

arts&entertainment

THREADS

Sometimes going home for the weekend to visit the folks is a little tense, but you can bet that it's not as intense as Clyde Owens' trip home to rural North Carolina in Jonathan Bolt's **Threads**.

Threads, the first of two plays this quarter presented by the Dramatic Arts Department, is a family drama about the homecoming of a less-than-successful Hollywood actor to the mill town he grew up in. As with most contemporary dramas, the family reunion develops into a series of confrontations and introspection.

Director William Glover calls it an old-fashioned, simple play that is as warm and humorous as it is dramatic. Glover, a guest lecturer in the department of Dramatic Art, comes to UCSB as a professional, having directed at the Mark Taper Forum and played the voice of Winston in Disney's *Oliver and Company*. His best summation of *Threads* was, "it's entertaining."

"When you go to the theater you go to be entertained," said Glover. "It's the opposite of television. TV says 'don't get involved' ... theater says 'please come, please think.' When you leave, the experience has made you richer." *Threads* may not be a great piece of art, but it's not TV.

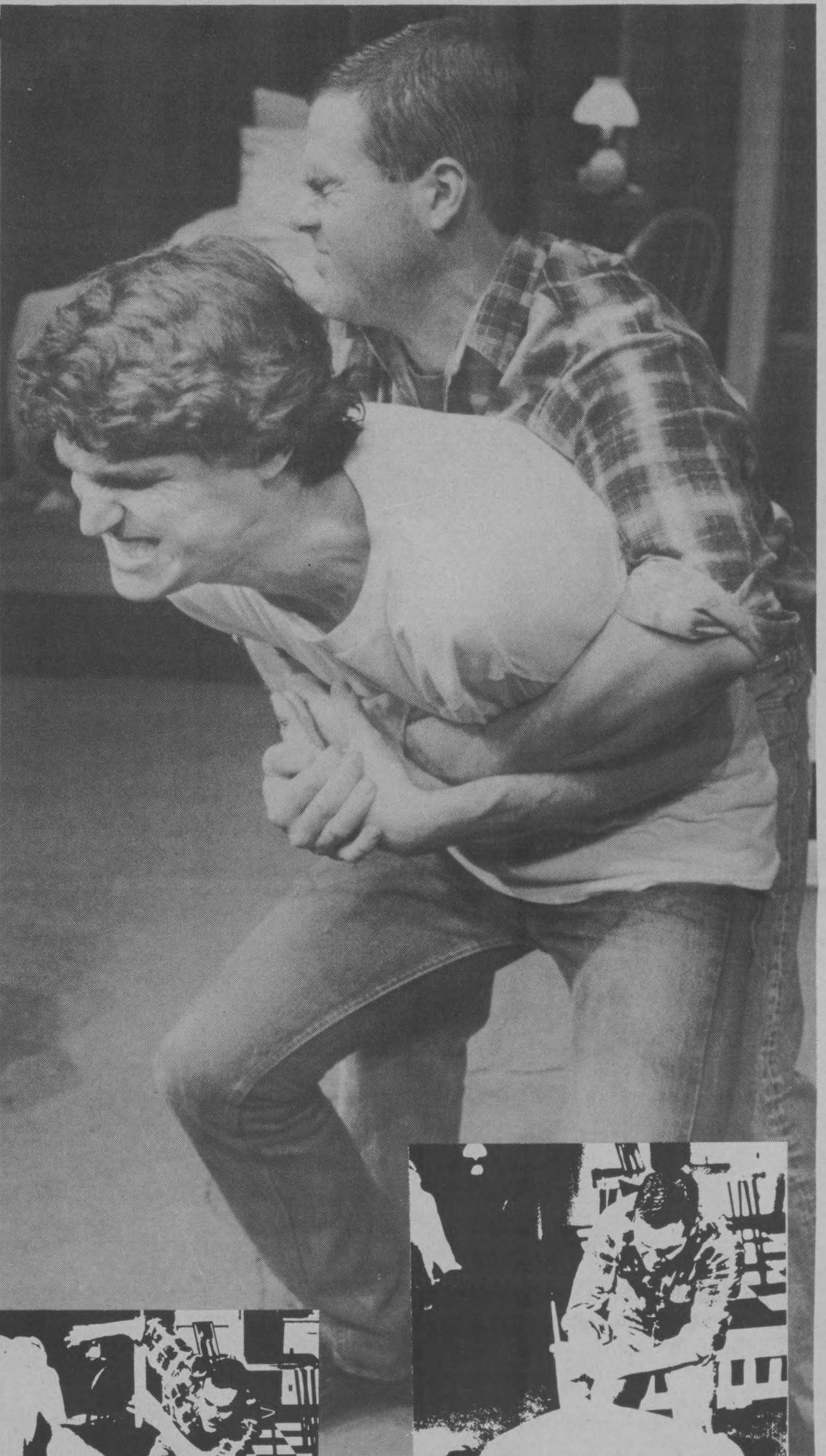
The play rises from the depths of mere entertainment by tapping into a raw nerve of human experience: family. The Owens family draws from the personal life of playwright Bolt, who knew firsthand the hardship of working in a textile mill and interacting in a rural family. Few of the mostly urban-bred UCSB audience could claim that kind of background, but almost all of us know what it is to try to come to terms with our own identity and discover what our family means to us.

Director Glover used that common experience to bring out quality performances from the student cast, which he calls young but "very mature. ... Directing is drawing from, it's not dictating," he said. "All good acting originates in the gut of the actor."

Arts talked with Christopher Emerson, who plays Clyde Owens, after the final dress rehearsal. It took several minutes for him to break out of the North Carolinian accent that he and the cast have spent many hours working on. "The language of the play helps you get right into it," he said with a drawl.

Carolyn McLaughlin plays Sally Owens, the mother whose imminent death from cancer has drawn her family together. McLaughlin calls her character "a classic Southern mom. I'm basing her on my great-grandmother, a proper Texas mother and a friend of the family who passed away recently."

The threads of the title are at once too deep at work here, though; just the threads of the characters' lives and common experience of living. *Threads* plays Feb. 23 through 25 and Feb. 28 through March 4 at the Studio Theater. For ticket information, contact Arts and Lectures.



INSIDE

We've Got Movies 3A
We've Got Talk 4A, 5A
We've Got Music 6A, 7A



YOUTHFUL VIRTUOSITY

At a mere 21 years of age, violinist Joshua Bell regularly incites critical raves like this: "Bell's tone is suave, richly varied and never yields to stress or strain. His intonation is uncannily pure, his technique virtually infallible, his taste impeccable...a top flight violinist, with no reservations." (*Los Angeles Times*)

From the 14-year-old prodigy who shocked the music world (and stole a few hearts) as the youngest ever soloist to play with the Philadelphia Orchestra, Bell has successfully made the leap where many young artists stumble and fall. He now enjoys a brilliant adult performing and recording career.

On a very special tour, as well as on a new recording, Joshua Bell is joined by the young French pianist Jean-Yves Thibaudet, who soars to equal heights on his instrument. Next month, he will perform at Lincoln Center in New York in the Great Performers series.

On Thursday, February 23 at 8 PM, the duo will present an evening of lilting

sonatas in Campbell Hall with Schumann's Sonata in A minor, Op. 105; Franck's Sonata in A Major for Violin and Piano; and Beethoven's Sonata No. 9 in A Major, Op. 47 ("Kreutzer"). Tickets are on sale now at the A&L Ticket Office.

FOLK MUSIC TO SIGH OVER

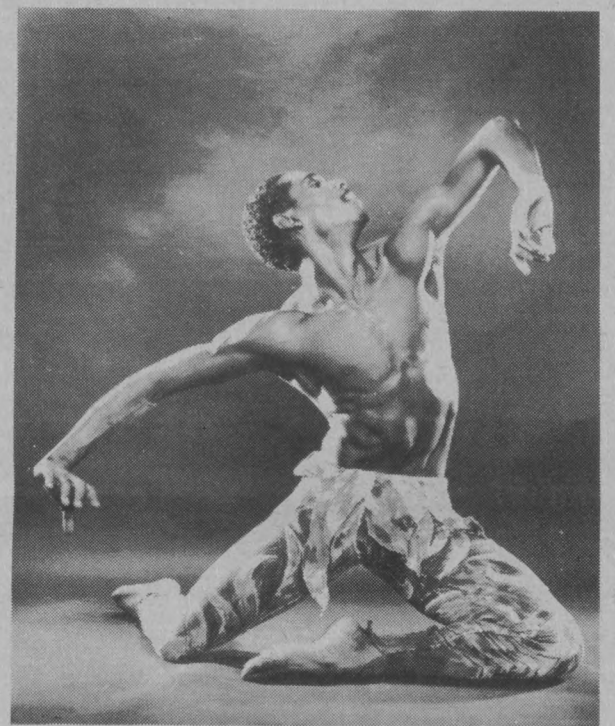
For over 10 years, the Boys of the Lough (sounds like "lock") have brought the music of Ireland, Scotland, the Shetlands and England's Northumberland region, with all the intensity and emotion found in those cultural traditions, to the rest of the world.

Their impeccable musicianship is matched only by the awe-inspiring number of instruments the Boys play: from flute, guitar, mandolin and fiddle to penny whistle, uilleann pipes, cittern and concertina. (Don't know what they are? Look it up!) Their concerts feature lively jigs, toe-tapping reels, marches, polkas, aires and hornpipes.

For their UCSB show on Thursday, March 2 (you guessed it: 8 PM in Campbell Hall), the Boys will be graced with the presence of the beloved Scottish folksinger, Jean Redpath. But



"to call Jean Redpath a Scottish folksinger is a bit like calling Michelangelo an Italian interior designer," according to the *Edinburgh Evening News*. She is most commonly known to us as Garrison Keillor's endearing frequent guest on public radio's, "A Prairie Home Companion."



THERE'S NOTHING LIKE JUBILATION!

The 10 exuberant and highly-skilled dancers of Jubilation! Dance Company exude reverence for their culture and refuse to confine themselves within the norms of any previous dance traditions. On the penultimate (it means "second to last") day of Black History Month, Monday, February 27, Jubilation! will present a free lecture-demonstration at 4 PM in Campbell Hall. The group, whose very purpose is to make an artistic statement *about* and *for* Black America, will dance and discuss their work.

This lecture-demonstration is your only chance to see Jubilation! unless you bought a ticket to their February 28 performance before it sold out weeks ago. Don't miss it!

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			23 Joshua Bell & Jean-Yves Thibaudet 8 PM/Campbell Hall	24	25	26
27 Jubilation! Dance Co. Demonstration 4 PM/Campbell Hall	28 Barbara Ehrenreich 4 PM/Girvetz 1004 Jubilation! Dance Co. 8 PM/Campbell Hall	1	2 Boys of the Lough with Jean Redpath 8 PM/Campbell Hall	3	4	5 Peking Opera Blues 8 PM/Campbell Hall

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THE OLE SWITCHEROO

Review of 'Cousins'

Leave it to the French to originally produce a film about crisscrossing marriage partners. Joel Schumacher takes the idea and improves upon it with his own version of "Cousin-Cousine." The American movie, **Cousins**, presents an instance of mate-swapping through which the nature of marriage and the all-too-common difficulty of sexual infidelity are explored.

In a sense, *Cousins* is a film about good guys and bad guys: the former are faithful to their spouses, while the latter act out their lustful fantasies and seek sex outside the marriage. Yet the story deepens considerably beyond this simple construction. The two faithful spouses, Larry (Ted Danson) and Maria (Isabella Rossellini) begin an "innocent" relationship of their own with the excuse of trying to give their mates a taste of their own medicine. At one point, Maria says to Larry, "You're my best

friend." Sure enough, they begin to fall in love with one another, evoking an extremely jealous reaction from Tom (William Peterson) and Patricia (Sean Young), the two who started an affair originally.

Almost immediately the viewer begins to question which affair is *really* more innocent, the purely sexual fling between Tom and Tish, or the deeper platonic relationship between Larry and Maria?

Conflicting feelings abound, especially in the character of Maria. Rossellini convincingly plays a Catholic schoolgirl all grown up into a Catholic wife and mother with a terribly mismatched marriage. She manages to justify denying her own happiness because her husband and daughter "need her." Her husband Tom is an obnoxious, materialistic BMW salesman whose seemingly sole reason for living is to cheat on his

wife. Providing another stereotypical character is Sean Young, playing Patricia, who's in stark contrast to Maria. Patricia, "Tish," is impulsive, fashion-conscious and heavily reliant on her physical beauty to affirm her existence.

These stereotypical characters are, to some degree, unsatisfying. They seem to imply that where there is impulsiveness or spontaneity and vanity, there is infidelity; that where there is reservation and modesty, there is loyalty — a rather simplistic assertion about human personality.

The partners in the midst of the switch themselves articulate many of the ambiguities surrounding the topic, often suggesting the naivete of assuming that love and marriage necessarily go hand-in-hand. Maria says to Larry, "We talk now because we're *not* married," implying that the feelings they hold for



one another when falling in love will not last. Tom spells out this phenomenon when he says to his wife of 12 years, "We were in love once; we got over it."

It is always a shame when the wonderful elements of film are not employed to at least *some* degree of the potential. With regard to cinematography and soundtrack, *Cousins* is very mainstream, nothing new or exciting. Still, the narrative element is thoughtful and substantive enough to render the movie worthwhile and entertaining.

— kathleen v. buckley



BELIEF IN WOODS

It should be pretty clear by now. Going to a post-"Salvador" James Woods movie is about as fun as taking the SAT. It's kinda pointless and tiresome.

Ah, but did you know that James Woods scored a perfect 1,600 on the SAT? He did, and just as he performed flawlessly on the evil test, he has excelled in all of his evil movies as well.

His new film, **True Believer**, has the same plot as other "courtroom dramas" like "Suspect" and "Jagged Edge." Is the guy really guilty? Was it all just a heinous plot by government fat cats? Let's wait until the last climactic five minutes, when the defense pulls out a surprise witness to destroy the prosecution's case!

That's basically what it is, but somehow the plot is meaningless to the movie. The movie is really about James Woods. The director, Joseph Ruben, knew that no one would be interested in the hackneyed storyline, so he let Mr. Woods dominate. The camera stays on Mr. Woods in those generally awkward, silent moments when he's thinking about "the case." It's hella more interesting for the viewer to look at him and contemplate the texture of his face than to see more plot stuff.

It seems that Mr. Woods always plays the same character: a slightly sleazy, intensely intelligent Man on the Edge. Sure, he runs around with different hairstyles and occupations, but it's still the same "James Woods-type character."

You can see the casting people saying: "We need a James Woods-type actor." And then Mr. Woods reads the script and says, "It's me! It's me!"

In this one, Mr. Woods plays a pot-smoking, down-and-out, ex-idealist hippy defense attorney. Robert Downey, Jr. is a top o' his class, just-graduated attorney's assistant. Together, they kick butt, free the serfs and restore justice to the world.

Of course, before they can do that, Mr. Woods has to drop the drugs like a bad habit, get motivated and get his priorities straight. Don't expect a "Triumph Montage" with Bill Conti music, but a more subtle, gradual change.

By the end of the movie, Mr. Woods is happy because he has a new lease on life and all that. Robert Downey, Jr. is happy too, and so are the filmmakers that hired him because "he brings in all those kids." And, of course, the smart viewers are happy, because they went to see it on bargain night.

— jeffrey c. whalen

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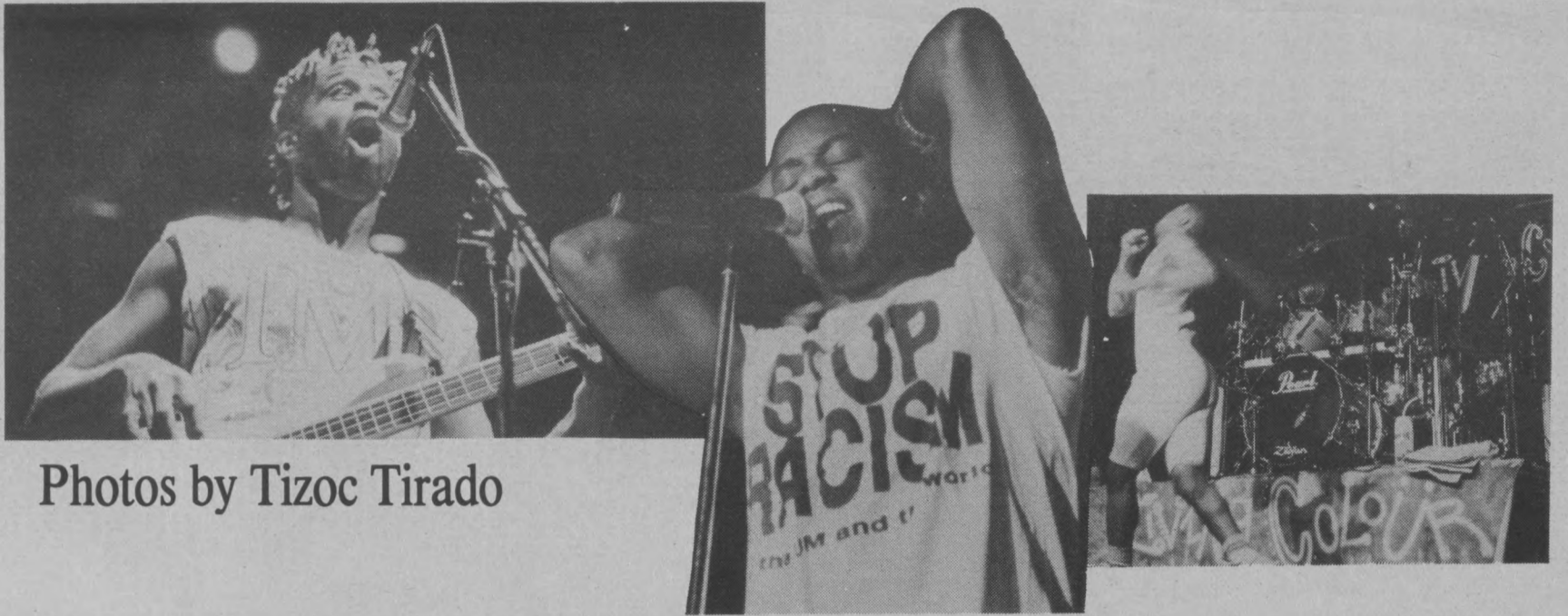
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LIVING COLOUR



Photos by Tizoc Tirado

*I look on the TV
Your America's doing well
I look out the window
My America's catching hell
I want to know
Which way do I go
To get to your America?
— Living Colour, "Which
Way to America?"*

As Living Colour played that song at the Santa Monica Civic Auditorium last December, I remember seeing the crowd dancing, heads bobbing almost in unison.

I remember seeing what looked like a slam pit starting, with limbs flying wildly as the band played. Then the crowd suddenly parted, and I remember seeing what appeared to be about 30 gang members disperse.

In the center of the cleared-out space, a man lay hunched over. The band saw this and stopped playing. Gang fights at the show also cut Public Enemy's set short, and in the next day's L.A. Times, the headline was almost hysterical, the latest in media headlines linking rap music and violence.

Sitting on the steps in front of Campbell Hall, Vernon Reid recalled the incident, shaking his head. "All I can say is that it was a drag," he said.

For Reid, the lead guitarist of Living Colour, the irony was that the fight between young Black men occurred in the middle of one of the band's strongest condemnations of racism and economic inequality.

And while I didn't get the chance to talk to him after the show, I'm sure Reid would have had something to say about the tall blond idiot in cornrows who decided to try a stage dive during the band's performance of the same song Tuesday night, hitting a woman in the third row pretty squarely.

Irony is not new to Living Colour. Witness the rabid crowd response to "Cult of Personality," the band's recent Top-30 hit about the dangers of mass movements organized around charismatic figures.

As one of the hottest guitarists around lately, the comparison to Jimi Hendrix comes too easily. It was the one question I wanted to avoid, but in the 45-minute session, there weren't too many other subjects missed. What follows is an edited transcript.

Arts: Before we started the interview, we were talking about De La Soul's record ("Three Feet High and Rising"), which Vernon is apparently a big fan of.

Vernon Reid: Yeah. That's a great record. I like it because it means that hip-hop is using, as its base material and its thematic material, more things than just like urban life or urban situations. It's really expanding, you know, because I think that record and the Public Enemy record, "It Takes A Nation of Millions to Hold Us Back," are two really excellent threads, two different streams from mainstream hip-hop. Even the Jazzy Jeff stuff too, even though it's really pop, I think that's important also. Hip-hop is really coming into its own. The De La Soul thing is really interesting, you know. Flower power rap, its time has come.

Arts: Did you play on "It Takes A Nation of Millions?" I saw that you were credited on "Yo! Bum Rush The Show!" (Public Enemy's first album).

Reid: Oh, yeah. I only played on "Yo! Bum Rush the Show!" What happened was that our schedules were not in line for me to play on "It Takes A Nation of Millions..." But I was very happy to play on the first album.

Arts: Let's talk about your record for a little bit. "Vivid" now is getting the kind of airplay it deserved back when it came out. It's been a long time coming. What do you think?

Reid: I think it's gratifying. I have no complaints. I think my main concern is to keep, in a sense, while the mainstream thing is sort of happening and that's cool, I want to keep our roots in college radio and in alternative music. Even though, you see, like the music we play is hard rock, and hard rock is taken to be a mainstream thing, I still think the music has a lot of potential.

Arts: You've been all across the country playing this kind of venue. What are some of the recollections you have of being on the road? Have you been playing to mainly white audiences? What's it been like?

Reid: It's been pretty mixed up. Wherever we play, there's been a significant percentage, except for a very few

places, of Black people and people of color in the audience. The thing that's interesting is that we'll play in a club to Black people or Hispanic people, and they'll tell me they never go to that club. But because Living Colour was playing in that club, that's why they came down. In places like St. Louis, we had significant amounts of

"The way we have a Black chart, a Pop chart, the way we have a Crossover chart, and the way markets are divided up between different races of people."

Black people. That's important, that our audience nationally has a mixed character, and not just a built-in hard-rock white audience, because we're really 'bout changing the perception of Black people in rock and roll.

Arts: What have you noticed about the interests of your fans? Are they all rock fans?

Reid: It's interesting, because the first time we played Athens, Georgia, or Atlanta or what-have-you, a lot of people heard about the record or they bought the record, and it was really like a word-of-mouth thing. So it was sort of an extension of our home audience. Our home audience was people that basically knew the band from playing at CBGB's (a popular underground club in New York). It was really interesting when the "Cult of Personality" video hit, when all of a sudden people just dug this one particular song, or heard the song on the radio, all started coming out. They were getting exposed to the rest of our music as a result of this one particular song. It's been interesting. It's been an education in a lot of ways.

Arts: How so?

Reid: Well, it's curious because the song "Cult of Personality" is about the nature of fame and the nature of following, the nature of crowds and

power. People were so into the song that they almost reflect the very thing the song is warning about. As soon as they hear the song they start screaming and jumping up and down. And that's cool. We do the same thing, but it's very ironic. One thing about this record, a lot of it is about irony. Like "Which Way To America?" is about the irony of looking at one thing and being sold a bill of goods that you're never going to be able to attain. That's part of what fuels the American drive to succeed or acquire things. If you base your thing on material values, it's something that can never be completely fed. They say capitalism breeds alienation, and not to get too heavily into that, but you know. Our music is a reflection of thinking about these things, about the way society works, and about what's happening behind the facade of society. At the same time, we're just a rock and roll band. It's only rock and roll, and we're just out here trying to have fun.

Arts: What kind of incidents of, especially when you were trying to break into music....

Reid: You're looking for incidents of racism.

Arts: You probably get asked this a lot, right?

Reid: Yeah. I could give you a lot of stories. A lot of what happens in the business is that everybody wants to appear cool, right? So a lot of what happens, you hear things that are said behind your back or whatever. I remember things when I was coming up, people telling me, well-meaning people and not just people that wanted to see a project like Living Colour held back, people that really had my best interests at heart, would tell me I should try and do something else. Even today, it's funny, because now this one record has had a measure of success, it changes the way people approach you. But in terms of looking at the whole, we've all been enveloped by it. It's a societal problem, and it's there in our industry, you know? The way we have a Black chart, a Pop chart, the way we have a Crossover chart, and the

way markets are divided up between different races of people.

It's a complex issue, and I think it's something we're all going to have to deal with, certainly in our lives and particularly in the business. It's interesting to look at people like Tracy Chapman and Robert Cray and people that "did not happen on Black radio," but have had success anyway, because that upsets the structure, in a way. Everything Black is supposed to happen through Black radio. And that means that everybody Black has to think the same way, which is not real.

Arts: Which is one of the reasons you formed the Black Rock Coalition, right?

Reid: Exactly. There were a lot of Black people within the community who are different. We do not do the same things. That's not to denigrate what mainstream music is, but to say that there really is other music that Black people are doing. It's long overdue that that music is heard, and that the people who create the music get an honest shot at being recognized for what they're doing.

Arts: Being on the road and everything, have you been able to continue the efforts with the Black Rock Coalition?

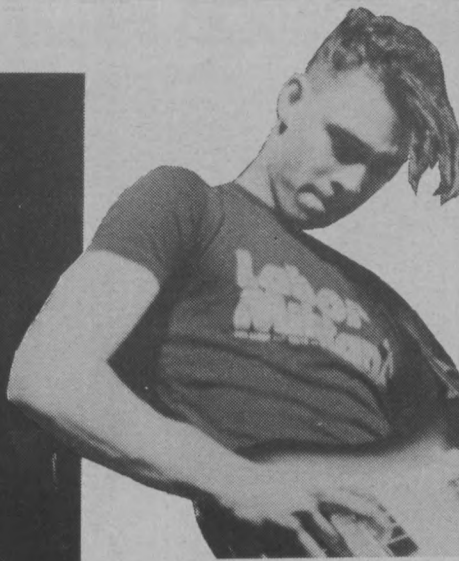
Reid: I think a lot of people are so wrapped up in Vernon Reid and the Black Rock Coalition and that whole situation. I basically called the people together originally, and for the first three years I was very much hands-on. Now there are other people. There have always been other people.

Arts: Do you worry about getting pegged as a political band?

Reid: I don't worry about that. I just worry about having good songs. If someone could write a great song about saving the whales, I'd love to hear it. I'm not saying it can't be done, but to have the best motivations in the world, if the music isn't there, then it's just really flat.

Doug Arellanes hosts "Funk You" on KCSB-FM 91.9 Fridays from 2-4 p.m. The interview will run in its entirety on his show this week.

Vernon Reid
V.T.F.F.
H.A.T.
H.E.K.
A.C.B.R.



The Beatnigs certainly surprised a lot of people when they opened for Living Colour in Campbell Hall Tuesday night. With their near-assault of industrial noise-funk, many in the audience sat dumbfounded during the first few songs.

Lead vocalist Michael Franti was a commanding presence on stage to say the least, moving his tall body with lightning speed in ways you probably shouldn't try at home.

And then there was this whole matter of the buzz-saw.

While Franti was hopping, flailing and generally raising hell, percussionist Rono Tse was on the side of the stage with a circular buzz-saw, making an ungodly sound and showering Franti and the stage in sparks.

But by the end of their set, as they performed "Television," the crowd was firmly in with the Beatnigs.

After the concert Tuesday night, Franti and Tse agreed to an interview on the Del Playa cliffs. In the background, waves crashed ashore. An edited transcript follows.

Arts: You've been touring all over the world, and the album ("The Beatnigs") was in the top ten in Germany. Where have you gone and what have you seen?

Rono Tse: Belgium, Holland, England, West Germany...

Michael Franti: Scotland, Wales...

Tse: So to make a long story short...

Franti: Canada. We've never been to L.A.

Tse: Yeah, that's really funny. Never down south. This is our first time in Santa Barbara.

Arts: How did this show come about?

Franti: I don't really know (laughs). We met Vernon (Reid) last summer at the New Music Seminar, and we've been wanting to play with them for a while. When we were in Europe, we were sort of on the same circuit, but just a couple of days behind them, so we never got to see them then. When this came up, we were all really excited to play this gig.

Arts: Vernon Reid said he was really looking forward to seeing you play tonight.

Tse: I'm glad. I'm really glad to see all these things get together. I'd like to play with Public Enemy. Just to get everyone together and to freak these people out.

Arts: It seems that there

are so many things that, on a very surface-level observation, work against the band, from the name, to the sound, to the message and everything else. Do you perceive that? What about the name? I'm sure it's a question you get asked a lot.

Franti: I don't see those things working against what we're trying to accomplish. I think that the name is something that evokes a reaction. It causes people to stop and make a decision. And what the name is is that we have shortened the word "nigger," in order to, one: strip that word of the meaning that it's been given. We use "nig" as a symbol for all oppressed people. "Nigger" has been the universal bad word, derogatory term. So we use that word as a symbol of strength and as a symbol of unity. Just like Malcolm X, who changed his last name to X from Little because that was the European name that was given to him, it wasn't his African name, he said he would do that until the conditions that created it would change.

We think the conditions for gays in America, for women in America, for African-Americans, for Chinese-Americans, for all sorts of people, have not changed that much. We want to draw attention to that fact, so we have this name that is purposely antagonistic.

Arts: You get asked that question in just about every interview you do?

Franti: (Laughs) Depends on where we are.

Tse: (to Franti) Tonight you didn't break that down. We usually have a statement, where we talk about "Beatnigs."

Franti: The other thing you said, that we're Black and we're making a different sort of music, I think that being African-American is a very important part. I'm not just entirely African-American. I have other different types of blood in me, but I understand people perceive me as that. But I think it's important that people see African-Americans in roles which are not typical of the roles that have been focused on. I think that African-Americans are seen as creative artists, as people who are thinking about

things, and not just as thug rap dummies, or as sweater-wearing crooners in the music industry. Outside the music industry as well, I think it's important that African-Americans are doing all the things that they have always done.

Arts: Do you listen to much hip-hop? What do you listen to?

Tse: Myself, Rono, I listen to everything from

"I think our music will continue to grow into the future, but I would not be one that would be done by everybody."

Keith Sweat to reggae to Earth, Wind and Fire. I grew up with Earth, Wind and Fire, and the Commodores, and I listen to all kinds of music. I like hip-hop. I like to go out and dance a lot to hip-hop music. If it's from the heart, I listen to it.

Franti: I listen to everything. In my bag today I had Andreas Vollenweider, Mark Stewart and Maffia, Billy Bragg, Thomas Dolby, Sade (laughs). I have a tape of some noise, a bunch of different recorded non-musical noises.

Arts: Let's talk about noise for a little bit. How did you get involved in "industrial music?" How did that come about?

Franti: For me, the industrial element of our band is a very symbolic one.... For instance, in San Francisco there are a lot of shipyards and a lot of industry which has collapsed. And there are a lot of people who are unemployed because of that, and what we have tried to do is (what) people did after the Watts riots in the early '70s, to take all these waste products from this industrial society in which we live and create something beautiful with it. Down there they made all this beautiful sculpture with the wreckage from the riots. That's my perspective. A lot of industrial bands have a real nihilistic approach to their music. Mine is one of taking these waste products and building something new out of

them.

Tse: And at the same time, we don't have a lot of money to buy expensive equipment, so we sweat for the sound, if you understand what I'm saying. If we want the high-tech sound, we've got to sweat for it, right? But, you know in the future, you never know.

Arts: I think it was Great Britain's *New Musical Express* that called you "future funk," and a whole list of things raving about you guys. Do you think what you're doing is a portent of what's going to happen in the future?

Tse: I speak for myself.

Franti: I don't know. It's interesting, you know. There are a lot of African-American people who are starting to play outside of the formats which have been designed for them. There are a lot of people who are doing more and more creative things, and I think we're some of those people. I would hope that not everybody would try to follow what we're doing, and that other people would explore different media and different forms of expression. I think our music will continue to grow into the future, but I would hope that our music would not be one that would be done by everybody.

Tse: Like hip-hop in a way.

Franti: Yeah. Like hip-hop. There were some originators in hip-hop and for a long time there was a lot of copycat cheap imitation, stale music done by very creative people who could have done other stuff had they thought it was financially feasible for them. Which is one major attraction of hip-hop music. It's something that really bothers me, this "paid in full" attitude, buying into the system of the recording industry.

Arts: (to Franti) You had a T-shirt on that said "Capitalism is killing music."

Tse: It's from Billy Bragg. **Franti:** We did a Billy Bragg tour and that was the name of the tour.

Arts: You've been charging seven dollars for the record, and Alternative Tentacles, your record company, doesn't charge high prices for their records as well. When I was talking

to Jello Biafra, he was saying that a lot of the proceeds from these records go on to pay for other projects. Is that the same with you?

Franti: We're not selling tons of records, so we don't see any proceeds. Basically it just goes back into putting out more records. Biafra, he owns the record label, so there are a lot of projects he funds with the money they make, including the No More Censorship defense fund, which is his fund to finance the court fees for his trial. His small attempt to preserve the rights of the First Amendment.

Arts: Do you find it interesting working on Alternative Tentacles?

Franti: It's more of a symbolic thing, really. It's basically a mom and pop organization (laughs). Rono calls it the "donut shop."

Arts: When you got onstage tonight, you mentioned Claudine Michel, and her uphill, almost impossible fight for tenure here.

Franti: Whenever we go to a community, the first thing I try to do is find out about what is happening locally in that area, so that I can share with people who may not hear those things. A lot of people who even go to school here may not even know. I think it's important to understand the interdependence that all these independent struggles have. The problems Dr. Claudine Michel is having are going on throughout the entire UC system and throughout the educational system in America. When you have these isolated incidents, when you have small groups of people who are hunger fasting, putting on some form of protest, a lot of times people feel very isolated. And when they understand that it's a thing happening everywhere, it forms a bond, a sense of community, that these things will change, and that there are thousands of people who feel the way they do throughout the country.

Doug Arellanes hosts "Funk You" on KCSB-FM 91.9 Fridays from 2-4 p.m. The interview will run in its entirety on his show this week.

THE BEATNIGS

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ENDING WITH A JUBLILATION

Black History Month is coming to an end and a rather spirited and unique dance company will help see it out with an unmatched passion and power. Founder and choreographer Kevin Jeff's **Jubilation! Dance Company** will be performing to an already-sold-out audience on Feb. 28; however, the company will present a free public lecture-demonstration in which they will dance and discuss their work on Monday, Feb. 27 at 4 p.m. in UCSB's Campbell Hall. Jubilation! Dance Company stands out among the rest through a commitment to a mission: to make an artistic statement about and for Black America. Jeff and the dancers do this by incorporating traditional African-American values with the needs and demands of today's world while untraditionally performing their impeccable dance techniques to jazz and blues tunes. Sounds tantalizing, doesn't it? Well, if you were one of the lucky to get ahold of this company's Tuesday night tickets, or even and especially if you weren't, take the rare opportunity to catch their lecture-demonstration on Monday. How can you resist?

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WOW! McCURTIS

If you have any passion for the power and inspiration that is found in music, you will be seriously depriving yourself if you don't check out Michael McCurtis and The Delegates this Saturday, Feb. 25 at 8 p.m. in Campbell Hall. Have you ever heard Gospel music performed? It has strength and electricity that will move and touch you — there is nothing like it. Gospel music has become a more visible entity on this campus through the work of Michael McCurtis and his direction of the Gospel Choir. Just last year, McCurtis and the choir took the campus by storm in two musical productions (both written and composed by McCurtis), as well as rallying the crowd for the arrival of Jesse Jackson last spring. Michael McCurtis has the energy and endurance of Bruce Springsteen, talent that surpasses the likes of Stevie Wonder on keyboard and vocals (you've got to see him to believe it!), the wit of Arsenio Hall and more style and personality than Terence Trenty d'Arby could ever muster!

Coming from a very musical family, McCurtis was

surrounded by Gospel music at an early age. Over the years, he has made his mark in the music industry.

Earlier this month, he performed and presented an award at the annual Gospel Music Awards in Los Angeles. In addition to performing, McCurtis is also active in writing, composing and directing several choirs throughout California. The Delegates are the product of members from each of these choirs. However, Michael McCurtis' greatest aspiration is to somehow touch the lives of others through his purposeful music that has been so "divinely" inspired.

Momma Pat, a local gospel celebrity and longtime friend of McCurtis, is scheduled to make a special appearance at the show on Saturday. Momma Pat heads the Inner Light Gospel Choir in Santa Barbara and founded the "Beacon of Light," an organization to help people of all color and race find meaning and self-worth through music. No doubt, it will be an unforgettable evening.

— kirstin candy

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FEVER IN THE HOTHOUSE

The **Hothouse Flowers** have come along way since playing on Dublin street corners, and still they haven't lost any of that downtown energy. Fans at the Ventura Theater Saturday night witnessed two hours' worth of sheer, unabashed enthusiasm from this Irish quintet.

Fronted by the sultry hair-swinging Liam O'Maonlai, the Flowers performed soulful renditions of songs from their album *People* in addition to newer material. Instead of going full throttle on the first few songs, then letting the rest of the show slide by, the band approached each tune with the same intensity and vigor.

O'Maonlai's charm reinforced the sense of celebration. *He* was having a good time and he made sure that the audience felt the same way. One of

the show's highlights was the singer's solo on the bodhran (a goat skin drum). Guitarist Fiachna O'Braonain (say it Fee ak-nah O Bray-nine) had the strutting, winking, "Check me out. I'm a rock star" pose down to perfection, while the solid musical backup of the others balanced the antics of the two front flowers.

Combining established elements of blues and soul with a new spirit, the band managed to entertain and enlighten without being overly camp or preaching. Although their charisma has been compared to U2 and Bruce Springsteen, the Hothouse Flowers proved themselves to be equal to, rather than just a product of, those performers.

— shalmali pal

Graduate Show Opens

On Friday, the **First Year Graduate Show** will have its opening reception at the UCen Gallery. The show will feature art from various mediums and various graduate students. The **Bed Bugs**, an ultra-cool I.V. lounge band, is scheduled to provide music. The reception, which is open to the public, runs from 5 p.m. to 7 p.m.

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PRODIGY PERFORMERS

Classical Concert Tonight at Campbell Hall

Bringing two young professional musicians together to enable the creation of spectacular music, violinist **Joshua Bell** and pianist **Jean Yves Thidbaudet** will give a concert at UCSB's Campbell Hall on Thursday, Feb. 23 at 8:00 p.m. Both child prodigies, Bell, 21, and Thidbaudet, 26, won competitions in their teens and have gone on to establish professional careers. Says the *Los Angeles Times*: "Bell's tone is suave, richly varied and never yields to stress or strain. His intonation is uncannily pure, his technique virtually

infallable, his taste impeccable ... Thidbaudet is a pianist of the first order. In addition to fabulous technique and an uncanny ability to conjure subtleties of tone, he has the indefinable gift of magic." Their program will include Schumann, Franck and Beethoven. For tickets, call 961-3535. Student discounts are available. Thidbaudet will give a free lecture/demonstration on piano in *French* on Wednesday, Feb. 22, 4:00-6:00 p.m. at Campbell Hall.



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3 Fugitives (PG13)
1:15, 3:15, 5:15, 7:30, 9:45
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PLAZA DE ORO
349 Hitchcock Way, S.B. 682-4936
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5:40, 7:45, 9:50
S, S & M also 1:30, 3:35
Sun only 1:30, 3:35, 5:40, 10
Preview at 8
"Lean on Me"
The Burbs (PG)
5:15, 7:30, 9:40
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CINEMA
6050 Hollister Ave. Goleta 967-9447
Tap (PG13)
5, 7:15, 9:30
S, S & M also 1, 3
Mississippi Burning (R)
5, 7:30, 10
S, S & M also 12:10, 2:35

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320 S. Kellogg Ave. Goleta 683-2265
Rain Man (R)
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S, S & M also 12, 2:30

FAIRVIEW
251 N. Fairview Ave. Goleta 967-0744
Bill & Ted's Excellent Adventure (PG)
5:30, 7:30, 9:30
S, S & M also 1:30, 3:30
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5:45, 8, 10
S, S & M also 1:40, 3:40

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