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# arts & entertainment

Everybody's heard about the big rock icons — Lennon, Presley, Dylan, Astley and all the rest. Yet, there have been many other people in rock's history whose deeds have gone unthanked, and whose music has been unfairly overlooked.

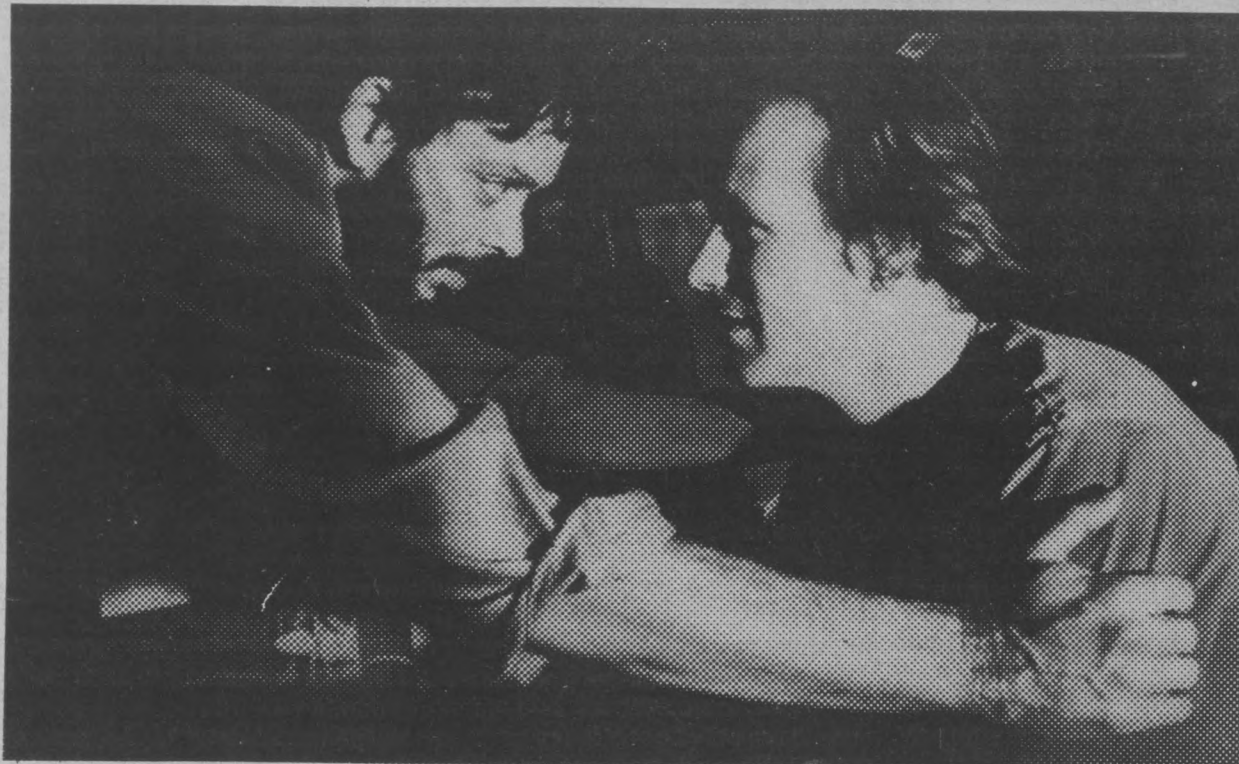
In an attempt to remedy the situation, A&E brings you the "Rock n' Roll Icons that You Probably Haven't Heard of!" Although it should not be considered an all-encompassing list (the choice-making was harder than trying to lick all the way to the center of a Tootsie Pop without biting), it should be pretty enlightening.

Descending From the Clouds of Rock N' Roll Heaven, Come...

## THE ROCK N ROLL ICONS

You Probably Never Heard Of





Emanuil Sheynkman, mandolin and balalaika

## IN RESIDENCE...

Next Monday, January 30 A&L's artist-in-residence program heats up with Soviet emigre Emanuel Sheynkman master mandolin and balalaika player. This means there is a whole slew of lecture-demonstrations, mini-performances, master classes and dialogues with Sheynkman and other visiting artists coming up. Sheynkman will be performing in Lotte Lehmann Concert Hall on Friday, February 3 (so you'll hear more about it next week).

His residency activities begin at 2 PM on Wednesday, February 1 in Phelps 2524 with a class visit to History 131F, "Anti-Semite and Jew in Modern Europe and America." Sheynkman left the Soviet Union in 1978 when he realized his opportunities for artistic exploration were dwindling because he and his family are Jewish.

At 3:30 that day in Music Room 2224, Sheynkman will give a lecture-demonstration about the use of mandolin and balalaika in classical and folk music and will talk about the similarities between Russian music and language. His residency will continue the following two days so watch for announcements in next week's paper for details.

Residency activities are always free, and all of these are open to the public so take these opportunities to become acquainted with A&L artists in a less formal (and less expensive!) forum than the concert hall.



SO SORRY **SOLD OUT**

The upcoming Limón and Jubilation! Dance Co. performances have both already sold out!

# KISS OF THE SPIDER WOMAN

## AN EVENING WITH MANUEL PUIG



An Argentine native who now lives in Brazil, Manuel Puig is most widely noted for his brilliant authorship of *Kiss of the Spider Woman*, which was made into the Academy Award-winning Brazilian film in 1985. The inventive literary style associated with his work was defined in his first book *Betrayed by Rita Hayworth*.

Puig's witty ironic writing speaks of people who are isolated from the mainstream, either by incarceration or by alienation by the destructive forces of contemporary life. An independent socialist, Puig had to leave his home country and thus has an inherent understanding of such isolation.

Manuel Puig's lecture was originally scheduled for Tuesday, January 31 in Campbell Hall but has been changed to Monday, January 30 at 8 PM in the UCen Pavilion. He will read and discuss his work.

## AND NOT ONLY THAT

In association with the lecture and as A&L's International Cinema series continues, *Kiss of the Spider Woman* will screen in Campbell Hall on Thursday, January 26 at 8 PM.

*Kiss of the Spider Woman* is the resonant story of a love that bridges a chasm of difference between two cellmates in an unnamed Latin American prison. In order to make their shared hell more bearable, Molina, an apolitical homosexual and incurable romantic, weaves stories of glamor, intrigue and romance for Valentin, the macho, political activist prisoner.

William Hurt won an Academy Award for his portrayal of Molina and sultry Sonia Braga plays the Spider Woman, star of the film-within-the-film.

Tickets for the film and Manuel Puig's lecture are \$3 each for UCSB students. Tickets to the lecture are available in advance at the A&L Ticket Office (charge 'em by phone: 961-3535, minimum order \$10), any remaining tickets will be sold at the door. Single tickets for *Kiss of the Spider Woman* will only be sold at Campbell Hall the night of the film.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			26 Rosemary Radford Ruether 4 PM/Girvetz 1004  Kiss of the Spider Woman 8 PM/Campbell Hall	27	28	29
30 Limón Dance Co. 8 PM/Campbell Hall Manuel Puig 8 PM/UCen Pavilion	31	1	2 A World Apart 8 PM/Campbell Hall	3 Emanuil Sheynkman 8 PM/Lotte Lehmann Concert Hall	4	5 House of Games 8 PM/Campbell Hall

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## HOT KROSSED SONIC DANISH

Critically acclaimed bands in Bozo masks and Pippy-Longstocking coifs, Chili Peppers doing trumpet solos, and off-the-wall tributes to Tracy Chapman and Sammy Hagar ... back to back. In what is sure to go down as the insider's party of the year, headlining **Thelonus Monster**, second-billed **Mary's Danish**, an unannounced set from the **Red Hot Chili Peppers**, and **Tusk** — the "new-wave cover band" — featuring members of Sonic Youth, Red Kross, the Love Dolls and maybe even Black Flag, blew out a jam-packed **Roxy** last Sunday night in Hollywood.

Tusk, leading off in masks and multi-colored headgear, with two drummers on one drum set, took off on Cheech and Chong's "Earache my Eye," before pelting the dumbfounded crowd with "We Got the Beat," "Sweet Home Alabama," and "Ant Music" sung over the lead line of "Back in Black."

As amusing as that was, the VIP's had turned out to see the budding Mary's Danish, who seem to be climbing up the coattails of buddies Thelonus Monster and The Red Hot Chili Peppers to become the most talked-about of L.A.'s club hoppers. With a sound as powerful as the glory days of X, and with voices as gloriously twangy as Fetchin' Bones, Mary's Danish lived up to its L.A. Times billing as the Number-one club band of 1988. With drummer of six days Pam doing a tremendous pounding job, the band blazed through mega-smash "Don't Crash the Car Tonight." Mary's Danish will be on campus Feb. 23 in the Pub for free, and you can bet they'll have a big money contract by then.

The Red Hot Chili Peppers showed up in time to play four songs to try out a new drummer on the same unfamiliar tunes that dragged the Peppers into their hardcore mode. "Fuck the funk, look ma, we're punk," might have been the title of any of them as Anthony and newly outgrown Flea (I'm talkin' hair) whipped the crowd into the usual body-tossing frenzy.

Thelonus Monster, dragging their trashed selves on stage with new guitarist Tony replacing the departed Chris, began by ripping through "Walk on the Water," trying desperately to hold the attention of tiring record execs. Dread-locked singer Bob Forrest wondered out loud whether the industry reps appreciated the Monster's fuck-it-all style, declaring, "I can be a real asshole — just ask my friends." To punctuate the point, Forrest and friends delivered an anti-tribute with Tracy Chapman's "For My Lover," augmented by neon-capped Flea's trumpet, before declaring the whole thing a "Sammy Hagar Weekend." Not even a Sammy Hagar weekend could have topped this, though.

— randy banchik

## I WANNA HOLD YOUR RICK!

Okay. So I haven't listened to the new Rick Astley record yet. And I'm not gonna. But I'll sure as heck review it for you. Yeah, I sure will.

Rick Astley would really like for you to hold him in your arms. Probably so you could look deeply into his dog-brown eyes and run your hands through the thick rivers of mousse that control his nifty neo-'50s-style hairpiece. You could fawn over Rick, if you were holding him in your arms, and marvel at the spectacle of his immovable, intractable skin.

Maybe, if you were holding Rick in your arms, that is, you could peer into the bulbous cavern of his nose, investigating, of course, the suffocating morass of nosehair that somehow helps to make Rick an inventive, searching-but-never-finding, danceably, love-pop crooner. But, however, the experience of holding Rick in your arms would not be complete without Rick's voice, obviously. If you had Rick in your arms, wouldn't you want to hear that love organ, those sex-enthused pipes of peace, the commitment-callers, the baritone of bulge, throatily whispering, pleading, "Never Gonna Give You Up?" Indeed.

Oh, Ricky-wicky-icky. Turn me on. Turn me over. And baby, I do want to dance with you.

Rick does it all on the new record, which, incidentally, has the vague title, "Hold Me in Your Arms." Busting loose with "She Wants to Dance With Me," the album charts a surreal, stark emotional landscape. Rick wants you to "Take Me to Your Heart." He'll "Never Let You Down," but, he adds, "I Don't Want to Be Your Lover." But then again, he "Ain't too Proud to Beg." Nonetheless, Rick is "Giving Up on Love," yet "I Don't Want to Lose Her," he insists. Still, he commands, "Dial My Number." And then, finally, Rick would really like for you to "Hold Me in Your Arms." I'm hopeful. I'm jilted. I'm in love.

Yes, it's all very nice, very nice indeed, except for one terrible fact: Rick, as was earlier reported in the major media, is in fact Howdy Doody, and has illegally used the voice of Moses for many years now. He can't write songs and basically is just a damn shyster trying lamely to get a piece of Lionel Richie's audience. And it doesn't work.

Nevertheless, buy the new Rick Astley today. You'll really hate yourself in the morning.

— patrick whalen



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#### ARLINGTON

1317 State St. S.B. 966-9382

##### Rain Man (R)

7, 9:45  
Sat at the Granada  
1:30, 4:10, 7, 9:45

#### FIESTA FOUR

916 State St. S.B. 963-0781

##### Working Girl (R)

5:30, 8, 10:15  
Sat & Sun also 12:45, 3:05

##### Twins (PG)

5:15, 7:30, 9:45  
Sat & Sun also 12:45, 3

##### Mississippi Burning (R)

5, 7:45, 10:20  
Sat & Sun also 12, 2:30  
No passes, group sales or bargain rates

##### Naked Gun (PG13)

8, 8:15, 10  
Sat & Sun also 2, 4

##### Fri at Midnite "Rocky Horror"

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##### Beaches (PG13)

4:50, 7:30, 10:10  
Sat & Sun also 12, 2:20  
No passes, group sales or bargain rates

##### Accidental Tourist (PG)

5:40, 8:10, 10:30  
Sat & Sun also 12:05, 3:10  
No passes, group sales or bargain rates

Tourist plays at both  
upstairs theatres

#### RIVERIA

2044 Alameda Padre Serra  
S.B. 965-6188

##### Dangerous Liaisons (R)

7:05, 9:30  
Sat & Sun also 12:05, 2:20, 4:40  
No passes, group sales or bargain rates

#### PLAZA DE ORO

349 Hitchcock Way, S.B. 682-4936

##### Dirty Rotten Scoundrels (PG)

7, 9:20  
Sat & Sun also 2, 4:35

##### Tequila Sunrise (R)

7:10, 9:30  
Sat & Sun also 2:15, 4:40

### GOLETA

#### CINEMA

6050 Hollister Ave., Goleta 967-9447

##### Gleaming the Cube (PG13)

7; Sat & Sun also 2:45

##### Stepmother is an Alien (PG13)

9:15; S&S also 12:45, 4:50

Thursday Only 9:00  
Premiere "Torch Song Trilogy"  
Separate admission required

##### Talk Radio (R)

7:15, 9:30  
Sat & Sun also 12:40, 2:50, 5  
No passes, bargain rates or group sales

#### GOLETA

320 S. Kellogg Ave., Goleta 683-2265

##### Rain Man (R)

7, 9:45  
Sat & Sun also 1:30, 4:10

#### FAIRVIEW

251 N. Fairview Ave., Goleta 967-0744

##### Deep Star Six (R)

7:15, 9:15  
Sat & Sun also 1:15, 3:15, 5:15

##### January Man (R)

7, 9  
Sat & Sun also 1, 3, 5

#### SANTA BARBARA TWIN DRIVE-IN

##### Naked Gun (PG13)

9; Sun also 5:30

##### Tequila Sunrise

7; Fri & Sat also 10:30

##### Scrooged (PG13)

7:10; F&S also 10:55; Sun only 7:35

##### Crocodile Dundee 2 (PG)

8:55; Sun only 5:40, 9:20



# THE ROCK N ROLL ICONS T

## MUDDY WATERS

Born: April 14, 1915 Died: April 30, 1983

Real Name: McKinley Morganfield

Influenced: the Beatles, Bo Diddley, Ray Charles, Jimi Hendrix, the Rolling Stones and countless others.

Hits: None

Influential Recordings: "Rolling Stone," "I Can't Be Satisfied," "Got My Mojo Working."

Notes: Through his recordings on the Chess label from the early 1950s into the mid-1960s, perhaps no one has had more influence on '60s and '80s rock.

Availability of Recordings: Fairly easy to find.

## LARRY WILLIAMS

Born: 1935 Died: January 2, 1980

Influenced: Little Richard, the Beatles, the Rolling Stones.

Hits: "Short Fat Fannie" (#5), "Bony Moronie" (#14).

Influential Recordings: "Dizzy Miss Lizzie," "Bad Boy."

Notes: After he stopped making his own records, he went into production for Specialty Records. Williams shot himself on the day after New Year's, 1980.

Availability of Recordings: Extremely difficult to find.

## CAROLE KING

Born: February 9, 1942

Real Name: Carole Klein

Influenced: Girl groups of the '60s, the Beatles, Aretha Franklin, and various female singers of the '70s and '80s.

Hits: "It's Too Late" (#1), "I Feel the Earth Move" (#1).

Influential Songs: "Will You Love Me Tomorrow," "Go Away Little Girl," "Take Good Care of My Baby," "Locomotion," "You've Got a Friend."

Notes: Excluding Lennon and McCartney, the songwriting team of King and husband Gerry Goffin is the most prolific team of the rock era. Her 1971 album, *Tapestry*, is the fifth most popular album of all time.

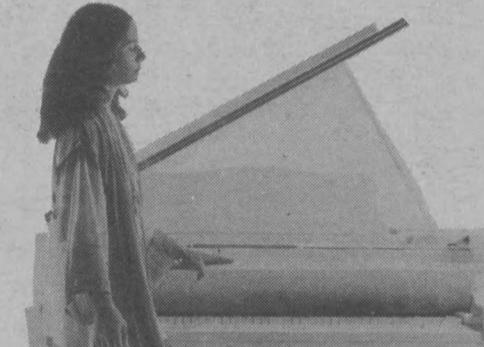
Availability of Recordings: Easy to find.



Muddy Waters run deep



King of the Mayfield Parade



Carole King and her piano thing

## ARTHUR

Born: 1944

Influenced: The Doors, Zeppelin, the Rolling Stones and the Damned.

Hits: "7 and 7 is" (#33)

Influential Recordings: "Again Or," *Forever Changes*

Notes: Lee was leader which ranked number one in critic's survey of the best Los Angeles. He recorded Jimi Hendrix, but it was for "legal reasons." Lee members of Love play Universal Ampitheatre, at the Ventura Theater.

Availability of Recording

## SYD BARRETT

Born: January 6, 1946

Real Name: Roger Keith

Influenced: Pink Floyd, and Mary Chain, and many

Hits: None

Influential Recordings: "Emily Play," *The Madcap*

Notes: Barrett founded but was replaced by David

1968. Due to an extremely

and excessive use of LSD,

insane and lives with his

England. Late last year,

material was released, ent

Availability of Recording

find.

## CURTIS MAYFIELD

Born: June 3, 1942

Influenced: the Disco

movement, the BeeGees,

bone and Lionel Richie.

Hits: "Freddie's Dead"

"It's All Right" (#4), "Peop

Influential Recordings:

Pushing."

Notes: After nine year

Impressions, Mayfield left

## FRESH VINYL



## Violent Femmes

First off, today's mail brings us the new lp from the **Violent Femmes**. After a silence of nearly two years, the Femmes deliver a batch of acoustic wonder under 3, a minimal title for a minimal record. Returning back to the roots of their first lp's minimalist power trio jangle, the Femmes fail to show any headway in the songwriting department. Bob and weave through the guitars and tapping percussion, slight and airy in presence, yet formidable in essence and emotion. The Violent Femmes on 3 are primarily an acoustic guitar-bass-percussion pop statement, one that has seen its day before.

**New Order**, a new album, some new lyrics, several twelve-inch single remixes to follow. No real groundbreaking for club music, just nine new bits of energetic Brit dance pop for the DJ in all of us.

For the intellectual music connoisseur is **HE SAID**'s new record *Take Care*. Graham Lewis from Wire's solo project, HE SAID has spanned nearly four years with producer (of 4AD record label) John Fryer. *Take Care* consists of eight pieces of moody electronic thinking man's pop and dance. With heavy emphasis on per-

cussive tones and bass synths, this disc implodes one's ears, compelling emotion to dance in the dark. HE SAID is for the 1990s.

**Adrian Sherwood** is the name in the dance remix business. Yet he dabbles in much more ... from indus-tro-electronic music to heavy dub reggae and African rhythm artists. *Pay It All Back vol. 2* is a new compilation of Adrian Sherwood's studio wizardry. Artists on this disc range from the African industrial rhythm of African Head Charge, heavy dub of Prince Far I, and club beats from Sherwood's Barmy Army. This vinyl will lift, move and groove anybody.

Fuel-injected, evil grunge from the northwest. Who? **Skin Yard**, that's who. More than a name in the Seattle rock scene, but a band every one can respect. *Hallowed Ground*, their fourth release after two singles and a self-produced debut lp, is the strongest power the mighty Yard have exumed. A record of raw guitar-and-bass fury, fast, loud and angry, the way we like it. Listen to KCSB FM for their February on-air live performance and plenty of other surprises.

— keith york

All programs, showtimes & restrictions subject to change without notice



# THAT TIME FORGOT

## ARTHUR LEE

the Doors, Jimi Hendrix, Led Zeppelin, the Rolling Stones, the Moody Blues

" (#33)  
Recordings: "Signed DC," "Alone Changes."

is leader of the band, Love, number nine in a L.A. Times poll of the best bands to come from California. He recorded an entire album with the band, but it was never released due to the use of LSD. Lee and some original band members play Friday night at the Ventura Theatre, and Saturday night at the Ventura Theatre.

Recordings: Easy to find.

## SYD BARRETT

born 1946  
er Keith Barrett  
k Floyd, Soup Dragons, Jesus and Mary Chain, and many psychedelic bands.

Recordings: "Arnold Layne," "See Me See Me," "Madcap Laughs, and Barrett."

co-founded Pink Floyd in 1966, replaced by David Gilmour in April 1968. He had an extremely eccentric lifestyle. After the use of LSD, he is now considered a recluse. In 1970, he released his first solo album, "The Madcap Laughs," with his mother in Cambridge, Massachusetts. Last year, a collection of "lost" recordings, entitled *Opel*.

Recordings: Fairly difficult to find.

## BUSTER POINDEXTER

born 1942  
Disco movement, the rap movement, Bee Gees, Isaac Hayes, Fishbone, and many others.

Recordings: "Superfly" (#8), "People Get Ready" (#14).

Recordings: *Superfly*, "Keep on Truckin'."

five years as leader of the band, then left in 1970 to pursue a solo career.



Tommy James and his hair



Syd Barrett loves his mother



From Arthur Lee (middle), with Love

solo career. His recordings, using direct, socially conscious lyrics put to catchy music, laid the groundwork for today's rap artists. Using simple and effective lines, Mayfield spoke of harsh ghetto realities and society's disillusionment in a way which had never before been done.

Availability of Recordings: Fairly difficult to find.

## TOMMY JAMES

Born: April 29, 1947  
Influenced: the Archies, Ohio Express, Billy Idol, Joan Jett and Tiffany.

Hits: "Hanky Panky" (#1), "I Think We're Alone Now" (#4), "Mony Mony" (#3), "Crimson and Clover" (#1), "Crystal Blue Persuasion" (#2).

Influential Recordings: "Sweet Cherry Wine" and "She."

Notes: James was one of the first "bubblegum" rockers of the '60s. Despite the unusually high number of his songs that have been turned into hits by other artists, he is still relatively unknown.

Availability of Recordings: Fairly easy to find.

## NEW YORK DOLLS

Members: David Johansson, Johnny Thunders, Arthur Kane, Billy Murcia, and Rick Rivets.

Influenced: the Ramones, David Bowie, Boy George and most glam-rock artists.

Hits: None

Influential Recordings: *New York Dolls, Too Much Too Soon.*

Notes: Even though none of their albums were big successes, the NY Dolls enjoy cult popularity today. When their original popularity was on the decline in the mid-'70s, manager Malcolm McLaren sought to bring about a renaissance. His plan failed, but McLaren took what he had learned about gimmicks and band-marketing techniques and used them with great success with the Sex Pistols. Ex-lead singer of the NY Dolls, David Johansson, is now commonly known as lounge singer Buster Poindexter.

Availability of Recordings: Difficult to find.

jeffrey c. whalen

# THROWIN' DOWN WITH TOOTS

Toots Hibbert, of Toots and the Maytals, will be playing on Friday, Jan. 27 at the Ventura Theater in support of his most current release, a Grammy Award nominee, *Toots in Memphis*. This enduring artist has held prominence in the reggae world for 20 years.

According to Toots, "Whoever takes the stage with me has to share the name the Maytals." Toots and the Maytals, called the Vikings until 1966, recorded their first album, *Hallelujah*, in 1962. The album was well-received and many more ensued. But after *Knock Out* was released, Toots disbanded the original Maytals, going forth on his own to pursue a solo career with his album *A Spiritual Healing* in 1983.

Toots has been a part of the evolution of reggae through its very foundations of ska and rock-steady. His most notable hits have been "Pressure Drop," "Get Up Stand Up," and "Monkey Man." Some people have said that *Toots in Memphis* is Toots' attempt to make it big in America, but Peter Kraus, KCSB DJ and reggae music expert, believes that "Toots made it in America in '68."

Toots, who has been called the "Otis Redding of Jamaica" for his soulful style and legendary music, is relaxed and friendly on stage. His music is, according to Kraus, "very gospel-influenced. He does his own thing. Toots doesn't follow the trends."

*Toots in Memphis* is a unique piece of work, being nominated for a Grammy in the Best Reggae Recording category. A product of more than 20 years of "Black music" recording, it reflects Toots' musical



experience in its originality, depth and tribute to the fathers of soul music.

The new album includes some of Toots' favorite songs, "I Love the Rain," "Love Attack," and even "Hard to Handle," a song the Grateful Dead have been doing since 1972. In an attempt to catch the feel from some of his original records, the album was recorded in only 10 days. Kraus calls *Memphis* "my favorite album of the year."

Toots will be playing at the Ventura Theater this Friday. He says that he plays "for the people. Tell them *irie* for me."

— joel brand

# PROF'S PIECE HIGHLIGHTED

Last weekend, Maestro Varujan Kojian, the conductor of the University Symphony Orchestra, conducted the *Santa Barbara Symphony* in an outstanding performance. The program included the premiere of *Walk By Quiet Water*, composed by UCSB professor Peter Racine Fricker.

Fricker is currently a professor of composition for the department of music and the College of Creative Studies. He has won numerous awards for his compositions, which include orchestral, chamber, vocal, opera, film and television music.

The title of Fricker's piece sets a mood of tranquility. He says: "The idea is simple enough; I like to walk, especially by the ocean, a lake, or a river, and I have

memories of such walks in many countries." The piece begins quietly, and a translucent, far-away sound is maintained throughout. "Snake-charm" passages in the winds and the overall dynamics of the piece contribute to a haunting effect.

Guest artist, pianist Andreas Haefliger of Switzerland, displayed impeccable technique and vivid expression in his performance of Beethoven's *Concerto No. 1 in C Major for Piano and Orchestra*. The symphony concluded with Dvorak's *Symphony No. 7 in D Minor*. The concert will be broadcast on Sunday, Feb. 19 at 7:30 p.m. on KDB AM and FM.

— renee boyer



TONIGHT

This symbol represents the unity of humankind — moving, meeting, passing, returning again to those central intersections where people and cultures share deep human values — interlaced through our common humanity and continually confronted with our need to understand one another.

The MultiCultural Center  
University of California, Santa Barbara  
presents



## Middle Eastern Dancing

Thursday,  
Jan. 26  
8 pm  
Free

by

Alexandra King

This exotic dance form which communicates the beauty and artistry of movement is given full expression in Alexandra's dancing. She began dancing at age 11. Her training includes a background in ballet, tap, modern dance, flamenco, folk dance, polynesian dance and Bharata Natyam. However, her most prolific work has been in Middle Eastern dance as a performer, choreographer and instructor. A presentation will follow the performance.

Presented by the MultiCultural Center

in cooperation with Global Peace and Security program and Office of International Students and Scholars as part of the Middle eastern week. Also in cooperation with the University Center as part of Celebration of Cultures week.

For more information call UCSB MultiCultural Center 961-8411

# Ventura THEATER

26 So. Chestnut Downtown Ventura

Jan 27

ROOTS FROM JAMAICA

## TOOTS & the MAYTALS

Special Guest: Brave New World

Jan 28

PSYCHEDELIC

Summer of Love Tour

Featuring: THE SEEDS, ARTHUR LEE & LOVEIG BROTHER & The Holding Co.  
(with the original Kaleidoscope Light Show)

Feb 4

TITO PUENTE

and The Latin Jazz All-Stars with RYBAYA

Featuring: The Estrada Brothers

Feb 5

STEVEN STILLS

Feb 10

AL STEWART

Feb 11

Reggae

PATO BANTON

Feb 14

KZTR Valentine's Day Party with THE BOMBERS

Feb 17

RITA COOLIDGE

Feb 18

From Ireland

HOTHOUSE FLOWERS

Feb 19

DEAD HEAD NIGHT

Feb 23

LEGENDS OF CHICAGO BLUES

• Jimmy Rodgers • Pinetop Perkins • Hubert Sumlin

Feb 24

PANCHO SANCHEZ

Feb 25

KMGQ FUSION MAGIC w/ BRANDON FIELDS (Rippingtons) UNCLE FESTIVE w/guest Luis Conte DOUG CAMERON

Mar 5

Heck Music Center presents the VENTURA MUSIC EXPO  
Major manufacturers display their 1989 musical instrument product line

Mar 17

FRANK MARINO w/MAHOGANY RUSH

Mar 25

ROBIN TROWER

Apr 25

LEO KOTKE & LYLE LOVETT

Tickets Available at Ventura Theatre  
26 So. Chestnut Downtown Ventura

For Dinner Reservations & Ticket Information  
CALL 805-648-1888 • CONCERT LINE 805-648-1936

AND ALL TICKETMASTER LOCATIONS

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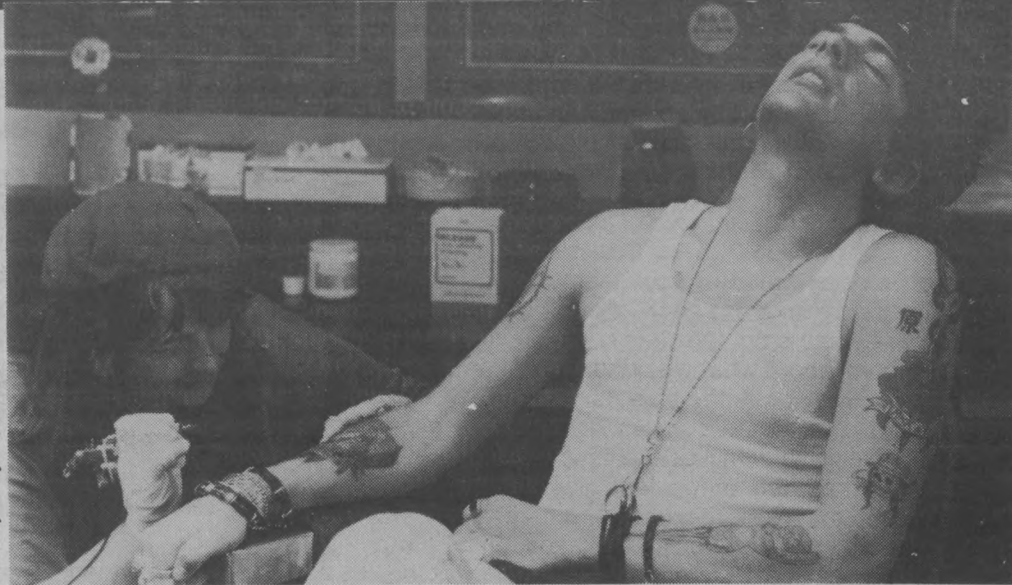
(805) 683-8700

FOLGNER PRODUCTIONS

COME GET YOUR FULL MOONS TATTOOED



Photo by Jennifer Ellis-Noite



The old social stigma that "only trash get tattoos" dies hard.

The idea of **Tattoo Santa Barbara** evolved four years ago ... and it's taken that long to find a landlord willing to rent a space for skin illustrating. This is because not many landlords want the tattooed type of clientele hanging around their buildings, or those of adjacent business'.

Brought into existence this January, **Tattoo Santa Barbara** has finally emerged from the creative mind of (UCSB Art Department alumni!) Pat Fish. Selling a former business establishment she had at the harbor, "Mermaid Arts," Fish is now devoting her energies to becoming a full-time tattooist.

The homey-looking little building at 435 E. Haley doesn't look like a tattoo parlor. Inside, the suffocating smell of sawdust and paint lingers among strewn reminders that the new pad is still getting settled. A spot reserved for an aquarium sits naked. But it'll be falling into place soon. Open for business most afternoons and evenings (calling for an appointment is the best bet), the tattooing has already begun.

Last Saturday marked January's full moon, and the first official "Full Moon Party" "for tattooed people and their admirers" (and any interested photographers, of course!). Occuring every 28 days (the next full moon is Feb. 20) **Tattoo Santa Barbara** plans to start a tradition.

Pat and her tattoo attack dog "Shiva" were hanging out when we arrived the full moon evening. A few others were kicking back, just talking tattoos or looking through the eclectic collection of tattoo books. At 5:00 p.m., only hours earlier, four fraternity brothers, along with two pledges, had come in and gotten frat insignias on their buns. I was sorry I'd missed that cute display of camaraderie ... instead, I watched a Pat Fish "regular," Vince, get a tattoo on one of his multi-covered arms "touched up." The whirr of the gun brought back memories ... (as did his occasional grimace).

For anyone considering getting a tattoo someday, or interested in tattoo ideas ... or even if you're already tattooed and are just looking for some atmosphere ... **TATTOO SANTA BARBARA HAS ARRIVED. CHECK IT OUT.**

— ramona

If you haven't been bowling lately, you ought to see what you're missing.

**AUTOMATIC SCORERS**



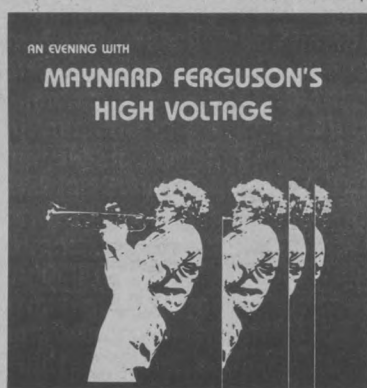
Fun and excitement are the name of the game when you bowl at the **ORCHID BOWL!** Automatic Scoring keeps score for you and shows it in color on a 25" screen. Watch TV while you bowl, too! It's a Ball!

Home of UCSB's Intercollegiate Bowling Team  
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VENTURA JAZZ CATS



January 27  
7:00 p.m.  
Ventura High School Auditorium

MAYNARD FERGUSON

86-87-88-89

WE BE JAMMIN

For Tickets or More Information  
Call 643-2116

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*Santa Barbara*

**40-MINUTE FREE RIDES EVERY HOUR!**

**KTYD IS THE HOME OF 40 MINUTE FREE RIDES!**

**40 Minutes of Commercial-Free Rock n Roll Every Hour**

**KTYD ROCK 99.9**  
40-MINUTE FREE RIDES EVERY HOUR!

## THAT ELMORE TOUCH

Let me tell you about Elmore Leonard. He writes detective stories, and he writes a lot of them because that's the way he makes his living. He also writes them better than almost anybody else around these days — I would reserve Laurence Sanders and James Crumley as possible competitors — and he is one of the worst-kept secrets in the world, ranking just below George Bush's involvement in Iran.

What I mean is that I write detective stories, and I teach the stuff, too. (Unlike Leonard, I don't have to do it for a living) so I'm supposed to know something about this, for God's sake; so when, eight months ago, I discover Leonard's fiction and tell all my colleagues in the English department excitedly about this fantastic new writer I've come upon, what do they say? "Elmore Leonard?" You're just reading him? Jesus, you read his early stuff, like *The Moonshine Wars*? Look — I'll put my copy in your mailbox, okay?"

I love that feeling: like, being on the cutting edge of history, you know?

I'm elaborately avoiding the point of this, which is to tell you to buy (or rip off — I'm a '60s kid) a copy of Elmore Leonard's *Touch* from the UCSB Bookstore, because it's as smart and serious and funny and *educative* (don't you hate that word?) a piece of fiction as you're likely to see this year. Seriously, folks. It's that good, and I'm glad I got it out, because — well, I told you that I write this kind of fiction, too: but how do you think Huey Lewis really feels about Bruce Springsteen? Or Kenny G. about John Coltrane?

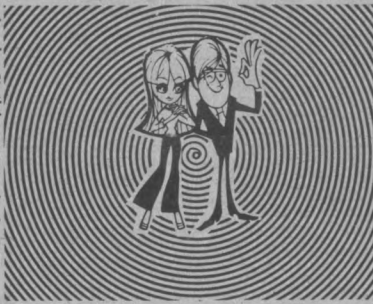
Leonard is in the great thriller tradition that runs from Raymond Chandler through Mickey Spillane and Jim Thompson. That is, he writes fluent American — the language of barrooms and love affairs and fist-fights — and he writes in that language about the mental and moral landscape of the culture that produced such a marvelous, resilient speech. It is a culture of hype, hypocrisy, high-tech bad taste, and also of sudden glories of tenderness and actual *love* — which in his world feels the way it usually does in our world, like getting a base on balls or drawing to an inside straight and making it.

*Touch* is about religion in America, and does any subject better catch our national inability to distinguish advertising from reality? The antagonists are a superslick, southern polyester born-again entrepreneur and a fanatic, conservative Catholic who wants to bring back, for openers, the Latin Mass. They are fighting for media rights to exploit the central character, an unassuming, shy young man, an ex-Franciscan brother, who just happens to have stigmata (the wounds of Christ) and who can heal people by laying hands upon them.

That's right: in the book, the miraculous gift is *real*. But the point is not that this is a book about miracles; it's a book about what we, kinder and gentler America that we are, *do* with the truly miraculous. We market it. We try to get it on talk shows, or into syndication, with maybe some souvenir sales along the way. And when I tell you that the miraculous young man's name is Juvenal, and you remember that Juvenal was the greatest satirist of Rome, then you understand just how well Leonard understands what he's doing. As a serious view of what our society looks like from a God's-eye view, the book makes Tom Wicker, George Will, or your last class in American civilization look like Pac-Man or miniature golf.

But can you really write a *thriller* about such hefty, metaphysical matters? As we used to say at Yale, bet your ass you can. Graham Greene did, and Leonard does it just as well, and I know no higher praise. I won't tell you how it ends, but I will tell you to pick up on Leonard while you're still young. Don't be like me.

— frank mcconnell



## A COUPLE OF BEACHES

A long, sappy women's movie. Quite enjoyable though, even for guys.

Probably the biggest problem with *Beaches* is how the director or casting director or whoever dealt with some parts of Bette Midler's role. The movie is one of those stories of the long-term trials of two friends and how they grow apart and come back together and all that.

Give a hand to whoever found the kid who plays Midler's character as an 11-year-old. But after that, the next step is showing her, and Barbara Hershey's character, in their mid-20s. Now, Hershey is still able to look svelte and chick-like, but Midler? She's about 42 in real life, and although talented and all that, barring liposuction, there is no way any amount of make-up can hide her (albeit nicely) aging features. Neither can a corset do anything to make her look skinnier. It did make her boobs look a lot bigger than they already are, though.

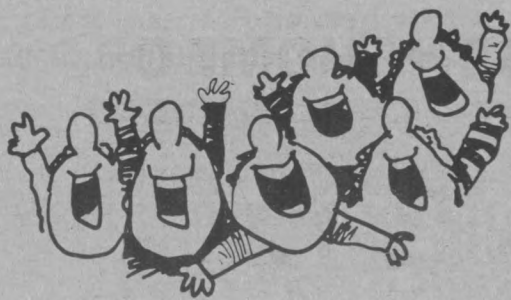
Hershey did a knockout job in this film, especially toward the end of the movie where she.... Well, any attempt at explaining the major plot complication, which is sort of a running theme throughout the movie, would sort of spoil it for you, but she was really amazing and made the audience really empathize.

The deeper meaning of *Beaches*, if there is one, might simply be that we've got to go through some pretty lousy changes and we're going to be awfully lonely if we don't put up with a certain degree of shit from our friends.

This movie isn't the kind a bunch of guys can get loaded and go see and get any real male bonding done. It will be best enjoyed on an occasion such as a date or with a close friend of the opposing sex, even if romance isn't involved.

— wade daniels

It's time for  
**GRANDMA GERTIE'S**  
**99¢ Thursday!**



**99¢**

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### SCHEDULE OF EVENTS

#### WEDNESDAY, JANUARY 25

11:30 - 1:00

Middle Eastern Music: Oudh and Doubeck Instruments, Information Booths on Middle Eastern Countries, Storke Plaza

(In conjunction with Multicultural Center and Global Peace and Security Program)

11:00 - 2:00

Muralists: Armando Vallejo and Manuel Uncueta, Main Lobby

11:00 - 3:00

Latino Paintings: Guillermo Yuscaran, The Mezzanine

12:00 - 1:00

Discussion: Haitian Culture & Politics with Claude Malary, UCen 2

3:00 - 4:00

Film & Discussion: *Communicating Across Cultures*, UCen 3 (In Conjunction with Activities Planning Center)

3:00 - 5:00

Peace Corps Film & Discussion: *Let It Begin Here*, UCen 2

5:00 - 6:30

Hawaiian Hula performed by Da Hawaii Club, The Pub

Pilipino Stick Dancers, The Pub

Martial Arts: Sabellas Karate, The Pub

Semester at Sea Presentation, UCen 1

7:00 - 8:00

FOOD

Shish Kabob Buffet, Storke Plaza

11:30 - 1:30

Polynesian Pupus (Appetizers), The Pub

4:30 - 6:30

THURSDAY, JANUARY 26TH

Irish Harpist: Rebecca Scogin, Main Lobby

Ceramic Art Display: Eduardo Larios, The Mezzanine

South Indian Dancer: Alexandra King, The Pub

Japanese Koto/Shakuhachi Instruments: Bruce Huebner & Mayako Ogata, UCen 2

Kenya/Tanzania Slide Show: Hyman Johnson, Pavilion C

German Fest Accordion/Tuba Player: Papa Heinz and Company, The Pub

Asian Reggae Band: Ogie Yocha, The Pub

8:00 - 11:00

FOOD

Not Too Mild Curry Buffet, The Pub

11:30 - 1:30

German Bratwurst and Beer Buffet, The Pub

4:30 - 6:30

### 26th Annual CORLE



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COLLECTION  
CONTESTS

\$250—1st Prize  
\$150—2nd Prize  
\$100—3rd Prize

Undergraduate & Graduate  
Pamphlet Available at Library

For further information see Department of  
Special Collections-Library-Third Floor



A.S. Program Board Presents

This page provided and paid for by the Associated Student Program Board

A.S. Program Board proudly welcomes



MINIMUM WAGE ROCK 'N' ROLL

## THE BUSBOYS

to our line-up of

Saturday Series Concerts in the PUB  
SATURDAY, JANUARY 28

This unique L.A.-based band is commonly referred to as "America's premiere Minimum wage Rock & rollers." Led by writer, keyboardist and vocalist Brian O'Neal, this band gives its audiences tremendously exciting shows. The L.A. Times has labeled them as "revolutionary." The Wall Street Journal adds that "the BUSBOYS are launching an assault on the musical mainstram." This implies that the BUSBOYS are no ordinary band, and they aren't. Besides the great sounds that they launch, their music is saturated with important social commentary. In fact, the actual composition of the group itself is an important statement. The BUSBOYS are one of the few bands that have successfully bridged the color gap of rock & roll. Since the last concert was a sell-out, we suggest that you buy your tickets as early as possible. Showtime is at 8 p.m. Admission is \$8 in advance for students and \$10 general and at the door.

• PUB NITE • PUB NITE • PUB NITE • PUB NITE • PUB NITE •



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Tonight in the PUB

### Ogie Yocha

*Rowing the boat together*

8 pm, FREE, all ages welcome

### UPCOMING EVENTS: Watch for These Dates

SATURDAY, JAN. 28

The Busboys In the Pub — 8 pm  
\$8 student advance, \$10 general & at the door

TUESDAY, JAN. 31

Blues Happy Hour In the Pub — 5-7 pm  
featuring Willie Egan on Piano, Free

SATURDAY, FEB. 4

Bob Marley Day From Noon to Sundown  
5 local bands will play tribute to Bob  
Anisq' O'yo Park, Isla Vista

SATURDAY, FEB. 11

Firehose with special guests Gues G.O.D.  
In the Pub — 8 pm  
\$7 student advance, \$9 at the door

TUESDAY, FEB. 21

Living Color In Campbell Hall — 8 pm  
\$9.50 student advance, \$12.50 at the door  
All tickets available at Ticketmaster, Morninglory Music,  
and the A.S. Ticket Office.

For more information contact 961-3536 or 961-THEM

# THE COMPUTER Animation SHOW

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Where no computer has gone before...

Don't miss this chance to see the latest in computer animation technology. The show features works from well-known companies including Walt Disney Productions, Synthavision and Pacific Data Images, as well as individual artists such as Edward Bakst, Tanya Weinberger and Ruedy W. Leeman. This is a great event for people of all ages. Admission is only \$4. There will also be two showings for your convenience; one at 7 pm and one at 9 pm on Friday, Jan. 27, in the Isla Vista Theatre.



PRESENT



**TOMORROW  
IS THE LAST  
DAY**

**to sign up for  
Amateur  
College  
Comedy Night**

If you think you are hilarious, funny or mildly amusing, come and find out if other people think the same thing. You'll never know unless you try. Applications are available at the A.S. Program Board office on the third floor of the UCen, room 3167. Auditions will be held on February 1 and by appointment. Call for more information at 961-3536.

**The Big Event  
will be held on  
FEB. 7 in the PUB**

If you won't participate yourself, at least come and laugh at your friends. This is a rare opportunity for you to laugh at your friends (or enemies) and they will appreciate it, instead of getting mad at you.