

Artsweek

The Arts and Entertainment Supplement to the Daily Nexus, for October 6th through October 12th, 1994

**WHY IS
THIS
WOMAN
SMILING?**

**BECAUSE SHE IS
LOIS, AND SHE WILL
BE PLAYING HER
GUITAR AT THE
ALLIGATOR LOUNGE
IN SANTA MONICA,
TONIGHT. AND
HEAVENLY WILL BE
THERE TOO!**



Heavenly

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 Rice & Beans

Fri. 10/7 **MY HEAD**
 with members of Infectious Grooves & James Adcock
& SNOT
 with **BATTERY ACID**
 featuring Gretchen, Julie, & Louis of Mary's Danish

Sat. 10/8 **ALICE DONUT**
 SEVEN YEAR BITCH
 Skinny Rogers - Chemes
 Weekly Dance Night w/ DJ Monty Luke

Sun. 10/9 **WILD**
 S.B. Women's Book Fest
TWELVE STORIES
 Cory Sipper
 Polychrome
 Dudley

Thurs. 10/13 **JOHN ZORN**
 Evil Farmer - Headless Household

Fri. 10/14 **face to face**

Sat. 10/15 **7SECONDS**
 FAR + NACK + YOUR MOM
 S2 Jam Night with

Sun. 10/16 **Old Man**
 "Hit the Road Jack Party" with

Mon. 10/17 **CREATURE FEATURE**

Tue. 10/18 **PRONG**
 CLUTCH + DROWN

Wed. 10/19 **HAIKMAN**

Thurs. 10/20 **THIS ASCENSION**
 "Dance to the Sun"

Fri. 10/21 **KRONIX**
 Descent
 Gasoline
 Manson
 Resistant Militia

Sat. 10/22 **SKANKIN' PICKLE**
 Tantra Monsters

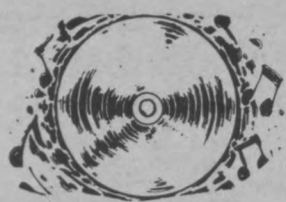
Sun. 10/23 **LION I'S**
 ZAPP & ROGER
 B.D.S.E. + Girls in the Mix

Mon. 10/24 **Grave • Incantation**
 Fear of God

Tue. 10/25 **The Reverend Horton Heat**
SUPERSUCKERS
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Downset
Downset
Polygram

Think about the last time you were really angry. I mean really flaming mad! Your roommate unplugged your word processor, erasing 16 pages of painful research. Or Parking Services just gave you your sixth ticket this year. Now raise this anger to the 10th power. Double that and you might be half as mad as Downset.

Seriously, this band makes Rage Against the Machine sound like a church choir. Same aggro guitar/rap style, only way more pissed. Actually, Downset is a little better because frontman Rey Oropeza doesn't have that annoying habit of screaming the same thing over

HARDCORE ANGST FROM BELOW

and over and over again. But I shouldn't just compare them to Rage. Downset can stand on their own.

While the band is composed of different ethnic backgrounds, all the members of the band were raised on the streets of the eastern side of L.A.'s San Fernando Valley. "I come from the fucking bottom and it's more real than these words can describe," states Oropeza. Rey makes a true effort to vivify his world to others through the lyrics of songs like "Anger," which addresses the riots of April 1992 and "Breed the Killa," which is about gang violence.

"We are not asking you to agree with our lyrical content," explains Oropeza. "We ask you to read. Maybe you can teach us something we don't

know. We just ask that you get involved. Sexism, racism, economic disparity and variations of ghetto and barrio frustrations are our target subjects."

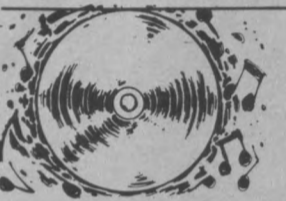
Often it is difficult for a band to look farther than their immediate surroundings when there are so many worthy issues right there at home. However, what impressed me about Downset were the tracks that addressed wider issues. "Ritual," for instance, exposes the media for its role in the misrepresentation of women. "Humanity reduced to a sexual commodity ... one out of three, and they say my sisters are free, incarcerated by hatred. Propagated misogyny, continual ritual victimizing my sister." The subjects are usually dark and unpleasant, but the



message is always positive. The music itself is your typical angst-ridden heavy guitar stuff. With many years in the L.A. underground hard-core scene, Downset has already established a large following with this sound under the

name Social Justice. Personally I would like a little more funk, and heavier drums, but Downset isn't really a metal/hip hop fusion. Besides the rapping, they are full on hard-core.

—Matt Turner



Space Streakings
7 Toku
Skin Graft Records

After watching Japanese animated films such as *Akira* and *Fist of the North Star*, and after listening to Japanese bands like the Boredoms, Zeni Geva and Gerogerigegege, and after countless viewings of Japanese monster movies (*Godzilla*, *Ultraman*, *Rodan*, *Gamera*, etc.), it would be difficult to ignore the apparent existence of a type of apocalyptic psyche amongst the participants of Japanese pop and alternative culture. Whether or not it exists within the psyche of the general populous I don't know, but there does certainly seem to be a historical basis for the often quite visceral, disjointed and some-

SCHIZOPHRENIA GOES POP

times schizophrenic style of Japanese pop art. Within the confines of rock music, good examples of this style may be found.

All I really know about Space Streakings is this: their names are Screaming Stomach (vox), Captain Insect (bass), Karate Condor (guitar) and Kame Bazooka (vox, alto sax); they are from Japan; they are weird; and they rock. If you like that heavy, sludgy, discordant and arrhythmic style of rock music now known as "Bash-Core," you'll think this is dope. Trying to describe it will do it no justice. The only punishingly whack thing about this record is that it was apparently "recorded and balance engineered" by Steve Albini. Besides that, virtually flawless.

—Monty Luke



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Primavera Marinara	3.69	3.69	3.69	3.69	4.59	5.49	
Alfredo <small>romano, parmesan cheese & cream</small>	3.79	3.79	3.79	3.79	4.69	4.99	Garlic Bread .59
Putanesca <small>tomato, capers, olives, crushed chilis</small>	3.79	3.79	3.79	3.79	4.69	4.99	Basket of Bread 1.29
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Alfredo-Primavera	3.89	3.89	3.89	3.89	4.99	5.39	
Carbonara <small>alfredo, prosciutto, onions, peas</small>	4.69	4.69	4.69	4.69	5.69	5.69	Two Meatballs 1.79
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ART AS PIN-UP

"Erotic," "pornographic," "explicit" or "suggestive." Whatever words are in vogue nowadays to label it, sexual imagery has been around for as long as art has existed. (Note the voluptuous lines on the famous "Wounded Bison" at Lascaux). However, as soon as the art world became known as such and gained enough sophistication to command market value, art and artists became playthings of the rich and pious. Public art was represented by glorifications of the local god-emperor for the most part, and the erotic was consigned, as in evidence at Pompeii, to the bathrooms of the wealthy.

This was the case until the advent of technological mass production in the 19th century. At this point, the new sciences of photography and lithography brought about a new accessibility to the created image. At the same time as these leaps in science were happening, the Industrial Revolution greatly expanded the ranks of the urban, upper middle class.

These two developments collided in the Western world to create what some might argue is the inevitable result of what happens when a market opens up for mass culture but isn't quite ready for television. (One could argue that we still aren't ready for television, but that's an issue that could swallow this piece whole, and I haven't even told you what it's all about).

That inevitability is — the pinup. That's right, from the beer posters adorning the walls of some of the more unenlightened college students on this

century France. The two explore the origins of mass-produced images of femininity in an exhibition of such work from the birth of the urban age, now showing at the University Art Museum.

It should be no surprise that the manufacture of publicized eroticism began in and was dominated for generations by the people who brought us the



cancan, dozens of different words for prostitute, and the French kiss. But in fact, the sponsors explain, it was the French connection to "high" art that sometimes spurred the development of "low," or commercial, art — specifically, the movement towards the "modern."

"France was the arbiter of art in the 19th century," says Farwell. "The urban

to idealize this same life in a manner more closely resembling the decadent aristocracy of a century before.

One series of the exhibit shows prints of "working girls" (laundresses and such) romping about playfully in various states of undress — a clear sexualization of an ideal form for bourgeois consumption. Most of the works them-

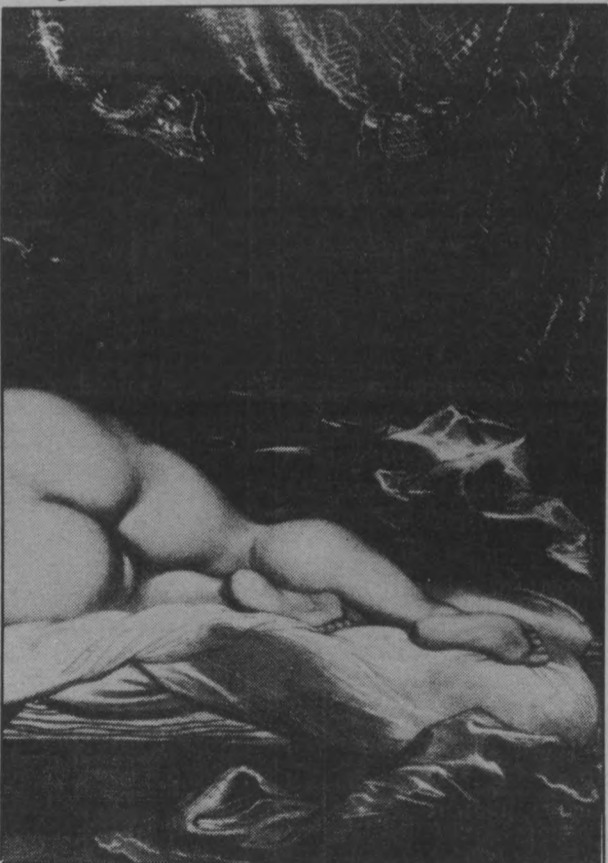
selves seem pretty tame by today's standards, but as an example of the foundation for unreality that soaks through almost all of '90s mass imagery, it is relevant.

The fashionable, proper forms of womanhood are also there. The more reserved portraits of "wife" and "mother" provide a contrast to the carefree workers (remember, this is in the days even before laws preventing children from laboring 15 hours a day).

Keep in mind, however, that the principle to which all of the products on display were subject was not to enforce cultural norms, but to sell things. Photos of nudes were designed to sell photos, and perhaps photography in general, to an audience that had never encountered it. All things considered, photos of pretty girls became so popular because the vast majority of people who could afford such things were older men — the sort who wouldn't likely spend their capital on landscape shots but who might develop a lucrative (for photographers) fetish for naked ballerinas.

In fact, as Solomon-Godeau pointed out, "the only really new image to come out of this, is the beaver shot." Indeed, located toward the end of the show, under the "Illicit Art" heading are examples of an aspect of the mass technology being used for more than just running off cheap duplicates — the 3-D stereoscopic photos. Making full use of the fact that the image comes out at you, these photos, well, ... you'll have to see for yourselves.

—William Toren



campus, to the grimy walls of a small-town garage, to the "classy" ads for body wash in *Elle*, the use of the pinup girl image as a commodity for sale has permeated modern view.

For UCSB art history professors Beatrice Farwell and Abigail Solomon-Godeau, the evolution of this phenomena can be traced back to a very specific time and place — 19th

population was growing, creating a population of city folk, not peasants, not aristocracy — a characteristically modern society."

The painters of the day drew on the resources of mass culture, such as photography, to further the Realist movement and its portrayal of working class life. Ironically, the purveyors of mass culture themselves used the media

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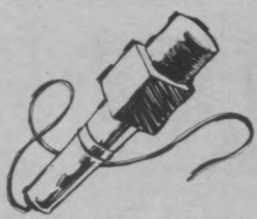
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FRENTE! ON MUSIC AND FAME!

Interview by Radha Patel

In the spring, seemingly out of nowhere came the flowering of an acoustic pop band, not from Britain, but from down under. The buzz of Frente! still lingers in attempted trend-spin conversations in the college radio scene. The Australian quartet, including the songwriting team of Angie Hart (vocals) and Simon Austin (guitar and vocals) released *Marvin the Album* in Australia in 1992 and domestically this year.

Already established as a talented set of mellow-paced pop enthusiasts, Frente! have come a long way considering the time and distance. Although fame probably came easily after their spontaneous cover of New Order's "Bizarre Love Triangle," the band has a lot to show for it.

Returning to the area after a memorable performance at Extravaganza in the spring, the group played the Ventura Theatre last week. In association with KCSB, I had the opportunity to speak with Angie and Simon. What follows is an edited transcript.

Artsweek: How does your format compare to other Australian bands?

Angie: I think that there might be a small pop scene, but it's not like the most popular kind of music in Australia, like rock and roll is very dominant, so I'd say that there are other bands that are very similar to us, I think.

Simon: Yeah. Australia's a lot more rock than us, erm, I guess we do stand out, probably a lot... I think we're very different to most bands [Angie chuckles] ... Angie's hungover today ... yeah, I mean when we started there were a couple of pop bands, but since then they've kind of vanished. As for acoustic-based bands, there's not really other acoustic-based bands in Australia.

AW: With your ongoing rise in popularity, are you still surprised and/or bothered by it?

Simon: Yeah. Constantly surprised.

Angie: Surprised and bothered ... well, it does feel kind of fast still, people say we came up out of nowhere, but it's like, we didn't come up out of nowhere, all the work we've done has kind of gone upward. It's always surpris-



RACHEL WEILL/Daily Nexus

ing ... I know the realities of being in a band, so it is kind of strange that it's gone so well.

AW: So are you working on something new?

Simon: We're not actually sitting down and recording anything for a few months, but I mean *Marvin's* two years old now, although it has a couple of very recent songs on it, so we've been around that album for a while. So it's pretty much time for us to start looking at something new. We're starting to write songs now but it's a matter of being off the road... Middle of next year, we'll have an album.

AW: I feel that acoustic music, or slower-paced music undoubtedly has the power to rip open your ribs and touch your heart — do you agree?

Simon: I agree, definitely ... I just think it's very seductive ... it's a lot more subtle, it really gets to the deep mental recesses a lot easier than sort of just getting bashed over the head.

Angie: I just think ... well you know, I love rock and roll, like I love power chords, like they can do the same thing and you go "oh my god." But, erm, with acoustic music it's just a human being, and

there's no games, like there's only so much you can do. And that makes it kind of soul-bearing in some way, so when someone's telling the truth, it's just like, "Ooh, ouch!"

AW: Regarding influences, is your work more personalized or do you have base influences?

Simon: I think probably a lot of the lyrical kind of sense, yes ... musically, I mean you have to have influences, it's a limited vocabulary, you know, that people in ... bands have. I guess we've got a lot of musical influences, but I think that we probably have a couple of points of

view that are unique to us, bizarre sort of little things and stuff, but you know I think that music's sort of a river, like a stream...

Angie: Don't get all philosophical now ...

Simon: And it's kind of like, you can be different within it but you'll always have something that relates you to other things.

Angie: I think it's mostly, erm, our differences in music. We argue about a lot and stuff, about our tastes, like we're kind of on opposing sides of the musical scale or something, and that's what makes us play the music that we do. It's like four

soloists in one band.

AW: As your popularity is rising, you have faced the problem of having to play in larger places, where the intimacy may disintegrate ...

Simon: Yeah, I think it sucks, I hate, I really hate big places ... it's just the music doesn't sound good unless you got some enormous bloody stadium system ... you need something that sounds good, that's small, that people don't have to pay fifty bucks to come see you. I think it's got really outta hand with that.

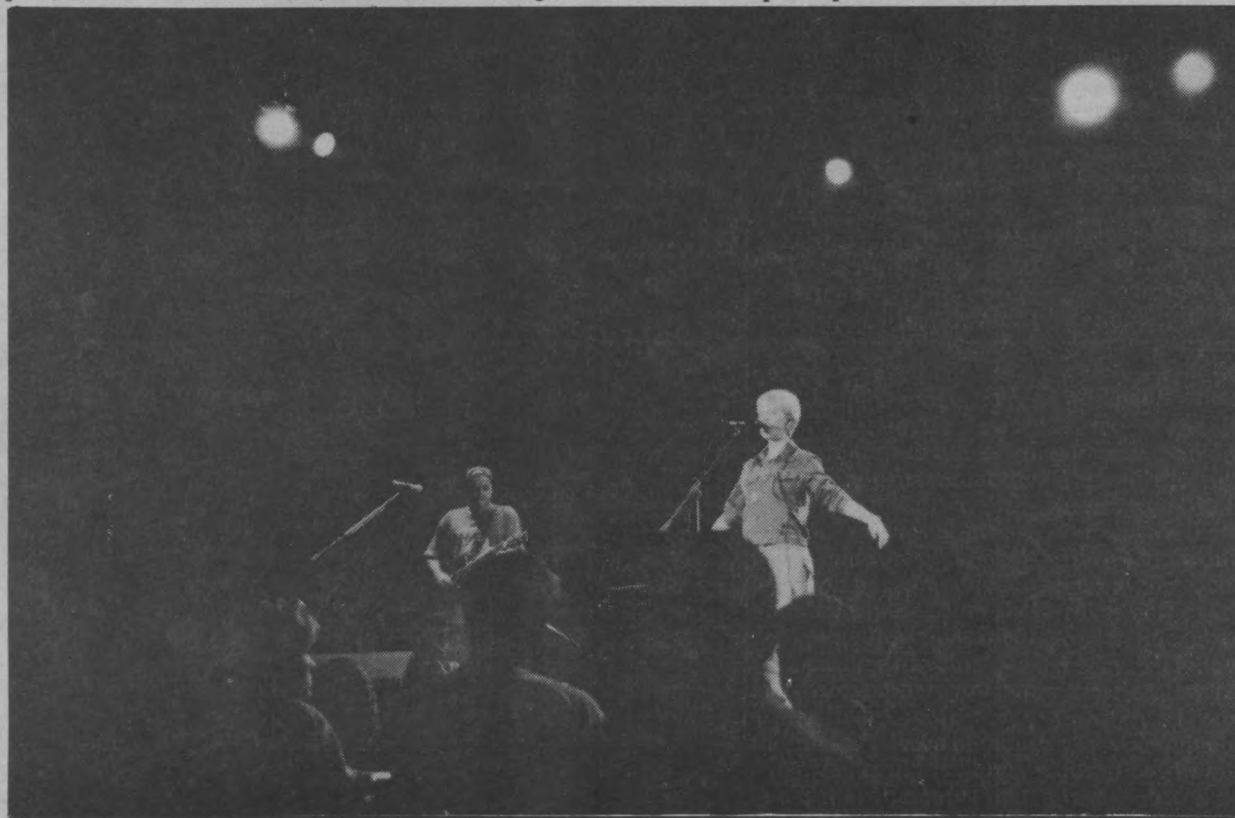
Angie: Shouldn't change the quality of your shows, like when there's a lot of people, I like to see people's faces, and meet everyone's feeling, and we've done some big shows and radio festivals, and you just feel like you're out there all by yourself ... it completely takes away that idea of give and take, 'cause you can't possibly know what 16,000 people are thinking.

AW: Do you write the music first or the lyrics first?

Simon: It goes sort of like a jigsaw puzzle, I mean the songs that Angie and I have written together, I mean ... it all happens at once, it's really hard to tell exactly where it happens. It's very, very rare that we actually write a piece of music first and then write lyrics for it, or the other way around, I guess because we get pretty obsessive about our songs, and when you get as obsessive as we do, you get right into the nitty gritty of them and you don't really build up a long flow. Every little bit goes together with every other little bit.

And with that, they took the stage. Despite the tables where the dance floor used to be, pockets of diehard fans and dancing fools collected by the speakers. And between antics and jokes, like the bassist pretending to give the drummer a shave, they pleased the crowd with favorites from *Marvin* and beyond.

The full interview will be aired this Friday, from 3 to 5:30 p.m. on KCSB, 91.9 FM, on the *Aberrant Melodies* show.



RACHEL WEILL/Daily Nexus

KJEE

92.9 FM

MONTECITO
SANTA BARBARA

A WEEKEND LIKE THIS DOESN'T COME ALONG EVERY DAY

A "These Events are Imminent" Story, by George, Kok, and Carhart respectively.

For some reason, this weekend is really hopping with good events, some of the most popping, whirling stuff ever seen in the course of one weekend. Here is a rundown, courtesy of Artsweek psychics.

On Friday at 7 p.m., Steven Spielberg's *Jurassic Park* will provide audiences with what the Boston Herald called "the ultimate movie-as-roller-coaster ride!" This movie is so intense that a friend of mine left the theater without his 8-year-old son, whom he had entirely forgot he had brought along.

The movie will be introduced by Phil Tippett, who animated many of the dinosaurs for *Jurassic*, as well as much of the action for *The Empire Strikes Back*. Personally, I want to meet whoever made it sound as if there was a velociraptor in the seat behind me the last time I saw this movie.

If rampaging paleontological impossibilities are not your speed, the deeply

moving *Schindler's List* will reel into Campbell Hall Monday night at 7 p.m.

This winner of seven Academy Awards was described by Siskel and Ebert as "one of the great moviegoing experiences of a lifetime." It tells the tale of a group of Jewish concentration camp prisoners saved from the Holocaust by an extraordinary German businessman.

If you haven't seen this movie, see it now, on the big screen. It won't be the same on a VCR.

Information on both movies is available from UCSB Arts and Lectures at 893-3535.

On the musical side of things, a couple of notable shows are happening today. Lois and Heavenly play the Alligator Lounge in Santa Monica. Lois Maffeo frames her inherent talent for memorable songwriting in a sparse, acoustic surrounding. At times she has played with Molly, the drummer from

Bratmobile. The English group Heavenly play cute, heavenly pop. Both groups have recorded for K Records, with Heavenly being licensed from Sarah Records. It's a great occasion if you like those nice sounds.

Also tonight is Candlebox at the Ventura Theatre. Those lucky 7,000 or so people who got tickets can expect nothing less than a high energy, high quality show.

With the amazing vocal virtuosity of lead singer Kevin Martin and the technical diversity of lead guitarist Peter Klett, it's no wonder that the 2½ year-old band has gone against the odds and made it big.

The success of Candlebox's self-titled debut album started back in Seattle, long before the actual album was released. Trying to get gigs in the northwest, Candlebox scrimped and saved enough money to record an eight-song demo. Within two months, all of a 600-copy pressing was sold out. At

this point, record companies were all over the edgy four-piece band, and Maverick Records ended up being the lucky company to sign the talented group.

The result of this deal was Candlebox's smash hit first album featuring 11 powerful tunes that most people wouldn't expect to hear from any band's first album.

Friday night, Sebadoh and the Mountain Goats will play the Roxy. Sebadoh are long-lived favorites of college radio, known for laments and sad anthems by Lou Barlow, and featuring a few wildly different songwriters within the group. The Mountain Goats, with elaborate songs sung high and nasal, are the best example of the great music that can be made at low fidelity. Maybe John will even bring his Casio SK-1.



#1 NATIONWIDE BESTSELLER

You'll Never Eat Lunch in This Town Again

"The Hollywood Chainsaw Massacre!"
—The New York Times Book Review

Julia Phillips



BOOKS ABOUT THE MOVIES, AND THE CUTTHROAT WORLD OF HOLLYWOOD

How to Make it in Hollywood

Know someone. If you don't, it will be a long, hard climb to the top, and you will have to do your homework. One step that may teach you something about the film business is registering for Professor Lazarus' Film Studies 54: Hollywood, Anatomy of the Industry. Last year's guests were, to name a few, Tom Pollock, chairman of Universal Studios, which brought *Jurassic Park* to the big screen, Judy Hofflund, agent to *Jurassic Park's* Laura Dern, and Walter Parkes, now head of Steven Spielberg's Amblin Entertainment (Do things seem to be connected here?)

Although there is no required text for the class, there are tons of books on the film industry. Some are about how to act, write, direct, or produce. Some are trash, some are good reading; each has something to offer the aspiring film student. Whether you want to be a casting director or a cinematographer, you can always learn more about the industry. Keep in mind when you're at the library, books that offer more than just directions or lessons

are usually better reading, and a lot easier to swallow than *Don Juan's Personal Guide to Perfecting the Screen Kiss* (no pun intended.)

If you want to learn how to schmooze, that all-important talent even Tim Burton had to learn, *What Makes Sammy Run* is an excellent guide. The book chronicles an older time of Hollywood, when there wasn't a Writer's Guild, when agents didn't have a chokehold on the industry, and when multimedia wasn't invented yet. It tells the story of Sammy Glick, a poor Jewish boy who grows up in New York and eventually moves to Hollywood to get rich. With barely an education and no talents other than persistence and a nose for novelty, Sammy runs and runs, all the way to the top. (Sammy Glick, *Forrest Gump*... is there a connection?) I would recommend the book not because of the sad sleaziness of its title character, but because it follows a time in America few learn about. So if Art History 6C has got you mumbling terms for Post-Impressionism, take a break with *What Makes Sammy Run* and

pretend you're still studying.

Two other good books that tell the reader more about an era of Hollywood than a method of acting are *You'll Never Eat Lunch in This Town Again* by Julia Phillips, and *They Can Kill You But They Can't Eat You* by Dawn Steel. Just a warning: Phillips' book is, to some, abrasive and hard to follow. If you liked *Less Than Zero* or *Flavor of the Month*, you may like this. Phillips takes us through her highs and lows, from winning an Academy Award for producing *The Sting* at 26, to overcoming a drug habit that ate every cent she had. Vicious one moment, reflective the next, she gives every detail of drug parties and wrap parties, stars and wannabes. She name drops very often, from Steven Spielberg to Goldie Hawn, whom she describes as "borderline dirty with stringy hair." If slash and trash is your style, Julia is your gal.

If you're more interested in the lessons aspect of an industry fairy tale, Steel's book offers many. It has an "All I ever needed to know I learned on the

way up" air to it and is a wonderful guide for women wanting to work in the industry. Don't get me wrong, it's great reading for men too, but it is not *The Memos of David O. Selznick*. Steel is not a feminazi, but you are definitely getting a woman's point of view. She follows her climb from a merchandiser at *Penthouse* to her fame as the first woman to run Columbia Pictures. The book is entertaining, borderline educational and remarkably funny. Once you've reached her second marriage, you forget she was the woman who invented imitation Gucci toilet paper.

If you have enough time on your hands; if you're one of those annoying people who never have any assigned reading in the measly twelve units you're taking, you might try a more in-depth learning experience. Read *The Bonfire of the Vanities*, then see the film, then read *The Devil's Candy* in that order. If it teaches you anything, it is that Hollywood can often be nothing more than a Bonfire of the Vanities.

—April Capil

ALTERNATIVE MUSIC.

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TONTO (oh, and the Lone Ranger)



Throughout time, there have been partnerships that will always go together. Abbott and Costello. Batman and Robin. The Lone Ranger and Tonto. But what happens when one of these inseparable groups decides to separate? What happens when Tonto gets so fed up with being the Lone Ranger's sidekick that he up and takes off?

That's one of the questions asked by Joe Lansdale and Tim Truman in Topps Comics' four-issue *Lone Ranger and Tonto* miniseries. In issue one, we see the breakup of the pair, when Tonto hauls off and slugs the Lone Ranger. He leaves, telling the Ranger to "keep away from me forever, kemosabe."

But the most intriguing aspect of the series isn't the breakup. It's Lansdale and Truman's portrayal of the western legends, and the atmosphere around them. Gone are the clean-pressed shirts, grateful townspeople and simplistic "Ugh, me Tonto!" that has traditionally been found in Lone Ranger material. Instead, we find realism.

Both Lansdale and Truman are noted western history buffs, and wanted to lend a slice of reality to the story, albeit with a few twists. In this western tale, things are gritty, dirty and people are often down-

right rude. Truman boasts of an extensive library of illustrations of western attire and weapons that adds to the realism of his pencils for the story. Lansdale's dialogue is completely believable for the rough and tumble world of the old west. Even the Zombie speaks like a wise-cracking Texan.

Yes, that's right, a Zombie versus the Lone Ranger.

As added spice to Lansdale and Truman's story, they have added an aspect of horror and magic for the Lone Ranger and Tonto to be fighting monsters while keeping the realism of the old west intact, but somehow the team manages it nicely.

One of the most surprising elements of the story revolves around the portrayal of Tonto. No longer the quiet, unassuming character of past decades, he is instead someone who is part of a team and is sick to death of the "white" west treating him as the Ranger's second-class sidekick.

"Fleshing out Tonto as a real human being instead of just a servant was important," Truman said. "He's very much a character in his own right now. I think most of the people will be buying the book just for Tonto, he's such a strong character."

The change in Tonto is surprising, but interesting and funny. The dynamics are different now — the Ranger comes across as a

stoic boor, while Tonto has all the real emotion and humor of the pair. I never thought I would see Tonto explain how he strains the pair's coffee grounds through the Lone Ranger's shorts because "it gives them a kinda special bite."

The first two issues of *The Lone Ranger and Tonto* are available now.

In other comics news, Paul Dini and Bruce Timm, two of the talents behind Fox TV's "Batman: The Animated Series" and its comic book adaptation, will be signing copies of their award-winning book at Metro Comics this Saturday, Oct. 8, from 2 p.m. to 5 p.m. Metro Comics is located at 15 W. Anapamu St. in Santa Barbara.

—Matthew Nelson

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WRENCH

I knew the UCSB Studio Theatre was versatile. I had seen it with three-tiered platforms, supporting fifteen people. I had seen it decked out to receive Japanese dignitaries, and I'd seen it as a living room in a house in war-torn Israel. However, I had never, ever seen it look exactly like the garage where they worked on my '78 VW Rabbit 'til the kind hunter of rust sent it to the great hereafter. Until last Saturday.

For it was there that

nowned movement specialist and UCSB's resident movement and performance instructor James Donlon took the part of Jim, a man who has an easier time talking with and understanding cars than he does people. Local actor and UCSB grad Matthew Tavianini plays Matt, Jim's ambitious younger brother, and UCSB grad Joseph Velasco plays Jim's shaman as well as Vato, a shop assistant.

There is a reason Don-

fore they see it. As a portrait of life in a car repair shop, it is excruciatingly accurate, right down to the misogyny. Not one of the characters in the play has any use for women, to the point where the woman who saw the play with me dismissed it entirely, feeling that the play's disdain for woman — which included a scene in which entering and starting a car was treated as a sexual experience — deserved equal disdain from its female audience.



UCSB's Faculty Acting Ensemble (or TAG, Theatre Artists Group) put on the world premiere of *Wrench*, the story of two brothers coming to terms with advances in the automotive business world. These guys make the Studio Theatre jump, rattle, clank, scream, and sigh, all in the space of about an hour and a half.

The cast created this story by themselves. Re-

lon taught at the Yale School of Drama and the American Conservatory Theatre. He is amazing. For a character who can't talk to people, Donlon's Jim says a lot. He has the fewest spoken lines in the production, yet most of the action centers around him.

Now I come to what I found really disturbing about the play, which I think viewers should know be-

In this point, the play has some great literary forefathers, including Shakespeare and Hemingway, but whether it is ultimately worth seeing is doubtful. In the sense that the movement and storyline are original, it is a technically excellent play. If one expects to see any cultural paradigms turned on their head, go see *Natural Born Killers*.

—Chris George

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Evocative Paintings by Nahid Khaki in New Campus Exhibitions

Culture on campus? Well, for the few of us looking for culture, it is appearing in the Women's Center and the MultiCultural Center, in the form of exhibitions by artist Nahid Khaki.

Her work has been compared to that of a Zen artist, as she "captures the moment of action and the essence of the figure rather

than the detailed parts of the anatomy." This statement comes from Khaki's own description of her work, and makes it easy to understand the emotion that courses through her paintings. Her identity as a woman, and the theme of honesty and purity prevail through this exhibit.

The material is a study in the abstraction of the

human figure, primarily the female figure. The emotional outpouring through the canvas is magnificent. Stylistically, this exhibit represents a broad range of abstract effects that set her apart both as a talented artist and as a woman. This mixed media exhibit ranges from sketches of abstract figures, to the capturing of emotion in

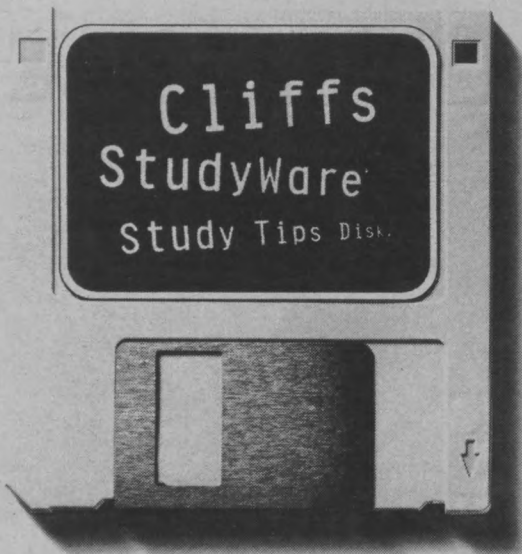
acrylics. Thus the artist is at different times both provocative and passionate in her work.

Khaki's *Submission Series* is running in the MultiCultural Center beginning this week. It draws on a more spiritual nature than her work at the Women's Center. *Submission Series* stems from Khaki's Islamic background, as well as her work in Ancient Near East Art. This series is influenced by Sufism, the mystical branch of Islam which is, as described by Dr. Javad Nurbakhsh, "a way to God through Love."

This series was inspired by Khaki's meditation on the writings of thirteenth-century spiritual poet and mystic, Rumi. The paintings are reminiscent of the painting style that was prevalent at that time in history. Khaki describes these works as "abstract interpretations of Sufi philosophy." The textural effects are both striking and colorful, as a multitude of surfaces are achieved within the same medium.

The Women's Center exhibition runs until Oct. 19. The Center can be reached at 893-3778. For more information on the *Submission Series*, which runs until Dec. 2, call the MultiCultural Center at 893-8411.

—Michelle Mooradian



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