sun also 12:15, 2:45</p> <p>Midnight Run (R) 5, 7:30, 10 Sat & Sun also 12, 2:30</p>	<p>FAIRVIEW 251 N. Fairview Ave., Goleta 967-0744</p> <p>Married to the Mob (R) 7:25, 9:45 Sat & Sun also 12:30, 2:45, 5</p> <p>Moon Over Parador (PG13) 7:10, 9:30 Sat & Sun also 12:50, 3, 5:05</p>
<p>GRANADA 1216 State St., S.B. 963-1671</p> <p>Die Hard (R) 4:50, 7:35, 10:15 Sat & Sun also 11:45, 2:15</p> <p>Fish Called Wanda (R) 5:45, 8:15, 10:35 Sat & Sun also 1, 3:20</p> <p>Tucker (PG) Fri 7:30; Moon 5, 9:45 Sat 12:10, 7:30; Moon 2:30, 5, 9:45 Thurs 7:30, Moon 5, 9:45</p>	<p>PLAZA DE ORO 349 Hitchcock Way, S.B. 682-4936</p> <p>Messenger of Death (R) 7:30, 9:35 Sat & Sun also 1:30, 3:30, 5:30</p> <p>Betrayed (R) 7:15, 9:45 Sat & Sun also 2, 4:30</p>	<p>GOLETA PLAZA DE ORO 320 S. Kellogg Ave., Goleta 683-2265</p> <p>Who Framed Roger Rabbit? (PG) 7, 9:30 Sat & Sun also 2, 4:30</p>
<p>RIVIERA 2044 Alameda Padre Serra S.B. 965-6188</p> <p>Handful of Dust (PG) 7, 9:20 Sat & Sun also 2:10, 4:30</p>	<p>SWAP MEET!! 907 S. Kellogg, Goleta 964-9050 EVERY SUNDAY 7 am to 4 pm</p>	<p>SANTABARBARA TWIN DRIVE-IN</p> <p>Nightmare 4 7:30; Fri & Sat also 10:30</p> <p>The Unholy (R) 9:00</p> <p>Fish Called Wanda (R) 7:15; Fri & Sat also 10:45</p> <p>Cocktail (R) 9:05</p>

All programs, showtimes & restrictions subject to change without notice

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