

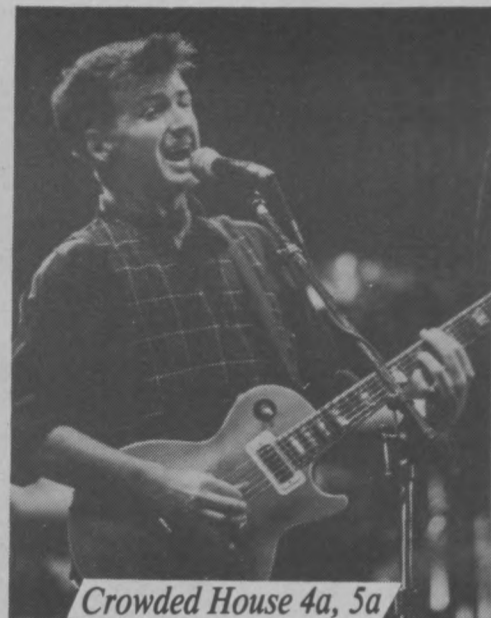
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arts

AND ENTERTAINMENT



ALIVE AND LOCAL THE I.V. MUSIC SCENE

UP CLOSE

by ramona

Arts has come up with another brilliant idea that all of you loyal *Arts* readers are going to drool over. We're going to have weekly features called **Up Close** focusing on local artists, musicians, authors, movements or whatever else strikes our fancy about local stuff. So, without further ado, we would like to present the first story in this series. Enjoy.

Although some have tried to ignore its presence, the time has come for belching out the truth and forcing the majority of our student ghetto to accept that Isla Vista does indeed have a reeking underbelly where bands that don't play on Del Playa or at frat parties, bands whose names you would never say in front of Mom, and bands some of you would recoil or flinch upon hearing — DO EXIST. ISLA VISTA'S UNDERGROUND IS ALIVE AND THRIVING.

It may be gutter-rock to some, but to others it's a refreshing, raw burst of creative energy — as much fun to support as be a part of — a reason to be alive. If you don't know what I'm referring to, it's time to drag yourself out of the closet and be exposed. Therefore, to further your education, the first in a never-ending series: *The Decline of Isla Vista* (a glossary of alternative bands).

Part One: SLUGGO AND MONO-SHOCK.

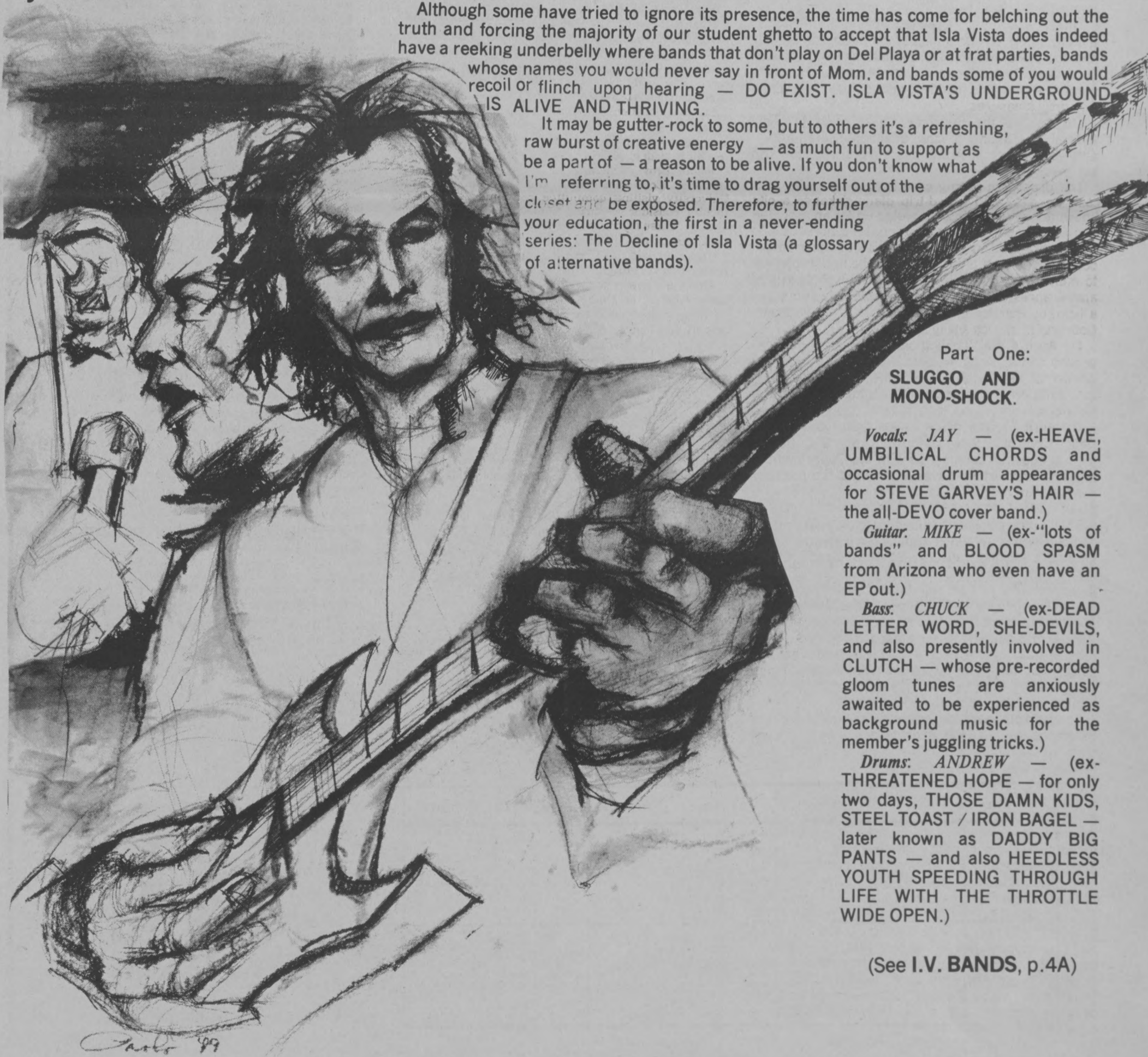
Vocals: JAY — (ex-HEAVE, UMBILICAL CHORDS and occasional drum appearances for STEVE GARVEY'S HAIR — the all-DEVO cover band.)

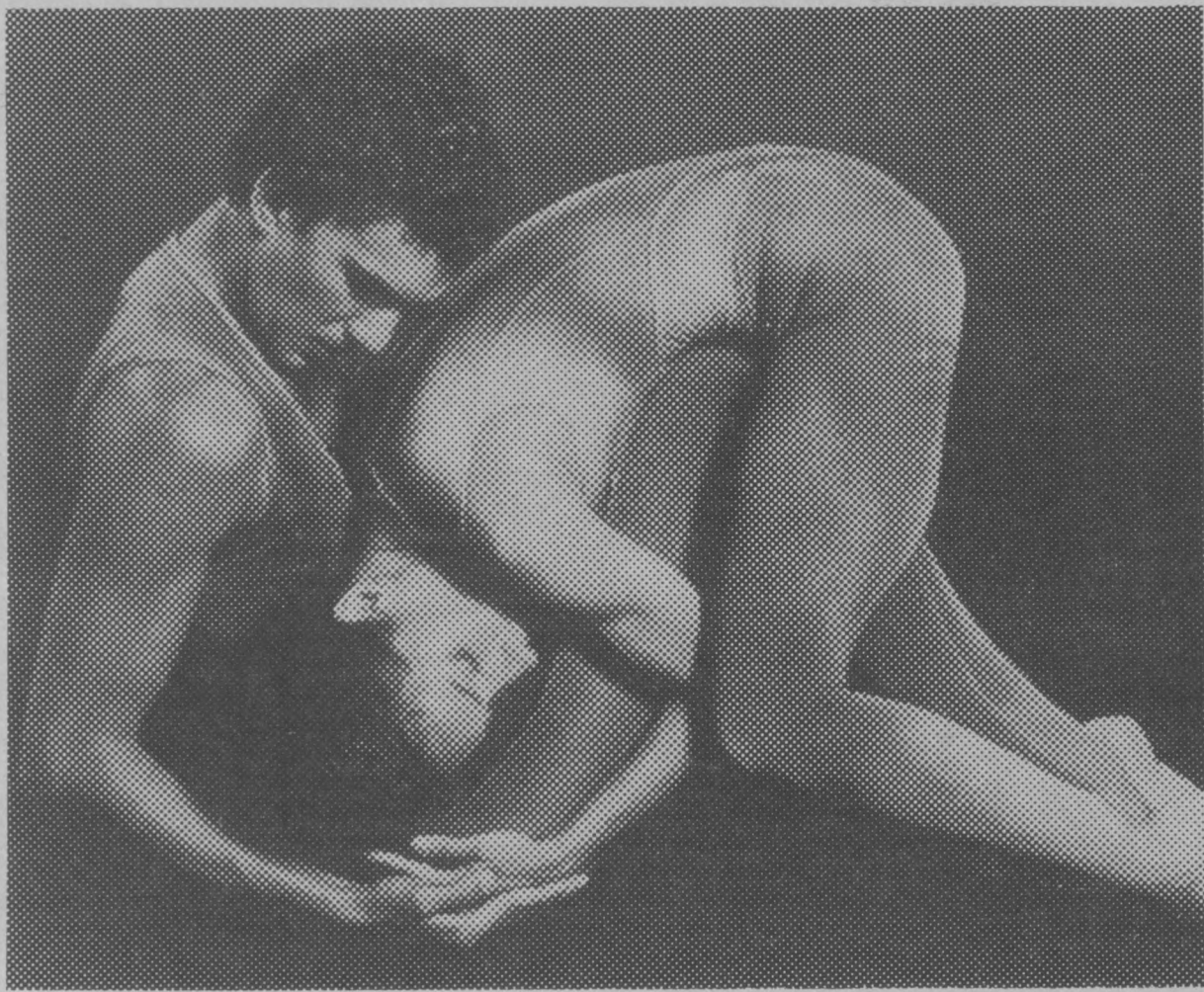
Guitar: MIKE — (ex-"lots of bands" and BLOOD SPASM from Arizona who even have an EP out.)

Bass: CHUCK — (ex-DEAD LETTER WORD, SHE-DEVILS, and also presently involved in CLUTCH — whose pre-recorded gloom tunes are anxiously awaited to be experienced as background music for the member's juggling tricks.)

Drums: ANDREW — (ex-THREATENED HOPE — for only two days, THOSE DAMN KIDS, STEEL TOAST / IRON BAGEL — later known as DADDY BIG PANTS — and also HEEDLESS YOUTH SPEEDING THROUGH LIFE WITH THE THROTTLE WIDE OPEN.)

(See I.V. BANDS, p.4A)





WHO'S ELISA MONTE?

And how does she create the coolest dances around? And if the dancing is so cool, why do critics rave that it is so hot?

Temperatures aside, Elisa Monte has blazed new trails for herself and her dynamic company of seven dancers in a dance world crowded with copycats.

After a dancing career with modern dance luminaries like Lar Lubovitch, Pilobolus and the Martha Graham dance companies, Monte struck out on her own when she choreographed a duet called *Treading* in 1979.

Now her dances, described by *The New York Times* as "among the most unabashedly sensuous to be seen on stage these days, with a physicality both raw and deliberate, abandoned yet tautly controlled," are used by long-standing dance leaders like Alvin Ailey American Dance Theater.

At the Elisa Monte Dance Company's UCSB performance (Tuesday, April 18 at 8 PM in Campbell Hall), they'll perform *Treading* and three newer works to Monte's avant-garde music selections. The show is practically sold out so rush to see if you can grab the last remaining tickets.

FREE AFTERNOON PERFORMANCE

Even if you can't get tickets for the Tuesday night show, the company will

conduct a free lecture-demonstration. They will dance, discuss their work and answer your questions in Campbell Hall at 4 PM next Monday, April 17, so be there!



Los Angeles' Back Alley Theatre comes to UCSB on Saturday, April 22 at 8 PM in Campbell Hall with their production, *The Fox*. Further details about the performance will follow next week, but there's

ANOTHER FREE ACTIVITY!

coming up. Back Alley Theatre's producing director Allan Miller, who adapted *The Fox* from a novella by D. H. Lawrence, and UCSB English professor Bill Marks will discuss adapting literary works for stage. Marks will provide expertise on the

work of D. H. Lawrence and Miller will speak about scriptwriting.

When Miller sent in his script of *The Fox* for permission to produce it, Frieda Lawrence (the widow of D. H.) said she'd never seen an adaptation of her husband's work that captured the essence of his writing so accurately, and she gave the production a green light.

If you are interested in theater, scriptwriting, D. H. Lawrence in general, *The Fox* in particular, or have any questions for Allan Miller or Bill Marks, attend their panel discussion on Wednesday, April 19 at 3:30 PM in the Multicultural Center (in building 434, formerly known to many as Café Interim).



FREE LECTURE BY L.A. ARTIST

Even though Los Angeles artist Chris Burden now works primarily with sculpture, it is his performance art pieces of the early 1970s for which he is most widely known.

War, the role of technology in society and themes of power are the stuff of Burden's art and he has consistently questioned and overturned conventions. He shut himself in a storage locker for five days, had himself crucified through the palms on top of a Volkswagen, and in his most famous piece, "Shoot," had a friend shoot him in the upper arm with a .22-caliber bullet.

On Wednesday, April 19 at 8 PM in Lotte Lehmann Concert Hall, Chris Burden will discuss what he terms "the loaded subject of art."

Tickets for all Arts & Lectures events and film series may be purchased at the A&L Ticket Office M-F, 9-5. Single film tickets must be purchased at the door beginning at 7 PM.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			13 Reign of Terror 8 PM/Campbell Hall	14	15	16 Bird 8 PM/Campbell Hall
17 Elisa Monte Dance Co. Lecture-Demonstration 4 PM/Campbell Hall	18 Elisa Monte Dance Co. 8 PM/Campbell Hall	19 Chris Burden 8 PM/Lotte Lehmann Concert Hall Northern Lights 8 PM/Isia Vista Theater Panel: <i>The Fox</i> 3:30 PM/Multicultural Center	20 Ana Castillo 4 PM/Girvetz 1004 Orphans of the Storm 8 PM/Campbell Hall	21	22 Back Alley Theatre 8 PM/Campbell Hall	23 Bagdad Cafe 8 PM/Campbell Hall

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CALM CHILLER

Aussie Thriller "Dead Calm"

by jesse engdahl

Dead Calm is extremely unnerving. A totally windless, motionless, endless sea. When tranquility becomes death.

Many movies find that to be straightforward; they are necessarily narrow. The best thing about the new Australian thriller *Dead Calm* (and much of Aussie cinema) is that it knows how to be simple without being simplistic. *Dead Calm* is not, as many have said, an "intelligent" thriller, as it doesn't explore the deeper implications of its character's actions. Just call it smart — because by this it manages to stay completely within itself, the most vital (and elusive) element in creating absolute fear.

I'm not going to explain the plot; it's so minimal that anything given would detract from the suspense. I was glad I didn't know anything about it. The reason everyone is acting like *Dead Calm* is some kind of Hitchcockian, thinking-man's thriller is because such a lean story doesn't rely on all of the bigger, more foolish cliches that have since poisoned most movies of this type, the "don't go in the house"s, the escape cars magically crashing. It has its share,

but they're the simpler variety, carefully placed throughout a drawn, deliberately paced story.

What's so good about this movie is that there is so much tension, because instead of seeing and fearing that anything could happen at any time, we are drawn into pure moments, undiluted situations when we wait for one thing to happen, or not happen. These are strung out so painfully that we actually have time to realize how deep we are, thus how deep the characters. The real suspense, as Hitchcock always knew, is in the waiting.

I don't want to say "intelligent" because this isn't a big, twisted tale of battling intellects creating fantastically horrific scenarios. It's also not huge (or tiny) man-killing monsters best fought Rambo-style by a group of young, stupid-yet-resourceful people of whom only two or one will survive (allowing only one survivor was actually a major step towards maturity for horror/thriller movies, which shows how limited the genre is). *Dead Calm* is actually very physical, but it's a subtle, human power. By using realistic situations, the physicality carries more force — we can imagine it, so we believe it. Four (out of five) stars. Miss it and weep.

TRAIN BLOWN AWAY

A&L's "Bird" Plays this Sunday



by adam liebowitz

In recent years Charlie Parker has become a K-tel/Muzak jazz king; all the kids have one of his albums in their collection, suitable for making out or having deep conversations. This is not to belittle the musical genius of the Bird, but most just get in their lives the watered-down, safe image one tends to get of an artistic pioneer.

Arts and Lectures is presenting director(!) Clint Eastwood's vision of the life of Charlie Parker this Sunday night as part of the continuing International Film series. A film which deserves credit for bringing the music and life of Parker to the mainstream is also a film whose ultimate product and message is questionable.

What carries *Bird* is the music; a mix of originals and redubs. The quality of the re-creation of some of Parker's classics is so good that not even the stuffy Academy of Motion Picture Arts (dig, Oscars) could overlook (overlisten) the film's achievement, awarding it best sound editing.

The tunes are great, but director Eastwood (sounds wierd, doesn't it) gets in a little over his head with what is best called a European style of storytelling; jumping throughout Parker's life in a non-linear fashion. This free-wheeling jazz style is an attempt to match the loose feel of Parker's music, but is a style better left to jazz or the artsy filmmaking of a Godard.

Still, all the intentions of trying to bring the

Bird's life to the screen are well-meant. It is an achievement in itself that this film was made, but unlike the fine *Buddy Holly Story*, *Bird* assumes too much in what should have been a simple tale of a talented man who was tortured in his private life.

Charlie Parker was a man who had a talent equal in screwing up his personal life to his musical talent: a heroin addict, a drunk and an adulterer. However, *Bird* makes no pretense of what view it has of Parker's personal tragedies, going so far as to point out in the film's closing how former friends of Parker are still living successful, drug-free lives.

In turn to have indulged in a romanticism about Parker's drug abuse would have seemed pretentious. But dare we say in the clean and sober late '80s that certain artists' talents are in fact linked to how willing they are to alter their body chemistry. Romanticism no, but "just say no" editorializing is better left to elementary school propaganda films.

MEET THE GIRLS THE WHOLE TOWN IS TALKING ABOUT.

"*Heathers*' IS LEGITIMATELY STARTLING." ... JANET MASLIN • NY TIMES

"*Heathers*' CERTAIN TO BE ONE OF THIS YEAR'S MOST CONTROVERSIAL FLICKS." ... REX REED • AT THE MOVIES

"*Heathers*' REACHES WILD AND ORIGINAL COMIC HIGHS." ... DAVID ANSEN NEWSWEEK

"*Heathers*' A BRAZEN BLACK COMEDY." ... KATHLEEN CARROLL • NY DAILY NEWS

"*Heathers*' THE COOLEST KIDS ... THE HOTTEST MOVIE." ... MOVIELINE MAGAZINE

Heathers

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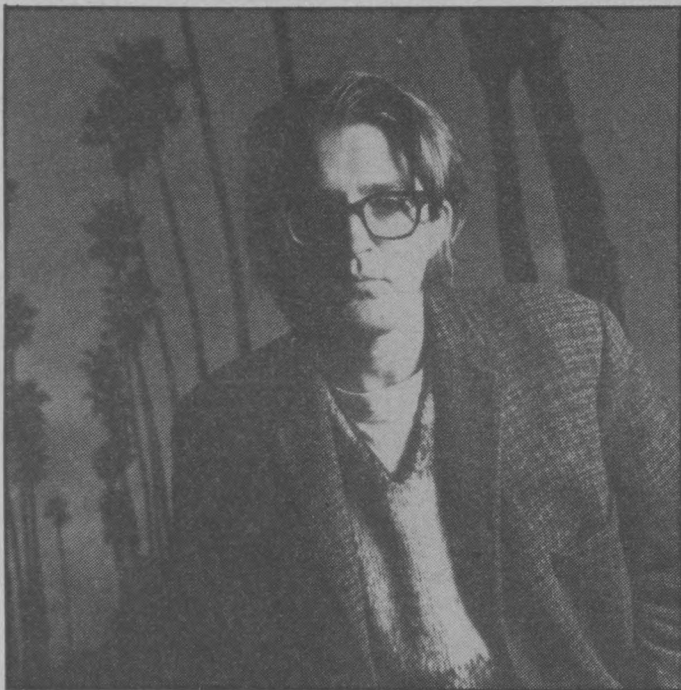
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MAN WITH THE BLUE GUITAR

Review of Peter Case's New Record



Folky goof Peter Case.

by tony pierce

O.K., you're watching "Valley Girl" and it's the part where the punk dude is showing the valley babe that the underground rock scene in Hollywood is so much cooler than the techno commercial schlock she's listening to. They walk into a club and The Plimsouls are singing "A Million Miles Away," which turns out to be *their* song.

Well, Peter Case has come a long way since his days as lead Plimsoul; he got a haircut, changed clothes, got married and released two solo records, including the latest entitled *The man with the Blue post modern fragmented neo-traditionalist Guitar*.

This record sounds like what could have happened if the old band had grown up as classy as Case did. It rocks as much as a Los Lobos record, but has better words. It's as folky as Tracy's record without being as oppressively depressing.

"Poor Old Tom" is the story of a young Navy sailor who has a bad-luck life. Acoustic 12-string and harmonica are spiced in the background as Case tells one of the best stories you'll hear in a song. Mr. Dylan best get out of those Wilbury clothes, 'cause there's competition come 'round. This song is sad, but the saddest part is that most people won't even hear it.

Other groovin' musicians appreciate Case's talent, though. Ry Cooder, David Lindley, T-Bone Burnett, David (Los Lobos) Hilago, Benmont (The Heartbreakers) Tench and some studio studs like Jim Keltner, Mitchell Froom and Jerry Schef showed up to put in their two-cents worth. The music is full, rich and dynamic — like good coffee — good hot coffee. Damn Good Hot Coffee.

The single "Put Down the Gun" will hopefully find a place on KTYD — it's the brightest rose in this sparkling bunch. Air guitarists will love it, peace freaks'll dig it and, like, if babes from the valley hear you listening to it you just might, you know, impress 'em.

All you have to say is this: "Cool words, huh? But listen to the production ... his strong voice rings out but you can still hear the clearness in the acoustic guitar. I just love acoustic guitar, don't you?"

Don't get too upset if she makes references to Guns 'N' Roses. You'll know *fer sure* that you can impress the babes and you might not even need this cool record. But get it anyway, cuz when it comes to good music and hot chicks — too much is never enough.

BRINGING DOWN

Crowded House at

by jesse engdahl

Try to tell Crowded House's Neil Finn that anything is perfect, and you'll probably get a sarcastic laugh. The lead singer/guitarist/songwriter takes too much delight in painting the utter complication of life, with special care given to lovingly illuminate the deepest contradictions: "...Don't you just love this life, when it's holding you down...." he sings with harmonies so pretty you know he really does.

And yet, perfection is something that Finn, along with bassist Nick Seymour and drummer Paul Hester, brought a packed house at the Arlington very near last Sunday. A transcendental moment when some odd combination of elements fuses to both awaken and satiate the deepest desires. Sound cheesy, or just disgusting? Imagine the most intelligent, effervescent pop band in its prime giving a stellar, tour-ending performance. Crowded House knows just how absurd that sounds, and that's exactly why they could pull it off.

The ticket, of course, is the music. Songs that have a certain controlled madness, positioning slow leads against speedy choruses, shifting beats, chords and lyrics in strange, unanticipated ways that seem so flawless once completed. The ability to create a new, unbearably catchy chorus and killer hook for every song, just as addictive as the last, and then use it so sparingly just when you expect (and want) them to beat it to death. Crowded House knows what's good for us; they're everything that *can* be accomplished with pop music.

But, they don't shove it down our throats. They give a performance that is just as layered as their music; between emphatically delivering the ironic, often melancholy songs they bound about vivaciously, kicking and joking like kindergarteners at recess. This is, of course, the only way to present *serious* pop music: with the least seriousness. Between the importance of the U2s, the airiness of the Debbie Gibsons, and the vitality of the ignored underground, such goofiness is a breath of cool, clean sincerity.

Whether stopping halfway through the *first* song to complain that it "isn't



Neil Finn

working", doing a "swing" version of "Whole Lotta Love," or a crudely demented rewording of "The Brady Bunch," they always had 'em laughing. They spanked, skanked and pranked, walked on the wild side, thanked everyone in the world and got it all on

(Continued from cover)

The Name. What I always thought was an onomopoeia (words that sound like they are — you know, like in Batman comics) is undefined by the band themselves, who only claim to have chosen the name so as NOT to have to answer questions about WHAT it means (they just assume everyone can figure it out for themselves)... so interpret it as you will.

The Band. Sluggo's past year has been spent creating a wide variety of instrumentals covering a diverse range of genres (punk, funk, blues, country) rather than just being like all those bands that "play loud all the time" — although they boast some pretty serious equipment with some serious wattage. Sluggo, out to "play music and have fun," with recent addition Jay, unknowingly added, "to drink a whole lot and break equipment" to their playlist.

Having been minus the oral fourth for so long, Jay took on the job of adding poetic phrases to numerous songs identified previously by names like "the first song," "the second song" or "the speedmetal song."

"Time Waits For No Man," his first creation evolved

because "I had about two practice... and I had to come out and didn't want the guys to yell at me dying," but "most of the lyrics just come into my head at the time."

Feeling the cops have been "develoment" of alternative music out on police intervention since Sluggo's recently destined to be an OPENING band — we tried hard to like it." Tired of being shut out, "want to play first from now on."

Mono-Shock:

Vocals, Guitar: GRADY — (ex-UMBI and JACK SOO's MEMORIAL)

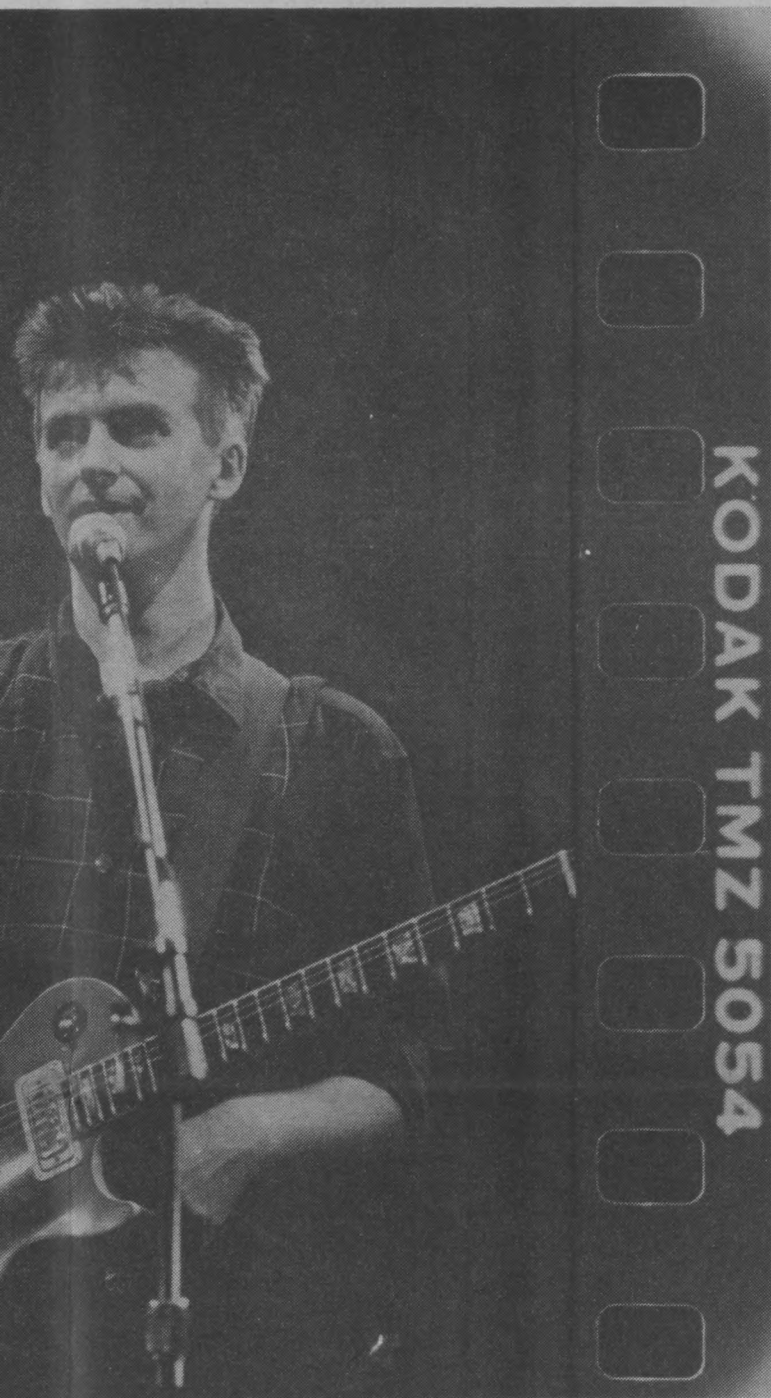
Vocals, Bass: SCOTT — (ex-UMBI and JACK SOO's MEMORIAL)

Drums: RUBIN — (ex-UMBI and JACK SOO's MEMORIAL) currently also a member of I.V. BROWNIE.)

The Name. The inspiration

OWN THE HOUSE

se at the Arlington



Neil Finn thinks about life.

video. Kenny Loggins was there loving it, dancing, singing along (he knew all the words!), necking with his wife (I hope that was his wife!) and sweating all over me. As a satisfied crowd drifted towards the exits someone shouted "Long live Crowded House!" Amen.

out two hours before band to come up with some lyrics ... I to yell at me, so I wrote about the lyrics I sing are things that the time and rhyme. ve been a big problem for the rnative I.V. bands, and burnt ention squelching live music, ned to be the "world's greatest e tried headlining and we don't ng shut down at parties they n now on."

Y — (ex-UMBILICAL CHORDS ORIAL SERVICE) — (ex-SQUID PATROL, ABE O's MEMORIAL SERVICE) x-UMBILICAL CHORDS, ABE 'S MEMORIAL SERVICE and er of I.V.'s newest band DOPE

piration for *Mono-Shock's* label

YOU THIRSTY? JUST SWALLOW



Swallow: Too fast to be captured on film.

by jay hinman

So, like, you're from Seattle. The Sonics destroyed clubs there. Hendrix got kicked out of high school there. The town itself displays a musical ethos (especially in latter-half 1980s) that loud guitar-dominated fuzz-rock rules O.K. What do you do? Maybe pick up the instruments of your forebears, plug in and bash out some of the tightest, leanest, wacked-out long-haired punk in Seattle or the U.S., kinda like *Swallow* did.

I only have one single ("Guts"/"Trapped") and one compilation track ("Zoo" from the 3-record set "SUB POP 200") to go by, but it looks like these guys have been weaned on not only the aforementioned Seattle "tradition," but also on the dirtbag biker movies of the late '60s, a host of beatnik literary influences and probably a whole lot of Ranier beer as well.

"Guts" is a glorious item — a careening, crashing song with Rod Ho's screeching vocals spurting out stuff like, "Wrote a story 'bout a body that was dead/Got into an accident/And he lost his heeeeeeead!/LOST HIS HEAD!/LOST! HIS! HEAD!" How lines like that were turned into a singalong anthem is beyond me, but *Swallow* has done it — I mean, if this is metal, I guess I'll say I like metal (I don't THINK it is).

The good news for the discriminating consumer is that *Swallow* has a brand-new LP imaginatively titled *Swallow* out now on Sub Pop Records that you should be able to find at Sound Factory or Rock House, and more importantly, they'll be playing Santa Barbara for a nominal fee next Wednesday (the 19th) at Club Iguana, 525 State St. with a local band dubbed The Hidden, sometime around 9:30 p.m. It certainly wouldn't be the worst move you've made, and combining in the guitar hero and long-haired cute guy factors, it sounds like a pretty great night indeed.

came from part of Huff bicycle of Grady's that says "mono-shock" on it (it's wheeless naked frame is all that is left). Rubin explains, "The original idea was that it was going to be part of my drumset because I didn't have any drums... we don't use it now though because we don't have enough microphones and no one would hear it" (his \$150 5-piece drumset with the vinyl kitchen chair does the job better anyway). But *Mono-Shock* is also a (theme?) song, "Mono-Shock" about "riding your bike and getting shit ... getting picked on when you're a kid ... but you've just gotta say 'Fuck You, Man'."

The Band: Scott defines *Mono-Shock's* quality as, "We're not that good of musicians to have that diverse a sound that *Sluggo* was speaking of, and another philosophy of ours is that we usually know we're going to get shut down at a party so we try to play our best songs first." (Last weekend they began their set with a spine-tingling cover of SPINAL TAPS — "Listen to the Flower People.") The best way to get a flavor for *Mono-Shock* would be to look at the essential features behind their concept — their songs themselves. "Let's Hear if For the Singer" is about "a

night when our bassist got wasted and passed out and being offended by his rudeness we drew all over him and took pictures of him ... The lyrics are basically just venting the frustration of being fucked with like that and they range from screaming louder to softer." Another *Mono-Shock* tune "I Stand Aloof" is about "various Isla Vistan's whose horizons don't stretch much further than El Colegio or the beach...." With insights like this *Mono-Shock* is definitely a fine addition to the growing evolution of the I.V. underground.

So don't be a stranger — come experiencde the LIVE energy of both *Sluggo* and *Mono-Shock* along with a wide variety of Isla Vista alternative musical talent at a *Big Rock Show* in Anisq' Oyo Park this Sunday from noon until 6 pm, sponsored by KCSB.

Taking the stage will also be I.V.'s BLACK CLOTHES AND POINTY SHOES, CACTOPUS, XION and an 8-man reunion of the MYSTIC SULTANS OF BEN-WA. Be prompt so you don't miss anything. This will be a memorable event to tell your kids about someday.

arts

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arts UP&COMING DOO TO DO

Okay, all of you cool art and especially you so-very-loved among dumb, pretentious, clubby-readin' poetry types ala Justine Bateman, listen up! We've got some stuff for you to check out this cumin' week.

Besides all the ultra-alternative music, KCSB has a neat show hosted by everybody's favorite psuedo-rad English TA Kirk Nasset: **Writer's Gallery Radio** offers a sometimes vital variety of poetry, prose, and even music lyrics, especially if they're by outlaw Goucho John Andrew Fredrick, leader of the "California Cure" **The Black Watch** and ex-UCSB English lecturer who was either too interesting a teacher or too young and good looking to talk to cute little English majors the way tenured profs do. Recommended, next Tuesday 6pm.

After months of wandering lost without a used book store in I.V., you need not any more. The Book Den in Santa Barbara is opening a second store in our fair town. **The Book Den I.V.**, located at 903 Embarcadero del Norte, is opening Saturday so you can spend at least half the day browsing around.

To fill out the night you might hop over to the Pub to catch **Crucial DBC**. The band is part of the A.S. Program Board's Saturday Pub Series and costs only \$4 (in advance, \$5 at the door). Stay tuned for next week's attraction.

To take you into the week, The Graduate presents an A.S. Program Board-sponsored concert **Rob Base and E Z Rock** on Monday. This dynamic duo made the hip-hop hit "It Takes Two" which we admit to tapping our feet to, so all the more-or-less reason to catch 'em. Tickets are \$11 in advance and \$12 at the door.

Also on Mondays this month **Zelo's**, located at 630 State Street, has a Video Art Series. Videos chock full o' art — what more could you ask for?

By the way — Mr. Weatherman — Arts got a call today confirming that **The Replacements** ordered 4 cases of Heineken, 4 cases of domestic beer, 2 bottles of Jack Daniels, 1 bottle of Jim Beam and 1 bottle of vodka to be backstage for their May 7 concert on campus. Since we're gonna interview them, we're expecting a share in the partibles. There ya go, Mr. Cynical, the boyz from Minyapolis are still at it, no matter what the other, commercial medias may report. Yours in freedom, A and E.

"It's poetry, Hollywood style," proclaimed the *Los Angeles Times*' View section, and to prove it they printed *A Cigarette's Life*, by everybody's fave celebrity/intellectual party-girl, Justine Bateman. The non-acerbic article named over 20 stars, from Rutger Hauer to Howard Hesseman who've lately been delivering their musings at ex-L.A. hotspot Helena's, so we can only ponder why the View's editors chose sweet Justine's as the one representative to be published in its entirety.

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SANTA BARBARA, CALIFORNIA

DANSCAPE '89

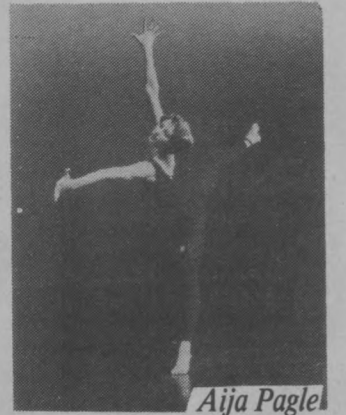
by charlie denny

Danscape '89 will definitely be an evening well spent. A couple nights ago, I had the pleasure of seeing this modern dance concert, directed by Tonio Shimin and consisting of the works of both faculty and student choreographers.

Danscape '89 is sure to evoke any number of emotions in its audience — from melancholy to fear to joy. More than once I felt a tingle go down my spine from either the beauty of a dance or the fear of its theme. You are encouraged to experience the same — just hear what's on the program.

The first work, Holly Schiffer's "Corridors," is performed to Oriental-style music and has a raw, animalistic quality in the dance movements. "Crescere Allontanandosi," a piece by Vincent Brosseau, is at times playful, at times serious. Interestingly, the music pauses several times for conversation, in Italian, between the male dancers, and this gives the dance more dimension.

"Our World" by Jacqueline Naumann uses speech also. This work is chilling; Naumann's choreography skillfully displays the pain and fear of torture. Valerie Huston's "Mirage" is an interesting



Aija Pagel

contrast of dream and reality — the set and lighting are great for this piece while the ballet at the beginning adds a charming touch.

Jose Ibarra Munguia's "Symphony of Psalms" is an excellent piece whose beauty stems from its combination of delicate, haunting and stirring dancing. The costumes, lighting, music and choreography left me with chills of appreciation and gratitude for having been able to watch this lovely piece of art.

And lastly, "Signatures," directed by Delila Mosely, wraps up the concert perfectly. It displays a variety of costumes and dance styles in a composite of several solos. Colorful and serious, jazzy and funky, this unique piece completes an enchanting evening of good dance works. Tickets for **Danscape '89's** performances on April 13-15 at 8 p.m. at UCSB's Main Theatre are available now through Arts and Lectures.

A cigarette's life

The flame compels it
To turn a fiery red.
Hypnotic, swirling smoke
Is emitted from its head.
With each hit, ignition
More burning of the friend.
The waste sect grows, and
Finally descends.
Devoured by the air,
Prepared for finale,
It's smothered by force
Ending its trite ballet.



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TICKETS FOR LOCAL AND SOUTHERN CALIFORNIA EVENTS

LESSONS IN SWIMMING

Lydia Emard Exhibit at the Women's Center Gallery

by Laurie I. McCullough

Most things bitchin' in art are best when they're unknown, before the word gets out and everyone's got a hand in the beautiful pot.

Usually it's called a Diana camera. It's a wonderful piece of seven-dollar plastic that produces square pictures. The Diana can hold long exposures and usually creates blurred, ethereal images. In even the most incapable hands this seven-dollar anti-camera is a piece of joy. Better than your 35mm automatic PHd (push here dummy) camera, the Diana's virtue goes beyond its technical ease. It's subtle and always arty.

Use of the Diana has been circulating through

photo classes in the UCSB Art Studio department. Enter UCSB art studio grad Lydia Emard, whose color photography exhibit opened this week at the Women's Center Gallery. *Swimming pools, Locker rooms* is tribute to the Diana's grace and influence. It is sadly, however, evidence that image alone is not solid photographic ground.

For it's not that these pictures of sole figures swimming or in locker rooms aren't beautiful. Many of them, yawn, are; it's just that beauty only takes you so far. The quietness of Emard's work ought to be its grace; only that quiet leaves you all too quickly.

Where Emard's work succeeds most is not in the numerous pool



scenes whose varied water colors lack control, but in a series of three images of a woman in a locker room shower. The white images contrast solitude and space, a figure alone and purifying, but in the large

space of an industrial steel shower. They are powerful and a bit creepy, making Lydia Emard's "Swimming pools, Locker rooms" worth the momentary view.

CHRIS BURDEN LECTURE

The works of artist Chris Burden certainly aren't for everyone.

In his most well-known and controversial piece, "Shoot," Burden had a friend shoot him with a .22 caliber rifle in the upper arm. And yes, the bullets were real.

On other occasions Burden has rolled naked across a stage covered with broken glass, has been crucified through his palms on top of a Volkswagen, and has held live wires to his chest, sending electrical currents through his body.

Burden, who has since abandoned such dangerous pastimes and is now an associate professor at UCLA, will speak at Lotte Lehmann Concert Hall on Wednesday, April 19 at 8 p.m.

He will be discussing what he refers to as "the loaded subject" of art. The lecture is free — and kids, please leave the firearms at home.

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ART FESTIVAL IN SB

Hey, the weather's nice, the sun stays out late, folks are tan, what could this mean? Only one thing — spring is here and it's time for the **Santa Barbara Arts Festival**. The downtown organization has put together an impressive festival full of events, activities and art of all kinds. Started 11 years ago, this annual event provides a plethora of possibilities for getting out and experiencing art live and in person.

Happening from April 15 to May 7, the festival calendar specializes in dance, music, theatre, literary arts and visual arts. The entire downtown area will be participating in the festival. The Lobero and The Arlington will host the major music and theater performances, while La Cumbre Plaza is slated as the site for a series of outdoor jazz concerts.

Providing major-level entertainment is jazz great Dizzy Gillespie and world-class composer Henry Brant, who will be performing his piece "Rainforest." Everything from drawing classes for kids to Andean music to experimental theater has been arranged to provide a festival for culture lovers young, old, traditional, experimental and everywhere in-between.

The Downtown Association hopes the festival's diversity will attract both Santa Barbara residents as well as people from outside communities while bringing music, art and happy faces to the ravaged downtown area. For festival information call 962-2098 or keep your eyes open for a schedule of events.

Willy Wonka

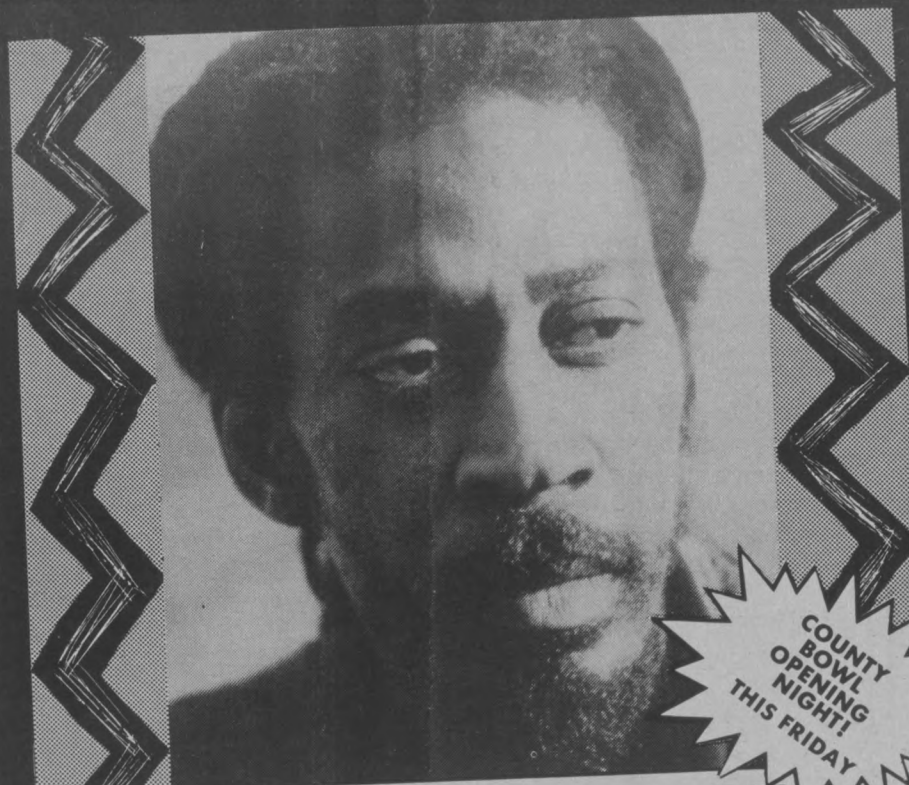
FRIDAY, April 14

I.V. Theatre \$2.50

7 • 9 • 11 pm

Sponsored by Psi Chi

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PACIFICONCERTS

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Movie Hotline 963-9503

SANTABARBABARA

<p>ARLINGTON 1317 State St., S.B.</p> <p>Rain Man (R) 12, 2:30, 5, 7:45, 10:15 Sunday at the Granada</p> <p>RIVIERA 2044 Alameda Padre Serra</p> <p>Dangerous Liaisons (R) 5, 7:20, 9:35 Sat & Sun also 12:30, 2:45</p> <p>PLAZA DE ORO 348 Hitchcock Way, S.B.</p> <p>Accidental Tourist (PG) 7:40; Sat & Sun also 3:10</p> <p>The Accused (R) 5:30, 9:50 Sat & Sun also 1:00</p> <p>Dead Calm (R) 5:30, 7:35, 9:35 Sat & Sun also 1:30, 3:30 No passes, group sales or bargain rates</p> <p>SWAP MEET!! 907 S. Kellogg, Goleta 964-9050</p> <p>Wednesday Evenings 4:30-10 pm EVERY SUNDAY 7 am to 4 pm</p>	<p>FIESTA FOUR 916 State St., S.B.</p> <p>Major League (R) 1, 3:15, 5:30, 8, 10:15 No passes, group sales or bargain rates</p> <p>Fletch Lives (PG) 1:30, 3:30, 5:30, 7:30, 9:45 No passes, group sales or bargain rates</p> <p>Chances Are (PG) 1:15, 3:30, 5:40, 7:45, 10</p> <p>Troop Beverly Hills (PG) 1, 3:05, 5:15, 7:20, 9:30</p> <p>ROCKY HORROR PICTURE SHOW Friday at Midnite</p> <p>GRANADA 1216 State St., S.B.</p> <p>Dream Team (PG13) 12:25, 2:35, 5, 7:25, 9:50 No passes, group sales or bargain rates</p> <p>New York Stories (PG) 12:40, 3:05, 5:40, 8:20, 10:50 Sun only 12:40, 5:40, 10:50</p> <p>Adventures of Baron Munchausen (PG) 12, 2:30, 5:05, 7:50, 10:35 Sun only 3:05, 8:20 No passes, group sales or bargain rates</p>
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GOLETA

CINEMA

6050 Hollister Ave., Goleta 94944

Fletch Lives (PG)
5:35, 7:30, 9:30
Sat & Sun also 1:45, 3:45
No passes, group sales or bargain rates

Dream Team (PG13)
5:30, 7:40, 9:50
Sat & Sun also 1:15, 3:25
No passes, group sales or bargain rates

GOLETA

320 S. Kellogg Ave., Goleta

Pelle

The Conqueror
5, 7:35, 10:10
Sat & Sun also 12, 2:30

FAIRVIEW

251 N. Fairview, Goleta

Cousins (PG13)
5:20, 7:30, 9:40
Sat & Sun also 1, 3:10

The Rescuers (G)
5:40, 7:15
Sat & Sun also 12:40, 2:20, 4
Separate admission required

Sing (PG13)
8:30, 10:10
Separate admission required

SANTA BARBARA TWIN DRIVE-IN

DOUBLE FEATURES!

Fish Called Wanda (R)
10

Beaches (PG13)
8, F, S & S also 11:55

Skin Deep (R)
10:15

Working Girl (R)
8:15; F, S & S also 12

All programs, showtimes & restrictions subject to change without notice

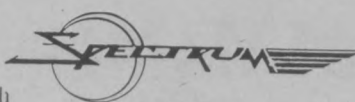


A.S. Program Board Presents

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Crucial DBC keeps coming back to the PUB time after time, because audiences keep coming back for more. Don't miss the start of the exciting Saturday PUB Series. The show is this Saturday, April 15 at 8 pm in the Pub. Tickets are \$4 advance and \$5 at the door.

SANTA BARBARA
PACIFIC COAST



FESTIVAL
ON THE LAGOON

Lang Enterprises and UCSB A.S. Program Board
present Saturday May 13th, 12- 8 pm
on the UCSB Campus Lagoon

Blues: **STEVIE RAY VAUGHAN
AND DOUBLE TROUBLE
ETTA JAMES**

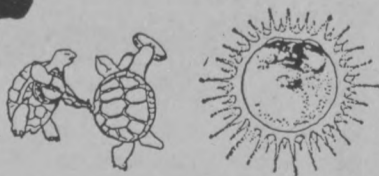
Jazz: **Larry Carlton Solo Art Blakey
& the Jazz Messenger, Janis Siegel** of the
Manhattan Transfer. **Justo Almarino, Seymour
Duncan, James Mulidore, Crucial DBC**

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Office, May Co., MusicPlus. For more information call: (805) 961-8436

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CAMPUS review

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KCSB



Extravaganza '89

The Sixth Annual EXTRAVAGANZA on May 6 will definitely be the hottest event of the school year. A full day of free entertainment, what more could you ask for. This year's event will feature some of the best bands around, including...
**Jane's Addiction Mary's Danish
AND ALL YOUR FAVORITE LOCAL BANDS**

There is much more in store for you once you enter Storke Field on Saturday, May 6. Don't miss out!!!

Dr. Darrell Posey to Give Lecture

Anthropologist and long-time activist on the behalf of Amerindians in Brazil, Dr. Posey will give a free lecture to all interested. Posey will discuss controversial contemporary issues of interest including the Rain Forest and Amerindians. His lecture, "Alternative Management Models in Tropical Development," will take place on April 18 at 5 pm in Buchanan 1910.

"Don't Bank on Amerika"

The film that depicts the riots that shook the campus, community, state and country will be shown on Saturday, May 15. Included are scenes with Bill Allen, Angela Davis and Ronald Reagan. This will be followed by the I.V. slide show. It all happens in the I.V. Theatre at 6, 7, 8, 9, and 10 pm.

An Evening with Chris Burden

Chris Burden is one of the most intriguing figures in the art world. He will, in fact, discuss art at a free public lecture on Wednesday, April 19 at 8 pm in Campbell Hall. His previous performance pieces were often violent, and his sculptures are no less provoking. The lecture will be held in Lotte Lehmann Concert Hall.

Free, Public Reading Featuring Ana Castillo

Poet and novelist, Castillo will read and discuss a variety of her works this Thursday, April 20. The lecture will be held in Girvetz Hall, room 1004 at 4 pm.