

Artswaveek

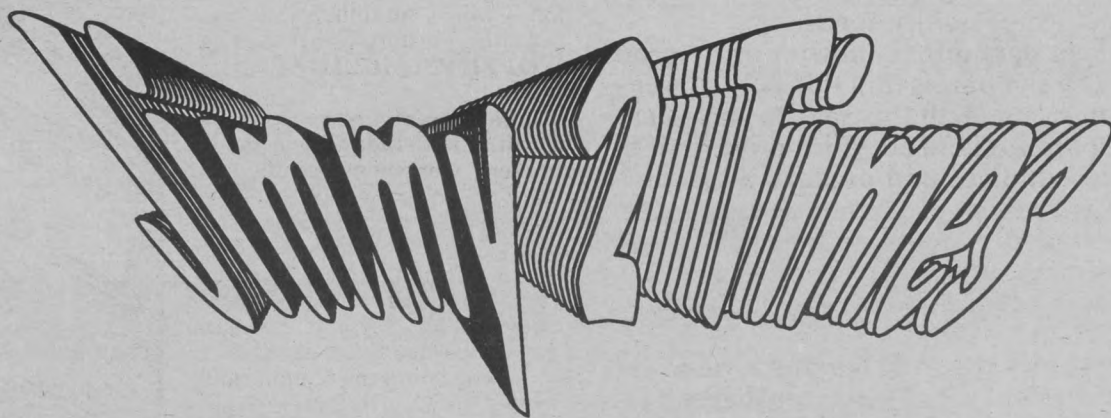
ANOTHER
ISSUE !!!

The Weekly Arts and Entertainment Supplement to the Daily Nexus

An Interview with Santa Barbara's Kings of Ska



Plus
Much
More



BOOK
REVIEWComic
Book

WHAT'S WRONG WITH KIDS

Speed Tribes by Karl Taro Greenfeld
Kabuki by David Mack

Those curious about modern Japanese culture are often told that there is a struggle between the old ways and the new, between formal, corporate "Japan Inc." philosophy and the flashy and often criminal mindset that the under-30 set delight in. Paradoxically, these ultra-modern youth are the ones who have benefited most from the influx of money and technology their parents brought about during Japan's halcyon days of the late 1980s. Now that those days seem to be over - a quick glance at the business page reveals falling exports and foreign real estate investments - Japanese citizens of all ages and social positions struggle to adjust.

However, it seems that the younger generation, used to luxuries and privilege almost from birth, is being hit the hardest. That is the position of Karl Taro Greenfeld in his book, *Speed Tribes: Days and Nights With Japan's Next Generation*. The years between childhood and career positions may be a fast and glittering whirlwind. They also take their toll on those who choose that lifestyle and also on the families and communities that are never far away.

Greenfeld, half-Japanese, half-American and no more than 30 years old, spent his teen years in America and returned to Japan to work as a journalist. He explains how he began covering dignitaries, financiers (almost exclusively old men) and their traditions, and "woke up" one day to discover the Japan of beauty and vitality, and also of violence and corruption. Devoting each chapter to a different facet of the 15-to-30 population, he writes the accounts of schoolgirls and small-time drug dealers; *Yakuza* middlemen and foreign-born hostesses; porn stars and rock stars; and, of course, the members of speed tribes, or *bosozoku*, the stylish motorcycle gangs that terrorize the streets à la *The Wild One* and peddle drugs around the neighborhood.

Japan, Greenfeld writes, holds the unique position of being able to desire without guilt, thanks to the idiosyncrasies of Shintoism. Man is not distrustful of modernity or machinery and instead is able to cherish inanimate things as another part of the self. Westerners, on the other hand, live under the shadow of codes of Judeo-Christian origins, which view machines and tools as soul-less and, therefore, not to be trusted. Thus, the Japanese instigate cycle after cycle of booms for classic cars, interactive video games or baseball statistics, relishing the accumulation of goods and information in a codified and professional manner that similar American big

spenders could not approach or even fathom.

We are allowed voyeuristic peeks into the lives of underage motorcycle thieves being caught by the police, and a porn producer looking for the right virgin to star with his leading attraction, "choco Bon-Bon," named for the most distinctive part of his anatomy. We follow demure college students who put on neon and spandex to achieve the *bodi-con* look at Tokyo nightclubs, and young men attending expensive cram schools so they can attend Todai, the prestigious university of Tokyo, and slack off before being handed high-level jobs in government.

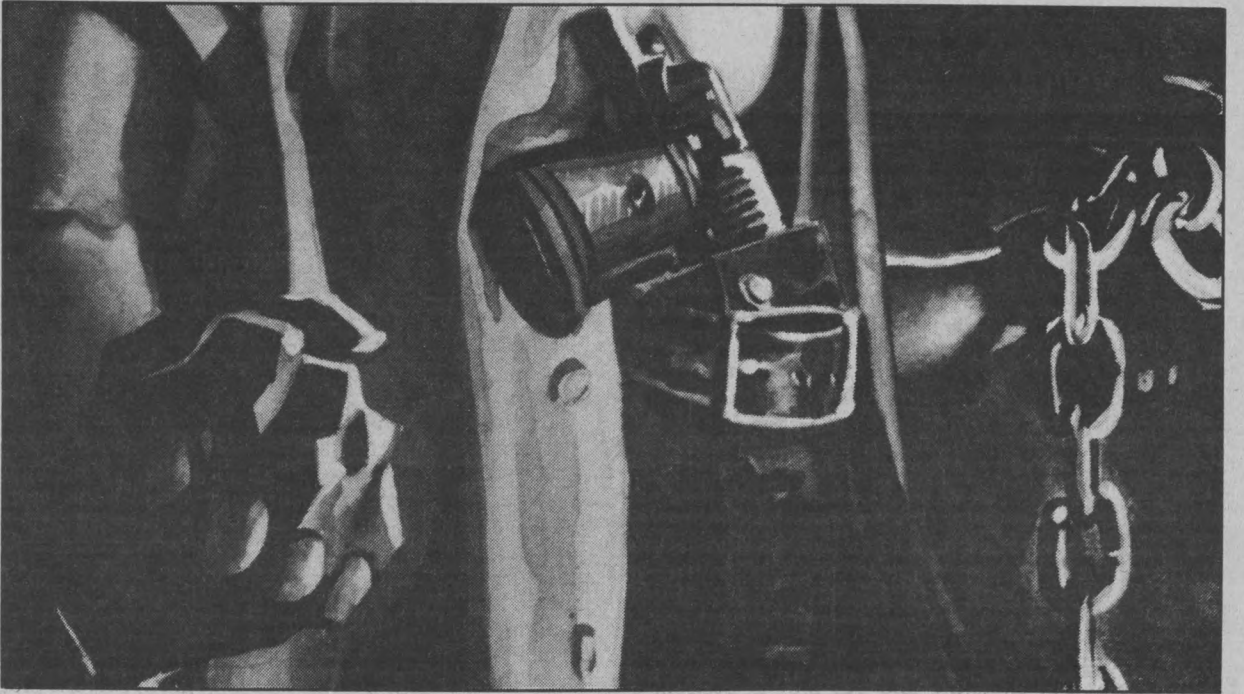
This version of Japan, with love hotels and *karaoke* and hostess bars, is fascinating because it is so unlike the stern and silent, bonsai-tending version we usually hear about.

Greenfeld leaves the chapter on the *otaku*, the computer generation, until the end because, unlike the kids dealing E or collecting foreign goods, the *otaku* represent something completely new for Japan and for the world at large. This new generation has always interacted with computers and is interested in collecting in-

formation of any sort; this obsession eliminates any normal socialization and, instead of sex with humans, some *otaku* dream of a true interface with their machines. Greenfeld knows that the *otaku* represent real, irreversible change for Japan, but does not try to speculate whether this is a good or bad thing. Lack of proselytizing makes *Speed Tribes* a fun, quasi-documentary read.

Speed Tribes, because much of it sounds outlandish or unbelievable to the average person, nicely compliments the popular independent comic book *Kabuki*. *Kabuki* concentrates more on the violent and fantastic aspects of the modern culture, but also dives deeper into Japanese history than *Speed Tribes* and thus helps fill in some of the gaps Greenfeld did not cover with his vignettes, which are written in first-person interview style or an omniscient, but not very self-analytical, third person.

David Mack, creator of *Kabuki*, has done some careful research into Japanese culture and the new directions it is taking, and has a somewhat different version of the future to present. Mack draws upon people's preconceptions about the Japanese but also injects historical facts into his work, thus creating a comic book of future fan-



The Great Toad Drop '95

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THESE DAYS?

tasy and stage reality that blends well, precisely because the reader is left guessing what is real and what is an invention of the author.

The backdrop is predominantly a future Tokyo and Kyoto, cities shaped by many forces at work in collusion and competition with each other. Wealth, political control and intimidation all combine in the form of a woman known as Kabuki and her cohorts, assassins for the mysterious Noh agency who hide their identities behind traditional Noh masks. They are widely rumored to be fictitious characters, androids who appear on television to remind people that guns are illegal and that "Little Sister Is Watching You."

Otaku appears here, as do the *bosozoku* and many other elements of real, modern-day Japan; Mack acknowledges Greenfeld's book in one of the issues. He also sheds light on the treatment of the Ainu people and "comfort women" in the last war, making history a very integral part of his postmodern story.

Kabuki, on the whole, only suffers due to a repetition of images from issue to issue. Even though Mack probably meant the repetition to emphasize the connectivity between characters and locales, too much of a good thing can simply seem tiresome or uncreative after a while. However, Mack excels in creating a pictorial story, free from the typical constraints of comic books dependent on only dialog for text and a certain number of frames per page. *Kabuki* seems more like a storyboard for a sophisticated animated film, with one object morphing into another, often without any accompanying text at all.

Also, while the women are intelligent and less exaggeratedly busty than other female comic book characters, they are all slender and attractive and wear skimpy and kinky outfits. This puts them on the border of being fetishized into ludicrousity. What redeems the stylized two-dimensional representation of the women, however, is the careful expansion of Kabuki's character. She has a confusing and traumatic past, and we wonder what her true intentions are as the storyline progresses. She has many reasons for wearing her mask, as the reader finds out with each installment of the comic.

I think Mack has much to say about Japanese culture that will surprise and interest comics readers who might never be exposed to the Asian mindset. Mack still needs to work on filling his sophisticated plot without repetition over his six-part story arc. "Kill the bad guys" is interesting for only so long before further development of the complex but sketchily laid-out plot is desired.

—Rena Tom

Film

VIOLENT IS AS VIOLENT DOES

If you're one of the few people in the world who, like myself, found *Forrest Gump* to be last year's most emotionally manipulative and overglorified movie, you'll probably love *Dead Presidents*.

In this follow-up to their acclaimed debut feature *Menance II Society*, twin brothers-directors Allen and Albert Hughes have created a gritty, violent film which refuses to sanitize history by presenting it through the eyes of a naive simpleton, as *Gump* did. Instead, the film expertly chronicles a young black man's coming of age and ultimate ruin during the Vietnam War era.

The film opens in the late 1960s Bronx, with Anthony (Larenz Tate) about to graduate high school. Instead of going to college, per his parents' wishes, Anthony chooses to enlist in the Marines, with whom he serves in an elite unit while in Vietnam.

Upon returning from the war in 1973, Anthony comes

to steal millions of dollars from the Federal Reserve Bank.

Thus begins the film's final act as Anthony, Skip, José, Kirby, Juanita and fellow war veteran Cleon (Bokeem Woodbine) attempt to steal money as it is loaded into an armored truck to be driven to Washington, D.C., to be burned. (Hence the film's title, a reference to currency which is out of circulation.) When their plot is botched, Anthony ends up incarcerated. He risked his life for his country, only to be jailed for life because the majority society pushed him to take desperate survival measures. This is the Hughes brothers' ultimate point.

It is at the film's conclusion when the *Gump* analogy becomes fully relevant. Unlike innocent, dim-witted Forrest, who becomes a national hero, street-smart Anthony becomes a tragic national disgrace — just another statistic in a deteriorating modern urban environment.



back home to a society very different from the one he left behind. His buddies, Skip and José (portrayed by Chris Tucker and Freddy Rodriguez), are drug addicts, while his former mentor and boss Kirby (Keith David) is barely making a living running his pool hall. He also receives a surprise from girlfriend Juanita (Rose Jackson), who confesses to working for a pimp while Anthony was away.

Anthony's situation goes from bad to worse when, in the course of a day, he gets told off by Juanita, loses his job at a local butcher shop and is beaten up by Juanita's ex-pimp (Clifton Powell). It is then that he attends a Black Panthers meeting and recruits Juanita's sister Delilah (N'Bushe Wright), a leader of the group, for his plot

Tate is brilliant as Anthony; we see him mature and then degenerate in realistic fashion. The supporting roles are also handled excellently, especially so by David and Tucker. The film's cinematography and editing are both first rate, while Danny Elfman's haunting score and choice period music add significant power. Some Vietnam scenes are a bit gratuitously violent, but ultimately serve as disturbing reminders of the war.

Although Academy voters may not be ready to endorse this sort of film, instead embracing *Forrest Gump*'s Rockwellian America, discriminating audiences will choose to see *Dead Presidents*, a grittily accurate, bracing take on American history.

—William Yelles

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Date: Monday October 16, 1995

Time: 11:00 AM - 4:00 PM

Place: Storke Plaza

Rain Location: Corwin Pavilion

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 Rolling Stone
ROLL BOWL

University of California — Santa Barbara, is your Rock & Roll knowledge in jeopardy?

1. What's Your Best Subject?

- A) Advanced Macroeconomics Theory
- B) Organic Chemistry
- C) Rock & Roll

2. What's the Coolest Event this Semester?

- A) Mid-Terms
- B) Book Buy Back
- C) The Rolling Stone Rock & Roll Bowl

3. What Band Topped the Charts with its Song "Let Her Cry" and Album *Cracked Rear View*?

- A) Boys II Men
- B) White Zombie
- C) Hootie & The Blowfish

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As anyone who's partied on the streets of Isla Vista knows, the tiny town we call home is filled to the brim with bands. Some are good, some are very, very bad. One of the most fun is a nine-man ska machine known as Jimmy 2 Times. *Artsweek* recently got a chance to sit down and chat with Dan (vocals), Brandon (guitar), Sam (drums), Alex (trombone) and the band's newest member Silent Dan (bass).

Brandon: To start off this interview, do you mind if I flip the script and ask you a question?

Artsweek: No.

B: How do you feel about Brad Pitt coming out of the closet?

AW: When was that?

B: The other week on Barbara Walters.

AW: That's not true.

B: No, but just put it in the article. It's a funny rumor to start. Can I get sued for that?

AW: No, I don't think so. You rock stars sure are crazy! So, do you guys think you're going to be pretty big?

D: Like, 5,000, actually.

AW: I know that you have members who live up in the Bay Area and others that live down here and go to UCSB. Which members played on your tape?

B: Actually, I played all of the instruments on all of the songs on the tape. I'm kind of like Prince in that regard.

A: Prince and the Revolution rule.

AW: Anyone else you'd list as influences?

B: Hep Cat.

D: Billy Joel, Elvis Costello.

B: Op Ivy.

S: Nine Inch Nails.

AW: What are some of your favorite albums?

D: Nothing's Shocking by Jane's.

A: Earth, Wind & Fire's *Gratitude*.

B: Paul's Boutique or *The Chronic*.

AW: If you guys could play with any band, who would it be?

D: The Divinyls. I really like the way that girl looks. Or the Beastie Boys.

Silent Dan: Porno for Pyros.

D: Frank Sinatra would be another

his honor.

AW: That's a lot of beer to pour out for a guy.

B: He was worth every drop.

AW: What's the funniest prank call you've ever made?

B: The funniest prank calls were made by our old bandmate, Hamid.

B: I used to call Safeway and ask if I could buy fish there for my fish tank, but I guess that wasn't that funny.

D: No, not really. Not at all. We used to do fake radio giveaways to people.

A: Yeah. I called someone and asked them to name three cars that start with "F" to win a prize and they said, "Ford, Ferarri and Fiero" or whatever, and then I said, "No, sorry. Those cars start with gas."

AW: You guys are real crazy. Would you say you're all pretty typical Isla Vistans?

B: Oh yeah. Like, we read *Playboy*.

AW: What's your favorite issue?

D: The one with Jenny McCarthy.

B: I like sexy lingerie myself, so I like the issues with the skimpy underpants. We

girls.

AW: If you could sign to which one would it be?

D: I'd say Epitaph.

B: Actually, Prince really was on Paisley Park.

AW: What are your goals for you don't happen to get signed major?

D: We're just going to take it can.

AW: What do guys think of here in Santa Barbara? Do you scene better up in the Bay?

D: Actually, I like it better here. There are better than any

AW: So, how come you guys more clubs locally?

B: We have. But there's a named Luann at the Undergroup was this total feminazi who w Dan.

D: She was a loser. She was a cal geek and liar, but she got fir we can finally play there.

AW: She was keeping you, fro



Artsweek's Eric Charles Steuer gets STOOPID with

JIMMY 2



Dan: I thought we were already big.
B: Our roommates like us.

Alex: I just want to get famous enough to be able to play naked.

D: That's real weird, Alex.

Sam: When you're able to play naked, that's when you know you're really big.

AW: You probably can't play naked until you have a CD come out and get a video on MTV. I heard you guys have a new double album coming out soon. Is that true?

B: We were supposed to have a double CD come out, but it seems like it's not going to be coming out for a real long time. It's already been forever. A message to the public: Just keep buying our first tape.

AW: Well, at least you guys got hooked up with San Francisco's Live 105 compilation. How'd that come about?

B: We just sent our tape and they liked it. They picked us out of, like, 50,000 bands.

choice.

B: Actually, Nancy Sinatra would be even better. Or Mariah Carey.

AW: Yeah, you guys could play on the live version of the Ol' Dirty Bastard remix.

B: Yeah, that guy's so great.

AW: Do you guys listen to a lot of hip-hop?

B: I do. I listen to a lot of gangsta rap. I don't know anything about it; I just like a lot of swear words, I guess.

AW: How were you all affected by Eazy E's death?

D: Oh, man. We had a party.

AW: Not like a happy party, I hope.

B: No, it was a memorial.

D: Just a big ol' phat Eazy E party.

A: We got, like, 120 40s instead of a keg.

D: Yeah. Brandon was real upset by the whole situation.

B: True. I poured out two whole 40s in

had some girls that lived in our house before us and we still get sent their issues of *Victoria's Secret*. That's good stuff.

AW: Do you guys like robots?

S: I like that guy Voltron. And that one guy — Ultraman.

D: He wasn't really a robot.

S: I like Goldar, too.

D: Who the hell was Goldar?

AW: So, for the record, you guys do like robots.

B: Yeah. Who doesn't?

AW: What do you guys have to say about Time-Warner splitting with Interscope as a result of right-wing pressure?

D: They did that? I wasn't sure that they went ahead and did that.

AW: Well, how do you feel about major labels in general? Are they good or evil?

D: I know one thing. I want to make a lot of money off a major label.

B: I don't care about money. I just want

there?

D: Yeah. She kind of took over. Plus, there aren't that many girls here. We also played at Alex's in Goleta but they shut us down because we freaked out because ... I don't remember the details.

AW: What do you feel ska music should be in improving relationships with different kinds of people?

D: I just wish more girls would like it.

AW: Well, how do you feel about kids adopting black styles of music and kind of whitening it and making it commercially viable?

B: You mean like we've done?

AW: Yeah, kinda like what we've done.

D: All I can do is give due credit. It's true that we wouldn't have been there for black music. I mean,

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y you, from playing

'n' roll and all that is originally black.

A: Like Chuck Berry.

S: And then you have guys like Charlie Parker, just total innovators.

D: Curtis Mayfield.

A: Stevie Wonder.

A: But enough of this. I say we just change all our lyrics and make them about pot.

B: No, let's make them all about girls.

D: [Noticing Billy Joel video in VCR] Billy Joel! Yes! You've been holding out on me! You have no idea how much I love Billy Joel!

AW: He's one of the greats. Hey, do you guys have any cool famous people stories?

B: Tell him about the time we met Green Day!

D: We met Green Day.

AW: Hey, that is a great story.

B: I've got another story, but it doesn't really involve anyone famous.

AW: OK.

B: You see, when we were in high school, Dan tried out for the school play,



TIMES



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which was a stage adaptation of George Lucas's *Star Wars*. Dan was going to try for the part of Han Solo and was real nervous about it. But we stood behind him and just told him to keep practicing and that he would do great. So, the day of the tryouts comes and Dan's nowhere to be found. We're looking all over the school and then we get to the bathroom. Wouldn't you know? He's in there jerking off. As it turns out, he thought the character was named Hand Solo.

D: Yeah, but I got really good at the part.

AW: That's great. Do you guys have any other words of wisdom for the masses before we end this?

A: Yes. Don't play with matches.

Jimmy 2 Times will be playing with Let's Go Bowling and Buck O' Nine at UCSB's Hub on Oct. 18.

the Billy Joel!"

HIS MASTER'S VOICE

I Like Lou Reed

SIDE A ● ● ● ● ● 1995

Jason and the Sattlers

It was Monday morning and I decided, probably because I had never seen it done before, to spin around in place for a good two or three minutes. When I started, I was in front of the library. When I finished, my troubles began.

I stopped spinning, but my head didn't. I struggled to focus. I struggled to figure out why I was in the middle of a circle of people all focused on me. Mostly I tried to figure out why the blurry figure advancing towards me was calling me "Sinner." No one has called me that in years. "Sinner," I was asked, "what is the meaning of this?" I had interrupted a religious revival meeting in the middle of campus. I decided to answer the question.

"Well ...," I began, "I think I'm here to let you know that I don't go by the name Sinner anymore. And if you refuse to comply I will strike you down with the most feared move ever used in professional wrestling." The most feared move in professional wrestling is kinda like the best song on Duran Duran's *Decade*: they all rock.

The Preacher did not back off. Instead he contorted his body into the only position that can ably reverse the most feared move in professional wrestling. Never in my life had I been so overwhelmed by fear. I took off running, zigzagging in between bikes and about a hundred girls wearing sundresses and their purses on their backs.

It is very difficult to outrun a preacher, so I decided I had to outwit him. I ran into Girvetz, the only hall on campus I would name a household pet after, and jumped in the open doorway. It seemed as though I might have trapped myself. But that was because no one expected me to change my identity.

"People, people!" I yelled to no one in particular as I straightened my back and clapped excitedly. "People, let's get organized. In your places now ... a 5,6,7,8. Come on, people, step with me here, we're going to learn this piece if we have to work all night."

LYRIC OF THE WEEK:

"The style that I'm kickin' is like chicken/ It will be bitten"

-KRS ONE

I high-stepped in place for about 30 seconds, making an occasional spin move kicking my legs to the right and to the left. Anxiously, I peeped out into the hallway. All clear. I thanked the TA and class I interrupted. "Sorry, you guys don't really have to dance ...," I added, "unless you want to."

Entering the hallway, I felt peaceful and content, but I knew I still wasn't safe. I reached into my backpack and pulled out my camouflage T-shirt that I keep in my backpack for such occasions. It was time to go to office hours.

I try to go to office hours at least once a day. Usually I just go into the first office I find occupied and start speaking. Today's topic: How I'm like Lou Reed.

The door was open and the TA, or very young professor, looked very surprised to see anyone come in. He was about to ask me how he could help me when I said:

"When Lou Reed first surfaced with the Velvet Underground in the late '60s, they only sold a few thousand copies of their debut. I read somewhere that Brian Eno said that most of the people who bought it went on to start their own bands.

"I'm not a musician, but the words of Lou Reed speak to me more than any other voice of any generation. He speaks with the tone of the sensitive conscience that lurks beneath most people gifted with articulate perception and voice. He shows us the doom of understanding the bruised morality underlying an evolved society and how it bleeds and stains those who undertake the burden of noticing.

I added, "I am loud and angry, like Lou Reed."

The TA didn't look fazed; instead he added, "I like Lou Reed."

Leaning over his desk and staring into his face, I said, "Fucking Hypocrite." And I walked out.

FEW ENCOURAGING WORDS by Smuckers

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Nic's Alternative 6pm - 8pm

featuring
Tina Sicre

Co-sponsored by Alcohol Drug Awareness Pro Health Education Dept., Student Health Service. Support for this project has been given by the Office of Traffic Safety, State of California, the National Highway Traffic Safety Administration.

UNEXPECTED COLLECTIONS

What do a plastic hot dog, a gun and a 1960 Emmy have in common? Sure, they are all creations of human experience, but more specifically, these oddly diverse items (along with many others like them) are on display together through Oct. 29 at the University Art Museum as examples of things people collect.

As a result of the incredible amount of works collected, parts of "Microcosms" are on display both in the south hall of the UAM, located in the Arts building near Storke Plaza, and in the art gallery in the College of Creative Studies. "Unexpected Selections" can be viewed in its entirety in the UAM's main hall.

However, upon further inspection, it becomes obvious that collectively the pieces represent the eclectic history and culture of America. While Judith Anderson's Emmy, awarded for her portrayal of Lady Macbeth on NBC, stands alone on a pedestal, busts of Shakespeare and Lincoln adorn the wall and a precision device, once used to mea-



The display, aptly titled "Microcosms: Objects of Knowledge (A University Collects)," was curated by history of art and architecture Professors Mark Meadow and Bruce Robertson, and is one of two art exhibits currently on campus. The other featured display is entitled "From Warhol to Baule: Unexpected Selections From the University Art Museum Collections" and was curated by Elizabeth Brown.

shows are remarkably different in content, an underlying connection makes them branches of the same aesthetic tree. At times, the disjointedness of the works seems strange. At others, the juxtapositions seem brilliant. For example, the collected works of "Microcosms" run the gamut from bizarre to exceedingly normal and on the surface seem to lack any

sure height (but currently used by the Engineering Machine Shop as a door-stop), sits in a corner, proof that today's hottest technology will be tomorrow's junk.

Similarly, at first glance, "Unexpected Selections" confuses. In the window sits an arrangement of pottery from Africa, Europe and the Americas. The standard of artistic multiplicity of cultures is apparent, but instead of any specific organization, there is a lack of continuity. There is no real focus — the artwork is incongruous and in limited space. One is forced to wander aimlessly through the aisles, looking at, but unable to categorize, the artwork. It's a rather refreshing experience. Ultimately, the true strength of the displays is that the respective curators have managed to offer representative samplings of the UAM's permanent collection, many pieces of which have been kept in storage and have never been seen by the general public. Check these items out while you still can and enjoy a look at two truly mind-opening exhibits.

—Sam Garchik

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EL VEZ ES AHORA

Somewhere in between the cynicism of our '90s lives and the ever-increasing stress of the now not-so-new school year, we need time to reflect. We must ask ourselves what's really important. Is it that reading assignment that's due, that call to your grandmother consoling her over the loss of her malnourished dog, that broken leg, that horrible pain you feel every time you exhale, the biting insecurity you feel when, after finally having lost those 300 pounds, you step out of your house? No, that's not it. It's good times, of course! A little culture wouldn't hurt our far-too-suburban, white-kid campus, either. Now you know.

With that, I suggest that you go see El Vez. This talented young man is ready to rock you if you'd only allow yourself to be rocked. El Vez embodies the feel and humor of former king of rock 'n' roll Elvis, with none of the strange bloatedness or karate moves. El Vez, sometimes known as the Mexican Elvis, is a recording artist and a legendary performer of his own mariachi-style rock that employs the inflections and tunes of Elvis Presley. He claims that he's an orphan, the poor bastard child of Elvis and Charo.

El Vez has been around for many years and has gradually shaken the novelty-act label. He's so much more. El Vez lets us in on his world of Mexican and Mexican-American living, always with an obviously humorous intent. His Spanglish (Spanish/English) lyrics speak of cross-

culture ironies and, of course, good times.

With all the fun of El Vez, he still manages to make you think about important issues (my sincere apologies to you good-times purists). But he's very sneaky about it. You're not likely to be jammin' to his Mexican-rockabilly sound and whisper to your friend, "What did he just say about labor unions?" Listen closely, though, and you might hear a few words about immigration or César Chavez.

The latest recorded effort from Mr. Vez is *Graciasland* (the cover looks like Paul Simon's *Graceland*). There is a cover of

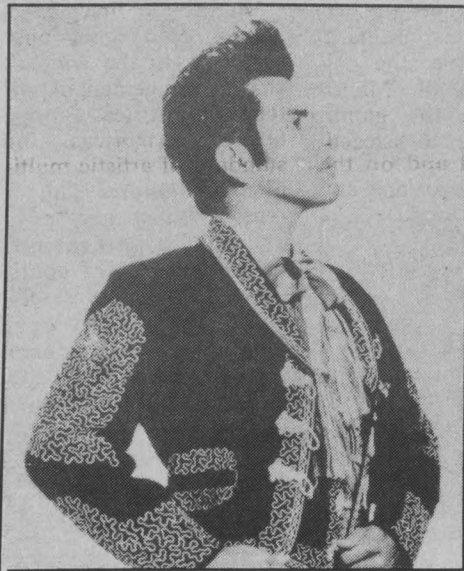


"Blue Suede Shoes" with the Spanish title, "Hurarches Azules." "Now or Never" is a plea for peace in the gang-infested streets of America. Even with his talk of politics, El Vez stays true to his good-times ethic.

No matter what your stand is on Elvis, El Vez has something for you. He leans toward the late Elvis' goofy-clothes era, which is in itself funny enough to entertain you even if you aren't a fan of Elvis. But for fans of the King, El Vez possesses a genuine love for Elvis and his music; this always shines through. That's something that's really important, too.

El Vez and the Memphis Mariachis will be in Campbell Hall Friday night at 8 p.m. Tickets are \$9 in advance and \$12 at the door for students. There's also the party for the opening night of this year's Arts & Lectures programming at 7:15 p.m. at Campbell Hall. For more info call 893-3535.

—Noah Blumberg



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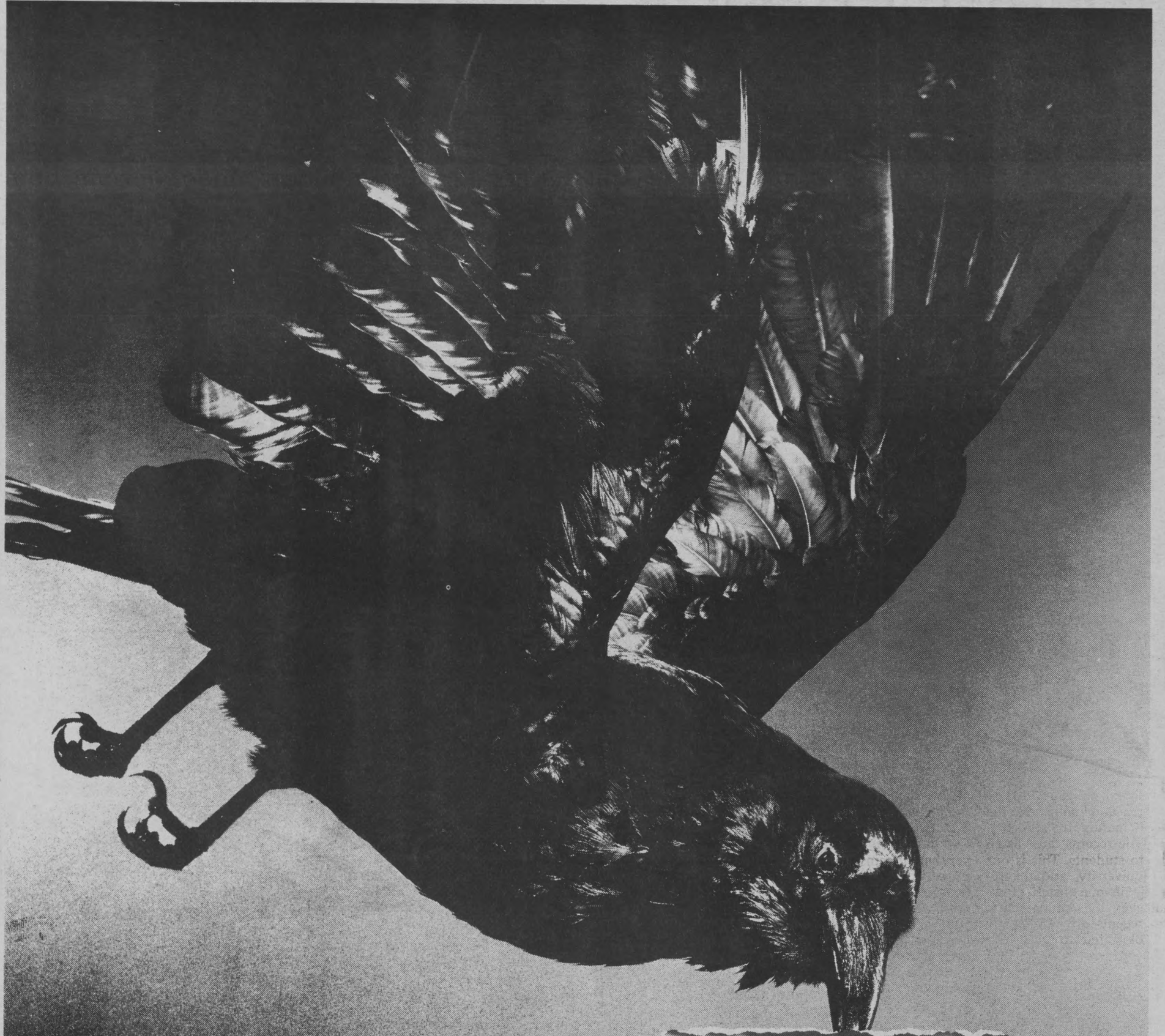
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