

ARTSWEEK

Music 5A

Film 6A

Queen Latifah,
Ms. Melodie,
They Might
Be Giants



Yeccch!
Bad Cinema,
Starring
Meg Tilly



The Arts and Entertainment Section of the Daily Nexus/For the Week of January 18-25, 1990

Syllabus

Of Note This Week:

MUSIC

Top 5 This Week

at Rockhouse Records

1. Neil Young, "Freedom"
2. Red Hot Chili Peppers, "Mother's Milk"
3. B-52's, "Cosmic Thing"
4. Electronic, "Getting Away With It"
5. Jesus and Mary Chain, "Automatic"

at Morninglory Music

1. B-52's, "Cosmic Thing"
2. Peter Murphy, "Deep"
3. Lenny Kravitz, "Let Love Rule"
4. The Ministry, "The Mind Is A Terrible Thing To Taste"
5. Toad The Wet Sprocket, "Bread and Circus"

FILM

Tonight:
Part One of "Little Dorrit," at Campbell Hall, 8 p.m.; \$3/students, \$4/non-students
"sex, lies, and videotape," at Isla Vista Theater, 7, 9, 11 p.m.; \$3

Friday:
"Rebel Without A Cause," at Isla Vista Theater, 7, 9, 11 p.m.; \$3
"Sidewalk Stories," at the Victoria St. Theatre, through Wed.; call 965-1886 for info.

Saturday:
"When Harry Met Sally..." at Isla Vista Theater, 7, 9, 11 p.m.; \$3

Sunday:
Part Two of "Little Dorrit," at Campbell Hall, 8 p.m.; \$3/students, \$4/non-students

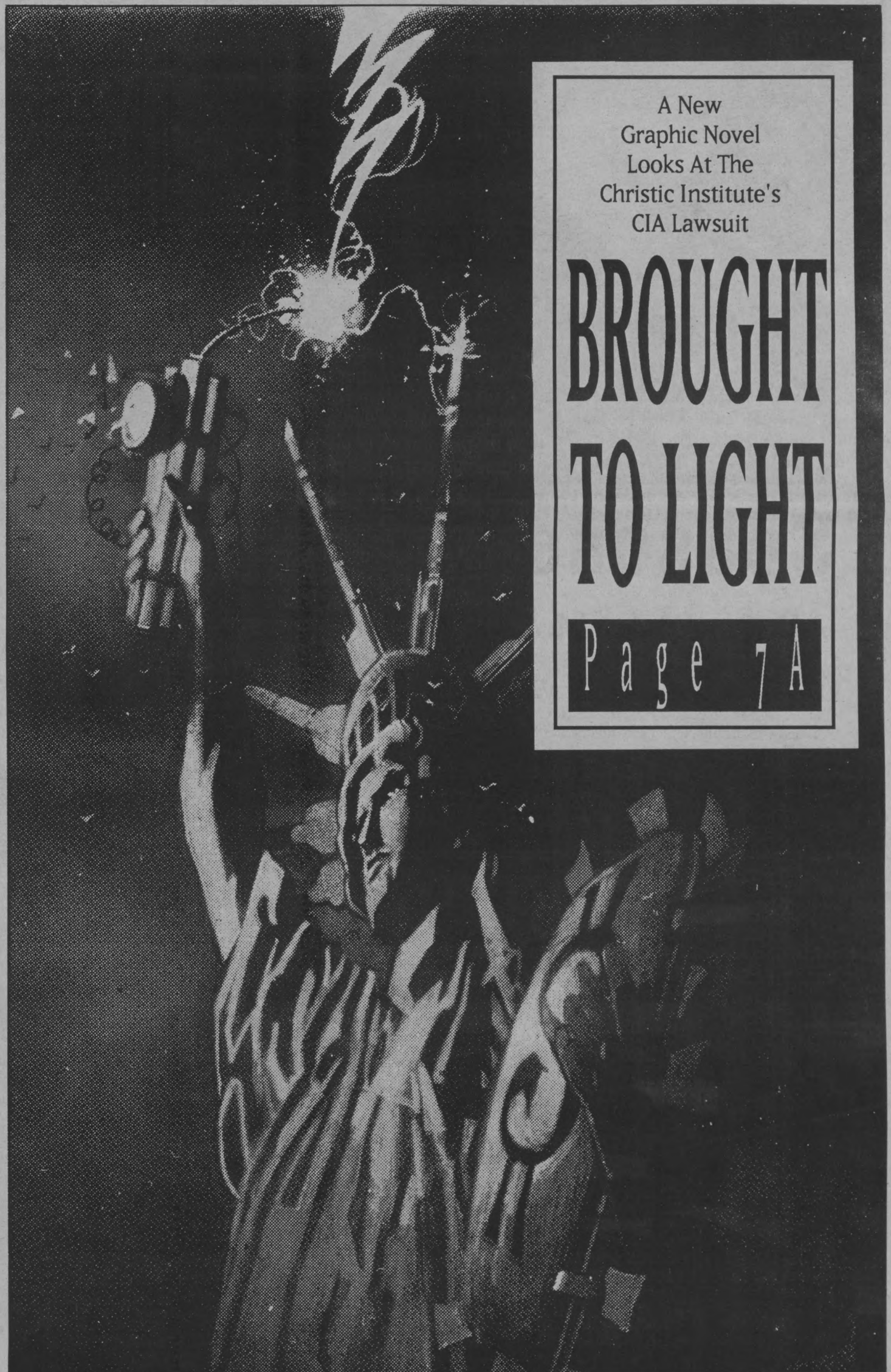
LIVE

Tonight:
Music — Pub Nite featuring "The Five Year Plan," 8 p.m.; \$1/students, \$3/non-students
Concert — Lisa Lisa & Cult Jam, at the Ventura Theater, 8 p.m.; Tickets: \$19.50

Friday:
Theatre — "Scapin's Scandals," at the Ensemble Theater, through March; call 962-8606 for info.

Saturday:
Ballet — Ballet Met, at Campbell Hall, 8 p.m.; \$9/11/13

Sunday:
Concert — Romanovsky & Phillips, at UCSB Lotte Lehmann Concert Hall, 8 p.m.; \$8/10/12



A New
Graphic Novel
Looks At The
Christic Institute's
CIA Lawsuit

BROUGHT TO LIGHT

Page 7A



The Borodin Trio

descriptions that do the Trio justice: "The three played as one." (*London Times*); "A first class ensemble." (*New York Times*); "The Borodin Trio is blessed with the strengths that come from years of intimate music making." (*Washington Post*).

The Trio provides an expansive and expressive yet also accessible musical experience. Equally at ease with music from all corners of their extensive repertoire, the Borodin Trio will demonstrate its sensitive chamber playing with Haydn's Trio in C Major, HOB XV/27, Shostakovich's Trio in E Minor, Op. 67, and Dvořák's Trio Op. 90 ("Dumky").

Highly regarded teachers as well as impeccable performers, Mr. Dubinsky and Ms. Edlina (who are husband and wife) are currently members of the music faculty at the University of Indiana in Bloomington, and Mr. Turovsky is a member of the faculty at the Conservatoire de Musique in Montreal.

The Trio appears in concert Tuesday, January 23 at 8 PM in UCSB Campbell Hall.

What, the Dickens

The International Cinema series continues with the two-part presentation of *Little Dorrit*, based on novelist Charles Dickens' story of a middle-aged bachelor's infatuation with a poverty-stricken seamstress. In Part I, *Nobody's Fault*, director Christine Edzard places us snugly in Dickens' Victorian England with all its propriety and its poverty. This first segment conveys the story from the point of view of the gentleman (Derek Jacobi), who has just returned to England after spending 20 years in China. Alec Guinness is superb as the impoverished but insufferable patriarch. Part I screens at 8 PM in UCSB Campbell Hall.

Nobody's Fault



TONIGHT



Little Dorrit's Story

Part II, *Little Dorrit's Story*, which screens on Sunday, January 21 at 8 PM, takes us back over the same terrain as Part I, but from a different vantage point — that of the poor but kind and generous Amy Dorrit, who is surrounded by ambitious petty intrigues where fortunes rise and fall.

And remember, series tickets can save you half the individual ticket price and are available at the A&L Ticket Office or at the door at tonight's screening.



The swirl of skirts and the click of heels are all a part of the Ballet Folklórico de Veracruz free noontime performance at the University Center Pub on Wednesday, January 24 as a part of the University Center's annual Celebration of Cultures Week. The group performs a rich program of authentic Mexican folk dances to live music on Thursday, January 25 at 8 PM in UCSB Campbell Hall.

Seasoned Acts

All the Right Moves

The winter season of the UCSB Arts & Lectures Performing Arts program takes off on the right step with *BalletMet* on Saturday, January 20 at 8 PM in UCSB Campbell Hall. Based in Columbus, Ohio, the Company, under the direction of John McFall, enjoys a nationwide reputation for its dynamic repertoire that ranges from classical to contemporary ballet.

The company was founded in 1974 as a civic ballet company and became a professional troupe in 1978. During the 1988-89 season *BalletMet* became the first American dance company to perform in the Cairo Opera House.

Modern works are featured on the UCSB program, which includes *Beyond Midnight*, a love-pairing lyrically choreographed by McFall, that premiered in April 1989; *Great Galloping Gottschalk*, a colorful movement-filled ballet choreographed by Lynne Taylor-Corbett, which *BalletMet* premiered in April 1988; and *Shinju*, based on a Japanese eighteenth century tale of love and separation, choreographed by Michael Smuin and premiered by the company in October 1988. Please note, however, remaining tickets for this very popular group are limited.

During their visit, *BalletMet* will also offer a free open rehearsal on Saturday, January 20 at 4 PM in UCSB Campbell Hall.

For ticket information, call UCSB Arts & Lectures at 961-3535.

A Look into the Russian Soul

The eloquent and vibrant *Borodin Trio* is coming to UCSB Campbell Hall for a performance of works by Joseph Haydn, Dmitri Shostakovich and Antonin Dvořák. Formed in 1976 after its members left the Soviet Union, the *Borodin Trio* consists of violinist Rostislav Dubinsky, a founding member of the legendary Soviet *Borodin Quartet*; pianist Luba Edlina, a fellow student with Dubinsky at the Moscow Conservatory, who concertized and recorded extensively with the quartet; and cellist Yuli Turovsky, a long-time member and cello soloist with the Moscow Chamber Orchestra.

Having performed throughout Europe, the Americas, Australia, New Zealand and the Middle East, the *Borodin Trio* enjoys a well-earned international reputation. Reviewers must reach into their bag of superlatives to bring forth

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			18 <i>Nobody's Fault</i> 8 PM Campbell Hall	19	20 <i>BalletMet</i> Free Open Rehearsal 4PM / Campbell Hall <i>BalletMet</i> 8PM / Campbell Hall	21 <i>Little Dorrit's Story</i> 8 PM Campbell Hall
22	23 <i>Borodin Trio</i> 8 PM Campbell Hall	24 <i>Barbara Smith</i> 4:30 PM / Free Givretz Hall 1004 <i>Ballet Folklórico</i> Noon / Free UCen Pub	25 <i>Ballet Folklórico</i> 8 PM Campbell Hall	26 <i>Triña Toyota</i> Noon / Free UCen Pavilion	27	28 <i>La Bohème</i> 8 PM Campbell Hall

UCSB
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ARTS & LECTURES

For tickets or information call: 961-3535

'Glory:' A War Film With Real Humanity

■Review:

Story of Black Infantrymen In Civil War Works On Epic - And Personal - Levels

By Brian Banks
Staff Writer

You don't come across full-scale Civil War epics too often anymore. And when you do, they usually star Richard Gere or Barry Bostwick and concentrate heavily on that all-important war theme — romance. No, they sure don't make 'em like they used to.

Glory is how they used to make war films. It has full-scale battle scenes, a riveting score, and more than four-score-and-seven extras. Years in the making, it is good news for all you war film fans out there.

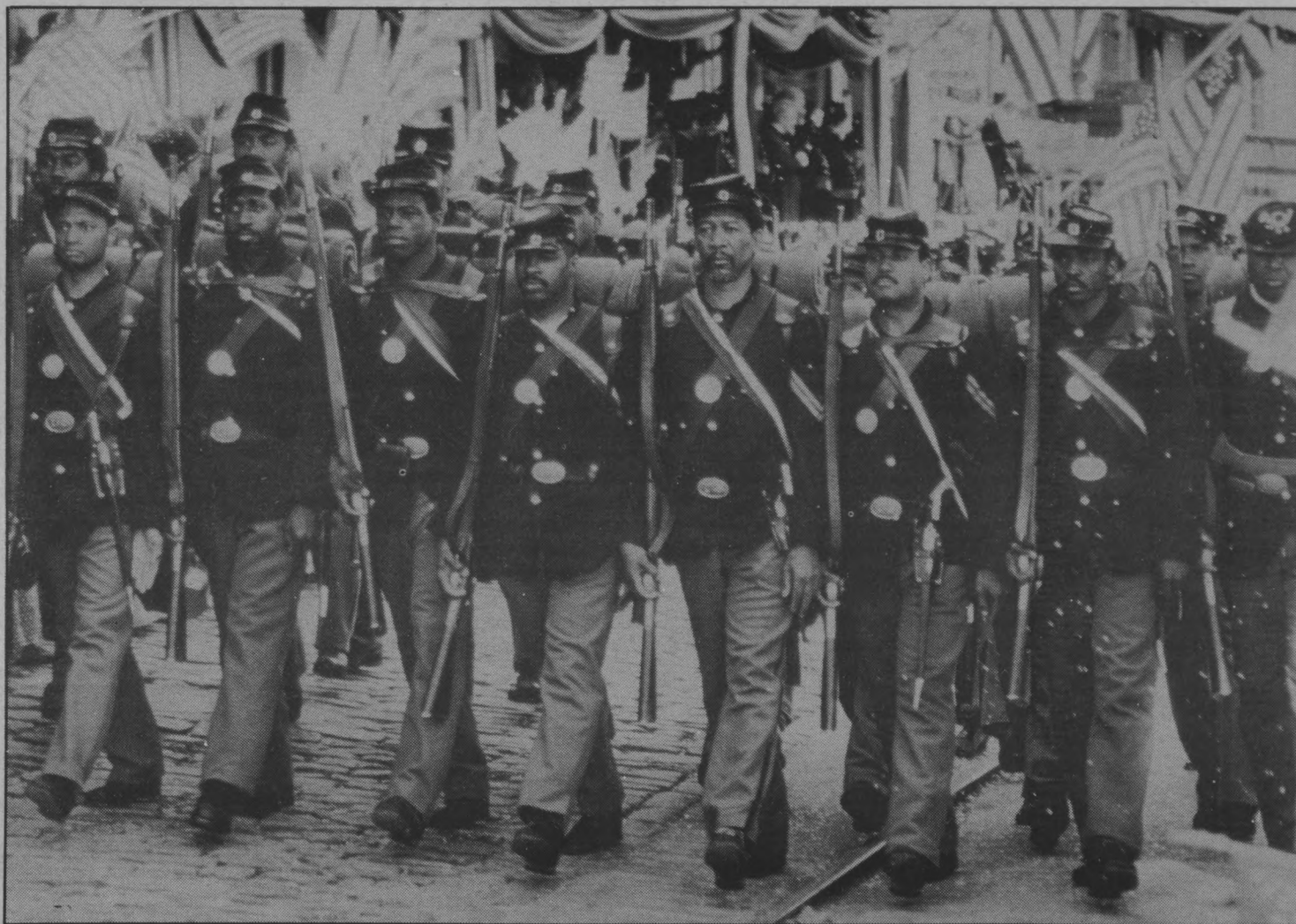
And great news for everybody else. You see, I usually hate any movie that centers around, deals with or even resembles war — especially a war that occurred more a hundred years ago. And still, I found "Glory" to be my favorite film of 1989.

But it would be unfair to call "Glory" a war film. To lump it together with the likes of "Hamburger Hill" and "Revolution" would be a severe injustice. "Glory" has that one element which most films of its genre are missing — human emotion.

Matthew Broderick and Denzel Washington star in the true story of the first Black regiment in the Civil War. Broderick plays Robert Gould Shaw, a survivor of the Battle at Antietam who takes command of the 54th Regiment of the Massachusetts Volunteer Infantry. What begins as a group of awkward individuals slowly becomes a true fighting unit.

It is in this transformation that we get to know each character intimately, a nice change of pace from the usual cliché supporting roles found in many war films. In "Glory," there is no prison psycho, no loveable misfit and (thankfully) no old, wise veteran who passes along advice like some cheap fortune cookie.

Instead we get Trip (Denzel Washington), a runaway slave who volunteers for duty. He is bitter toward Shaw, a product of the racism inflicted on him. We meet



The soldiers of the 54th Infantry parade through the streets of Boston.

John Rawlins (Morgan Freeman), a former gravedigger who rises to the rank of sergeant major in the 54th. He knows firsthand the effects of the war and knows what his troops' probable fate will be.

It is these and other fine performances by the supporting cast which gives "Glory" its edge over the normal jingoistic drivel made by studios in their never-ending attempt to "understand" war. Instead of making these significant participants merely plot devices or symbols, Kevin Jarre's screenplay lets some fine actors build their roles and create memorable characters.

Luckily, the film is not cursed with a di-

rector who would take these performances and overwhelm them with some nifty camera action. A Mike Nichols or Martin Scorsese would probably not work here, as a director with enough sense to know when emotion alone can carry a scene is needed. And Edward Zwick is that man.

Edward who? Well, my prediction is that ten years from now, he will be a household name. For now, however, he is known only as the Emmy-winning creator of television's "thirtysomething." He also directed 1986's boring "About Last Night," which was essentially the movie version of "thirtysomething." With

"Glory" he proves he can control more than just whining yuppies.

Zwick displays amazing skill in molding a film that can be classified as both an epic and a character drama. He knows when to let his actors do the work, yet has the ability to make full-scale battle sequences both riveting and heroic.

This is usually the space where, in a favorable review, the critic mentions some small imperfection in the film. This time, however, it cannot be done. "Glory" is extraordinary film making, easily the best war film in years. On second thought, it ranks as one of the best films, war or otherwise, in recent memory.

One Critic's Defense of a Civil War Epic

By Brian Banks
Staff Writer

The members of the Academy of Motion Picture Arts and Sciences can claim all they want that their pick for best picture is the best film of the year. They can maintain that politics does not interfere with the selection. This, however, is simply not true.

Take, for example, the way controversy killed the Oscar chances of films like "The Killing Fields," "Cry Freedom," and "Mississippi Burning." Much of the debate concentrated on the portrayal of minorities as supporting characters to white leads in these films.

And now the same type of discussion is being directed toward the new Civil War epic "Glory." It is unjust criticism toward a remarkable film.

"Glory" tells the story of the first Black regiment in the Civil War. It is the film makers' intent to show us the little-known contributions Blacks made to the North's victory in this war. The regiment is led by two white officers (Matthew Broderick and Cary Elwes) who were commissioned by the Massachusetts governor. One thousand men volunteered for action, including Denzel Washington's character, a runaway slave named Trip.

The film shows the difficult beginnings, the triumphant victories, and the

fateful end to much of the regiment. The object is to tell the story of the 54th Infantry, and the film makers succeed.

Yet some critics believe that the Blacks in the 54th are symbols of the Black struggle, then and now. Some are comparing "Glory" to other films, films that have overlooked important Black figures in favor of concentrating on white characters. Wrote *Los Angeles Times* reviewer Kevin Thomas: "The film feels it must tell of a Black struggle from the perspective of a sympathetic and white noble. For all that is commendable about 'Glory,' you nevertheless wish you were experiencing it from the perspective of Trip."

Granted, Trip is the film's most interesting character. As played by Washington, he expresses extreme emotional swings ranging from happiness to hatred. But the film is not about Trip, just as it is not about the character portrayed by Broderick.

While films like "Mississippi Burning" and "Cry Freedom" are about white characters in the midst of racial tensions, "Glory" succeeds in presenting Blacks as characters of equal importance to whites, a drastic flaw in those other films. The last shot in "Glory" is not of Broderick alone as the hero, but of he and Washington, equals in an important film about an important subject.

ARTSWEEK'S PICK

Little Dorrit

"Little Dorrit," a film in two parts, will be playing tonight and Sunday night at Campbell Hall as part of the Arts & Lectures International Cinema series. The film stars Derek Jacoby (right) and Alec Guinness (far right).

An adaptation of the classic Dickens tale of squalor and hope in old London, "Little Dorrit" is actually two films dealing with the same story from different points of view. Our advice to you is this: Check out the Dickens.



**University Center
Dining Services**

**Asian Food
Festival**

Being served in the
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Tuesday
16 January 1990
Foods from China

Wednesday
17 January 1990
Foods from Japan

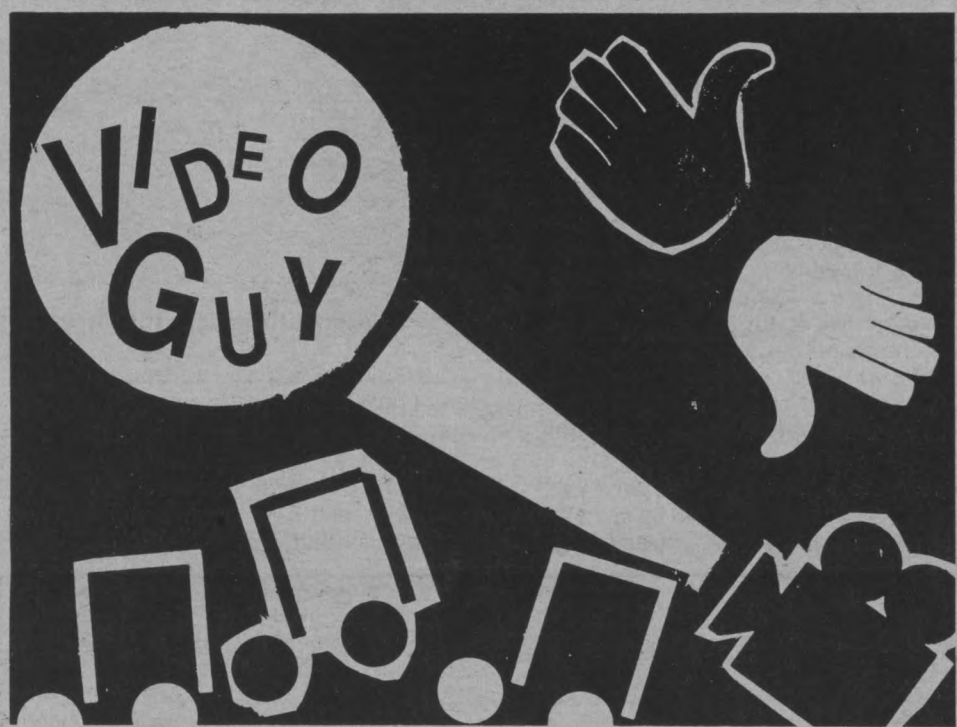
Thursday
18 January 1990
**Foods from
Southeast Asia**



THE BUZZ

FILM	THEATRE	COMMENTS
★★★★ The Little Mermaid	Metro 4	Great songs and great characters make Disney's latest one for the ages.
★★★★ Glory	Metro 4	(Reviewed this issue).
★★★★½ The War of the Roses	Fiesta 4, Goleta	A dark, uniquely funny look into that hellish rite of passage called divorce.
★★★ Back to the Future II	Granada 3	Swiftly paced and very entertaining, but has enough endorsements that it seems like the official sponsor of about a dozen products.
★★★ Enemies, A Love Story	Metro 4	1940s Brooklyn is impressively reconstructed in this well-acted film but you might find yourself reaching for your No-Doz.
★★★ Born on the Fourth of July	Arlington	Our critics disagree, but Tom Cruise is outstanding.
★★½ Driving Miss Daisy	Metro 4	Good performances by Morgan Freeman and Jessica Tandy are the best things in this film, which touches on some heavy issues but doesn't seem to want to get involved.
★★½ Always	Granada 3, Fairview Twin	Somewhat sappy, but typical direction by Steven Spielberg and Holly Hunter in a great dress make this one watchable.
★★ Christmas Vacation	Fiesta 4	A stupid ending just about ruins what was a semi-funny look at the further adventures of America's favorite idiots, the Griswalds.
★½ Blaze	Plaza De Oro Twin	This movie can't decide if it wants to be a romantic comedy or a political biography, so it comes across as a bungled mess. And from the man who gave us Bull Durham!
★ Tango and Cash	Granada 3	An oozing herpe of a film.

Not yet reviewed: Margot Kidder Presents Tales From the Dark Cave, True New York Stories, Mesopotamia.



MARK KUNDE/Daily Nexus

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ARLINGTON
1317 State St. S B
Born on the Fourth of July 2, 5, 7:45, 10:30
Sat only at the Granada 2, 5, 7:45, 10:30
Jay Leno Sat at 8 pm
No passes or bargain nights

GRANADA 3
1216 State St. S B
Always 12, 2:30, 5, 8, 10:25
Tango & Cash 1, 3:15, 5:30, 7:50, 10
Sat only 1, 5:30, 10
Back to the Future II 12:30, 3, 5:15, 7:45, 10
Sat only 3, 7:45

METRO 4
618 State St. S B
Little Mermaid 12, 2, 4, 6, 8, 10:30
No passes or bargain nights
Enemies, A Love Story 12:15, 2:45, 5:20, 8, 10:35
No passes or bargain nights
Steel Magnolias 8, 10:30
Glory 12, 2:30, 5, 7:40, 10:20
No passes or bargain nights
Driving Miss Daisy 12:50, 3, 5:20, 7:40, 10
No passes or bargain nights

FIESTA 4
916 State St. S B
Internal Affairs 12:45, 3, 5:15, 7:45, 10
No passes or bargain nights
The Wizard 1:15, 3:15
Separate admission required
Rocky Horror Fri at Midnight
Xmas Vacation 5:15, 7:30, 9:45
Downtown 1:30, 3:30, 5:30, 7:30, 9:30
War of the Roses 12:45, 3:05, 5:30, 8, 10:20
Leatherface: Texas Chainsaw Massacre 3 6:15, 8:15, 10:15
Sat, Sun & Mon also 2:15, 4:15

PLAZA DE ORO TWIN
349 Hitchcock Way S B
No passes or bargain nights
Blaze 5:20, 7:50, 10:10
Sat, Sun & Mon also 12:30, 2:50
Family Business 5:20, 7:40, 9:55
Sat, Sun & Mon also 12:50, 3:05

RIVIERA
2044 Alameda Padre Serra S B
Girl On A Swing 5, 7:15, 9:30
Sat, Sun & Mon also 12:45, 2:50
No one under 18 will be admitted

CINEMA TWIN
6050 Hollister Ave. Goleta
Steel Magnolias 5:30, 8, 10:15
Sat, Sun & Mon also 3
Born on the Fourth of July 5, 7:45, 10:30
Sat, Sun & Mon also 2
No passes or bargain nights

FAIRVIEW TWIN
251 N Fairview Goleta
Always 5:10, 7:30, 9:50
Sat, Sun & Mon also 12:30, 2:50
Ski Patrol 6, 8, 10
Sat, Sun & Mon also 2, 4

GOLETA
320 S Kellogg Ave. Goleta
War of the Roses 5, 7:30, 10
Sat, Sun & Mon also 12, 2:30

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By Denis Faye
Reporter

Here's the scenario:
It's Sunday night. You're basically burned out. Keystone is really great beer, but not necessarily the next day. You just want to kick back, maybe rent a movie. That's it! Rent a movie.

So you wander to the local video rental shop, in hopes that something "good" will be in. But, you know, what is "good"? "Batman"? It's the gift you want to give, the gift you probably got eight copies of for Christmas. No. "Who Framed Roger Rabbit?" Please, I've had enough. As you start to eliminate all the first-run movies, you start to wonder if the whole effort wasn't futile. This is where I come in.

When a big group of people go to rent movies, remember that one joker who always picks up "Slave Girls From Beyond Infinity" or "Return of the Killer Tomatoes"? Well, that's me.

The only difference is, being the one with the membership, I usually get my way. So my job here is to wade through the incredible amount of rubbish and offer to you some good, alternative stuff, such as today's picks — *Toxic Avenger* and *Tapeheads*. Both of these classics can be found in Isla Vista's vast and various rental shops.

"Toxic Avenger" is a film made by a company called Troma Video. These are the people behind such would-be-classics as "The Class of Nuke'm High" and "Redneck Zombies." Few of Troma's masterpieces ever make it to the big screen, basically because many censors seem to have qualms about films that are entirely designed to make one vomit. "Toxic Avenger" is no exception. It's not scary or suspenseful, just gross.

It is the story of Melvin, a nerd who, by way of a cruel practical joke, falls into a barrel of nuclear waste. The waste somehow transforms poor Melvin into a massive, misshaped beast. "Toxic Avenger," despite the fact that one of his eyes is on his forehead and the other on his cheek, gets massive amounts of chicks.

Although there is a bit more to the plot, it is not important that I tell you. I would rather you discover the magic for yourself, as you marvel as crooks and rapists have milkshake machines rammed down their throats and their hands shoved into boiling oil, or thrill as large-breasted, naked girls are placed on hot coals.

Needless to say, this movie is oriented towards a male audience. When people are not being graphically slaughtered, much time is devoted to scantily and non-clad lasses jiggling, disrobing and otherwise unglating across the screen.

I say "Thumbs Up."

My second choice, "Tapeheads," is quite different and much less vulgar. It was produced by Michael Nesmith (that's right, one of the original Monkees). It stars Tim Robbins and John Cusack (the guy from "Better Off Dead" and "Sure Thing"). The two portray failures who start a video production company and quickly get involved in a tangled web of dead rock bands, video wills, hitmen, bondage tapes, fried chicken and waffles. Among the many high points of this film are a cameo by Don Cornelius (of "Soul Train" fame) and the fact that this film makes no sense.

Not in a bad way, mind you. It's like when you were a little kid playing make believe and you couldn't think of a smooth transition from one scene to another, so you just bent the rules of logic a little.

For example, in one scene our heroes are driving down the street and they decide that they need to celebrate something, so they reach out of the car and grab two beers from midair and it makes no sense at all. That's what is so cool about it. A good film for boys and girls.

Check these out and let me know what you think.

Doing It For Themselves

■ **Hip-Hop:**
Ms. Melodie and Queen Latifah Lay Claim to Rap Preeminence

By Doug Arellanes
Staff Writer

Queen Latifah
"All Hail The Queen"
Tommy Boy Records
★★★

Ms. Melodie
"Diva"
Jive/RCA Records
★★★

Women in hip-hop for years have been on the sidelines, objects to be dissed, harassed and ridiculed.

Take "The Iceberg," on Ice-T's new album, where he talks about one of his friends who "fucked a freak with a flashlight." Or N.W.A.'s "A Bitch Iz A Bitch," which I don't even want to get into.

But something happened last year, and I think it had a lot to do with De La Soul. A lot of the songs on "Three Feet High and Rising," particularly "Take It Off," promoted divestment of a different kind. While it didn't use as many words, the implication was to get rid of old clothes and old thinking.

Around the same time, several women rappers started taking themselves and their lyrics more seri-



ously, and now we're seeing their efforts on new vinyl.

Ms. Melodie's new album, *Diva* makes the point very well indeed, as

does Queen Latifah's *All Hail The Queen*.

Both debut records employ some of the top talent in rap today, with Latifah featuring De La Soul as

well as Stetsasonic's Prince Paul and Daddy O. Ms. Melodie's album features her husband, KRS-ONE of Boogie Down Productions. But instead of getting lost among such talent, both women prove they can hold their own and then some.

Ms. Melodie's "What Do You Do" is amazing. On it, she gives advice to a girl friend whose lover has left her. "You find somebody else," she says with steely determination and strength. Real strength, as opposed to generic male bragging about strength.

Both albums are strongly reggae-influenced as well, owing both to the fusion movement strong in New York and, in Melodie's case, to her work with Boogie Down Productions and the reggae duo Sly and Robbie. Latifah's "The Pros," a duet with Daddy O, has been ruling my CD player for weeks now. The bass is the most lethal I've heard in months — I'm sure it can flatten solid objects — but what sets it off is the use of a muted, Miles Davis-style trumpet floating over the stiff reggae beat.

The strength Latifah and Melodie have is sorely needed in hip-hop today, and while the albums lack the overall scope of "Three Feet High and Rising," or even the Beastie Boys' "Paul's Boutique," the point has been made. Women rappers are doing it for themselves.

Bracing For 'Flood' Of Two Odd Guys

■ **Rock:**
New Album From They Might Be Giants Is Nutty As A Darn Snickers

By Jeffrey P. McManus
Staff Writer

They Might Be Giants
"Flood"
Elektra Records
★★★★

Nobody else does what these two guys do. Nobody else even comes close. Who else could sing a lyric like

"If I were a carpenter I'd hammer on my piglet, I'd collect the seven dollars and I'd buy a big prosthetic forehead and wear it on my real head."

and not sound like a dork? TMBG certainly doesn't. Or they do, and they mean it to sound that way. Either way, this music is so fun it's scary.

They Might Be Giants is the mutated, primordial spawn of a gang of Las Vegas lounge comedians who have been trapped in a nightmarish, caffeine-filled accordion factory since 1952. They are also a band of rhythm-and-blues musicians who, after a brief stint as the first dixieland musicians on Disneyland's Main



Street, went insane and began playing surf guitar in drainage ditches for a living.

And they are a bunch of constantly-chanting schoolyard bullies, curiously unaffected by either puberty or the repressions of the seventh grade orchestra (in which they must have played sousaphones just because they liked the name).

Of course, they are none and all of those things at the same time.

They rely on drum machines, trombones, tambourines and a couple of nasal-sounding guys named John to produce their sound. But their point of departure from the rest of musical civilization is their lyrics.

"A woman came up to me and said 'I'd like to poison your

mind with wrong ideas that appeal to you, though I am not unkind."

Although this may sound like the stupidest Morrissey lyric ever, backed with a pounding snare and a psychopathic trombone, the tongue-in-cheekiness comes through loud and clear.

The overall impact of They Might Be Giants reminds you of juggling in the breeze, stepping lightly on steaming chicken-fat on the rainy Sunday afternoon after your formal break with established religion. But in a world of music where epic pretensions dominate, the mock-epic ideal put forth by They Might Be Giants just might make such behavior commonplace.

REBEL WITHOUT A CAUSE

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- 1/19 KCQR welcomes Robben Ford The Fender Brothers
- 1/20 Cream Members Jack Bruce & Ginger Baker
- 1/21 KTYD welcomes An Evening with Todd Rundgren
- 1/23 KTYD welcomes Bad English
- 1/24 KTYD welcomes Bad English
- 1/27 KTYD Comedy Night with Bruce Baum Carrie Snow & Geechy Guy
- 1/31 KCSB welcomes Tito Puente & the Latin Jazz Allstars with the Estrada Brothers
- 2/2 KCSB welcomes Celebrated Reggae Toaster Tippa Irie plus Ms. Irie & Brave New World
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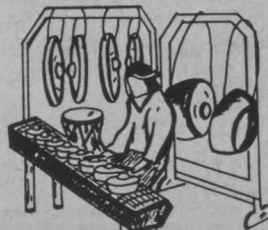
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She Lie, Die; He Cry, Oh My!

■ Bad Cinema:

Our Reviewer Originally Wanted A
 Two Word Review of 'Girl On A Swing':
**SHIT SANDWICH - But We Made Him
 Write More - Much More**

By Jeffrey C. Whalen
 Staff Writer

If small, floppy breasts were prerequisites for a great movie, then "The Girl In a Swing" would be a classic. But with things as they are, it'd be safe to say that "The Girl In a Swing" is "shy of a full course load."

Playing at the Riviera, the theater in the Santa Barbara foothills that's harder to find than a condom in a room full of engineering majors, "The Girl In a Swing" tries to draw you in with its cool ads and posters. The poster has Meg Tilly swangin' on a swing, a thing that says "NO ONE UNDER 18 WILL BE ADMITTED INTO THE THEATER," and another thing that says "The Year's Most Erotic Mystery!" or some such alluring phrase. However, the only mystery surrounding this film is ... hey, I won't be the one to say it!

The reason that I use the term "film" is that, officially, the Riviera doesn't show "movies," only "films," which is a good thing for this town's numerous highbrow culture seekers. There's something innately better about seeing a bad film than seeing a bad movie. Think about it.

And speaking of bad films, "The Girl In a Swing" is stan-

dard Riviera fare: a foreign film made in one of those countries where everybody speaks English with an accent. "Oh Ehrin, ah husst tink ... Iyeh Luuhhv Yu!" That's what Meg Tilly, in the title role, likes to say. "The Girl In a Swing" is two hours worth of leaning over and asking "What'd she say?" to the guy next to you. It's enough to give you a crick in your neck, and honestly, this is the first film for which I have ever encouraged the moviegoers to BRING THOSE DOAN'S PILLS! You'll thank me in the morning.

A film wrought with symbolism (most of your common, Riviera-style "Ocean as Death/Mary Magdalene" variety), "The Girl In a Swing" does bring up a number of questions. Of course, the one with which I was most concerned was, "What'd she say?"

Meg Tilly, who lists "The Big Chill," "Masquerade," and "Psycho II" on her resume, stars as a German woman living in Denmark who runs off to jolly ol' England with an Oxford graduate ceramics dealer who swims like a fish. Then, they get married in Florida (some great file footage of planes landing and Florida coastline here), and proceed to have sex on the kitchen cutting board while a priest eavesdrops. Then they get haunted by the ghost of Meg Tilly's daughter (whom she killed and threw into the North Sea), while a stuffed green turtle comes and goes as it pleases. She lie, she die, he cry, no pie — oh my!

"The Girl In a Swing" would have worked fine with an R rating. As it stands, there was nothing in it more explicit than what was in "The Unbearable Lightness of Being" or "Porky's." And if you gotta be 18 to see seven or eight shots of Meg Tilly's hooters, well then what the heck.

Nukkin Gutta Hond Doch!

■ Bad Corporate Rock:

A Great Idea On Paper, All-Star
 "Stairway To Heaven/Highway to Hell"
 Flat, Save For Scorpions Covering Elvis

"Stairway to Heaven/Highway to Hell"
 Polygram Records
 ★★

You really haven't lived until you've heard the Scorpions' Klaus Meine belt out "Hound Dog." Think about it: "Kyheww ank nukkin' gutta hond dochkheee!" over and over while terrible, wailing guitarists from the likes of Cinderella and Gorky Park hack their way through the song, live at Lenin Stadium at last year's Moscow Music Peace Fest. Yeah!

That's what you get on this sloppily thrown-together anti-drug abuse album from the Make a Difference Foundation. The record would seem to have can't-miss opportunities, what with a hotshot pack of metal perpet-

rators doing covers of tunes recorded by bands who lost a member due to drug abuse. A catchy idea, alright, but the end result is a quaint embarrassment.

Jon Bon Jovi shows his charming ineptness by de-soulifying "The Boys Are Back In Town." The Scorpions' "Can't Explain" is a funny song to play when it's very late and you're very drunk and very stoned and close to death. And Ozzy, Skid Row, Cinderella and Gorky Park unmercifully bludgeon their rock forefathers.

The biggest distaste is left by Zep's "Moby Dick," covered in an astonishingly sanitary way by dead Zep drummer John Bonham's son, Jason, who enlists Bon Jovi pounder Tico Torres and somebody named Mickey Curry to help him out. The name of this quickie-group is Drum Madness, but in light of the dead Bonham's legacy and his poodle-dog son's weepy metal exploitation of same, a more accurate name is Drum Sadness. Someone needs to punch Jason Bonham.

Predictably, Motley Crue fares the best in this compilation, tearing through Tommy Bolin's "Teaser." But you would have expected that.

— W. Patrick Whalen

Lloyd Cole and the
 Comotions
 "Lloyd Cole and the Com-
 motions 1984-1989"
 Capitol Records
 ★★★★★

There is an endangered species known as the British Pop Guy. He roamed Earth widely in the mid-1980s and in temperament fell somewhere between Bryan Ferry and Simon Le Bon, with a bit of Echo and the Bunnymen thrown in for good evolutionary measure.

Although little is known about him today, we do know he always had a good haircut, alluded to old movies in song lyrics and ritually sang love ballads in a sensual, low voice to women who had been "sexually enlightened by Cosmopolitan."

This behavior is what you'll uncover in the final collection from Lloyd Cole and the Comotions. The band, a now-defunct dino-



saur that at one time roamed freely o'er the Earth, spews forth a jangly, mellow guitar style and a doot-doodly-doot vocal fullness — a groovy combination that caught American rock Neanderthals with their chinchilla-skin shorts down.

The primitives of the mid-1980s called it something like "new wave," but modern rock archaeologists look back upon the dusty fossils of the Comotionosaurus and exclaim — "Hey, you weenies! This ain't new! It's just garage band rock 'n' roll done right for a change. And it's available at a museum near you."

— Jeffrey P. McManus

Bobby Brown
 "Dancel...Ya Know It!"
 MCA Records
 ★★★

Jody Watley
 "You Wanna Dance With
 Me?"
 MCA Records
 ★

In this corner, weighing in at 108 pounds, we have ex-bubblegum crooner/wannabe urban rapper/teen hearthrob Bobby Brown. And in this corner, we have Jody Watley, a noted large-foreheaded refugee from disco. Both combatants have released their own premature dance-rehash/best-of albums, and aren't we the

luckier for it?

What goodies they've both given us! Brown and Watley are tremendous vocalists, who, if left to themselves, will peel the paint off your kid sister's red Christmas tricycle with their voices, billing you for the privilege later. But Brown wins this Battle of the Christmas-Market Previously-Released-Dance-Remixes simply because he is allowed to do his own thing — with some subtle enhancements to justify the fact that there is no new music on the album.

The Watley mix, on the other hand, is essentially a mindless mishmash-rehash of stutterings and skippy loops (also containing no new tunes) that made my roommate Zach think the CD player was on the fritz again. As for the Bobby Brown, snag it if you like his stuff. As for our contender, well, *hasta la vista*, Jody. — Jeffrey P. McManus

ARTSWEEK

The Arts and Entertainment
 Section of the Daily Nexus
 Jan. 18, 1990

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An Unlikely Topic For A Graphic Novel

■ Review:

Creators of 'Dark Knight,' 'Watchmen' Team Up For Hallucinogenic Treatment Of The Christic Institute's CIA Lawsuit

By Jeffrey P. McManus
Staff Writer

BROUGHT TO LIGHT: A Graphic Docudrama (two books in one)

1. **Flashpoint: The La Penca Bombing** as told to Joyce Brabner and Thomas Yeates by Martha Honey, Tony Avirgan, and the Christic Institute
2. **Shadowplay: The Secret Team** by Alan Moore and Bill Sienkiewicz (Eclipse Books, \$8.95, 79 pp., incl. biblio.) available at Andromeda Bookstore

If you've ever seen a Volvo with a cryptic-sounding "Defend Our Constitution/Stop the Secret Team" bumper sticker on the back and wondered what it meant, you can now read all about it in the new book *Brought to Light*.

The book, a two-part tract in comic-book format, is a beginners' guide to American covert action, written by experts on U.S. covert foreign policy. But this ain't the horses' mouth party line murmured from the pulpit of

The narration of Shadowplay is done by a nervous, profane American Eagle representing "the company."

Meet the Press. The stories here offer a scummy, bloody, cynical and sarcastic look at the badness perpetrated by agents of the United States of America.

For those keeping score, there's even a map in the middle of the book showing U.S. covert operations worldwide, broken down by category: torture, bombing/arson, weapons dealing, perjury, kidnapping, bribery — the whole bloody ball of wax. And it's all done by those who would have you believe it's part of the American Way. Propaganda? Of course it is. But unlike most vehicles of propaganda, it's done for a just cause (Now where have we heard that term before?).

Let there be no mistake: *Brought to Light* is a kick-ass comic book. Your 10-year-old kid brother will get off on the artwork, if not the groovy gore and battle scenes. But the real purpose of committing these true tales of American groniness to the comic book genre is the power and simplicity the comic book conveys. It's all of the you-are-there-ishness of television combined with the raw fury of a street brawl.

The scary part is that the super-battles for democracy, the American Way, and other important stuff depicted in *Brought to Light* really happened, are happening, and will continue to happen until enough of us raise our voices in protest. The best part is that *Brought to Light* is a screaming voice of that protest.



Shadowplay, the book's first part, opens with a surrealist (or perhaps too-realistic) depiction of the Statue of Liberty holding a time bomb.

Such allegorical images pervade both books: The narration of *Shadowplay* is done by a nervous, profane American Eagle representing "The Company" (as the CIA is known to its closest friends). The eagle is not ashamed of his state, however, and soon gives a rambling history of CIA atrocities worldwide.

"As soon as the war ended, marines and Japanese POWs fought for Chiang Kai-Shek, our Chinese ally, against Mao's revolution... '61, we quit... Chiang fled to Taiwan, establishing himself by massacring (sic) up to 20,000 people. Average body holds a gallon. Big swimming pools hold 20,000 gallons. So imagine a pool filled with blood."

— excerpt from *Shadowplay*

The second part of *Brought to Light* deals with a specific incident in the annals of U.S. foreign muckalucking — the 1984 *La Penca* bombing, which was an attempt on the life of Nicaraguan Contra leader Eden Pastora. Almost surprisingly, Pastora is portrayed as a "good guy" figure in *Flashpoint* — a patriotic, selfless southern rebel, contrasted against the "bad guy" Contras in the north and referred to repeatedly by his popular nickname, "Commandante Zero."

A disillusioned ex-Sandinista, Pastora refuses to play

ball with the CIA, which is running drugs to fund the rebellion and collaborating with the forces of the Somozas (the family of dictators who were installed to rule Nicaragua after the 1932 U.S. invasion).

Flashpoint tells the story of what happened at *La Penca* through the eyes of the Christic Institute, a Washington citizens' legal watchdog group. Christic is currently seeking to expedite legal action against CIA operatives in Central America under U.S. organized crime laws. They believe that the *La Penca* attack on Pastora was initiated by the CIA. Their lawsuit, which seeks to expose the facts behind the bombing, was thrown out of a Florida federal court in 1988 and is currently under appeal.

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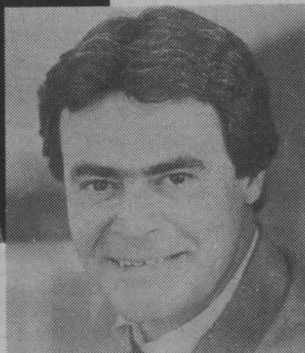
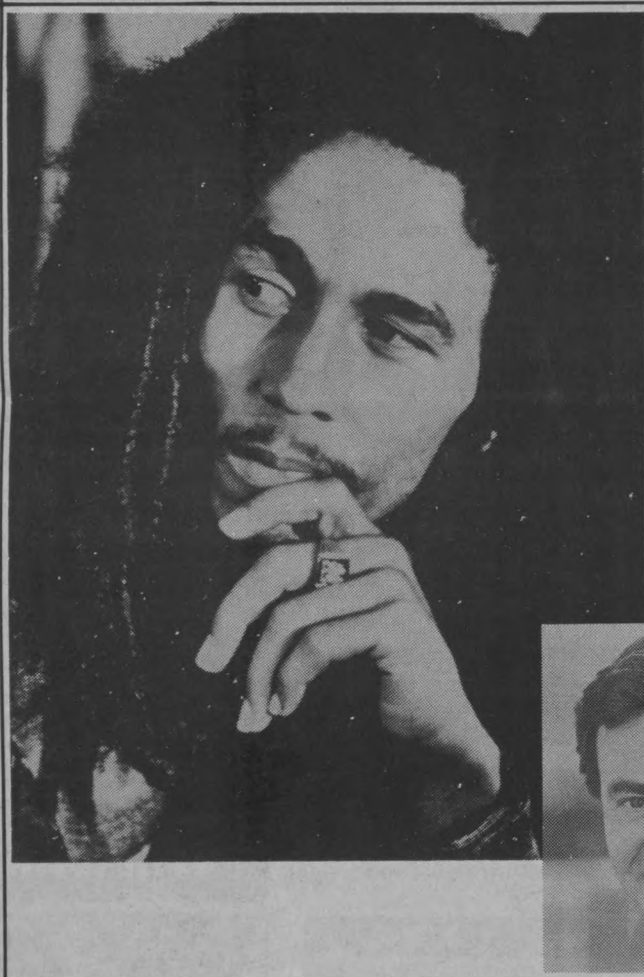
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University Center, UCSB
Santa Barbara CA

Monday - Friday
10:00 - 4:00

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Join us on Sat., Jan. 27 when the A.S. Program Board proudly welcomes worldly acclaimed Reggae missionary **ROGER STEFFENS** to UCSB's Campbell Hall. A respected California-based writer, broadcaster and actor, Steffens has been collecting Reggae memorabilia for over 15 years. In this two and a half hour presentation, Steffens will treat his audience to exclusive Wailers footage taken from his Wailers archive collection which includes more than 800 hours of never-released Bob Marley tapes — concerts, interviews, recording outtakes, rehearsals and alternate versions of popular songs. A must-see for any and all Reggae aficionados. Show will begin promptly at 7:30 pm. \$3 students with UCSB I.D.; \$5 general.

EXTRAVAGANZA '90:

For those interested in being a part of Extravaganza '90 planning, there will be weekly meetings on Tuesdays, 4 pm, 3rd floor UCen Lobby. Call: 961-3536 for more information.

CELEBRATION OF CULTURES
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All Ages Welcome

Please note: Acoustics in the Pub will be preempted this Wed. by the Celebration of Cultures.

Other events to look forward to:

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Tues., Jan. 23 • 8:00 p.m. • The Pub

Multi-Cultural Night
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Wed., Jan. 24 • 8:00 p.m. • The Pub

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Thurs., Jan 25 • 8:00 p.m. • The Pub
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