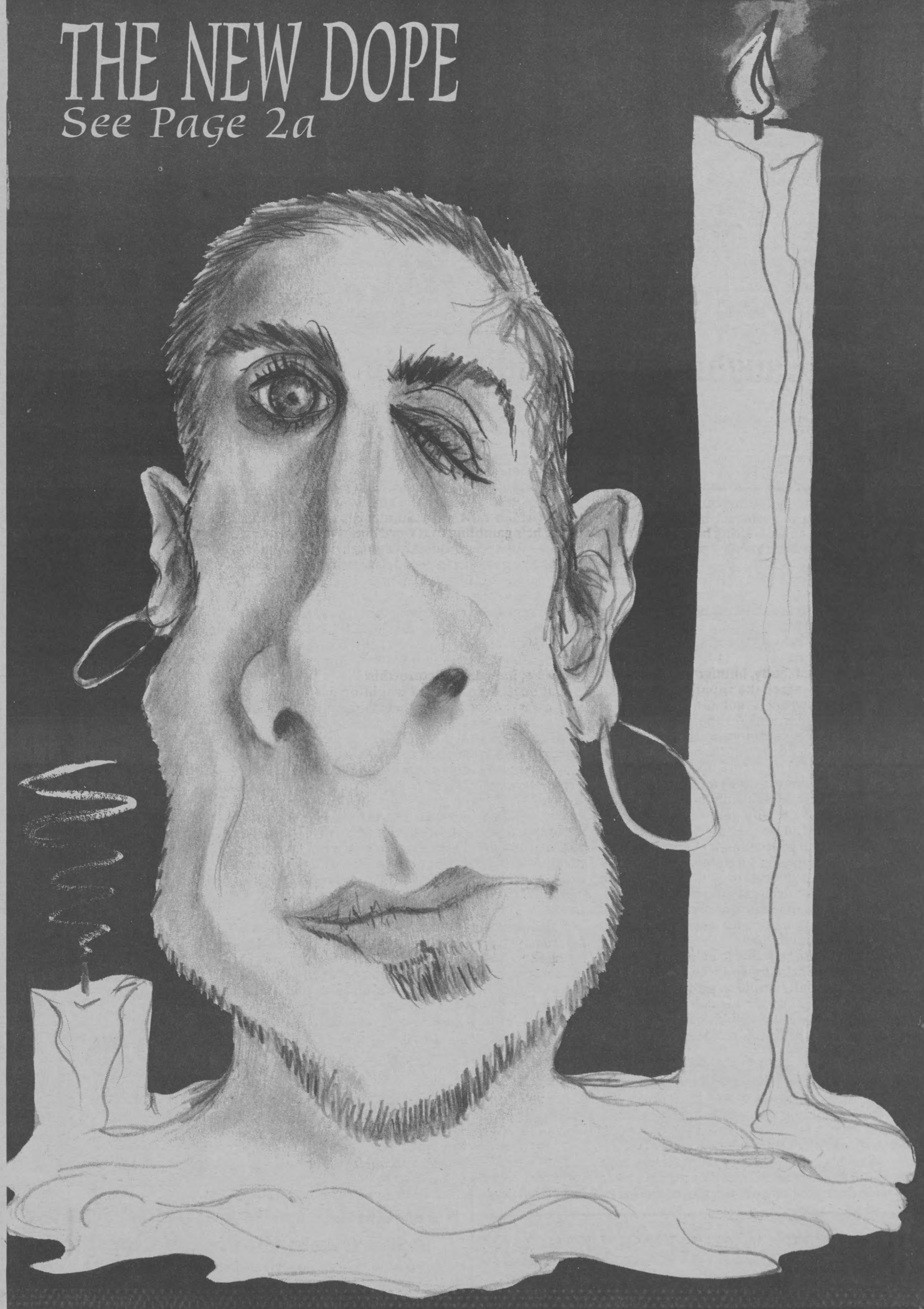


ARTS WEEK

The Arts and Entertainment Supplement to the *Daily Nexus*, For the Week of September 23-29, 1993.

THE NEW DOPE
See Page 2a





Naked Brunch

Perry Farrell knows dope; everything he touches is twisted and significantly successful. First *Jane's Addiction*, then *Lollapalooza*, later *Porno* for Pyros and now a film *Gift*, which has already cast a shadow onto the landscape of our times. This film is *Romeo and Juliet* on dope — a sad tragedy indeed. Farrell (*Romeo*) has put together his first feature film — a love story — with the help of co-star and co-director Casey Niccoli.

The film teases our cinematic preconceptions from the beginning by sending us through a tumultuous terrain of velvet furniture, candle-lit shrines and drug paraphernalia by means of reckless handheld camera work. The first 15 minutes were literally a "bad trip" of loosely constructed images, cheesy stereotypes from what looks like a low budget S & M film and some MTV concert kitsch. They set what is otherwise a powerhouse film off on the wrong foot.

Gradually, however, this enigmatic film reveals a vein-piercing, mouthwatering angst. It is an unabashed mishmash picture show of life and love on heroin. Cleverly interspersed symbols and ritualistic grittiness highlight the journey back in time from the tragic moment of the story's inception. The lovers' Mexican marriage, for example, is a Dantesque purification ceremony that takes place in a cool third world twilight and ends with a fully clothed processional into the sea.

The script deserves strong praise. It took guts and originality to maintain a lack of pretense and refrain from attempts to elicit laughter, which ostensibly fueled similarly successful rockumentaries such as *Spinal Tap*.

By shooting the film in the same probing, creative, quest-like curiosity as home video experiments, this directing-acting

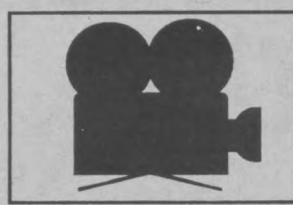
duo conjure an extraordinary vulnerability which is amplified by the characters' heroin-warped dementia. The uneasiness we feel over whether the film is ever going to get off the runway of crash and burn experimentalism is, in turn, paralleled by the same awkward and unnerving feeling that seems to plague the lives of these two lovers. It is the same tragic hubris as in Cyril Collard's recent *Les Nuits Fauves*.

Like all good tragedy, our loving protagonists embody the volatile, perilous possibility of self destruction. As they cross the borders of self-preservation, with good intent but armed with a socially incongruous sense of reason, we are left cringing in the dark. The speedy grind of the score by *Jane's Addiction* ups the ante of the climactic demise.

After the first 15 minutes, Farrell and Niccoli find more creative uses for their stereotypical vignettes and rely less on the overworked clichés. They move softly and then spring for the jugular of "heroin consciousness."

By abandoning the laugh-track potentialities inherent in a purely impulsive, psycho-polluted life in its clash with society, an honest and even moving story is told. Not only are the bumpy visuals and shuffled chronology effective in the storytelling, but the film also opts for a rather modest and weary narration (by Farrell) of the events leading up to the tragic overdose. The effect is startling and honest; a drug-tainted, even if somewhat fictionalized, autobiography worth seeking out. In other words, if you like music, you will like the film. Joining Farrell for a live and "in your face" race riot scream-off is rap king Ice-T. It premieres this week at the red Vic on Haight St. in San Francisco.

—Christian Lincoln



Check This

In 1972, the young chess prodigy Bobby Fischer stripped the world champion title from the Russian Boris Spassky. Four years later, Fischer disappeared. America's top chess players have never been able to beat their Russian peers again. Not surprisingly, the chess world has blown the Fischer enigma to mystical proportions. In turn, his reclusive behavior has only buttressed his mystique.

A recently released film, *In Search Of Bobby Fischer*, examines Fischer's chess achievements by focusing on Joshua Waitzkin (Max Pomeranc), a young chess player of similar talents. Waitzkin's life, like Fischer's, begins in Manhattan where he watches chess hustlers like Vinny (Laurence Fishburne) play the Sicilian with lightning speed in Central Park. Within a few days, Waitzkin has mastered the game and rolls over his father, Fred Waitzkin (Joe Mantegna), with the greatest ease.

After realizing how deep the talents of his seven-year-old lie, Fred Waitzkin employs the help of Bruce Pandolfini (Ben Kingsley) for chess tutorials. Pandolfini was once a top-rated player himself whose chess philosophy is steeped in playing safely and soundly. A well thought-out move is seminal to success. In contrast, Vinny plays on the street,

where psyching out your opponent is the method of choice. Through taunts and witticisms, Vinny is able to interrupt and then entrap his startled enemy. As Waitzkin's game evolves, he struggles to find a compromise between the different styles his teachers employ.

Though young Waitzkin is a brilliant wonder, the film tenderly exposes the difficulties he has trying to live up to everyone's expectations. Similar to the parents of little league players, chess parents try to find a second wind through their child's success — a success they never had.

The fragility of Joshua Waitzkin and the protective affection of his mother (Joan Allen) reminded me of *Little Man Tate*. One would assume that chess moves — especially those of masters — are too esoteric in design for a mainstream audience, but this movie has no trouble in drawing everyone into the picture.

My only complaint with an otherwise delightful movie is its historical inaccuracy. While this story supposedly took place ten years ago, Vinny quotes Black Sheep across the chessboard — *Check Yourself Before You Wreck Yourself*, and Josh is sportin' Reebok pumps.

—Martin Boer

Classes You Might Enjoy

Course Number	Course Title	Course Code
CCS Art	Water-Gazing	00802
Education 218D	Sex Therapy	45849
Education 255D	Being A Student	13524
French 121X	Private Life	44917
French 160	Negative Thinking	44941
German 169	Mysticism	43042
Phys. Activities 30A	Appreciation Of Sports	32755
Religious Stud. 161B	Buddhist Meditation Traditions	44537
Sociology 169	Human Dignity	39867
Sociology 191ED	Stress / Laughter	39990

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Things Worth Doing

Welcome back to UCSB. Along with all the very interesting things your professors will assign, Artsweek has some recommendations as well. If you would like to have your event, gig, activity, *et al.* listed here, send us a line.

Still Running:
Two exhibitions have recently opened at the

Santa Barbara Contemporary Arts Forum. *Backtalk* exhibits 13 California women artists addressing gender issues through various mediums, while *Shadowboxes* is a selection of fanciful small boxes made by a sister and brother team.

Thursday, September 23
Previews begin of the Pasadena Playhouse production "A Tuna Christ-

mas" at the Lobero, 8 p.m. **Friday, September 24**

Dick Dale, King of the Surf Guitar, is playing at the Ventura Theatre, 9 p.m. A one-week extension of the musical "Oklahoma!" at the Santa Barbara Civic Light Opera, 8 p.m. The 7th Annual Outdoor Dance Festival opens today on Arroyo Burro Beach; the event lasts four days.

Saturday, September 25

The Lobero Theatre is sponsoring a "Ho Ho Ho Down" resembling a veritable Texas style block party from 4:30-7:30 p.m. where people are encouraged to dance in the streets. It is Ventura Theatre's 65th Birthday Celebration with Comedian Hiram Kaster, The Hooters and the Film Classics "Our Gang Comedy." Historic El Paseo is hosting an Art Festival, where various Santa Barbara artists will be exhibiting and selling their original artwork, 11 a.m.-4 p.m.

Sunday, September 26
The film "Les Enfants du Paradis" at the Riviera, 11:00 a.m.

Tuesday, September 28
An opening reception is being held at the UCSB College of Creative Studies for "Site Installation/Performance; Proposals and Documentation," 5 p.m.

Wednesday, September 29

The opening of Noel Coward's play *Tonight at Eight* at UCSB Studio Theatre, 8 p.m. At the Santa Barbara Contemporary Arts Forum, Bay Area Performance Artist Rachel Kaplan will be performing "The Probable Site of the Garden of Eden," 8 p.m.

—Compiled by Martin Boer



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Friday & Saturday 9:30PM-11PM

KCSB 91.9 FM Top Records Of The Week

- | | | |
|----------------------|------------------------------|--------------------------|
| 1. The Breeders | 11. KRS One | 21. Huggbear Compilation |
| 2. George Clinton | 12. Poor Righteous Preachers | 22. The Cranes |
| 3. Masta Ace | 13. Heidi Berry | 23. The Pharcyde |
| 4. MC Lyte | 14. Clutch | 24. Tiger |
| 5. Black Moon | 15. Slant 6 | 25. Tit Wrench |
| 6. Top Quality | 16. Tragedy | 26. Smut |
| 7. Souls of Mischief | 17. Dred Scot | 27. Soft Boys |
| 8. Alkaholiks | 18. Spurge | 28. The Humpers |
| 9. Yoyo | 19. Digital Underground | 29. PJ Harvey |
| 10. Daddy O | 20. Picasso Trigger | 30. Professor X |

These Positions Reflect What Musicians Were Played The Most On KCSB This Past Week.

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A Sour Note



Whatever Sounds Good

Matthew Sweet
Altered Beast
Zoo Entertainment

Depressing music can be cool. Everyone likes to put on some good boo-hoo tunes when they are down. But sometimes you cross the line and move into the manic-depressive range of the boo-hoo spectrum. To avoid suicide attempts, do not listen to the new Matthew Sweet disc, at least if there are any sharp objects lying around.

Any of the traces of exuberance and silliness which were evident on the last album have been removed and replaced by dark lyrics and minor chords, along with that weird studio tunnel sound. I don't know what has happened to the guy since his last album. He used to be such a nice confused college boy.

Now, he is a candidate for lithium treatment, as well as censorship for bad lyrics. "I need someone to pull the trigger / 'Cause there's a hole in my heart getting bigger / And everything I'll ever be I've been." That's not only depressing, it's bad imagery, bad lyrics and an old concept.

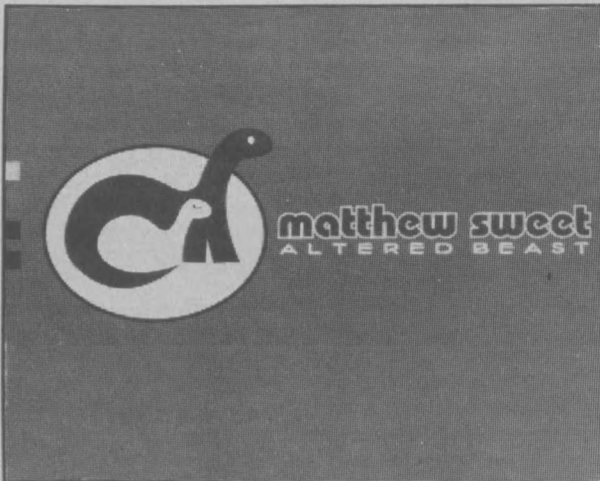
This is surprising and disappointing coming from a musician as talented and interesting as Matthew Sweet. His last album, *Girlfriend*, was one of the best pop albums of the last several years, combining offbeat lyrics and catchy riffs into a well-crafted, fun album.

Now he hits us with "The further you go / The farther

you've gone / It doesn't mean you were made to hang on / And you're falling, falling, falling." Huh? What happened to ya, fella? Have you been listening to too much Leif Erickson? Did your lithium prescription run out?

Do not buy this album. If you don't have the last Matthew Sweet album, buy that one instead. I have not given up on you yet, Matthew. Talk to us when you are in a better mood.

—Martin Boer



The Norm Mellencamp's Done Better

John Mellencamp
Human Wheels
Polygram Records

★ ★

When I think of John Mellencamp, I think of John Cougar Mellencamp (or is it just John Cougar?) But who wouldn't? Mellencamp's best work was done on his *American Fool* album, with hits like "Jack and Diane" and "Hurts So Good."

On *Human Wheels*, Mellencamp slows the pace a bit. The title track is a good effort, but he falls short on his other songs — "When Jesus Left Birmingham," for instance.

It just doesn't sound like the same Mellencamp. He is getting old, and his music is feeling it. This happens to



many musicians (except Mick Jagger) and there is nothing wrong with getting old, but it would be nice if musicians did it gracefully. However, the CD cover looks like it belongs in a Norman Rockwell painting.

Flipping through the CD booklet, I found the lyrics to be less than interesting. (I refuse to write them, however, because a musician friend of mine once told me that lyrics without music gives them no justice.) I wish the music would give justice to the lyrics on *Human Wheels*, but it doesn't.

The most interesting thing in the entire brochure was on the credits page. It reads "John Cascella played on about half of this record before his death," then it continues to list the instruments he played on the album and "This record is dedicated to John Cascella. April 29, 1947 — November 14, 1992."

—Michelle Danner

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Some Deal

The Breeders
Last Splash
Elektra

★★★★

Kim Deal has provided the music world a valuable lesson in exactly how to begin a new career after leaving a band as successful and influential as the Pixies.

Last Splash, the second album from Deal's one-time side project The Breeders, reveals exactly what alternative music fans missed out on as Black "Just Call Me Frank" Francis dominated the Pixies.

The Breeders came together in 1990 to give Deal and then-Throwing Muses lead guitarist Tanya Donelly a chance to escape the musical control of their bands' lead singers.

Tanya has since moved on to create Belly, and the Pixies' demise earlier this year left Deal free to pursue The Breeders

enough with a few repeated guitar chords. "we have come for LIGHT/WHOLLY, we have come for light/it's TRUE" Kim announces. Suddenly the music explodes letting you know these guys are here to rock.

The first single off the album, "Cannonball," perks the ears with a guitar riff so quirky you cannot help but like it. In the meantime, Kim announces her place in the music world, "Spitting in a wishing well/Blown to hell ... crash I'm the last splash."

The one love song - not a ballad but definitely a love song - on the album features Kim questioning the potential endurance of love gone awry. "Do you think of me/Like I dream of you?/Do you wish you were here/Like I wish I was with you?" Kim sings.

The most intriguing feature of the song, though, is how the band builds the ten-



full-time.

She has left her band mates far behind, at least musically, and has pulled together a powerful band that bites your ears off and makes you notice.

A slightly revamped lineup from the first album has brought in Deal's twin sister Kelly to join in on vocals and guitar while Jim MacPherson now plays drums. Josephine Wiggs returns to pull the bass strings and provide a third voice, freeing Kim to explore her guitar playing talent.

The disc opens inconspicuously

tion in the music until it reaches a boiling point just as Kim demands for her departed lovers return.

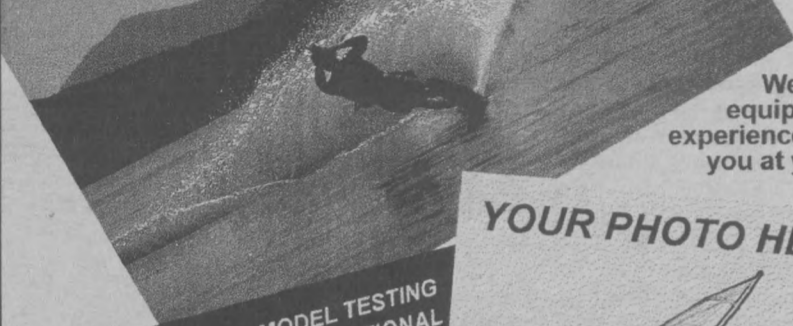
Interspersed on the album are several instrumentals, "Flipside," "S.O.S." and "Roi," that really form the musical backbone of the album. The group manages to create a sustained force of sound and the lack of vocals allows you to pay attention to the musicians' exploratory work on their instruments.

—Brett Chapman

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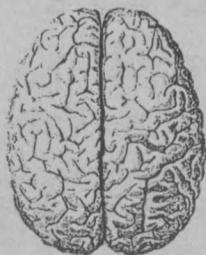
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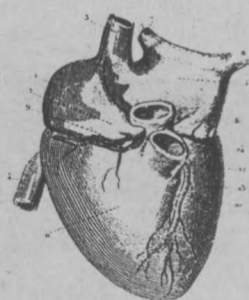
C. The Hands



D. The Ear



E. The Heart



F. All of the above

2.

Which is appropriate A&L performance attire?

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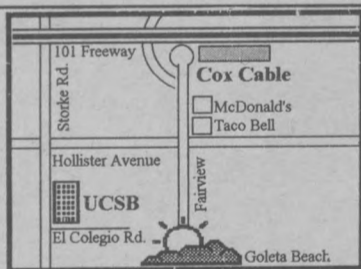
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- Under Siege
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- Unlawful Entry



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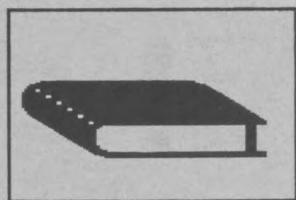
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Anglophiles Unite



BIZ

By Martin Boer

For centuries on end, Oxford and Cambridge (Oxbridge collectively) have served as the training grounds for England's elite. The alumni rolls are filled with household names. This mystique is very much still prevalent today as Americans who studied at Oxbridge as a Marshall or a Rhodes are thought to have gained some mystical insights.

Remember when George Bush (Andover/Yale) claimed Clinton has an unfair advantage for having participated in the Oxford Debating Society?

But what do Rhodes Scholars really do? Are the English, our former rulers, really better, or even more civilized? A young American writer, Bruce Feiler, attempts to answer just such questions in the book *Looking For Class*; an account of his graduate studies at Clare College, Cambridge.

Upon first arriving, Feiler had bought heavily into the Oxbridge mystique:

"Like many Americans, I came to England with a nagging sense of intellectual inferiority. England, in my mind, was not only older, but wiser as well. Like an adolescent craving parental acceptance, I felt at times as though I could never be intellectually validated until I proved myself to be as cultured as the British."

Through movies like *Bridgeshead Revisited* and *Oxford Blues*, most people still imagine that students come to Cambridge for a reprieve from real life, to train their minds with the classics and their bodies with the sports of the Greeks. But when Feiler arrives, he sees a very different Cambridge full of disturbed individuals and archaic traditions.

As an insightful and observant writer, Feiler is able to strip the facade to the bone through a witty irreverence steeped in critical acumen, a-la-P.J. O'Rourke.

Take rowing down the Cam for example. "Today rowing remains the most popular sport in Cambridge, but like so much else, seems to be a case of the pampered middle classes trying to recreate a faded past."

When it comes to slipping between the sheets, "it is a sexual melting pot where the inexperienced meet the idealistic, the promiscuous meet the repressed and where classic Aristotelian notions of love meet modern sexual perversions of a type which Jane Austen never dreamed. It is, in short, a laboratory of love — one into which I plunged headfirst and out of which I emerged tongue-tied, with a fatal attraction, a modern melodrama, and a fairy tale, all to my name."

Over the course of three terms, Feiler engages in tea breaks, formal balls, high-minded dormitory debates, (often about sex) late night drinking marathons, stuffy tutorials, week-long exams and orals.

In the middle of his last term (quarter), Feiler debates Cambridge's champ on whether the British would not prefer to be "Young, Free and American."

While Feiler always has a condescending remark on-hand regarding his hosts — "in England I came across prose every day that seemed to me more a sign of obfuscation than elegance, more a tribute to verbosity than precision" — it is clear he enjoyed himself.



Bruce Feiler

Biz Markie
All Samples Cleared
Cold Chillin'

★★★★

After the very disappointing "I Need a Haircut" was pulled from the shelves last year as a result of a legal conflict over a sample, it looked as if the "Bizzy One" would no longer be "makin' the music with his mouth," and the hip-hop nation had lost its "clown prince."

But never fear in nine Trey. The Biz is back, this time with his fourth LP, *All Samples Cleared*. And as the title proclaims, the Biz has been able to concentrate on re-establishing himself as the one and only "Diabolical



One" and to drop a very phat album with his trademark mixture of tight beats and sick lyrics. Which puts *All Samples Cleared* in the same class as his earlier hip-hop classics, *Goin' Off* and *The Biz Never Sleeps*.

I'll be the first to admit that the Biz is sick in the head, but that is what makes him "The Biz" and what makes this album so phat, because the Biz acts as stupid as he wants over sick beats.

With "Let Me Turn You On," the first single off *All Samples Cleared*, the Biz takes the much sampled tune "Ain't No Stopping Us Now" and makes it into a classic Biz hit as he sings the lyrics in his trademark off-key way, just as he did with such older hits as "Just a Friend" and "Spring Again."

Other phat cutz on the album are the hilarious "I'm an Ugly Nigga (so what)," where the Biz drops knowledge on shallowness in his own way, and "Young Girl Bluez," where the Biz laments on an old love over a sample of Doug E. Fresh's "Ladi Dadi." And of course no Biz album would be complete without the trademark "dance" song — "The Gator." —Fruzz

"THIS IS FILMMAKING AT ITS BEST."

-PATRICIA BIBBY, ASSOCIATED PRESS

"GLORIOUS! UNLIKE ANYTHING YOU'VE EVER SEEN!
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TUESDAY 28th

Y97 and Beach Shack Present:

DISCO RAMA

97c Drinks All Night

First 97 People Free

WEDNESDAY 29th

BASEMENT (Hip Hop Night)

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THURSDAY 30th

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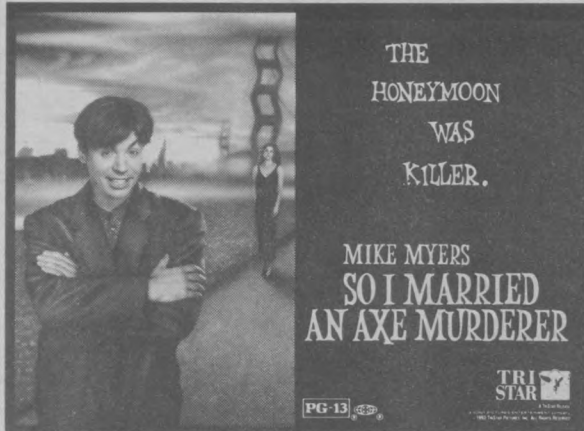
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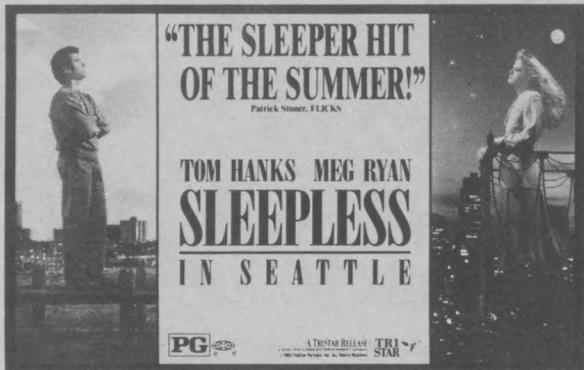
Presented by A.S. Program Board

Isla Vista Theater Movies



So I Married An Axe Murderer

Friday, Sept. 24 and Saturday, Sept. 25



Sleepless in Seattle

Friday, Oct. 1 and Saturday, Oct. 2

Both shows - Showtimes 8:00 & 10:00 pm Student tickets \$3.00 / Gen. \$5.00

SMASHING PUMPKINS ROCK INVASION '93



Saturday, Oct. 23 Rob Gym Tickets on sale Sept. 30

Upcoming Events:

Sandra Bernhard

Saturday, Nov. 6 Campbell Hall

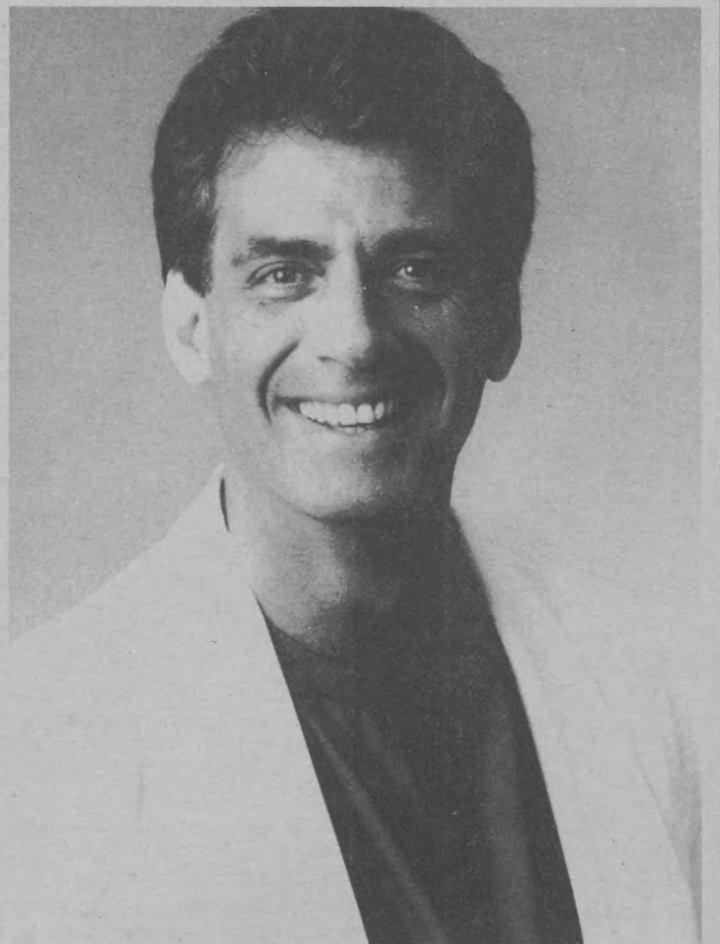


An Evening With DENNIS MILLER

Friday, October 8 - 7:30 pm - Campbell Hall Tickets on Sale Sept. 27 at AS Ticket Office and Ticketmaster Ticket prices \$16 students / \$20 general Student tickets ONLY available at AS Ticket Office

Hypnotist BRUCE MCDONALD

Tuesday, September 28 8:00 pm - IV Theater \$3 students / \$5 general



KCSB Record Sale Monday, Sept. 27 Storke Plaza

Come to the Program Board Office on the third floor of the UCen and Chill MacDaddy with us.