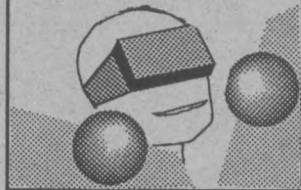


# ARTSWEEK

Music 6A, 7A

Film 3A

Ravi Shankar,  
China Beach  
Soundtracks  
& Other Stuff



The Big  
Apple,  
Rotten to  
the Core



The Arts and Entertainment Section of the Daily Nexus/For the Week of May 10-17, 1990

## Syllabus

### Of Note This Week:

... because without art, you're the bee in my bonnet, the stick up my butt, the glue on my stamp, the toejam in my jensen, the odor in my body, the vitriol in my psyche, the angry phone call in my past, the angst in my future, and the post-script error in mycro-tek.

## Dairy Queen MUSIC

### Jenny's Top Ten Albums Or Dairy Products:

1. Pineapple Cottage Cheese
2. Cream
3. Shedd's Spread (not a dairy product, but darn well tastes like one)
4. Keifer
5. Cows
6. Lady Lee Valu-Pak
7. Klondike Bar (when they're hard)
8. Nestle's Quik in a carton
9. Head cheese
10. The Dead Milkmen, "Beelzebubba"

## FILM

**Tonight:**  
"Come and See" at Campbell Hall, 8 p.m., \$3

**Saturday:**  
"Internal Affairs" at Campbell Hall, 8 and 10:30 p.m., \$3

**Sunday:**  
"Vagabond" at Campbell Hall, 8 p.m., \$3

### THE VIDEO GUY'S 900 NUMBER O' THE WEEK

The "Nightmare on Elm Street Contest Hotline" 1-900-860-4FRED  
Freddy Kruger, on the Video Guy's failure to answer the quiz question: "Hey numb-buns, your score is zero! See you later, pig meat!"

## LIVE

**Tonight:**  
*Erk! Erk! Oooop! Oooooop!* — They just can't seem to stop Pub Nite, tonight at 8 p.m. at the lavish UCen Pub. Tonight for live entertainment, lucky patrons will probably witness something along the lines of "House of Large Sizes" and "Sleepwalkers". Tread lightly, run silent, run deep.

**Friday:**  
*Demonstration* — Eric Gullichson and Virtual Reality, at the UCen pavilion, \$2

**Press Release Quote of the Week:**  
"Agony Column's debut LP, in heavy rotation around the country, (has) charted top 40 on the Hard Report Metal Chart, as well as #2 most added on FMQB Metal. Their 'Hellbilly' thrash-metal stylings will be spreading through the land, as a national tour is in the works."

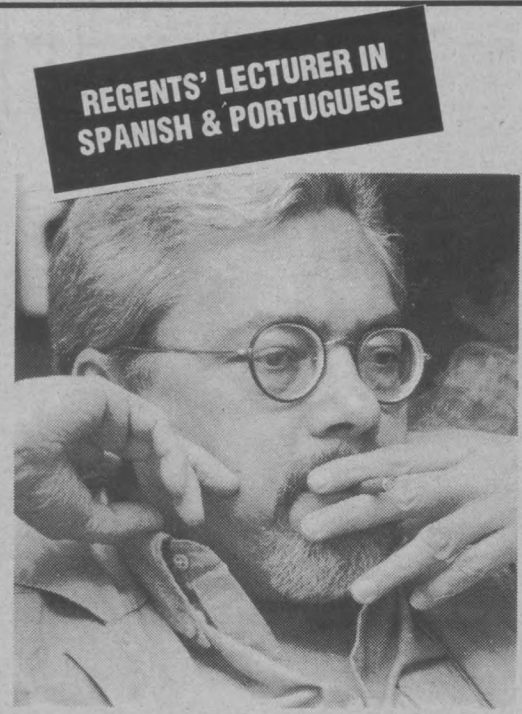


**Artsweek:** How did you celebrate Earth Day?

**Elayne Boosler:** I had a styrofoam coating put on my house.

**Artsweek:** Perfect. Why "Boosler?"

**Elayne Boosler:** I thought Stardust sounded too show business - that's my real name - so I changed it.



REGENTS' LECTURER IN  
SPANISH & PORTUGUESE

## East Treats West

### Mini-Festival of Pacific and Asian Films Opens Doors

Does cinema have the ability to bridge the gap between different cultures? Can movies promote cross-cultural communication? Each year the **Hawai'i International Film Festival** and the **East-West Center National Film Tour** send a selection of contemporary films made by respected up-and-coming directors from Asia and the Pacific to tour the United States. For this, the third year of the program, six feature films have been chosen that not only entertain but aim to help us catch an understanding glimpse of other cultures.

The series begins on Tuesday, May 15 at 7 PM with *The Birth* by Indian director Shaji N. Karun. Based on a real-life incident, the film deals with an anxious father who sets out in a search for his missing student son whom he learns may have been arrested for anti-government activities. The film won the Center's 1989 East-Center Award for promoting understanding among the peoples of Asia, Pacific and the United States.

The same evening, at 9 PM, *Chilsu and Mansu*, a film by independent Korean filmmaker Park Kwang-su, gives a twist to an ordinary romance when an unemployed youth and a young woman who works in a Seoul Burger King are mistaken for political protesters. Part of the emerging South Korean cinema, (which is now free of strict government censorship), the film ambitiously attempts to capture the transitional state of South Korean political, artistic and social life.

The series continues on Wednesday, May 16 with *Far From War*, the story of a three-generation family living in Beijing. In a complex portrayal of character, the family members are transformed when the grandfather, haunted by war memories, suddenly disappears. Directed by Hu Mei, one of China's new breed of directors (she was a film academy classmate of *Yellow Earth's* Chen Kaige and *Old Well's* Zhang Yimou), *Far From War* screens at 7 PM.

*In Homecoming*, screening at 9 PM, Hong Kong director Yim Ho contrasts the paths of two friends, a woman who now lives in Hong Kong and a schoolteacher who remained in their rural hometown village. Yim creates a fascinating and visually effective portrait of exile, nostalgia and hope.

The series concludes on Thursday, May 17 with two stories about outsiders. In the New Zealand film *Mauri*, which screens at 7 PM, an outsider arrives at a small community bearing a secret, and the village undergoes a traumatic change. The film's title is a Maori word meaning life force or ethos and signifies the Maori's mystical attachment to their land and each other.



*Mauri*

*Yun's Town*, screening at 9 PM, traces the tensions between the Japanese and the minority Korean population living in Japan. A third-generation Korean falls in love with a Japanese boy and both face the bitter hostility that exists between the two peoples. Director Kim U-son, a Japanese-born Korean and the first Korean to win the East-West Center's Best New Director Award, will be present at the screening to introduce his film and answer audience questions.

Ticket prices, per evening are \$4 for UCSB students and \$5 for the general public.

### Another Film Crosses Borders

*Trinh Minh-ha*, a Vietnamese-born director of experimental documentary films, is not easy to categorize and she likes it that way. Concerned with the problem of presenting a people or culture without presuming to speak for them, the filmmaker, writer and composer manages to acknowledge the integrity of her subjects by using a variety of voices in something akin to a musical score. She will introduce and screen her latest work, *Surname Viêt Given Name Nam*, about the plight of Vietnamese women on Monday, May 14 at 7:30 PM in the UCSB Isla Vista Theater. This program is free and the public is invited.

### Cuba's James Joyce

A major figure in Latin American literature, Cuban-born writer **Guillermo Cabrera Infante** writes a prose enriched with the imagery and style of poetry and a love of word play. During his two-week visit to UCSB as Regents' Lecturer in Spanish and Portuguese, he gives two public presentations in Girvetz Hall 1004 at 4:30 PM. The first, a reading from his work, which has often been compared to the Irish writer James Joyce, is on Monday, May 14. He delivers the lecture titled "To Kill a Foreign Name" — a look at the reason we mispronounce foreign names and the repercussions of doing so — on Monday, May 21. Both programs are free and open to the university community and the public.

### And Once Again, the Greenhouse Effect

**William Kellogg**, former senior scientist at the National Center for Atmospheric Research, and **William Nierenberg**, professor emeritus of oceanography at the University of California, San Diego, take a differing view of the global warming trends in their joint discussion titled "Scientific Perspectives on the Greenhouse Effect." Free and open to the public, the presentation takes place Tuesday, May 22 at 4 PM in Campbell Hall.



A Film by  
Elem Klimov

For tickets or information call: 961-3535

U C S B  
**A&L**  
ARTS & LECTURES

# 'Q & A:' Tense Police Drama

**Review:**  
Performances  
From Nolte and  
Hutton Make  
This a Must-See

By Brian Banks  
Staff Writer

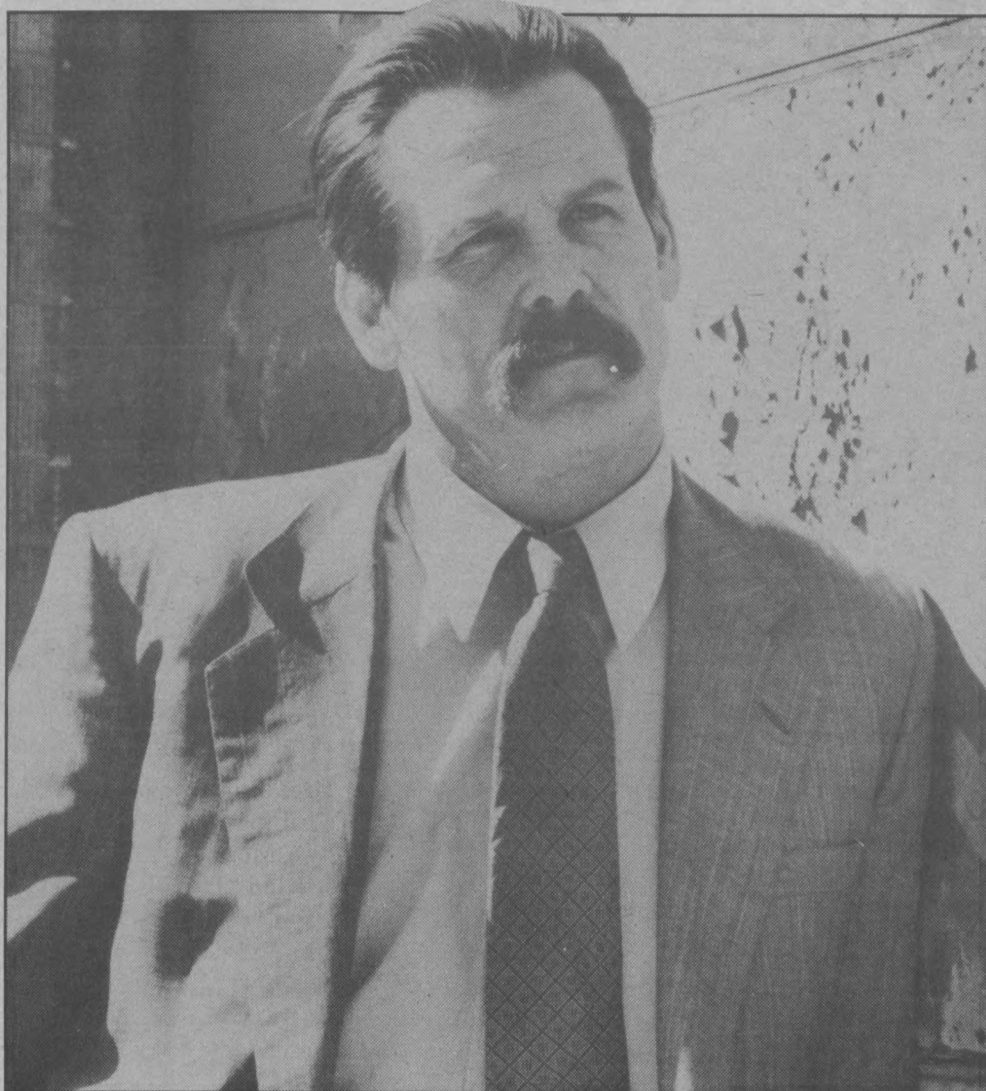
Sidney Lumet probably won't be getting a Christmas card from the New York Police Department.

Lumet (*Prince of the City*, *Serpico*) returns to his favorite territory with his latest film, *Q&A*. And as in his previous work, the NYPD takes quite a beating.

Lumet has a penchant for portraying Big Apple cops as corrupt, racist pigs. In *Q&A*, he's at it again. The result is classic Lumet — a film that displays New York's underside with such gritty realism that, despite our every inclination to get away from this hatred, we just can't take our eyes off it.

Nick Nolte stars as detective Mike Brennan, considered one of the best cops in his precinct. But, like most of Lumet's successful cops, he's also a bigoted, homicidal, closet homosexual who feels no remorse about killing innocent minorities. One of these incidents provokes an investigation of his actions, resulting in the discovery of city-wide corruption that leaves no cop or city official clean.

One of those involved is a Latin drug kingpin, expertly played by Armand Assante. With his slick hair and dark goatee, he looks suspiciously similar to Robert DeNiro in *Angel Heart*. But Assante clearly has command of his role — almost too much so. His



Nolte plays a heartless bastard in *Q & A*.

Puerto Rican accent is perfectly realized and in parts is so heavy that some dialogue is lost. But somehow Assante keeps us intrigued, turning a slimy criminal into one of the few characters in the film that we actually like.

There are other fine performances, most notably from the number of character actors who appear in only a few scenes, further proof of that old "no small parts, only small actors" adage. Tim Hutton has the other starring role, and he delivers nicely. With his

boyish looks and elitist charm, Hutton is perfectly cast as the D.A. who uncovers the NYPD's best kept secrets.

And then there is Lumet. One of the premiere American film makers during the 70's, he suffered through a decade of mediocrity, turning out bombs like *Daniel* and *The Morning After*. But he appears to be returning to form now, or perhaps just returning to familiar subjects. Most of the action in *Q&A* takes place at night,

and Lumet, in similar fashion to his earlier work, expertly uses the darkness as a backdrop for his "other" New York.

There is an uncomfortable feeling to this film. It is anything but one of those "feel good" movies. Racial epithets are uttered and transsexual prostitutes are harassed more often in *Q&A* than in any film in recent history. Sure, the NYPD won't like it, but that has never been one of Sidney Lumet's concerns.

Conflicts?  
**CALL A MEDIATOR**  
Give Peace a Chance  
Isla Vista 968-5158  
Mediation

Watch Your Dollars Grow  
**USE COUPONS**

The Center for Black Studies  
University of California, Santa Barbara  
announces a Two Day Conference on  
**THE POLITICS of INTERPRETATION:**  
Women of Color, Cultural Texts,  
and Theory  
May 11-12, 1990

Friday, May 11 Centennial House

10:00-10:15 Opening Remarks: Elliott Butler-Evans, Associate Professor, Department of English, Acting Director, Center for Black Studies University of California, Santa Barbara

10:30-12:00 "Translation of Oneself Into the Otherness of Languages: A Study of a Question of Power Where Speaking Madness and Speaking the (Mother Tongue Converged)" - Sue Houchins, Intercollegiate Department of Black Studies, Claremont College

12:00-1:15 Lunch

1:30-2:45 "The Geographics of Marginality: Place and Textuality in Third World Women Writers - Indira Karamcheti, English Department, California State University, Los Angeles

2:45-4:15 "Writing Chicana Criticism" - Angie Chabram, Chicano Studies, University of California, Davis

4:15-5:30 "Reading "Woman" in the Colonial Text" - Jennifer Sharpe, English Department, Boston College

6:00-8:00 Reception

Saturday May 12 Women's Center Building 434

9:30-10:45 "The Testimony of Desire in the Fiction of Nadine Gordimer" - Yvonne Fonteneau, English Department, University of Oklahoma

10:45-12:00 "Language and Essence in Womanist Literature" - Cheryl Johnson, English Department, University of Wisconsin, Milwaukee

12:00-1:15 Lunch - Multicultural Center

1:30-2:45 "Encounters with the Racial Shadow: Race and Gender in Interpreting Asian-American Literature." - Sau-Ling Wong, Asian-American Studies, University of California, Berkeley

2:45-4:00 "Signifying On Our Nig" - Harryette Mullen, English Department, Cornell University

4:00-5:00 Roundtable with Panelists and Participants

**DRAMA**

**THE FUNAMBULISTS**  
AN EVENING OF MOVEMENT THEATRE  
MAY 17 - 19 AND 22 - 26  
STUDIO THEATRE  
8 PM - NO LATE SEATING

**THE FLOOD**  
BY ERNST BARLACH  
TRANSLATED BY NAOMI JACKSON GROVES  
MAY 24 - MAY 26  
MAY 31 - JUNE 2  
MAIN THEATRE - 8 PM  
BOX OFFICE 961-3535

DEPARTMENT OF DRAMATIC ART  
UNIVERSITY OF CALIFORNIA  
SANTA BARBARA, CALIFORNIA

**SWEATS & SURF PRESENTS**  
**SIGMA ALPHA EPSILON**  
**KAPPA KAPPA GAMMA**

**Southern California Fraternity 2-Man Beach Volleyball Tournament**

**WHEN**  
May 12th and 13th

**ENTRY FORMS & QUESTIONS**  
Sigma Alpha Epsilon (UCLA)  
Rod Alemania (213) 208-0298 or (213) 824-5704  
655 Gayley Avenue Los Angeles, CA 90024 or at your fraternity house

**WHERE**  
At Will Rogers State Beach (near Entrada and Pacific Coast Highway)  
Entry Fee is \$25.00 Sign in at 7:00 Play starts at 8:00

First place prize **TRIP TO CANCUN**  
Second place prize **CATALINA WEEKEND**  
Third place prize **VEGAS WEEKEND**  
Fourth place prize **BEACH PACKAGE**

Houseboat in Havasu for the top house  
T-Shirts for all contestants

Proceeds to benefit the Crippled Children's Society and Harbor UCLA Hospital Children's Ward



**ARTSWEEK:** Hello, Elayne?  
**Elayne Boosler:** Yes.  
**ARTSWEEK:** Hi, this is Artsweek, I'm so sorry I'm late. I was up till 6:30 and I had a pot of coffee going and I thought I could make it, but I fell asleep watching Bette Midler videos. Anyway, what's happening?

**Boosler:** Nothing. What's happening with you?

**ARTSWEEK:** I was up till 6:30 watching Bette Midler videos.

**Boosler:** Ah, well, you should write about that.

**ARTSWEEK:** Certainly. So what is your bowling average?

**Boosler:** About 160 is about my tops, although I could probably do better than that, but I think I usually hover around 160.

**ARTSWEEK:** Is that just for lack of trying?

**Boosler:** Well, I used to think that 160 was good, but you're right, I probably should do better now. I guess it's the shoes. If they didn't have the size printed on the back, I would be less self-conscious and then I would probably be looser and bowl more correctly.

**ARTSWEEK:** I'm with you on that one. Let's get a beefier subject: what's this whole "Miss the Dog" deal?

**Elayne Boosler:** It's just a long tour. It's just a fifty city tour, and I would miss the dog in that time.

**ARTSWEEK:** Do you eat meat?

**Boosler:** Well, I would never eat my dog, but I have eaten meat on occasion.

**ARTSWEEK:** How did you celebrate Earth Day?

**Boosler:** I had a styrofoam coating put on my home.

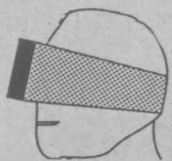
**ARTSWEEK:** Perfect. Why "Boosler?"

**Boosler:** I thought Stardust sounded too show business — that's my real name — so I changed it.

**ARTSWEEK:** How did your parents feel about that?

**Boosler:** They never knew my real name, so it really didn't matter.

**ARTSWEEK:** How do you feel about Bob "Benson" Guillaume replacing Michael Crawford as the Phantom?



**Q:** Have you seen the centerfold of David Hasselhoff in Cosmopolitan?

**A:** Gee, no, I haven't bought Cosmopolitan since I was nine.

**Boosler:** Boy, (laughs) that was a tough one.

**ARTSWEEK:** Yeah.

**Boosler:** That was like Mel Brooks trying to remake "To Be Or Not to Be," that perfect Jack Benny film. That would be like Stubby Kaye deciding to do the remake of "Gone With the Wind," I think. I hope (Bob) will be fine.

**ARTSWEEK:** I think he'll be fine. Did you go to college?

**Boosler:** Well, I was enrolled for two years. I doubt there's much of a record left behind.

**ARTSWEEK:** Where was that?

**Boosler:** It was at the University of South Florida in Tampa, and I failed miserably because I stayed up till 6:30 watching Bette Midler videos.

**ARTSWEEK:** What was your SAT score?

**Boosler:** I think I got a 2 on Math and probably a 700 Verbal.

**ARTSWEEK:** Was your mother a good cook?

**Boosler:** She probably won't see your

**Artsweek:** More importantly, do you know anyone named Candice?

**Elayne Boosler:** Yes, my college roommate was named Candice, but we called her Candy. I don't know if it was an "ice" or an "ace" ...



An Interview of Sorts by J. Christaan Whalen, Staff Writer



Boosler, in happier times, before exposure to our interviewer.

paper, so I'll just say no. She saw MSG as a major nutritional breakthrough.

**ARTSWEEK:** More importantly, do you know anyone named Candice?

**Boosler:** Yes, my college roommate was named Candice, but we called her Candy. I don't know if it was a "ice" or an "ace" so it was kind of incomplete information.

**ARTSWEEK:** Sure. Did you ever meet David Hasselhoff?

**Boosler:** No, which is good, because if you have to say "Mr. Hasselhoff" and not "David" if you don't know him well, it's kind of a funny word to have to say in front of somebody you don't know.

**ARTSWEEK:** Hey, when do you think Journey will put out another album?

**Boosler:** Jesus, I don't know, and I haven't slept a wink. I hope they get it together.

**ARTSWEEK:** Me and you both. Did you know that Jay Leno said that you were "to female comedy what Dick Gregory and Richard Pryor are to Black comedy?"

**Boosler:** Yeah, well I sued him over that. I told him to stop saying those things about me in print. I think I'll probably be getting his house shortly.

**ARTSWEEK:** Is that true?

**Boosler:** Oh, yeah.

**ARTSWEEK:** Have you seen the centerfold of David Hasselhoff in Cosmopolitan?

**Boosler:** Gee, no, I haven't bought Cosmopolitan since I was nine. Why, is it good?

**ARTSWEEK:** Yes, it's quite good. He's got a bunch of wrinkly, small dogs on him, and he's entirely naked except for the dogs.

**Boosler:** Are you sure he has wrinkly, small dogs on him?

**ARTSWEEK:** That's what he claims.

**Boosler:** You know, we'll be hearing from the animal rights people. Why they have to be on a nude, ex-series guy is ... it's probably Sharpees, right? No wonder they've been extinct for 10,000 years. God, they finally bring back a breed, through crossbreeding for 20 years in a

**Q:** Do you eat meat?

**A:** Well, I would never eat my dogs, but I have eaten meat on occasion.

**Q:** How did you celebrate Earth Day?

**A:** I had a styrofoam coating put on my home.



scientifically-controlled lab, just so they can be nude on some guy who doesn't have a show anymore.

**ARTSWEEK:** He doesn't have a show? That lifeguard one got cancelled?

**Boosler:** He had a lifeguard show?

**ARTSWEEK:** He had that lifeguard one.

**Boosler:** He had a lifeguard show?

**ARTSWEEK:** Yeah, he was running around with no shoes and no shirt all the time.

**Boosler:** I missed it, darn. I thought it was another beer commercial. I'm sorry.

**ARTSWEEK:** Do you like iced tea, and if so, do you take lemon?

**Boosler:** Yes to both. My favorite drink is Absolut on the rocks with a twist, but usually I don't start that until about 5 p.m.

**ARTSWEEK:** Why would somebody pay \$17.50 (for your concert)? Is it \$17.50 all around the country or is that just \$17.50 here?

**Boosler:** Yes, it's \$17.50 for you and \$10 for everybody else. I don't know, I wanted to keep it a low ticket. Most tickets are coming in over \$20. I mean, the expenses are phenomenal to mount the show.

**ARTSWEEK:** Are there a lot of special effects and fireworks and Keith Richards and stuff?

**Boosler:** Oh yeah. Trained geese, llamas — there's a lot of livestock in the show. You know the ringmaster is in the ringmaster's union so there's a lot of money there. Fifteen costume changes. It really eats up the ticket price very fast. You know, in New York, movies are \$18.50, so I thought it was a bargain. And popcorn, you've got to put it in escrow till the next week.

**ARTSWEEK:** Goodbye.

**Boosler:** Yeah, fuck you.

**Artsweek:** Are there a lot of special effects and fireworks and Keith Richards and stuff?

**Boosler:** Oh yeah.

Hey Kids! It's the Mickey Rourke Fun Page!

# Mickey Rourke - Not!

A Non-Interview With the Video Guy

You May or May Not Believe It, But the Video Guy Has Reason to Believe Marc Brown Is Really Mickey Rourke. Consider: Have You Seen Them Together?

Before I start out, I would like to thank the fans that entered the "Win a Date with The Video Guy" Contest — all two of them. With this kind of support, I think that I am pretty much guaranteed national syndication.

The winner of the "Win a Date with The Video Guy" Contest will be announced in the upcoming Video Guy Column, along with a review of her overall dating expertise.

However, these two lovely young Video Guy

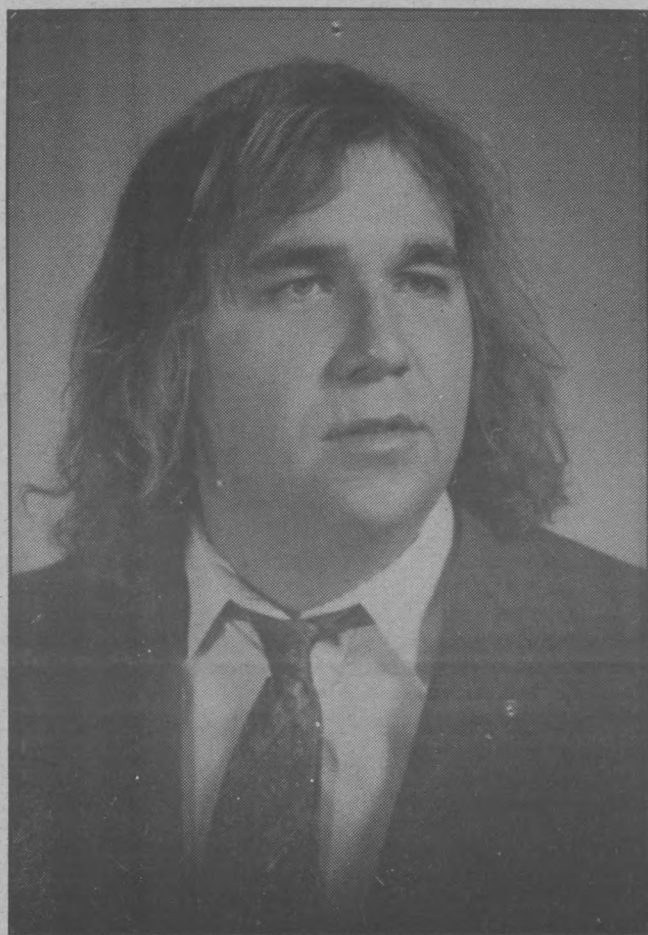
**The Video Guy**  
By Denis Faye

Supporters aside — I don't need no stinking support, because I have something that all of you combined don't have. No, not an autographed copy of the "Teenage Nymphoid in Dinosaur Hell" movie poster. I have an interview with Mickey Rourke.

That's right, Mickey "Voted 'Most Likely to Show His Bare Butt To Over One Million People' By His Senior Class" Rourke is talking to yours truly, The Video Guy.

Rourke, who has starred in such good, clean, family-entertainment flicks such as "9 1/2 Weeks" and "Angel Heart," is probably one of the hipper cats I've met. However, if you are female or livestock, here's a little warning for you: don't Lambada with him, if you value your honor, that is.

Mickey, or "that one guy in that one movie with Kim Basinger, no, not Jack Nicholson," as his friends call him, has a de-



This is neither Mickey Rourke nor Marc Brown.

*He told me his secret identity in strictest confidence, and that's why I'm not going to tell you he calls himself Marc Brown.*

sire to separate his private life and the other half of his existence the public pays to see: his sex life. To do this, he maintains an alter ego. He told me of this secret identity in strictest confidence, and that's why I'm not going to tell you how he calls himself Marc Brown and how he moon-

lights as the program director of KCSB.

He had many interesting anecdotes to tell me. Among them was the story about the time, just last month, that he ran for A.S. president. He lost, but he wasn't too shook up, because he garnered 69 votes, his favorite number. You wouldn't know this, because 69 is always edited from his movies.

It was a fast and action filled interview. It included a tour of KCSB. And Mick gave me, The Video Guy, some tips on how to handle the ladies — even though I don't need them. The tips, that is.

VIDEO GUY: How do

you feel about all the controversy over your new film "Wild Orchid"?

**Mickey "Marc Brown" Rourke:** I don't know what you're talking about. I haven't seen that movie. Why do you keep calling me Mick?

**VG:** Whatever, Mick. Anyway, what's your favorite movie?

**Mickey "Marc Brown" Rourke:** *Stripes*.

**VG:** Why don't you wear condoms in your films?

**Mickey "Marc Brown" Rourke:** I always practice safe sex.

**VG:** Come on, Mick. I've seen your films, I've got proof.

**Mickey "Marc Brown" Rourke:** I'm not in any movies ... except one. I made it in my bedroom a few months back. It's sort of modeled after Rob Lowe.

**VG:** Who will be your next sexy co-star? Michelle Pfeiffer? Meg Ryan? Joan Collins? Amy Collins? Madonna? Cher? Marge Simpson? Who?

**Mickey "Marc Brown" Rourke:** I'm afraid I can't say.

**VG:** What is Kim Basinger really like?

**Mickey "Marc Brown" Rourke:** I don't know her. I'd like to. Hopefully my running for president will allow me to meet her.

**VG:** How do you feel about that whole presidential thing?

**Mickey "Marc Brown" Rourke:** I'm more famous than I've ever been in my whole life. I owe it to the paper, especially the weather man. I'm probably going to graduate next year, but I might run anyway. I did get 69 votes, and I think that that means that the future is promising.

## 'Wild Orchid' A Sex Flick Where Only The Acting Is Stiff

By Garrett Myers  
Reporter

Glistening with sweat and writhing from carnal pleasures, are their bodies actually locked in a torrid sexual embrace? Or is it just marvelous method acting?

This was the question that perplexed the Motion Picture Association and garnered Zalman King's *Wild Orchid* the taboo X rating. In its present expurgated form, the climactic sex scene between Rourke and Otis is so diluted and tame that the controversy seems senseless, maybe even orchestrated as a form of advertising.

Needless to say, when I went to see "Wild Orchid" I didn't expect Academy Award material. What I wanted was a senseless titillation flick from the man responsible for those veritable classics, "9 1/2 Weeks" and "Two Moon Junction." In the tradition of those films, "Wild Orchid" is the story of a shy girl whose libidinous desires are suddenly awakened, thus subjecting the actress to two or three topless sex scenes and maybe one or two extended fully naked sexual montages.

In this case, strikingly beautiful model Carre Otis portrays a young lawyer traveling to Rio de Janeiro with a tough business woman (Jacqueline Bisset) to help

*"Wild Orchid" is the story of a shy girl whose libidinous desires are suddenly awakened, thus subjecting the actress to two or three topless sex scenes.*

close a big land venture. Along the way she becomes entangled with an elusive tycoon named Wheeler (Mickey Rourke in constant pirate garb) who can't decide whether he wants to watch her watch others have sex, watch others have sex with her, or actually have sex with her himself.

You see, evidently he is emotionally scarred from past relationships and is unable to become intimately involved with women. Instead he enjoys subjecting women to kinky games and bizarre sexcapades. So the stage is set for Otis to display her attractive body for close to two hours before finally breaking down the emotional barrier between her and Rourke and consummating their love.

I can see why both Rourke and Otis agreed to making this movie: several weeks in exotic Rio with no real demands on acting abilities. Rourke even gets to do an "Easy Rider" impersonation, riding his hog along the hillside with the blistering sun behind him. For Otis it was a chance to act with the volatile and sometimes mysterious Rourke, and for him it was a chance to romance the alluring and sensuous model. Evidently, their romance has continued off screen as well.

It isn't wise to examine the story of *Wild Orchid* too closely because in reality there isn't one. What there is, is a soft core skin flick photographed with the slickness and sheen of a music video. But does the film actually succeed on the level of a senseless-yet-sexy experience? The producers and director would like to think so billing it as, "An adventure of the senses."

For the real test, is it worthy of the coveted and highly prestigious Hustler adult film reviewing scale (a penis ranging from totally limp to fully erect)? Since there is no story and there is ample amount of naked flesh it does qualify for the rating scale, but unfortunately the sexual tension does not measure up. Not only does every scene look as though the editor snipped it as it was about to reach a climax, but the misuse of pseudo-artistic camera acrobatics intrudes on anything resembling a primal sexual feel. What does make the movie bearable is the appealing intensity of Mickey Rourke and the drop-dead beauty of Otis, as well as the attractive scenery of Rio. So on the Hustler adult film scale this flick receives a generous half erect.

Next Week:  
**KRS-ONE**  
(Kris Parker)  
Interviewed

**ARTSWEEK**  
The Arts and Entertainment Section  
of the Daily Nexus  
May 10, 1990



**Contributors:**

Paul Covington  
Denis Faye  
Garrett Myers  
Tony Pierce

Christopher Scheer  
Debbie Urlik  
J. Christaan Whalen

**Assistant Editor:**

Jeffrey P. McManus

**Editor:**

Doug Arellanes

**CLUB TAN**  
 5 Tanning Sessions  
 \$20 w/Ad  
 w/Ad Exp. 5/20/90 968-3384 6576 Trigo Rd., Isla Vista

6A



RTS WEEK May 10, 1990

**INTERNAL AFFAIRS**

Saturday 5/12  
 8 & 10:30 pm  
 Campbell Hall  
 \$3.00

Sponsored by Delta Upsilon

**Review:**  
 With All the Big Names in This Project, How It Went Wrong Is a Mystery to the Video Guy

By Denis Faye  
 Staff Writer

Almost everything about *Tales From The Darkside: The Movie* was disappointing. As much as it pains me to say this, this is the only comment that comes to mind: Disappointment, like finding out that Santa Claus at the mall was a drunk working for minimum wage.

*Tales* is one story inside of which three other stories are told. With the exception of the first "inside" story, all the ideals of the scary movie are lost in a pool of pointless symbolism and futile statements on the seven deadly sins.

The main story has Deborah Harry preparing to eat a small child — Hansel and Gretel style. To delay her from doing this, the boy reads scary stories to her from a book, Arabian

Nights style.

In the first tale, Christian Slater (of "Heathers" fame) tries too hard to be Jack Nicholson and deals with a very poorly designed mummy. With the exception of these two problems, this little "tale" was pretty good.

The second story is the worst, which is really too bad, because it was originally written by Stephen King. We get to watch David Johansen, otherwise known as Buster Poindexter, chasing a "cat from hell" around a house. This segment is supposed to be making some comment on vivisection or drug use or something, but that all gets lost in a haze.

The final tale has an incredible 10-foot-tall, talking gargoyle and some very sensual cinematography, but the frail story line puts all this to waste. I find the whole situa-

tion very sad. We start with the talent of George Romero (the man behind the living dead films and the original "Tales of The Dark Side" TV Series), Michael McDowell (who brought us Beetlejuice) and Stephen King. To this we add incredible comic bookish cinematography, the best I've seen in a while, and we end up with rubbish.

Maybe if these people would have stopped with their gothic evangelism and played around with the campiness and dark humor that made them all famous, this would have been a damn good, damn scary, damn fun movie.

*Tales From The Darkside: The Movie*, as opposed to the *Food Processor*, is playing at the *Fiesta 4 Theatre* in Santa Barbara. For further information, call that eerily disembodied answering machine at 963-9503.

**"ONE OF THIS YEAR'S TEN BEST!"**

Joe Leydon-Houston Post

From 1968 till 1972, twenty-four human beings went to the moon. Their journey lives as the ultimate adventure story.

**FOR ALL MANKIND**

MAY 11-17 • 7:15 & 9 + SUN @ 5

BUY 1 - Get 1 FREE with this ad (except bargain shows)

VICTORIA ST. THEATER • 965-1886



**Ventura CONCERT THEATRE**

KTYD ROCK 99.9 welcomes **BADLANDS**

May 12th  
**GUN**



**Deadheads!**

KCQR QUALITY ROCK 94.9 welcomes

May 16  
**BOB WEIR & ROB WASSERMAN**



May 18 Surf Fest '90  
 w/INSECT SURFERS/Bikini Contest

KTYD ROCK 99.9 welcomes

May 23rd  
**MSG Black Crowes**



For Ticket Information and Dinner Reservations  
 Call the Ventura Theatre Box Office, 26 South Chestnut,  
 at (805) 648-1888  
 or Heck Music or Video Tyme

**UPCOMING SHOWS**

- 5/12 KTYD Badlands/Gun/Shy
- 5/13 KZTR Dave Mason Band
- 5/16 KCQR Deadheads! Bob Weir & Rob Wasserman
- 5/17 KTYD Comedy Night
- 5/18 KTZR Surf Fest '90 w/Insect Surfers/Bikini Contest
- 5/19 KHAY Country Dance Night w/Steve Hill Band & Caught Red-Handed-country dance lessons w/Jewel, 7-9 PM
- 5/20 Sunday Twilight Jazz w/Chet McCracken (Formerly of Doobie Brothers) & Gary Herbig
- 5/23 KTYD MSG (McAuley Schenker Group)/Black Crowes
- 5/24 KBBY Little River Band
- 5/25 KCQR Tower of Power/Cold Blood w/Lydia Pense
- 5/27 KVEN Big Band Dance Party with the Melodymakers Orchestra
- 5/28 KCSB Psychic TV/Celebrity Skin
- 5/29 Rainforest Action Network Benefit Leo Kottke/Taj Mahal/Phil Cody
- 5/31 KXBS A Tribute to the Beatles w/the original cast of Beatlemania
- 6/1 KCQR Michelle Shocked/John Wesley Harding
- 6/2 KBBY Three Dog Night
- 6/4 KTYD Squeeze
- 6/8 End of School Reggae Night
- 6/16 Hiroshima
- 6/17 Sunday Twilight Jazz w/Jeff Richman & Greg Karukas
- 6/19 KCSB The Cramps
- 6/23 El Conclilio Immigrant Rights Project Benefit/Little Joe & La Familia plus Lalo Guerrero
- 6/24 Suzanne Vega
- 6/26 Laura Branigan
- 6/29 KTYD Todd Rundgren
- 7/3 Chris Isaak
- 7/4 Hurricane w/Shark Island
- 7/7 The Nylons
- 7/15 Sunday Twilight Jazz w/Max Bennett & Freeway plus Tony Guerrero
- 8/11 KBBY Ray Charles/Comedian June Boykin
- 8/19 Sunday Twilight Jazz w/Strunz & Farah plus T Lavitz
- 9/16 Sunday Twilight Jazz w/Steve Bach plus the Eraserheads
- 9/21 Les Brown

Concert Line (805) 648-1936



**Pub Will Become a House of Large Sizes**

By Tony Pierce  
 Staff Writer

Slobbering, juicy licks from Jimmy's Page(s) and fronted by the long-haired minimarket-magazine-section-loitering skater-dude vocals of Dave Deibler, House of Large Sizes hosts the American adolescent experimental excitement of most young bands who not only jam in garages, but wind up living above them as well.

Their most recent album, *Heat Miser*, lives up to its name in the sense that, although it's heavy, you get the sense there's a lot more meat left on that bone somewhere, Johnny. Some of this disappointment is based on the fact that House lived Large in their 1988 serving, *One Big Cake* (also on the Arizona underground label Toxic Shock), and that allegedly, live, the band rocks.

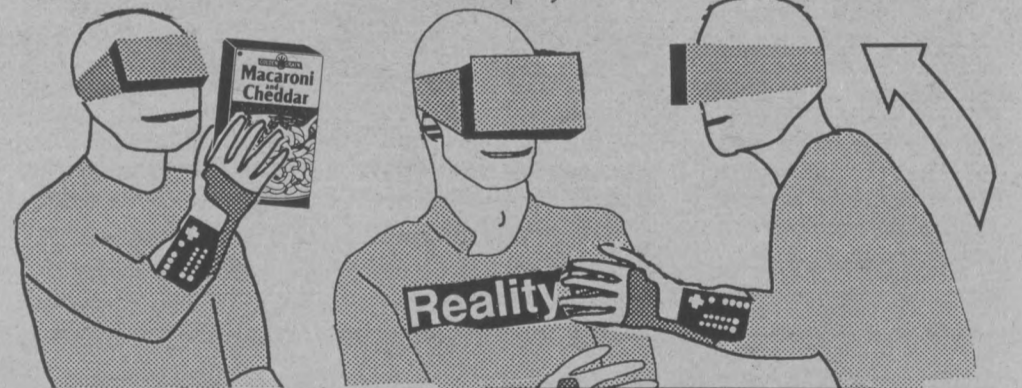
"Yeah, it's a little slower," Deibler said, "that's just the way it turned out. Live, we're louder and faster."

Regardless, the new wax is a "B" for an "A" student. What they lack in production guts, they make up for in soul.

Lyrical, it's awkwardly poetic when you least expect it. Who knew young punks like Easy-E, Paul Westerberg or Pete Townshend, when they were starting, would be able to back up their power with lively prose? With that same sense of surprise, HOLS hits us with an arsenal of Minutemen pessimism to be taken with the grain-of-salt realization that only comes off as rich white kid boredom/complaints. Do not misunderstand; these guys don't sing about -isms and all that. It's general Mom-and-Dad bitching we can all relate to.

At the same time, however, a weird Neil Jungian twang of hokey foresight seeps through the cracks: "This is no time for sleeping/you should be wide awake/yeah, but I can't help saying 'it's a big mistake'."

*Spewing like a true rock FIREHOSE, Iowan Daves Deibler (guitar) and Berg (drums) with funky bass babe Barb Schiff will be setting up their House of Large Sizes at the Pub tonight with The Sleepwalkers opening at 8 p.m. It's co-presented by Associated Students Program Board and KCSB, so keep an eye on your date.*



**EMERALD VIDEO**  
 6545 Pardall Rd., Isla Vista, CA 968-6059

Presents... **CALVIN & HOBBS**  
 By Bill Watterson w/today's comic

**FREE MEMBERSHIP \$1 OFF ANY RENTAL**

KTYD ROCK 99.9 Presents **ELAYNE BOOSLER**  
 IN CONCERT

THE "MISS THE DOG" TOUR  
 Monday, May 14th  
 Arlington Theatre  
 8:PM • \$17.50 Reserved  
 Tickets Available at Arlington Ticket Agency and all other Ticketmaster Outlets  
 Charge by Phone 583-8700

# Just Go See Ravi Shankar

■ **Upcoming:**  
Indian Master  
Can Play a Sitar  
Like Ringin' a Bell  
- Plays Tomorrow

By Christopher Scheer  
Staff Writer

You can't go anywhere in Varanasi without hearing about Ravi Shankar.

The maudlin guy drinking big bottles of Golden Eagle in the bar of the Grand Eastern Hotel will tell you how Ravi was born in Varanasi — then called

Benares — the holiest city in India. You'll see flyers on every crumbling clay wall for musicians trying to cop his fame, advertising shows promising "authentic Indian music in the Ravi Shankar tradition." And even the kid down by the Ganges who leads tourists to the burning funeral ghats will say "Ravi? Ravi?" as he mimes the playing of a sitar.

For a sitar is what Ravi plays, accompanied by a souped-up squad of Ninja Musicians, including his own son Shubho on a screaming second sitar, Kumar Bose on tabla (drums), and two tantalizing tamboura players.

Shankar, who will be 70 this Sunday, first got his start touring Europe with his brother Uday's dance company. Later, one Ustad Allaaddin Khan convinced the young Ravi to give up the easy glamour of this life in order to study the sitar seriously. Shankar eventually made a career of internationalizing Indian music, partying with George Harrison, Gerald Ford, Peter Sellers, Gene Kelly and numerous other better-looking and more famous people.

In between, he found time to perform thousands of amazing shows of high-speed Indian music while explaining it to audiences

without a clue to its structure and history. He was even appointed to India's Upper House of Parliament, *Rayja Sabha!*

The point is this: Ravi looks good, he sounds good, he plays things called "ragas." And you weren't going to go? Come on — Ravi rips! He just had his Jubilee tour celebrating 50 years of recitals, and he still blows away any L.A. dope-fiend speed-metal guitarist when it comes to pure finger speed.

The show is Friday night at Campbell Hall at 8 p.m. You should probably go.

By Heesun Wee  
Staff Writer

"I never saw my Dad cry all my life ... and he came up to me in his overalls and he had these tears ... and he said 'I have four sons and I send my daughter off to war.'"

Diane Carison Evans was one of the 50,000 civilian and military women, many of them volunteers, who served in the Vietnam War. Her monologue is one of three included in SBK Records' new album, *China Beach: Music and Memories*.

The dialogues are catchy and quite moving, sometimes even humorous. However, they're unnecessary and have no place on a music album. The music of the Vietnam War is strong enough and can stand on its own merits — it doesn't need a dialogue; they reduce the album to a



## SOUND BITES

merely commercial status.

One of the most powerful songs on the album — described by some as the national anthem of the Vietnam War — is "We Gotta Get Out of This Place." Sung by Katrina & the Waves with Eric Burdon, the lead singer's voice is deep and fierce, the vocals powerful. The grinding voice says, "We gotta get outta of this place, if it's the last thing we ever do. We can make it. I can't take it anymore; what are we waiting for?"

Another powerful song which seems to encompass the anger and confusion of the Vietnam War is Janis Joplin's "Piece of My Heart". In front of a

twanging gee-tar, Joplin teases, "Come on and take it. Take another little piece of my heart now baby." Joplin's taunting and forceful voice needs no cute dialogue to help the listener envision the pain and frustration of the war.

Another dialogue on the album says, "There was a gal ... she was mad, really mad. I said 'How was your physical?' and she said 'I am fine.' She had had a complete physical and then she found out that he was a dentist." Maybe this dialogue is supposed to be funny or to represent the confusion of the war. Either way, it doesn't belong on an album.

Classics such as "Time

of the Season" and John Lennon's cover of "Stand by Me" are positive moments on the album. Amidst the hypnotic strum of his guitar, Lennon sings, "I won't shed a tear ... just as long as you stand by me." This song, which treats on innocence and adulthood, bears resemblance to the experience of soldiers and nurses who left the U.S. as boys and girls and came back as men and women. A dialogue only mocks such stages of life.

Another song, "Wheelchair Ballet," is beautiful and free, but restricted by a wheelchair. This eerie duality uses a synthesizer, which is rare. "Our love is like wheelchair ballet."

Among the flurry of Vietnam War films, a Vietnam War music album is a refreshing idea. But cut the dialogue, dangit. Let the music stand on its own.

Del Amitri  
*Waking Hours*  
SBK Records  
★★ ½

Del Amitri, four sensitive Scottish lads, have returned after a four-year hiatus, which they no doubt spent pulling the petals off flowers and wearing big woolly sweaters to poetry readings.

Never mind the silly band photos; it's the music that matters. The new album features some slick Hugh Jones production and is nothing like their 1985 debut album, which happened to be one of the greatest albums ever released. "Waking Hours"



Although our reviewer urges you to "ignore the silly photos," you can't help but laugh at this one.

marks del Amitri's shift away from the folk guitar sound, but it still retains the elegance.

Not as powerful as their debut, this album is still a worthwhile buy due to songs like "You're Gone", "Empty", and "Opposite View." The angst, lost love, and tricky alliteration common to singer Justin Currie's creative lyrics, are still present, fortunately. A product of Glasgow, del Amitri are heirs to the distinct Scottish sound that propelled Aztec Camera, Orange Juice, and the Pale Fountains to, well, not stardom, but maybe sold a few records.

— Paul Covington



Not Only the  
Best Bagels in Town  
but also  
Full Breakfast  
and Lunch

5674 Calle Real  
Mon-Fri. 7-5:30  
Sat. 7-4; Sun. 8-1

Also at Manhattan Bagel 1231 State St.

THE FINEST SELECTION OF  
**blues**  
**ROCK & JAZZ**  
**REGGAE!**  
**AFRICAN & CARRIBEAN**  
**INTERNATIONAL**  
**COMPACT DISCS**  
**CASSETTES & RECORDS**

"CASH PAID FOR USED CD's, CASSETTES & LP's"

**morninglory**  
**music**

OPEN 10-10 DAILY, 10-8 SUNDAYS  
910 Embarcadero Del Norte, L.V. 968-4665  
& now 1218 State St., S.B. 966-0266

TICKETS FOR LOCAL AND SOUTHERN CALIFORNIA EVENTS



# BOWLING

## IT'S A BLAST

- AUTOMATIC SCORING
- Minutes from UCSB • A Great Place To Party
- Billiards • Video Games • Coffee Shop
- OPEN 24 HOURS

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

94.5

# DEAN at DAWN

Finally,  
Good Morning  
Radio!

**KCQR**  
QUALITY ROCK 94.5



A.S. Program Board

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

pub night MAY 10 8pm

TOXIC SHOCK

KCSB

HOUSE OF LARGE SIZES

With The Sleepwalkers

MAXIMUM ROCKNROLL

a.s. program board proudly presents a 'CLASSIC CULT FILM SERIES'

**fritz** the cat

WED., MAY 16 9 + 11PM I.V. THEATRE

AND NOW FOR SOMETHING BIG ...

**TOM BALL & KENNY SULTAN**

BLUES IN THE PUB WED., MAY 16 4-6PM THE PUB  
ALL AGES WELCOME NO ADMISSION WILL BE CHARGED

applications are now available for Program Board Lectures, Special Events, and Business Relations Coordinator positions. Stop by the Program Board Office (located on the 3rd floor of the UCen, room 3167) or call 961-3536 for more information.

UCSB FIRST YEAR GRADUATE ART EXHIBITION

Sky Bergman Luc Fiedler Candace Heidenrich Mimi La Plant Wilma Nakamura Susan Southwick	Mary Avina Jon Basalone Michael Honer David Jordan Conrad Schuler
--	---

May 7 - 15 Reception May 8, 5:30-7:30PM  
May 17 - 25 Reception May 18, 5:30-7:30PM

UCEN GALLERY  
Gallery Hours: 10AM-4PM, M-F

**ERIC GULLICHSON**  
Senior Programmer with SENSE8

This group is doing some of the primary work (other than the military) on what can be called 'Virtual Reality.' Virtual Reality involves the use of Cyberspace to create realities for humans to inhabit and explore. The apparatus includes goggles with stereoscopic video screens, datagloves, and eventually a datasuit. With these tools the user will be transported to artificial worlds created with the scope of the imagination as the only parameter. Literally, virtual realities could reshape what we define as reality. Mr. Gullickson will be displaying a VIRTUAL REALITY machine. FRI., MAY 11 UCEN PAVILLION \*8PM

EXTRAVAGANZA

featuring AGENT ORANGE • THE HAVALINAS

WARNER BROTHERS RECORDING ARTISTS:  
TIMMY GATLING • EVERLAST  
and local favorites:  
THE GROOV • THE ITCH • THE MUDHEADS  
MILESTONE EASY • and the dance group: MONTAGE

SATURDAY, MAY 19  
12 NOON TO 6PM  
FACULTY CLUB GREEN

**FUGAZI**

PUB • PUB • PUB • PUB •

FRIDAY MAY 18 • 8PM

TICKETS \$5 / AS TICKET OFFICE.  
MORNING 6BRY • ROCK HOUSE