

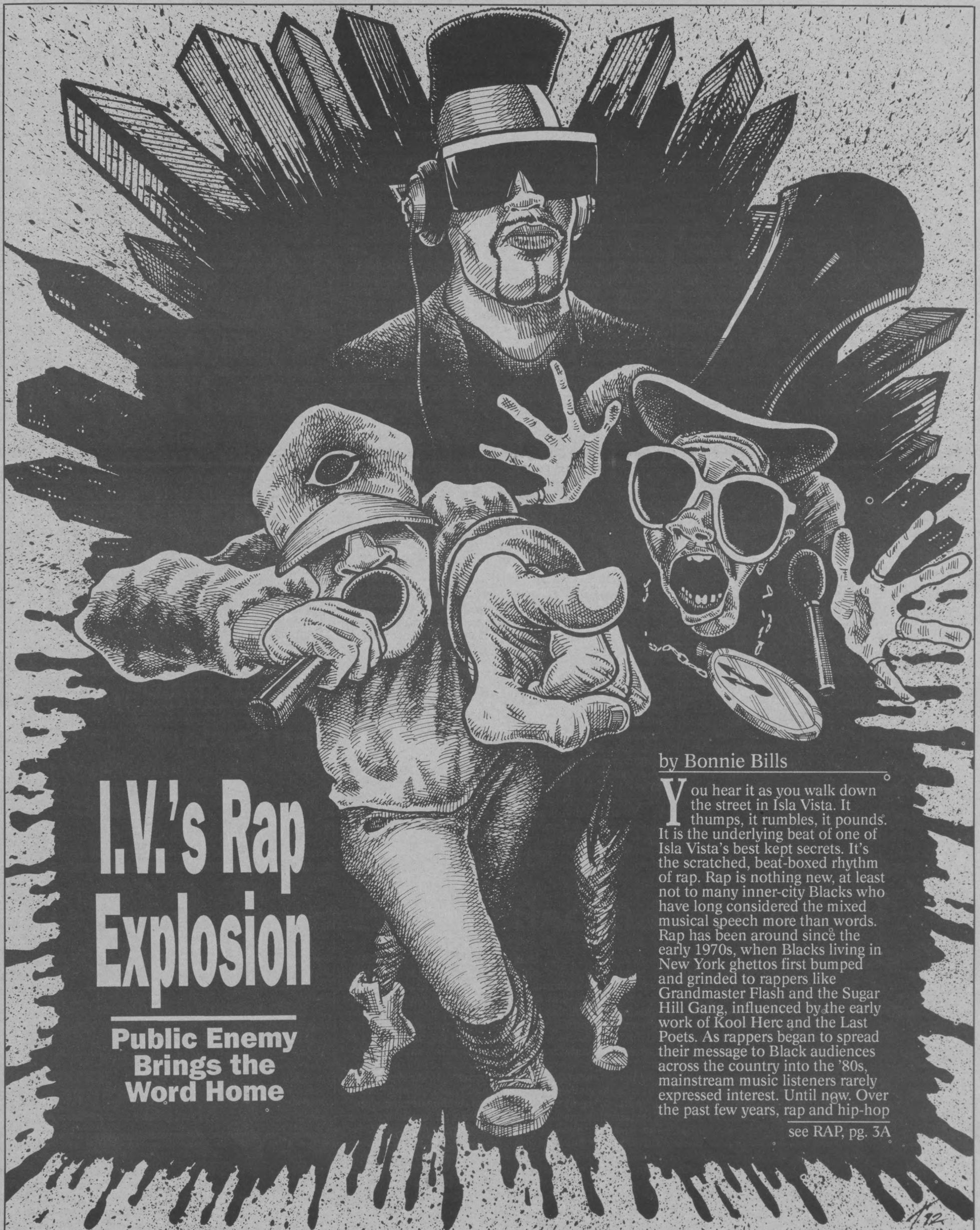
What Happened to Coppola's Pants?.....pg 4A



ENCORE

THE VERY SMALL
ENTERTAINMENT
SECTION OF THE
DAILY NEXUS

For The Week of February 27, 1992



I.V.'s Rap Explosion

**Public Enemy
Brings the
Word Home**

by Bonnie Bills

You hear it as you walk down the street in Isla Vista. It thumps, it rumbles, it pounds. It is the underlying beat of one of Isla Vista's best kept secrets. It's the scratched, beat-boxed rhythm of rap. Rap is nothing new, at least not to many inner-city Blacks who have long considered the mixed musical speech more than words. Rap has been around since the early 1970s, when Blacks living in New York ghettos first bumped and grinded to rappers like Grandmaster Flash and the Sugar Hill Gang, influenced by the early work of Kool Herc and the Last Poets. As rappers began to spread their message to Black audiences across the country into the '80s, mainstream music listeners rarely expressed interest. Until now. Over the past few years, rap and hip-hop

see RAP, pg. 3A



Double Trouble

After Weeks of Labor, the Curtains Are Raised on *The Boys From Syracuse*, a Musical-Comedy About Twins and Mixed Identities.

By Genevieve Anderson

Theater is a clever convention. It is constructed to create entertaining illusion, to present fabricated worlds in which the make-believe reigns, drawing on real and imaginary experience, all to offer the audience an enriching evening of what is often otherwise unimaginable.

Convention, though, cunningly masks the tremendous labor it demands to thrive. When huge theatrical undertakings, such as UCSB's production of *The Boys From Syracuse*, are executed, the spectator can hardly conceive of the enormous effort expended in making such a show come to life.

Syracuse is a musical adaptation of Shakespeare's *Comedy of Errors*, a farcical comedy which involves the mistaken identities of two sets of male twins. This whimsical adventure explores the mishaps of these mismatched identicals, exposing with wit and humor the inherent ironies of misunderstood love.

Musicals are scarce in UCSB's theater department, but when one finally rolls around, Judith Olauson is usually found directing it. One could say that Judith is the dame of musical theater at UCSB, for in addition to directing, she also teaches classes in musical theater. A demanding budget and elaborate creative undertaking usually inhibits musical theater's frequency on this campus.

"This is a different kind of musical," Olauson said. "It's a workable American show accessible to audiences with reasonable budgetary demands, and it's also just a lot of fun."

Weaving intricate plots from comic misunderstandings, *Syracuse* becomes, among other things, a battle of the sexes, illuminating the crazy and chaotic game of love. This slapstick prat-fall comedy is replete with whoope whistles and tympany rolls and clashes, punctuating its already pronounced humor. The physical comedy resembles the poise and grace of the Three Stooges, set against a cartoon rendition of ancient Greece.

The script is often clever in underscoring its parody, especially when it utilizes the most familiar of comedic convention. A character repeatedly slips on a banana peel,

The physical comedy resembles the poise and grace of the Three Stooges, set against a cartoon rendition of ancient Greece.

each time proclaiming with knowing jocularly, "Banana!" The domineering wife, when ordered to go back to the kitchen, replies, "I wonder where people in Hell send each other!"

This fantastical world, however, is born from weeks of sweat and frustration not only of actors, but of a vast array of designers and technicians.

Through the genius of Jay Jagin, UCSB is graced with one of the most fantastic sets it has ever seen. The stage is a true make-believe land washed in pale blues and lavenders, defying the rigidity of angular precision with its askew archways and slanted skyscraping pillars. This is a newly imagined toontown brought to life; one gazes upon its colorful zeal and zany composition in amazement, anticipating animated caricatures popping up from behind windows and

doorways.

The costumes are vibrant and magnificently conceptualized, adding the perfect punch to this visual feast. They don't boast of the numerous pin-pricked finger and aching spines, bent diligently over the costumes' time-consuming constructions, but rather, consume the eye with their flawless results. All aspects of this production mutually enhance one another, creating a colorful and inviting package.

The finished product is nearing completion and, to Olauson, the result is what makes it all worthwhile. She noted her tremendous admiration for the actors who have worked for weeks to make this production what it is.

"The spirit of the actors is really showing through. ... Now they are really flying with the material," Olauson said.

It is every director's dream to have such an engaged and committed cast; their work, as well as the work of all involved, is evident in the product.

The play proclaims in the beginning, "If it's good enough for Shakespeare, it's good enough for us!" The multi-talented cast and crew of this production make sure of this; this is a show that would make Shakespeare, Rogers and Hart all proud.

The Boys From Syracuse is at UCSB's Main Theatre on Feb. 28-29 and March 4-7 at 8 p.m. and March 1 and 7 at 2 p.m. Call 893-3535 for more information.

FILM REVIEW

Importance of Being Dominic

Robert Dornhelm's 1990 part-documentary, part-fictionalized *Requiem for Dominic* — an account of Dominic Paraschiv's detention and subsequent death during the Romanian Revolution — is one frightening film.

Paraschiv, a childhood friend of the Romanian-born director, was held near death during the final

days of Romania's anti-communist revolution of 1989, just months before the filming of *Requiem* began. The charge: the murder of 80 civilians, earning him the title "the Butcher of Timisoara."

The combination of some fiction with documentary footage of war victims, protests and Paraschiv's own noble plea for

humanity allows Dornhelm to build a case for his friend's innocence. Using the character of Paul Weiss (subtly acted by co-writer Felix Mitterer) as a fictional alter-ego, Dornhelm examines the Romanian government, revolutionary underground and the tragedies inherent in any bloody political action.

Though Paraschiv's

name is cleared some six months later, one cannot forget the look on the man's face, in actual footage, as he asserts his innocence, his face covered by the net that holds him to his deathbed. With the events of Romania just two years behind us, its immediacy cannot be ignored.

—Pax Wassermann

HEY UCSB!
ROCK
N'
BOWL
EVERY
THURSDAY
NIGHT
9:30 pm - Midnight

- All you can Bowl for \$10/person
- KTYD DJ Plays Rock Videos
- Prizes from **THE COMPACT disc & TAPE STORE**
- 99¢ Beer
- Domino's Pizza Specials

ORCHID BOWL

5925 Calle Real • Hwy 101 at Fairview in Goleta • 967-0128

THE BOYS FROM SYRACUSE
MUSIC BY RICHARD RODGERS
LYRICS BY LORENZ HART
BOOK BY GEORGE ABBOTT

FEBRUARY 28 - 29 and MARCH 4 - 7 8:00 PM
MARCH 1 and MARCH 7 2:00 PM MAIN THEATRE
GENERAL \$10.00 STUDENT \$7.00 BOX OFFICE 805-893-3535

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

STILL LIFE
A DOCUMENTARY BY EMILY MANN

FEBRUARY 21 - 22 and FEBRUARY 25 - 29 8:00 PM
FEBRUARY 23 and 29 2:00 PM STUDIO THEATRE
NO LATE SEATING
GENERAL \$8.50 STUDENT \$7.00 BOX OFFICE 805-893-3535

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

RAP: Do White Audiences Understand?

Continued from cover

have emerged as the musical forms of choice for much of the mainstream audience, including college students. Three major local hip-hop shows — Third Bass with Cypress Hill, De la Soul and A Tribe Called Quest — have hit Isla Vista within the past year, and each were fairly successful financially.

Even more suggestive of rap's rising popularity among college students is the phenomenal demand for Public Enemy, with nearly sold-out shows scheduled at the Anaconda March 4 and 5. Surprisingly enough, it has been the local white middle-class population that has been eating up tickets for the two Public Enemy dates, with only a little over 10 of the first 600 tickets going to Blacks.

Public Enemy's popularity shouldn't come as a surprise, considering that the band's latest album, *Apocalypse '91 ... the Enemy Strikes Black*, is currently in its 18th week on the *Billboard* charts. "If Public Enemy came here a year ago I don't think there would have been a show," local rapper Monty Luke said.

So how do college students hailing largely from suburbia, like the 1,500-plus UCSB students who have swiped up tickets to see Public Enemy so far, know about rap?

MTV. Many believe it is directly responsible for rap's transition from the ghetto to the mainstream. "It's because they watch MTV and it's on MTV now. That's exactly why," Luke said. Especially significant was the rise of the rap show "Yo' MTV Raps," which

emerged over the past few years as one of the station's most successful programs, accompanying the exploding popularity of rap on college campuses.

But a paradox of sorts has accompanied rap's rising appeal. Anaconda disc jockey Brian Miles said that

"In this area, everyone listens to rap music — hippies, rockers, reggae people, frat dorks — a wide cross section of people."

But the big audience does not necessarily transfer into a rap "scene" in the area. Santa Barbara has no hip-hop clubs where rap fans

hop — the performers, the DJs — are Black. And this is not primarily a Black place. I would love to sit around with people and start a scene."

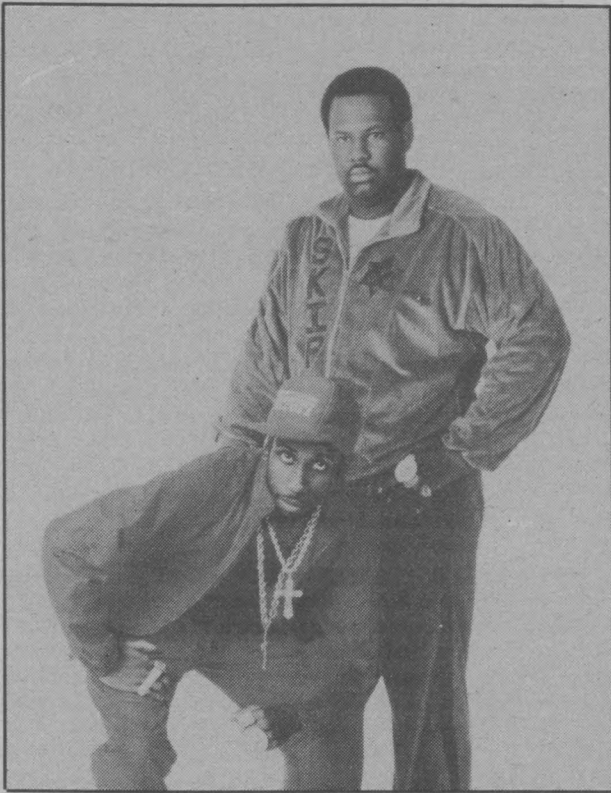
The several rap bands that have sprung up in I.V., including the Unknown Poets' Society, Mafia Crew

bothers him about the recent acceptance of rap and hip-hop by middle-class whites is that many don't listen to the political messages Black rappers are trying to get across. "It wouldn't bother me so much if they wouldn't exploit it — if they would try

out uniting Black culture. A lot of rappers come out and just bitch about everything ... Public Enemy comes up with some answers."

But Brighton, too, is afraid that many others are listening without understanding. "I have a real bad feeling that rap music is becoming a trendy thing for a lot of people. They're saying, 'Yeah, this is really cool, I like the beat,' but they don't get the message."

From This...



To This



Rob Base's (left) show three years ago opened the door for acts like Public Enemy (above).

he has noticed that while many students have a tendency to "bag" on rap music, most young people listen to it. "I always hear so much 'anti-rap' (talk) when I'm hanging out" he said. "But when I walk up and down the halls in Francisco Torres, all I hear is rap."

The paradox extends beyond semantics. Says Luke,

can hang out, no mainstream radio stations that play rap and no outlets where local rappers can perform, he said.

If everybody's listening to it, then why is rap still such a closet art form locally?

Says Luke, "When it comes down to it, the people who are actually involved in underground hip-

and Sons of Jabal, are relatively unknown. The practically nonexistent local scene is largely a result of the lack of outlets where area rap bands can perform. "The Anaconda's not interested in it," Luke said. "The only (shows) they're interested in are the (shows) that will make them money."

Luke said that what

and listen to what it's trying to say," he said. "It's the most politically conscious music out there."

Student Rob Brighton, who listened to Motown while growing up in a white middle-class family in Detroit, said it is Public Enemy's message that attracts him. "They definitely have a powerful message ab-

PE: Not White-Bred

Who would've predicted it: one of the most controversial groups in music, Public Enemy, will be performing in one of the most mundane, Wonder white-bread cities on earth. Let's face it, hip-hoppers: old people come to this place to die, not to see slammin' hip-hop shows. But yo, I don't care if Rip Van Winkle is in the house next week, history is going to be made.

Public Enemy (Chuck D., Flavor Flav, Terminator X and the 1W's (Security of the First World)) is from Long Island, N.Y., and has easily been the most influential voice in rap music. The first rap act to portray Black pride in a song, they led the way for groups like the X-Clan, B.D.P. and Paris to be both political and funky.

Formed in 1986, Public Enemy's first release was the classic "Public Enemy No. 1," which, although garnering much underground popularity, left them absolutely unheard of to mainstream radio, as well as MTV.

Soon afterwards, P.E. dropped their first full LP, *Yo Bum Rush The Show*. A mixture of hard and often violent rap with Afrocentric lyrics made this album both appealing and frightening. This was especially the case with P.E.'s main target, urban Black radio, who completely ignored the group

during this period.

As their career progressed, the controversy surrounding the group intensified. The highly political content of their music and their uncompromising "too Black, too strong" attitude set them apart in a rapidly expanding rap market. As their second album, *It Takes a Nation of Millions to Hold Us Back* was released, allegations of Black racism and anti-Semitism were flying about. The subsequent furor nearly broke

them up, and they ended up dropping one member, Professor Griff. The group pressed on to release two more albums, *Fear of a Black Planet* and, most recently, *Apocalypse '91 ... The Enemy Strikes Black*, their best-selling album to date.

On tour to promote *Apocalypse*, P.E. will be at the Anaconda next Wednesday and Thursday, March 4 and 5. For more info., call 685-5901.

—P.E.A.C.E.

Anaconda
935 Embarcadero Del Norte 685-3112

2/27 THURSDAY
Inside Wave Benefit
w/RAIN
EVIL FARMERS
EARL
PLANET
& Liquid Sunshine

2/28 FRIDAY
LEAD HEAD
w/KUDETAH

2/29 SATURDAY
FUNGO MUNGO
Indica / Socket

3/4 & 3/5
WEDNESDAY & THURSDAY
PUBLIC ENEMY
w/24-7 SPYZ

3/6 FRIDAY
DRIVIN' & CRYIN'

3/7 SATURDAY
NO FX
KRONIX
IMPACT
AGENT 94

3/12 THURSDAY
PATO BANTON

3/13 FRIDAY
SCREAMING
JAY HAWKINS

3/14 SATURDAY
THIS ASCENSION
DECEPTION BAY

3/15 SUNDAY
NO DOUBT
THE UPBEAT

3/17 TUESDAY
JAMES COTTON

3/25 WEDNESDAY
THE CRAMPS

3/29 SUNDAY
ICE-T
w/BODYCOUNT

4/9 THURSDAY
MURPHY'S LAW

4/12 SUNDAY
BAD RELIGION

4/18 SATURDAY
SOCIAL DISTORTION
PEGBOY

TICKET INFO: 685-5901

IV THEATRE
7:00 & 9:30pm
February
27th
\$3.50
Sponsored by:
G.R.A.C.E. &
A.S. Underwrite.

"TWO THUMBS UP!
Wonderful performances
by Sissy Spacek and
Whoopi Goldberg!"
—ROLLING STONE

"★★★★★!
Sissy Spacek and Whoopi
Goldberg give rock-solid
performances."
—LONDON CIRCLE, NEW YORK DAILY NEWS

"DEEPLY MOVING.
A powerfully
acted film."
—SIGNAL PETERLIN/WOLFE

The Long Walk Home

SPIKE'S PLACE This week at Spike's

Thurs—STEINLAGER Night • \$3.00
Fri—Nick Pyzow 9-12 pm
Sat—Nick Pyzow 9-12 pm
Sun-Mon—Late Night Happy Hour
Tue—Bill Fernberg 9-12 pm
Wed—John Lyle 9-12 pm

964-5211
6030 Hollister
Goleta CA 93117

If you are unhappy with your purchase for any reason, simply bring it back within 14 days for a full exchange or credit.

Compact Disc Coupon
UNLIMITED!
\$11.99

Choose from thousands of Rock • Blues Jazz • Reggae Alternative & World Music titles!

Buy as many \$14.98 CD's as you want for only \$11.99 each! Coupon expires 3-4-92

Santa Barbara • 1218 State Street • 966-0266
Isla Vista • 910 Embarcadero del Norte • 968-4665

morninglory music

SATISFACTION GUARANTEED!

A.S. PROGRAM BOARD events

THE PUBLIC THEATER
TUES., FEB. 27
CIRCUS FREQUENCY
LIFE TALKING
CAIN
8:00PM All Ages Welcome!

WED., MAR. 4
ACOUSTICS
 features Asian American Jazz with **Glen Horiuchi**
FREE!! 4:00 PM

I.V. THEATER
MON., MAR. 2
GLADIATORS
 FREE SNEAK PREVIEW
 One Showing ONLY at 8PM
 free passes will be given out at noon day of show in front of the UCEN

Foreign Affairs FILM SERIES
WED., MAR. 4
Paris, Texas
 directed by **Wim Wenders**
 Showings at 8 & 10:30 PM
 Tickets: \$3 students/\$5 general

ART GALLERY
WISDOM'S RHYTHM COLLECTION
 inspirational images and words by **RODERICK SOLOMAN**
 Monday, February 24 through Friday, March 6
 Reception on Friday, February 28th
 1:00 - 4:00PM
 Sponsored by Association of Black Students in Communications
 In conjunction with Black History Month

ANISQOYO PARK
SAT., MAR. 7
 A.S. Program Board & AIDS Task Force presents
WAKE UP!
 A Celebration of Sexual Awareness in Isla Vista with
ROGUE CHEDDAR
MILGRAM'S PILGRIMS
FREE! LOS GUYS EARL VOODOO OPERA **NOON**

STORKE PLAZA
FRI., FEB. 28
FREE noon concert with **FEAR** and **FAITH**

FILM REVIEW

Fun in the Jungle

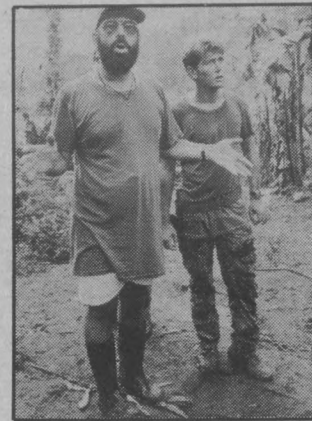
Coppola's *Apocalypse: Now and Then*

Most film documentaries are silly promotional items where you see the stars mugging for the camera and hyping themselves. Often released while the film is still popular, they serve merely as advertisements for the big movie.

Hearts of Darkness, A Filmmaker's Apocalypse (at the Victoria Street Theater for two weeks) is another case entirely. Chronicling the making of the classic *Apocalypse Now* over a span of 14 years, it reveals a difficult and painful production process.

Directed by Francis Ford Coppola and based on Joseph Conrad's *Heart of Darkness*, *Apocalypse Now* depicted the journey of Captain Willard up a Vietnamese river to murder a renegade soldier, Colonel Kurtz. As he continues up the river, Willard gains an introspective look at himself.

Almost forgotten after the success of the film were the incredible trials of the production, including the replacement of leading man Harvey Keitel with Martin Sheen after one week of shooting, a hurricane that destroyed a number of



A tender moment.

jungle sets, Sheen's stress-induced heart attack, and problems between Coppola and Marlon Brando, who played the critical role of Kurtz.

The documentary was filmed by Coppola's wife, Eleanor, as a publicity item for United Artists. She, along with a cameraman and a soundman, captured over 60 hours of film footage over the 34-week shooting time. However, the footage remained untouched for 14 years due to the incredible amount of editing required to pull the film together. However, in 1989, two young film producers came forward and proposed the use of the film, along with

new interviews, to put together a perspective on what was more of an event than simply a film.

What really makes this film impressive are the behind-the-scenes clips, showing Coppola pounding away on his typewriter, re-writing the script as the shooting progressed, debating with Philippine officials over the use of helicopters during attack scenes, and audio tracks with Coppola expressing his fears over what he called a "\$20-million disaster."

The interviews with actors are themselves fascinating, particularly one with Dennis Hopper, sporting long hair and a 1970s' stoner attitude, followed immediately by a more recent interview, featuring short hair and a 1990s' businessman attitude.

The film is an absolute must-see for fans of *Apocalypse Now* (which will follow the documentary for a one-week run at the Vic), but those who have never seen the film should enjoy it as well. It would also be helpful for any aspiring directors and producers, simply so they can see what they could be getting into.

—Ross French

MUSIC REVIEWS

At the Anaconda . . .

Humungous
 Fungo Mungo
 Island Records

Take two tablespoons of hip-hop. Stir in a cup of thrash funk. Add a pinch of bass and simmer. Serve it up and you have the basic recipe for some taste bud-teasin' Fungo Mungo.

Earlier this year the five boys from Oakland released *Humungous*, the follow-up to their 1989 demo. Their newest release echoes the influences of the Red Hot Chili Peppers, Public Enemy and Bay Area comrades Faith No More and Primus. And it cooks, though more often than not over a medium flame.

"Thumpy Z" Arion Salazar's prominent bassline sounds like any other wanna-be a Pepper, but lead vocalist "Screamin' Demon" Damion Gallegos' ability to both croon and rap makes for a slightly different sound



Fungo Mungo, in Warble-Vision

than the other copycats.

Fungo's lyrics range from a testimony to the sketchy northern scene ("Downtown Oakland") to criticism of money-hungry television evangelists ("Do You Believe In God") and commercialism ("Sex Sells" and "Hype Is Stupid"). Most of these songs get too simplistic and redundant (as in "Homeys," which repeats the title to the point of annoyance), although "Do You Believe In God" builds

a stronger, more dynamic message.

Fungo is playing a string of California clubs until March, when they will hit a nationwide tour with yet-to-be-announced headlines. On Saturday, Feb. 29, they will bring their act to the Anaconda Theater with locals Indica and Socket opening the show. Call 685-5901 for more information.

—Anita Miralle

Panic's Second Chance

Widespread Panic
 Space Wrangler
 Capricorn Records

Generally you don't find papers reviewing four-year-old albums, but the with the re-release of *Widespread Panic's Space Wrangler*, an exception is warranted.

Space Wrangler was the 1988 debut for the Athens, Georgia band, and has been re-released on the heels of critical acclaim for their second album, *Widespread Panic*. The album features the full nine tracks from the original release, plus three bonus tracks recorded in

sessions for the self-titled album released last year.

The music is a mix of melodic southern rock and the blues, reminiscent of some other bands from the Athens area. Many of the songs also have a humorous and clever edge to them, making you wonder if they are completely sane. A line from the song "Coconut" is a perfect example of this. "I like coconuts/you can break them open/they smell like ladies lying in the sun."

The album was recorded by the four original members of the band, John Bell

on guitar and vocals, Michael Houser on guitar, David Schools on bass and Todd Nance on drums. The added tracks were recorded with newer members T. Lavits and Domingo Ortiz, so there is some stylistic difference between the tracks. However, the performance is consistently first class.

Widespread Panic is the kind of band that is one more good album away from making a real name for themselves. Get this album now and call yourself a trend-setter.

—Ross French