

# Artsweek

The Arts and Entertainment Supplement to the Daily Nexus, for October 13th through October 19th, 1994



REVIEWING  
ANTI-ART?  
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# PUTTING THE "F" IN ART

Is it art? This is the question I found myself asking as I stared with bewilderment at Daniel Spoerri's "Meal Variation Number 4, eaten by Jack Youngerman," just one of

many in *In the Spirit of Fluxus*, which plays at the Santa Barbara Museum of Art until Saturday.

When I saw that "Meal Variation" consisted of a set of dirty dishes in a glass

casing, I knew I was in for something thought-provoking. Another piece, "Ben's Museum," by Ben Vautier, takes the cake. This piece, which in actuality is a giant crate packed

with random items such as a giant cigar, ladies' shoes upon a rack and stuffed elephants "trumpeting for fame," also has quotes from the artist which exemplify the *Fluxus* rationale. With statements such as "Museums today are like souvenir shops with big souvenirs always the same," "Indo-Europeans love collecting, hoarding souvenirs they call culture," "don't forget to forget *Fluxus*," and "stop art not art," Vautier makes a mockery of traditional and *Fluxus* art. I suppose the statement that I found most difficult to digest was "Stop judging art," simply because that was the purpose of my visit to the museum.

*Fluxus*, in essence, is anti-art, which questions

and mocks the values of a system which idolizes and rewards the ridiculous. The audiocassette transfer of Joseph Beuys' 1970 recording, "JaJaJaNeNeNe," says it all. This piece from 1970 knocked me on the floor with laughter as he repeated and repeated this nonsense phrase with a distinctive giggle in his voice. Much of this material is outright funny — there's that impulse to laugh — and this urge calls attention to the grave view taken of "serious" modern art which is equally ridiculous.

Thus, instead of attempting to persuade you to walk, drive, or catch an express bus to see this befuddling yet enlightening exhibit, I will simply say that if you are out to get your artistic horizons broadened by some of the most impressive works of art of the twentieth century, take a trip to 1130 State Street.

*If indeed you are inter-*

*ested in a little humor, a little contemplation, and a lot of no-holds-barred, no-skill-required art all mashed together like a giant s'more, In The Spirit of Fluxus will be exhibited until Saturday when, on account of its departure to Barcelona, there will be a FLUXFINALE from 12-2:30 p.m. with food, sports, FLUX-Music, performances and more, all free in the Sunken Gardens of the Santa Barbara County Courthouse. For more information call 963-4364.*

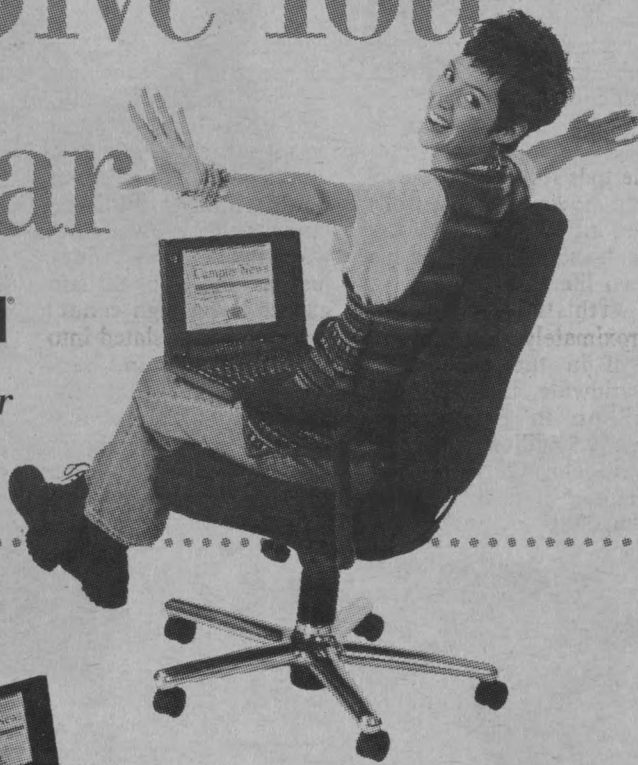
—Danō Grilli



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## USING EYES TO HEAR

When you go to see the documentary film *In the Land of the Deaf*, by the French director Nicolas Philibert, you need to leave the hearing world behind. The film is an introduction to a language and its culture. As the director intended, you will be using your eyes to hear just as the deaf culture does.

Yes, the film is in French, and mostly in French sign language. Fortunately for the hearing audience, subtitles have been carefully added so that the little dialogue you do hear, you can read, and the gestures of sign language you can understand.

Since reading subtitles can be a drag, I urge you to read the visuals. The film is a heartwarming, often humorous selection of various deaf people during the events of their lives. You'll see kids making the weirdest noises as they try hard to create the spoken language without the power of hearing to help them match their vocal sounds to their teacher's voice. You'll see an excited deaf couple being married by a speaking judge, and how difficult that can be.

There is a teacher of deaf language in this movie that will crack you up and move you, as he pulls you into his stories of the deaf, the hearing, and his own life.

At this time there are approximately 130 million deaf in the population worldwide, including 3.5 million in France and nearly 5 million in the United States. Our own Miss America is deaf. For this film, Philibert has chosen



to document the profoundly deaf, a minority in the deaf culture. They make the film very effective, very silent and extremely visual. The world of the hearing is nearly completely denied them. Many have parents that can hardly communicate to them. They tend to stay with their own and prefer it to our earache world of squeaky brake shoes, peeling bells and alarms, and grinding nerves.

Similarities between cinematography and the language of sign is the driving force behind this film, and that inspiration is what makes possible Philibert's presentation of this world within a world. Sign language has evolved since way back in the early days, just as the spoken languages have. Sign cannot be directly translated into spoken words and sentences. Other than the hand symbol representations of the alphabet which we have all seen somewhere, most of it is expressive gestures linked

together in a fashion that escapes our notions of grammar and syntax. It is diverse, and contains many regional and national languages. Through physical gestures combining facial expression and body dancing, with symbols, repetition, flashbacks, close-ups and zooms, the deaf present all thoughts in a fluid and very personal style.

This movie has something that most movies haven't. It is genuine. The people you see and find yourself listening to with your eyes will show you expressiveness and raw intentions that you may never have a chance to see anywhere in the hearing world. *In the Land of the Deaf* by Nicolas Philibert is a memorable documentary and a compelling learning experience.

The film shows at 7 p.m. at the UCSB I.V. Theater this Friday, Oct. 14. For more information call UCSB Arts and Lectures at 893-3535.

—Thomas Gallagher



## AMER-IDIOMS

The Transylvania-born poet and author Andrei Codrescu has been praised for his "outsider's appreciation for the succulence of American idioms." This Saturday in Campbell Hall, he will share his take on the distinctive American character.

Codrescu will read selections from his new book, *Zombification: Stories from National Public Radio*, a collection of essays on American life varying from the humorous to the sublime.

The essays touch on everything from the fall of communism and America's foreign policy, to dreams, gypsies and whales. They originated as regular broadcasts on National Public Radio's *All Things Considered*, from 1989 to 1993.

Codrescu emigrated to the United States from Romania in 1966, speaking no English. Learning American English on the streets, he has learned to appreciate American life with insight and open-mindedness. He is also known for his sympathy for the underprivileged in the United States and the emerging countries of Eastern Europe. He has expressed indignation at



the indifference of the United States.

Codrescu has published over 20 books of poetry, fiction and nonfiction, including *Road Scholar*, about what he calls "the ultimate American ritual, the cross-country road trip."

He is an English professor at Louisiana State University in Baton Rouge. His visit is sponsored by UCSB Arts and Lectures

and is co-sponsored by San Luis Obispo's KCBX, 89.9 FM.

Andrei Codrescu will be at Campbell Hall on Saturday at 8 p.m. Tickets cost \$8 for general admission, \$5 for students and are available in advance or at the door. For more information, call UCSB Arts and Lectures at 893-3535.

—Todd Bartoo

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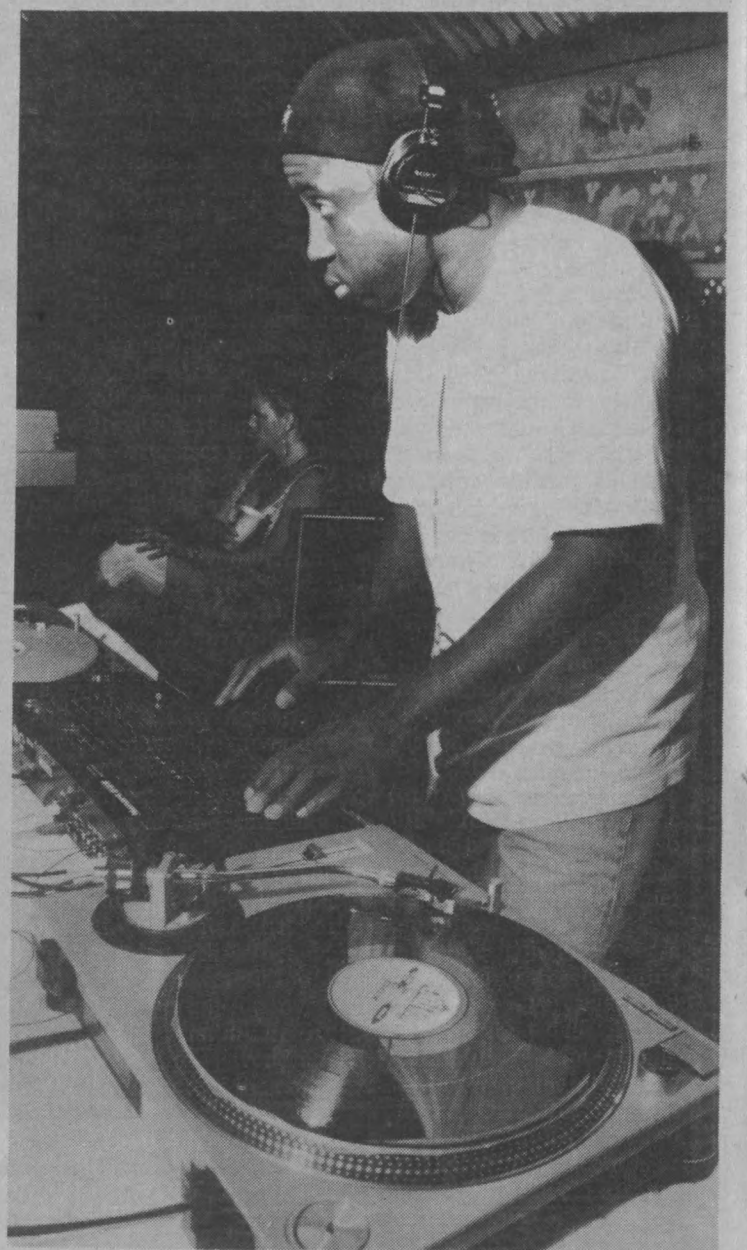
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# SANTA BARBARA

Story by Matt Turner

## The Club

It's 10:30 Tuesday night. As I race down the 101, the anticipation that has built up all week slowly forces my foot further and further down on the gas pedal. After glancing at the near-horizontal needle of my speedometer, I quickly check the rear view and ease off the pedal. No club is worth a speeding ticket.

There are a million other things I should or could be doing right now: studying, sleeping or standing around some keg, listening to a band play Dead covers. But that's what I did all last week, and every week before that for the last two years. I mean, I can study the rest of the week, sleeping's for wussies and there are only so many times I can get excited about going to parties, even when there's good beer.

This one night a week is my chance to escape from the monotony of I.V. life. A chance to completely forget about the papers that are due or the quizzes coming up. The more I think about it, the more a ticket doesn't seem to matter as much as getting to Justice.

As soon as I pull into the parking lot across from the Underground building, I can hear and feel the bass from inside. A tribal conga rhythm ripples across the road, further enticing me inside. At the entrance, 10 to 15 people mill about, smoking cigarettes, socializing and cooling off. Even outside there is a certain buzz of energy vibrating among the crowd.

Once inside the door, it immediately feels like some futuristic or foreign world. The strange violet-blue glow of the many black lights casts an almost-milky haze across the room. Bright Aztec-like patterns, covering every surface, seem to ignite with fluorescent brilliance. On the stage, a giant cyclops eyeball stares

across the dance floor, packed with young, sweaty groovers. The familiar combination of cigarette smoke and Nag Champa incense triggers memories of countless clubs and parties of years past.

Two towering walls of speakers stand on either side of the stage, like sentries guarding against boredom. Blasting from the many black boxes, a thunderous breakbeat charges, leading a horde of piercing synth frequencies that cause numerous shout-outs of approval. As the music begins to build, several people begin to clap along in unison. Soon the action has caught on and the entire floor is clapping, building the pressure with the music.

With every moment, the energy of the floor climbs until it is almost a palpable force radiating throughout the room. Just as it seems it can't grow any more intense, an extended drum roll bursts the dam of energy, and the crowd explodes into a frenzy of swinging hips and kicking feet. As I look around, I can feel the bass reverberating within my chest and see smiles on every face, and I wonder why I have to wait all week to feel like this.

The man responsible for this weekly event is Monty Luke. As a veteran Santa Barbara DJ, Luke has over five years' experience spinning everything from funk to hip-hop. But his first love is house music, and over the years Luke has honed his talents to craft a well-known, well-liked style of his own.

With Luke as the resident DJ, the crowd is assured of a good two hours of new and classic house cuts every week. But this is not even a concern, as Luke inserts top-quality guest DJs every Tuesday night. Not only do local favorites like Ron Millar or Eric Franklin mix, but L.A.'s finest are imported on a regular basis. For ex-

ample, this month boasts both Jason Bentley and the godfather of Los Angeles house, Barry Weaver.

However, Luke is not only the resident DJ, but the proprietor of Justice. As the only remaining original member of the "Justice League," Luke is trying to carry on the philosophy that was behind its creation in the summer of '93.

After seeing three years of money-motivated clubs and parties, the League set forth a viewpoint rooted in the underground house music scene of yesteryear. It entails throwing events or clubs that aren't about what Luke calls "mega raves with Ferris wheels," but are places where people can get together in a positive environment with good DJs. This philosophy is motivated by the hope that maybe this environment will spark a positive change within people, who may take it into their lives and possibly pass it on.

This is what Luke had in mind when he created Justice along with a new batch of dedicated "Justice Leaguers." It was the hope that Justice would be a place, Luke explained, where people could "come every week and dance, sweat, hear good music really loud and get to know and grow with each other."

"Everyone is welcome," he said. "Justice is not just for 'ravers' or college kids, but for gays, lesbians, blacks, Latinos. Basically anyone who will groove. You don't even have to like house music. At least they will experience something different."

Among the Santa Barbara regulars is Millar. Three-and-a-half years ago, Millar fell in love with the energy of house music and the energy it creates on the dance floor. Since then he has developed an individual style that encompasses many sub-genres of house, while

maintaining a theme of complex and tripped-out rhythms. Through his choice of music and mixing, Millar tries to engage the audience's mind while motivating them to dance.

"I try to take them on a journey," he explained.

While some are skeptical about calling DJs artists because they use other artists' material, Millar is comfortable with his craft as an art form. "It's like taking other people's characters and telling your own story with it," he said. "Every time you put it together, it's different."

And why not? Rock uses blues riffs, and hip-hop uses everything from funk to disco. A DJ can push his or her creativity as far as he or she wants to go. DJs do not rely on anything but the equipment they use. If the performance is a success, they receive the gratitude. If they clear the dance floor, they have no one to blame but themselves.

Millar is intrigued by the power the DJ has over a crowd. With a single mix he can turn up the energy level of the entire floor 10 notches, or bring it down to a mellow pace. Millar's control as a DJ has earned him regular gigs at Club Revival and Justice, where he exercises this to perfection. Also, look for Millar at future Justice League events.

*Justice happens every Tuesday at the Santa Barbara Underground. For more information, call 899-7336.*

## The DJ in Action

Since the invention of recorded music, there has always been a need for people who can take the place of live performers and offer a wide array of songs for the pleasure of an audience. In other words, a disc jockey.

Many varieties of DJs have sprung up over the years. First, there is the professional wedding DJ. Then there is the commer-

cial radio DJ, who is always on the cutting edge of what the majority of America wants to hear. Also, there is your top 40 club DJ, with the hot new Madonna remix or the extended dance version of Whitney Houston's latest.

On another level are the hip-hop DJ and the house DJ, who have changed the playing of music into an art form. What distinguishes these DJs from the others is that most hip-hop and house DJs not only play other artists' music, but try to create something new out of it. They take the sounds that two vinyl discs produce and fuse them into one new synergistic force.

This fusion can be done in a few ways, depending on the DJ's style or taste. The most common and satisfying is by matching beats. To match the beats of two different records, the DJ must adjust the pitch of both records so that both are playing at the same number of beats per minute.

While it may not seem very complicated, this technique is very exact and takes a great deal of concentration and fine tuning in order to maintain the timing. Once this match is achieved, the DJ is free to cut between the records or play them both at the same time. However, there is more to mixing than matching beats. Perhaps the most important trait of a DJ is an ear for music. The DJ must be able to know what sounds good together — whether the tones and structure match, as well as the beats.

—Matt Turner

## SB CLUBS REVIEWED

**Name:** Revival  
**Where:** 18 E. Ortega St.  
**When:** Wednesday to Saturday  
**Who:** 21 and Over  
**Vibe:** Open nearly one year, Revival has become Santa Barbara's premier gay nightspot. But by no means is it a club for gay men and women exclusively. The mixed crowd tends to be slightly older, but always very energetic.  
**Music Policy:** Wednesday is "Retro Night" with 80s and Alternative tunes spun by Matt Armor Thursday through Saturday, Greg Jarvis and Ron Millar - "Are You Ready to Bust It?"  
**Bouncers?:** Courteous; Revival is the only club I've ever been to where the bouncers are almost always women. You know, in a perfect world, all bouncers would have no testosterone.

**Name:** Sticks  
**Where:** 1117 State St., 966-9010  
**When:** Tuesday through Saturday  
**Who:** All Ages  
**Vibe:** Sticks boasts "18,000 Watts of Sound, three levels of entertainment, pool tables, and satellite TV" The night I was there, I witnessed all of these things. (I didn't measure the sound wattage, but I'm sure they're telling the truth.) However, from a club-goer's perspective, these aren't necessarily positive attributes. Sticks seems to attract the "college co-ed" pool-playing crowd, and there seems to be more of an emphasis on drinking than dancing.  
**Music Policy:** Varies. Call for info.  
**Tip:** If this is your kind of club, I suggest the Friday night "Frank and Frank" line-up, which features KCSB's Frank Ramirez spinning funk, house and techno.

**Name:** Club Oasis  
**Where:** 224 Helena St., 966-2464  
**Vibe:** "Serving the Lesbian/Gay Community and Friends," this is the only place in town that you can hear one of Santa Barbara's best house DJs, David Rice. Events vary from week to week, so call for info.  
**Music Policy:** David Rice is well known for playing deep, New York-style vocal house music. Sometimes a little on the commercial side, Rice often sings along with the records he plays.  
**Tip:** Don't ever tell him not to sing over his records, he'll sing even more.

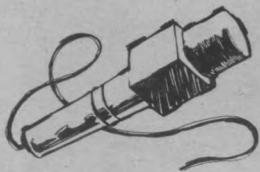
**Name:** Safari  
**Where:** 634 State St., 564-4862  
**When:** Tuesday through Saturday  
**Vibe:** Safari isn't much of a club for music lovers. It's more of a "let's get fucked up on liquor and listen to some music we've heard every week for the past 15 years" type of club. A fairly narrow-minded vision of certain types of music and how a club should be run.  
**Music Policy:** Like dancing to "Whoomp (There it is!)"? How 'bout Tone Loc's "Wild Thing"?  
**Bouncers:** Very big, very amped, and very stupid.

**Name:** Zelo Dance Club  
**Where:** 630 State St., 966-5792  
**Who:** 18 and over except Friday, 21 and over  
**Vibe:** Recently renovated, Zelo remains one of Santa Barbara's most interesting and respected club/restaurants. The club is open for dancing every night except Monday. The post-modern interior, video screens, and lighting complement the various genres of dance music that the club features. The Zelo crowd varies according to the music featured on any particular night, but for the most part, the typical Zelo-ite is a little on the yuppie side. With a recently beefed-up sound system, the Zelo dance floor has been the site of more than one yuppie dance explosion. (WHAT?)  
**Music Policy:** Varies. Call for info.

**Name:** Justice  
**Where:** The Underground, 110 Santa Barbara St.  
**When:** Tuesdays  
**Who:** 18 and over  
**Vibe:** Much has been said in the article, but people come solely for the music and positive vibes. While the Underground is fully equipped with a stocked bar, you won't find too many whiskey-breathed jocks trying to freak anything that moves.  
**Music Policy:** Various live bands through the week. On Tuesdays, Monty and California's best house DJs rock the phat grooves.  
**Bouncers:** Cool couple of guys. Not really any need for any ass-kicking manly men here.

- Compiled by Monty Luke and Matt Turner





# EGAN ON DIRECTING AND LEAR

Interview By Davin McHenry

**Santa Barbara**  
**UNDERGROUND**  
 110 Santa Barbara St.  
 Every Night Drink Specials  
 8pm - 9pm \$1.25 wells and drafts  
 9pm - 10pm \$1.25 wells and drafts

**S.B. Womens' Rock Fest**  
 THUR. 10/13  
**TWELVE STORIES**  
 CORY SIPPEN  
 POLYCHROME  
 DUDLEY

**JOHN ZORN**  
 Evil Farmer • Headless Household  
 FRI. 10/14

**WAR**  
 W/B.D.S.E.  
 SAT. 10/15

**face to face**  
 SKINNY ROGERS • POPSICKO • FERGUSONS  
 Weekly Dance Night w/ DJ Monty Luke  
 SUNDAY 10/16

**JUSTICE**  
 EVERY THUR.

**7SECONDS**  
 FAR • NACK • YOUR MOM  
 \$2 Jam Night with  
 THUR. 10/20

**Wasted Tape**  
 \$2 Jam Night with  
 SAT. 10/22

**Old Man**  
 "2 Hit the Road, Jack Party" with  
 CREATURE FEATURE  
 SUNDAY 10/23

**PRONG**  
 CLUTCH • DROWN  
 MON. 10/24

**HARTMAN**  
 Band  
 FRI. 10/28

**TYPE-O-NEGATIVE**  
 SAT. 10/29

**THIS ASCENSION**  
 "Rise to the Sun"  
 Halloween Thrash Fest  
 KRONIX  
 PESSANT  
 GASOLINE  
 MANSION  
 RESISTANCE  
 MON. 10/31

**SKANKIN' PICKLE**  
 Tantra Monsters • HUTMEG  
 THUR. 11/3

**LION I'S**  
 FRI. 11/4

**GWAR**  
 DICKIES • BUZZOV-EN  
 THUR. 11/10

**ZAPP & ROGER**  
 B.D.S.E. • Girls in the Mix  
 THUR. 11/11

**311**  
 SAT. 11/12

**Jemmy Twotimes**  
 Ross David  
 THUR. 11/17

**Grave • Incantation**  
 Fear of God  
 SUN. 11/20

**DAYGLOW ABORTIONS**  
 SWINGIN' UTTERS  
 SAT. 11/26

**The Reverend Horton Heat**  
 SUPERSUCKERS  
 TENDERLOIN  
 FRI. 12/9

**Plastic Passion**  
 430 State St. Santa Barbara  
 (The Official Underground Box Office)  
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 CALL-FOR-TIX: 809/583-8700

For many years, the faculty of the UCSB Drama Dept. have themselves performed as the Theatre Arts Group in an effort to "practice what they teach." This Friday, the group will give its first performance of *King Lear*. The director, Professor Robert Egan, has several decades of theater experience. *Artsweek* recently spoke with Egan, and what follows is an edited transcript.

**AW:** You said that doing *King Lear* was a dream project...

**RE:** The play's been on my back for most of my life. Shakespeare is kind of my starting place in my own development. I think I really got seriously into theater by falling madly in love with Shakespeare when I was a college sophomore. I had done some acting before that but that kind of got me into a lot more practical theater.

It's a work that has stayed with me most of my life. I was younger than you when I first read it and it seemed to contain the world for me. And it still seems to contain the world for me but in very different way, because my world is different now than it was then. I think the index of an important creation is that it stays and grows with people. They change and come back to it, finding it completely different because they are completely different.

*King Lear* has done that for me. I've been in it twice as an actor with a Shakespeare festival in Northern California back in the '60s. I did the king of France as

quite a young man. Then in the mid-'70s with the Alabama Shakespeare festival, I did the role of Kent. I've written a book, about a third of which is about *King Lear* and I've done

finding their way into the art and craft. They're doing it because they have something in themselves which they want to bring out and share with other people. I think the direct-



some other writing on the play, subsequent to actually playing roles in it, talking about the dynamic of the actor and the role in the play. So it's kind of an obsession. I think it's an obsession to a lot of directors and theatre people who love Shakespeare because by most estimations it's one of the biggest plays. Other than just purely length and size, it contains so much. It suggests so much that people who want to do theater want to do this play.

**AW:** You have so many faculty members working for you ... does it become more collaborative?

**RE:** I think it has to be. I think ideally the director-actor relationship should always be collaborative, even if the actor is still just

ing process is a matter of helping them find what that is, and do it as well as they can.

I was sort of starting to count heads among the people in my department and their real capabilities and realizing in the last two or three years that, well, gosh we've got to a point where we could really do it, if I bring them together with this person that I've wanted to do the role with and then that will still make several wonderful opportunities open to students or people who have just graduated from the program, then it will be a good project at all levels.

**AW:** How did the fact that you basically reused the *Measure for Measure* set... Did that affect the design or your staging of

things? Was there any pre-thought to it?

**RE:** Jay and I knew we were going to do *King Lear*, as of last January and I forget when it was that we had the conversation. He came up with the idea, it must have been somewhere around February when he was just getting ready to build the *Measure* set. Of saying look we are going to have this structure, if we use it or part of it, that's going to give us a lot more flexibility in terms of what we can do with *Lear*, rather than inventing the wheel from square one. I said that the only thing that was very prominent in my thinking so far, about visual space which is one of the areas that you have to pin down before you can go ahead and do the other work, was that I thought that it

"You find yourself sort of banging your head and saying, 'Come on Will, don't do this to us.'"

**Robert Egan, on directing *King Lear***

was very important that there was a large open raked acting area that would give us the kind of freedom that I think goes

with particularly a big Shakespearean play, written for that kind of big open platform.

**AW:** Shakespeare is one of the most difficult playwrights because of his openness to interpretation. Did you have any difficulties, any moments where you just went, "Hmmm, how are we going to do that?"

**RE:** Yeah, there's a lot of that. But that kind of difficulty is a kind of richness. Shakespeare repeatedly brings you into these situations where you know an important emotional or personal transition has to happen. The lines that bring you there bring you there very strongly, right to the edge of that cliff. Then you're looking at a gap where there are no lines to cover the thing that you know has to take place to get across the divide. The actors and directors have to come up with something. You find yourself sort of banging your head and saying, "Come on Will, don't do this to us."

Those usually turn out to be the richest kinds of moments, the richest kinds of discoveries because I think that is one of the important things about Shakespeare is that he began as an actor, he was a practical theatre person. I think he had a very deep, gut sense of what was a rich possibility for a group of actors on a stage, what would create the most negative, the most magnetic kind of negative space for them to fill with their own energies.

He demands that you do that, repeatedly, and then at the same time he sets up situations of such a human complexity, in the positive sense of the word, that when you are working with the material you are just repeatedly amazed. I mean, I've known the play most of my life and several people working on the project have as well, but when we were rehearsing, particularly when we were rehearsing some of the broken down, scene level, one group of characters and their relationships at one particular point, we'd finish rehearsal and then we'd stand around and say, "You know this guy was a hell of a playwright."

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### What's Cooking?

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**GREAT CLASSICS AND  
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# JOLLY POP

"Pop is a really funny word. I think for me a great pop record is just a record that works all the way through."

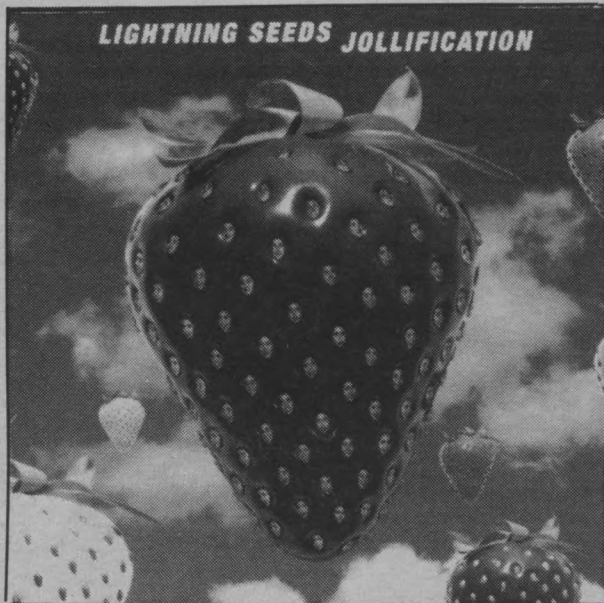
These words come from Ian Broudie, master of everything in the world of delicate English pop. Now that Broudie, the creator and force behind the Lightning Seeds, has upgraded his Seeds from a glorified solo project to a proper touring band, they will be coming around to play live.

Their tour, in support of the new album *Jollification*, will be the first since the band's start four years ago. *Jollification* is made up of 10 dreamlike synth-pop tracks that remind you of a bizarre overcast day at your aunt's house last spring. It's like Carter the Unstoppable Sex Ma-

chine taking the Pet Shop Boys out to tea.

In lines from the first track, "Perfect," Broudie's anti-generic poetry is at work. "hazy petrol nights ... crimson sun on traffic lights." A few songs, namely "Change" and "Marvellous," introduce funky grooves that use the synth techniques of the Charlatans' second LP, *Between 10th and 11th*. They're good for spinning. Songs like "Perfect" and "Why, Why, Why" are Broudie classics that let you drown in an '80s-pop trance. They're danceable, singable and definitely pleasing to the ear.

Broudie has spent the years between his albums producing for bands like The Fall, Northside, Echo and the Bunnymen, and Alison Moyet, who guest-



writes "My Best Day." The new album is indeed a jollification. And if it doesn't jollify you, the

Lightning Seeds' show at the Voodoo Lounge on Oct. 17 surely will. —Radha Patel



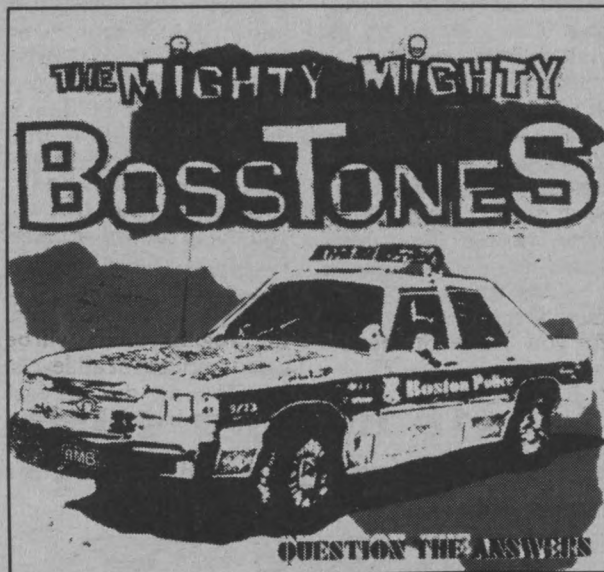
# SKA FALLS ON UCEN

For the uninitiated, The Mighty Mighty Bosstones are an eight-piece Boston-based ska outfit. They are also one of the genre's most popular bands. This arises either because they are one of the few ska bands signed to a major label, Polygram, or because they starred in their very own, very cool Converse shoe commercial a couple of years ago. Either way, the Bosstones have a new album out, *Question the Answers*, and if you are a fan of ska, punk or just like cool music, you might want to check it out.

The main thing that distinguishes the Bosstones from other ska bands is lead singer Dicky Barrett's voice. He has a low growl that's effective for getting across the emotion in his

lyrics. His voice is so gruff that on "Pictures to Prove It," one of the album's best tracks, he sounds almost like a young Louis Armstrong. When he nearly cries, "You deny we ever happened and swear it never was that way ... Even you'll admit when I submit to you exhibit A ... I've got pictures to prove it," you really feel sorry for old Dicky.

Not to say that this album is filled with depressing "she left me" songs. Actually, it's quite the contrary. *Question the Answers* is filled with a lot of intriguing and varied concepts. The band deals with everything from kids who wear guns to look cool, on "Hell of a Hat," to the lack of fulfillment of a 9-to-5 job on "Jump Through the



Hoops." Deep. These guys are coming to the UCen on Oct. 17, so if you buy the album now and learn all the words,

you'll look really cool at the show. I promise. (Don't worry; they include the lyrics in the liner notes.) —Eric Steuer

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Primavera Marinara	3.69	3.69	3.69	3.69	4.59	5.49	Two Meatballs 1.79
Alfredo romano, parmesan cheese & cream	3.79	3.79	3.79	3.79	4.69	4.99	
Putanesca tomato, capers, olives, crushed chilis	3.79	3.79	3.79	3.79	4.69	4.99	
Two Meatballs and Tomato Sauce	3.89	3.89	3.89	3.89	5.29	5.49	
Alfredo-Primavera	3.89	3.89	3.89	3.89	4.99	5.39	
Carbonara alfredo, prosciutto, onions, peas	4.69	4.69	4.69	4.69	5.69	5.69	
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# CALIFORNIAN IN THE HEARTLAND

When I found out I was accepted to the journalism school at the University of Missouri, I knew I hit the mother lode. Not only would I be doing my graduate studies at the finest "J" school in the nation, but I would also have the opportunity to raise my son — at least for a short time — in the heartland of America.

Everyone told me I should prepare for a cultural shock — what with no ocean and the seasonal changes in the temperature. But the shock was much greater than wondering why people don't wear white after Labor Day or trying to figure out why nothing is built from wood and stucco. Let me begin with a little story about the day I wanted a haircut. Cruising through a "strip mall" (that certainly seemed like home) I couldn't find a barber, so I decided to ask a woman on the way out to her car where I might find one.

"Excuse me," I politely said. There was no response.

"Excuse me," I repeated. But when she didn't respond again, I knew I was being ignored.

"Damn it," I mumbled to myself, and then yelled, "Hey lady, where can I get my hair cut?"

"There's a stylist at the mall just down the street, and a barber on Broad-

way," she said pleasantly with an attractive smile.

I thanked her and then felt like a fool for misjudging the situation. However, the next few times I asked for assistance, whether it was on the street, on campus or in the grocery store, I was treated the same way. I was completely ignored until I spoke rudely to the person whose help I sought. I even went as far as to refer to one person as a "bitch" before I got the customary pleasant response. It was like walking into Stepford and instead of whistles and bells, these people would only respond to obnoxious behavior.

Moral of the story: Don't try to engage Missourians in conversation. As they are so fond of saying: just "Show me," don't bullshit around with pleasantries, just get right down to it.

These few instances caused me to examine the other indifferences that exist between the mid-American hinterland and the golden sunshine of the left coast.

**Theatre:** Although there are two private colleges and a major research university in the city of Columbia, a population of 110,000, the drama offerings are limited to a couple of local theater groups that perform in things like a hollowed tree trunk, a hol-



PHILLIP ETTING/Daily Nexus

## WHAT'S UP IN THE MIDWEST?

lowed steamboat and a hollowed community that can only relate to country music and bass fishing. A recent Cap Girardeau production of Shakespeare was set complete with Cleo — queen of the Mississippi, Marc Antony — a Rhett Butler lookalike complete with pillbox hat and silk vest, and Jim — a runaway slave trying to find his way North.

**Music:** There are a few eclectic clubs that are rather popular in the college area of town. However, people don't hang out there for the music, they're there for the

"2-for-1" well drinks (that's also kind of like home). If you want music, however, you just jump on U.S. Hwy. 63 South for 175 miles of masterful Ozark driving until you run smack dab into Branson — the Las Vegas of country music. Well, it is known that Wayne Newton has successfully evaded Nevada state business regulators by dumping his money in Branson instead of filing for bankruptcy.

With references to the likes of Mel Tillis, Charlie Pride and Alabama — popular artists who spend

most of their time in California — and golden streets anchored by theaters and shops as far as the eye can see, I have to believe Branson was designed by Walt Disney Studios. In fact the only things missing are music and a shitkicking Mickey Mouse, "chawin' his 'bacca" and slapping Minnie around for not having his dinner on the table.

**Fashion:** Anyone who knows me knows I'm not a slave to fashion. I just pour my big body every morning into the first available pair of sweat pants and T-shirt I pick up off the floor. But,

I do know what I like on others ... and there appears to be little difference between California and Missouri (with the exception of that white thing). As you're rummaging through the stores, you see a lot of winter wear — a helluva lot more than you would find in Santa Barbara, and some things you wouldn't even find in the most remote outpost of the Sierras, or some L.L. Bean catalog gone awry.

For instance, I came across a pair of beaver skin pants that are insulated with duck down. Who the hell would wear such a thing? Well, despite the 70-degree weather we've had here for nearly three weeks, there was some joker wearing these pants. However, they were an obvious knock-off. There was a label tattooed on the ass, but not on the person wearing them. The words "Calvin Kleen" were embossed on the beaver's sorry little tail.

So maybe sunshine will be replaced by snow plows. I might come home on break saying things like "Ahyep" and "Yeehaw." And I might even have more attitude than before (if that's possible). But the one thing I know, I will develop more character and become a better person. These are always the benefits of facing change head-on. —Duke Conover

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