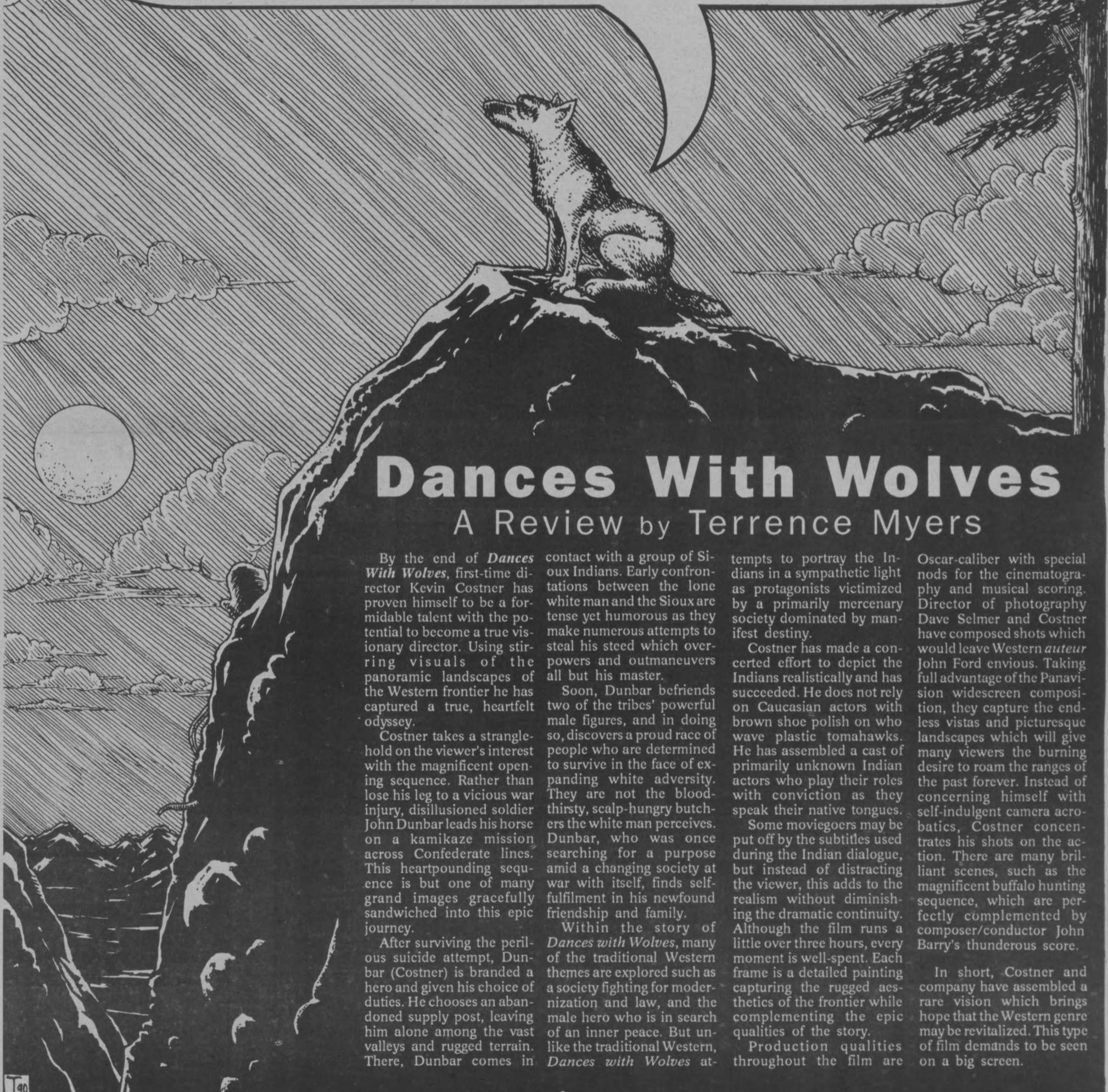


Ahwoooo ...

INTERMISSION

The Arts & Entertainment Section Of The Daily Nexus

For The Week of
November 15



Dances With Wolves

A Review by Terrence Myers

By the end of *Dances With Wolves*, first-time director Kevin Costner has proven himself to be a formidable talent with the potential to become a true visionary director. Using stirring visuals of the panoramic landscapes of the Western frontier he has captured a true, heartfelt odyssey.

Costner takes a stranglehold on the viewer's interest with the magnificent opening sequence. Rather than lose his leg to a vicious war injury, disillusioned soldier John Dunbar leads his horse on a kamikaze mission across Confederate lines. This heartpounding sequence is but one of many grand images gracefully sandwiched into this epic journey.

After surviving the perilous suicide attempt, Dunbar (Costner) is branded a hero and given his choice of duties. He chooses an abandoned supply post, leaving him alone among the vast valleys and rugged terrain. There, Dunbar comes in

contact with a group of Sioux Indians. Early confrontations between the lone white man and the Sioux are tense yet humorous as they make numerous attempts to steal his steed which overpowers and outmaneuvers all but his master.

Soon, Dunbar befriends two of the tribes' powerful male figures, and in doing so, discovers a proud race of people who are determined to survive in the face of expanding white adversity. They are not the bloodthirsty, scalp-hungry butchers the white man perceives. Dunbar, who was once searching for a purpose amid a changing society at war with itself, finds self-fulfillment in his newfound friendship and family.

Within the story of *Dances with Wolves*, many of the traditional Western themes are explored such as a society fighting for modernization and law, and the male hero who is in search of an inner peace. But unlike the traditional Western, *Dances with Wolves* at-

tempts to portray the Indians in a sympathetic light as protagonists victimized by a primarily mercenary society dominated by manifest destiny.

Costner has made a concerted effort to depict the Indians realistically and has succeeded. He does not rely on Caucasian actors with brown shoe polish on who wave plastic tomahawks. He has assembled a cast of primarily unknown Indian actors who play their roles with conviction as they speak their native tongues.

Some moviegoers may be put off by the subtitles used during the Indian dialogue, but instead of distracting the viewer, this adds to the realism without diminishing the dramatic continuity. Although the film runs a little over three hours, every moment is well-spent. Each frame is a detailed painting capturing the rugged aesthetics of the frontier while complementing the epic qualities of the story.

Production qualities throughout the film are

Oscar-caliber with special nods for the cinematography and musical scoring. Director of photography Dave Selmer and Costner have composed shots which would leave Western *auteur* John Ford envious. Taking full advantage of the Panavision widescreen composition, they capture the endless vistas and picturesque landscapes which will give many viewers the burning desire to roam the ranges of the past forever. Instead of concerning himself with self-indulgent camera acrobatics, Costner concentrates his shots on the action. There are many brilliant scenes, such as the magnificent buffalo hunting sequence, which are perfectly complemented by composer/conductor John Barry's thunderous score.

In short, Costner and company have assembled a rare vision which brings hope that the Western genre may be revitalized. This type of film demands to be seen on a big screen.

CINEMA

4A

THE KRAYS, CHILDS PLAY 2

MUSIC

6-7A

SCORPIONS, ANTHRAX, SUPERFLY
BUCK PETS & LED ZEPPELIN BOX SET

CONVERSATION: DA MIGHTY DIAMOND SPEAK DA TRUTH, MON

3A

SCENE ONE
A Calendar of Upcoming Events

The *Intermission Paparazzi P.I.* has made yet another sighting. Dan Rather was recently spotted at the Versateller in I.V., getting dough in preparation for his date with recording artist Fiona.

If you want to meet and talk to glamorous people like Fiona and Dan Rather, come write for *Intermission!* Our offices are located beneath Storke Tower, at the Nexus. And now ...

■InemaCay: Black Studies offers three more documentaries Monday, Nov. 19, at noon. The films feature ceremonial art from Mali and Ghana.

■musicMay: Ventura Theatre gives you Toto on Thursday, The Band on Saturday, and Special Beat, with Rankin' Roger, on Monday. Wow! Call 648-1888 ... **Local Irish** folk band Celtic Twilight will be having a tape party for their debut tape at The Green Dragon. It's going to happen Friday at 8 p.m. It is recommended ... **The Santa Barbara** Chamber Orchestra will be joined by guest horn soloist Steven Beckell. They will perform Nov. 20, at the Lobero Theatre, at 8 p.m. Call 963-0761 ... **The Middle East**

Ensemble will be doing the Arab, Persian and Turkish thing at Lotte Lehmann on Nov. 18, at 2 p.m. ... **Later that night** UCSB's Cappella Cordina will be performing madrigals by Lucy Marenzio at Trinity Episcopal Church in SB

■artYay: UCSB Art Museum will be showing *500 Years Of Prints & Drawings From The Collection* through Dec. 16. Everything from Rembrandt to Borofsky ... **Paintings and other works** by local artist "Skye" will be presented at The Green Dragon on Nov. 17 through 30. The reception for the artist will be on Sunday, at 5 p.m. "Skye" has become an acclaimed artist, despite the fact that he was diagnosed with Parkinson's Disease in 1979.

■etcYay: Russia's Greatest Living Poet, Andrei Voznesensky, will be reading on Tuesday, in Campbell Hall, at 8 p.m. ... **Whoops!** Last week, we did a feature about the student play "The Maids." In all honesty, it's playing *this week* in the Old Little Theatre, on Friday and Saturday nights and Sunday Afternoon. Sorry for the mix-up.

The Goo Goo Dolls are #21 on the KCSB playlist, so let's read .. *Intermission!*

Cover Art by **Todd Francis**

CROSSROADS Ent. & THE INDEPENDENT present Experience one of the Greatest Harmony groups Direct from Jamaica, the irresistible Reggae Pulse of the

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Czech This Out

Fire In The Basement, an allegory for the invasion of Czechoslovakia by Russian troops in 1969, will be presented Nov. 17 at 5 p.m. and Nov. 18 and 19 at 8 p.m.

The play was written by Pavel Kohout and has never been seen in the original language because of the controversial allegorical references to the Soviet Union's domination of Czechoslovakia. It is directed by Barry Dorf, a senior in the directing prog-

ram of the dramatic arts department.

The play tells the story of a couple who are on their honeymoon and are in bed "having fun" when four firemen break in and put out the fire. It turns out to be part of a ploy to rob the apartment which went awry, paralleling the Russian invasion of Czechoslovakia in 1968. "The Russians originally entered Czechoslovakia as friends," related Barry, "and began to harass them

thereafter."

Parry is one of three students who was chosen from within the dramatic arts department to direct a one-act play as their senior project. It will air as a double bill with *Identity Crisis*, a black comedy which deals with pretensions of modern psychiatry, which was directed by Michele Boltz. All performances are free and will take place in the Old Little Theatre.

—Cynthia Gathman



The Resistible Rise Of Arturo Ui by Bertolt Brecht is playing at the UCSB Studio Theatre through Sunday. Call 961-3535.

Christmas Carol

Once again, Patrick Stewart will do the Dickens out of Campbell Hall.

Patrick Stewart, star of *Star Trek: The Next Generation*, will do a reading of *A Christmas Carol* Saturday night as part of the

Arts and Lectures series. It's a role he has done before to rave reviews here and in Los Angeles.

Stewart was last here along with Whoopi Goldberg and Charles Keating in a three-person show. A

Shakespearean actor, Stewart has an easy command on stage, and seeing him live is an experience that *Star Trek* can never duplicate.

—Dan Jeffers and Ali Shraim

Tape This ...

INTERMISSION

INTERMISSION

ADMIT ONE

starring...

- Todd Francis
- Tony Pierce
- Trevor Top
- Ali Shraim
- Jeff H. Oldberg
- Spencer Wetter
- Terrence Myer
- A.J. Goddard
- Karen Peabody
- Andrew Rice
- Doug Arellanes
- Seana Fitt
- Cynthia Gathman
- Dan Jeffers
- An Bastiaens
- Denis Faye as The Editor
- J. Christaan Whalen as The Ass.
- and Rod Stewart as "The Beaver"

... To Your Shirt!



Finally, Good Morning Radio!

DEAN at DAWN



Conversations

Intermission Shot The Sheriff, But Not The Deputy!



Mighty Diamonds

An Intermission Interview

by Trevor Top

R

Intermission: You have a very strong message in many of your songs. One in particular is "Them Don't Listen to Marcus Garvey" — who is the "Them" that you allude to?

Tabby Diamond: Young people, Black people, Jamaican people. The world don't really listen to Marcus Garvey. We are trying to make people listen to his prophecy. Because people weren't listening to Marcus Garvey when he was alive.

I: Then what are you trying to promote? A Black nation, repatriation to Africa or reparations to African-Americans?

TD: Marcus Garvey said "One Goal, One World, One Destiny" and if you really listen to the words he speak you will find more of a direction in life. Our message promote de power to de children, that the people ought to have a right to have pride and believe in themselves, to live and understand their roots. The Black people's roots is in Africa, mon.

I: What are the conditions like in Jamaica today?

TD: Well, Jamaica we got a lot of rain...

I: Uh, I'm talking about the social conditions, the plight of the people.

TD: Well, they change. About a year and a half ago things really changed. People more realized that politics and all dem things no good, take it too seriously dem find it that they take politics too seriously. Dem can live together more loving without politics. So now things are alright in Jamaica.

I: Let's talk about the politics of this country. We currently have a drug war that is being waged upon young, urban Blacks. How do you feel about Bush's War on Drugs?

TD: Well, I feel very bad ab-

out it. The people don't really understand that the leaders think to demselves, ya know. I sorry for dem. Things can't be the same all day long, ya know, things have to change, you know what I mean. See, in Jamaica you kinda get into this cocaine business, ya know, so this drug war is significant, ya know. Dem a gonna get too obsessed with

zation of drugs. How do you think the world would be with drugs legalized?

TD: To me, as an individual, I don't think marijuana should be legalized. Because your people cannot really take it, everybody cannot really take it.

I: But people would still take it, wouldn't they?

TD: Yeah.

I: Shouldn't people have the

TD: That's a good question. (He laughs and ponders.) Keeping Diamonds together, yeah. ... The love for the music and the motivation that we get from youth coming up within the music, you know what I mean. We really are advanced, ya know, love. It not really the financial part. We have to live so we go on the road. We go into the music business because we love it, not for the money.

I: You mention the youth, do you mean the audience or young musicians?

TD: Yeah we work with young musicians. (Two sentences were unintelligible to this writer. To more or less paraphrase: We have two young members in the band who give us inspiration).

I: How about Rap in the U.S.? Sly and Robbie have fused together Rap and Reggae, how do feel about that sound?

TD: Rap is alright, ya know. Cause it's music, ya know. Robbie and Sly have tried to find a new sound, people are always looking for new things. When you put Reggae and Rap together you get a nice sound. Sort of a dub sound, that I like.

I: Shinehead, too?

TD: Yeah, Shinehead's done a good thing in Jamaica. He been well-received for what he's done.

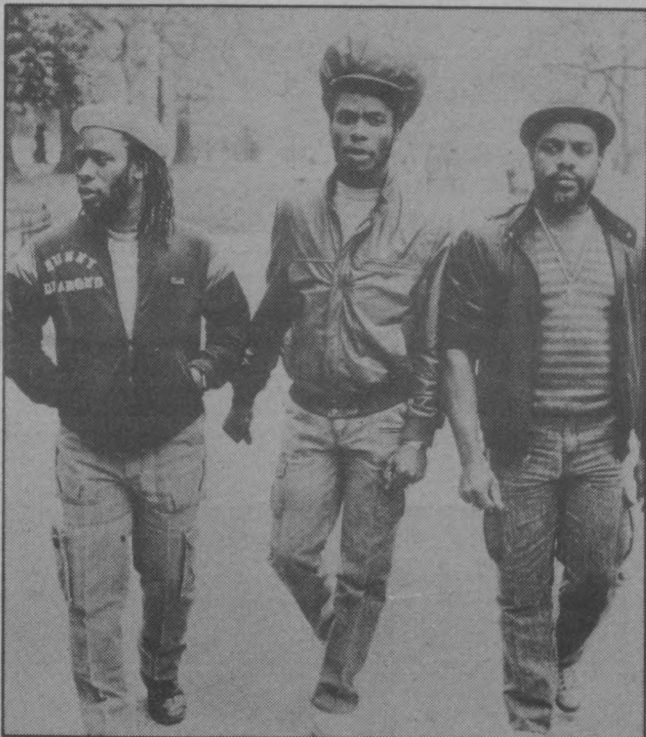
I: Are you excited about playing Santa Barbara again?

TD: Oh yeah, I love Santa Barbara because last time we were in the country we had the best show there. I really love Santa Barbara, mon.

I: One Love.

TD: Jah Love, mon.

Editors Note, mon. Mighty Diamonds, dey be playin' with Spencer The Gardener on Saturday Night. Da groovin' tickets be available by callin' 685-3112, Jah.



Mighty Diamonds: Just Like The Guys Down The Street

too cocaine and all of that.

I: Certainly cocaine abuse has reached epidemic proportions, but what are your feelings about ganja?

TD: That was originally our thing. (He finally laughs.) When I was a youth growing up I used to smoke. It's a mediation sorta thing for us, ya know. It's not so dangerous as cocaine, ya know. Herb keep you conscious of things, ya know.

I: Our paper just ran an editorial advocating the legali-

right to choose whether or not they want to use it?

TD: Well, yeah maybe.

I: Are drugs legal in Jamaica?

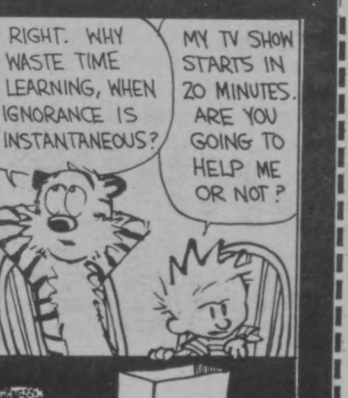
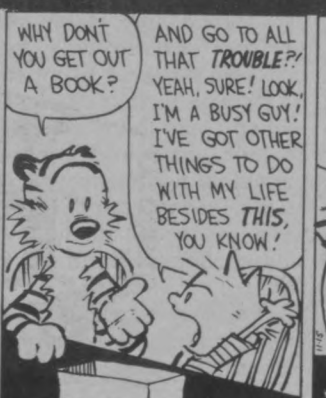
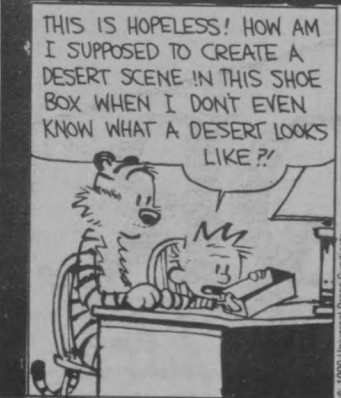
TD: No, people still have problems. There is lots of fighting. With cocaine and everything, you have to be careful. The police go after the man who sell it. I don't really smoke no more.

I: Let's change directions, now. What has kept the Mighty Diamonds together for so long?

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Our Feature

Intermission Remembers The Sixties: Free Love And Cheap Beer

Fueling A Movement: Berkeley In The Sixties



A purple haze drifts over the black and white film reels of the 1960s. It was a time of trippy fashion and even trippier music. Yet it was also a time of increasing political awareness for the "new generation." With this increasing realization of the need for change — demonstrated through protests, marches and the ever-popular "smoke-in" — this "new generation" confronted the blind conservative authorities with a new vision of what life could be.

Director/producer Mark Kitchell's documentary, *Berkeley in the '60s*, six years in the making, captures the excitement, the intrigue and the ideological vitality of this revolutionary era in American history.

Kitchell, who grew up in San Francisco and was witness to the events that led to mass student revolts at UC Berkeley, said he wanted the film to convey a "clear understanding of the issues and ideas of the '60s and how they began and developed. He added that he wanted the film to send a "message of how change is possible," but not "give a correct line of how that should be done."

In gathering and compiling the footage, Kitchell's intention is to create a "vivid and complex image of what it is like to be in a movement" as intense as that of the '60s, and to "inspire and educate" today's generation and make it clear that "the questions (that were raised in the '60s) are more important than the answers (that came out of it)."

According to Kitchell you can find the same issues in

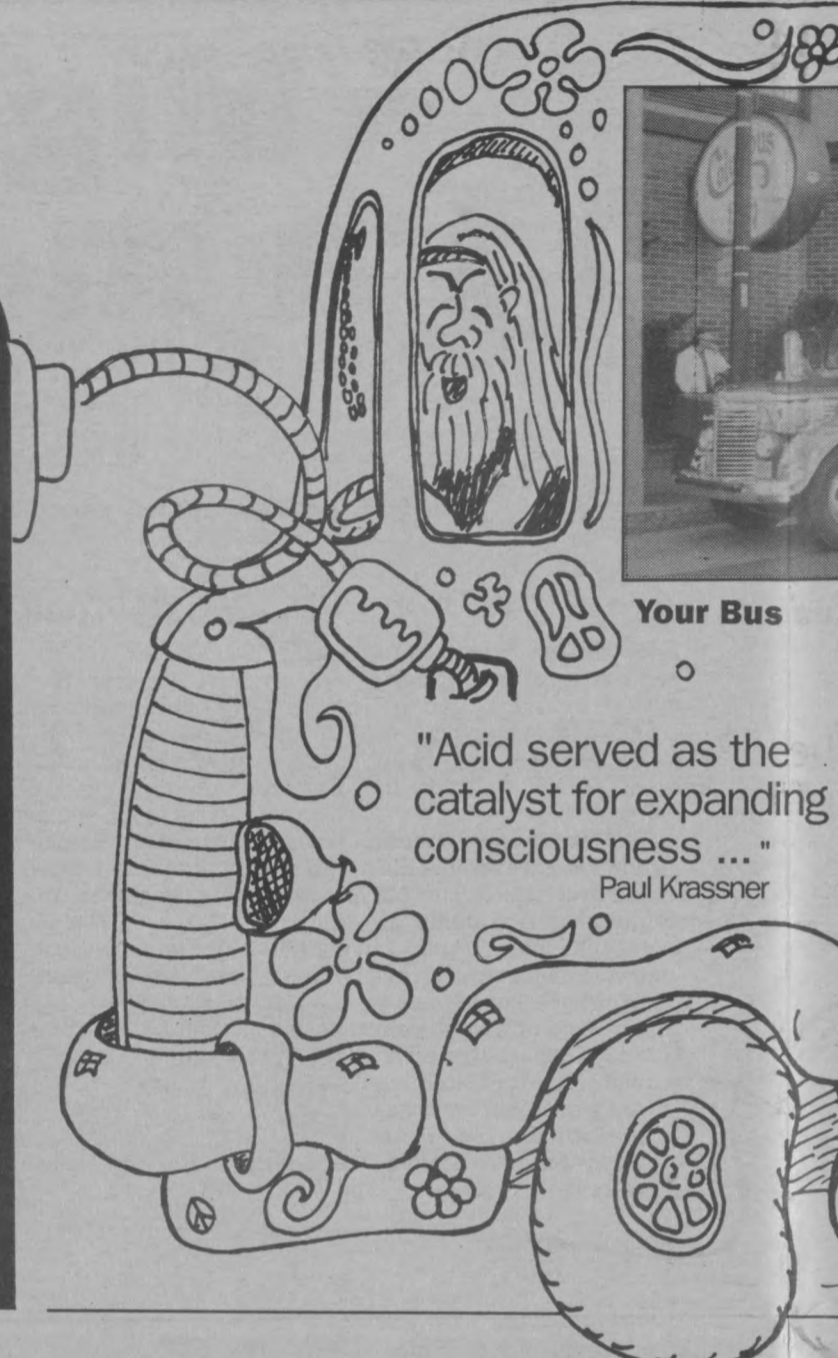
any given era, and he believes there is a link between the '60s and what has been happening in Eastern Europe. "Right here, we are living in a stupor, a conservative low, and we depend on youth to get things moving again," Kitchell said, adding that he hopes his film will inspire people to work for change.

The documentary depicts many events of importance during the '60s, such as the development of the student-sponsored Free Speech Movement and the Black Panthers. The documentary also features music from such legendary performers as Joan Baez and the Grateful Dead.

Among other interesting events in the documentary which fueled the "revolution" of the '60s, former California Governor Ronald Reagan is shown speaking to a crowd of ultra-right-wing conservative types. In his speech, Ron grumbles about rock music and exposed torsos, and condemns the irresponsibility of the students at Berkeley.

Berkeley in the '60s is a well-constructed documentary, but more than that, it makes the statement that change is possible, not only during that tumultuous decade, but today as well. It premiered at the 1990 United States Film Festival, where it received the Audience Award for Best Documentary. This Sunday at 8 p.m., it will be shown at Campbell Hall. Mark Kitchell will be present at the screening to discuss the film.

—An Bastiaens



"Acid served as the catalyst for expanding consciousness ..."

Paul Krassner

Cinema

We Kick Rex Reed's Behind!

Nay To Krays

A Gangster Flick That Misses



"There's too much bad male flesh in the way"

Inside the body of *The Krays* is a really good women's movie dying to get out. Unfortunately, there's just too much bad male flesh in the way.

The producers of this movie were probably right when they decided that a movie which dealt with a gangster's mother and wife — and wasn't particularly funny — would never make big bucks. So they brought in the good-looking Kemp brothers from *Spandau Ballet* and stuck in some heavy violence along with the barest outline of a gangster plot, most of which comes from other movies.

Don't be fooled when someone says, "True Story," as the disclaimer at the end points out — only the central characters were ever real people, and the events are mostly conjecture. Which is OK in film, as long as there is an honest attempt to represent what the real thing may have been like. Instead, with credentials grounded in "truth," the movie trots out every overdone gangster scene and tries it again.

But there was something more here, something that

got lost. When the movie focuses on the mother, struggling to carry the load while men fight for fun and glory, or on the young wife as she slowly gives up her personality to be taken care of, or even on the group of women as they talk about the horrors they dealt with during wartime, it shows flashes of brilliance.

The camera angles are fresh, the composition is always interesting and there is a rhythm and depth to the performances. Even the twins, the based-on-a-true-story *Spandau Ballet* gangsters, can be intriguing when they play off the character of their mother. One of the movie's best scenes occurs when the boys decide to enter a boxing ring and face each other.

The balance between them means no easy winner, and the match becomes gradually more brutal until the mother arrives to break it up. The scene is bloody, and goes on almost too long, cutting from one face to the other as they exchange blows. As it builds, the audience realizes there is no way out, no way to end the fight. The fighters are too close to

each other to break off and save face. Only the mother can resolve this self-destructing brutality by externalizing it.

Too often, the movie seems to be about the twins themselves and their violent rise to power in postwar England — and this story is told in a sketchy, we-assume-you've-seen-gangster-movies-and-know-how-it-works style that barely introduces characters, then kills them off with little justification. Whatever it was that made the violent twins so deadly and successful in real life is not explored here.

This lapse would be excusable if the focus of the movie were on the women characters, but when well over half of the time is used to develop this violent gangster story, it should be done with at least a little clarity if not some originality and enthusiasm.

The movie is still worth seeing. The opening and closing scenes unify the story around the character of the mother and there are some quality moments. Whoo-ee, fellas!

—Dan Jeffers & Ali Shraim



Vito Genovese, 30's Gangster, Would Like **Childs Play 2**

Childs Play 2

Editorial Notification: Spencer "Jack the Clobberer" Wetter is spending 23 consecutive life terms in Sing-Sing for ripping his freshman-year roommate's head off, making a light Caesar Salad out of it and then fashioning the pelvic girdle and testicles into rollerblades. To pass the time "Jack the Clobberer" likes to review movies he has seen in the prison cinema. He has been kind enough to send these to us.

"Sorry Jack, Chucky's back!" Kids, when I read that I was really pissed. This is Jack, and I don't appreciate little dolls invading my territory. So I checked out *Child's Play 2*, and actually it turned out to be my type of movie. It showed the true side of life — the dark, vomit-inducing one.

You see, Chucky is out to possess little Andy's body, and he goes on a killing spree in the process. He bludgeons, stabs,

suffocates and otherwise kicks some ass, spewing colorful phrases like "Playtime's over!" and "Later, bitch!" In the meantime, that snot-nosed Andy's life is pretty much hung out to dry — his mom's in the loony-bin, his foster parents think he's whacked, and the only advice he gets is from his equally screwed-up foster sister: "The only person you can trust is yourself."

This flick doesn't mess around with suspense and comedy like the first *Child's Play* — it cuts right to the gore. I haven't seen this much blood, puss and ripped appendages since my last killing spree in Tacoma. Sure, you know the ending before it starts and the film drags a bit, but for a good-old mean-spirited bloodbath, move over wusses, Chucky's back with a vengeance. Watch it or I'll rip your lungs out. Heh, Heh, Heh!

—Spencer Wetter



RIGHT ON



PEACE



Your Guides



Your Group of Gonzo Journalists, Gurus and Followers From The Sixties

Ohhh ... The Magic Bus!

America is still dazed and confused from the events of the 1960s, as most of the media today will attest. Today's youth gets queasy on '60s nostalgia, and for good reason: nostalgia is a dumb drug.

But a few cultural icons of the 1960s are moving too fast to be tagged with labels. One of them is a bus called "Further." Twenty-five years ago author Ken Kesey and his Band of Merry Pranksters acquired an old bus, and added a few, ah, modifications. It came straight out of a paint factory explosion and its mission, according to Kesey, was "to set out in a direction that, in the first place, is practically impossible to achieve, and then, along the way, mess up the minds of the crew with as many chemicals as we can lay our hands on, so it's almost certain that

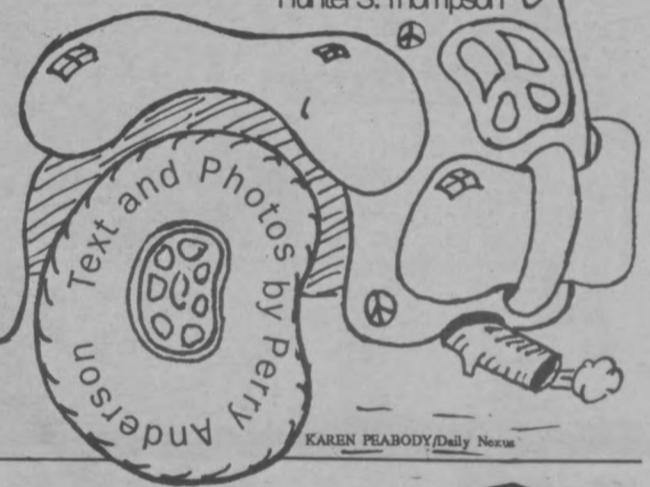
we can't get there."

In 1990 they are at it again, with the Smithsonian Institute in Washington, D.C., as the official destination — although even that is open to doubt.

The Smithsonian wants the original bus that was used 25 years ago — but it is so completely rusted out that a major renovation would have to be done. According to Kesey, "A renovated bus would be less like the original, if restored by the Smithsonian. It's naive and somewhat of an insult. They have almost talked me out of it. ... It's like the Starship Enterprise. ... There's only one Enterprise: the one that's working. They're interested in nuts and bolts. We're interested in the spirit."

"There were no rules, fear was unknown, and sleep was out of the question."

Hunter S. Thompson



KAREN PEABODY/Daily Nexus

Pot Lucky
Intermission-Good Eats

Good Stuff

Peter Case:
An Unsung
Musical
Talent

To get a better understanding of Peter Case, you really need to know his past, and he really is a man with a past.

It began earlier than the early 80s, but that's where most people first heard his voice and songs. When Nicholas Cage was making his first on-screen hit in *Valley Girl*, his character's example of "real music" was Case's first successful group The Plimsouls. "A Million Miles Away" became a hit, but Modern English's "Melt With You" is usually the song most people relate to that film.

Although The Plimsouls garnered a fairly large following (as far as club bands go), Case became more interested in the folk-rock scene. The Plimsouls broke up and Case took his songwriting talents to the coffee shops and tiny clubs off the beaten path and sang in a style closer to Bruce Springsteen's *Nebraska* than Tracy Chapman or Suzanne Vega.

With the charm of Buddy Holly, the bite of Bob Dylan and the intensity of an engi-

neering grad student, Peter Case life is everything *Nebraska* aspired to be. In his self-titled debut solo album, Case hooked up with T-(bare to the)Bone Burnette who had recently produced Los Lobos' first record and Elvis Costello's folkly triumph, *King Of America*. The result was such an artistic accomplishment that it was instantly a commercial flop. Fortunately, folk wannabe's like Marshall Crenshaw saw such powerful honesty behind songs like "Icewater" and "Blue Car" that he recorded Case's "Steel Strings" only a year after Case originally recorded it.

After opening for the likes of Jackson Browne and Steve Winwood, Case made the small club rounds and put out *The Man With The Blue Post-Modern Guitar* which was sparser than the first album, but possibly commercial if only because of its simplicity. As Case's luck would have it, the pop culture didn't want to hear songs about desolate lives and sin, which Case wrote so earnestly. The single "Put Down The Gun," despite its Jackson Browne idealism and Springsteen passion didn't make a dent on the radio which was more intent on George Michael and Guns n' Roses.

To add salt onto the wound, Case and his wife, fellow folk singer Victoria Williams, divorced last year to the amazement of many of the pair's friends and fans. On the outside, it would seem that the couple were the ideal family as they both seemed to share similar ideas of religion, musical purity and sound. Williams complimented Case's schoolboy seriousness with chirpy dreaminess. Not only were they a visual match of thrift-store 1920s Jimmy Stewart-meets-Mary Poppins, but musically it was unmatched event without words, as the pair could play acoustic guitars and blow harp better than any white folk you ever heard.

Now, alone, it will be interesting to see how Case will play the hand he's been dealt. He has the talent to sing his way back to the top of pop charts if he wishes, but it appears his heart wouldn't let him sell out for something that he has already achieved with the Plimsouls. One thing is certain, if folk is nothing more than the white man's blues, Peter Case, an American idealist caught in the machine of pop music, will have plenty of real-life blues stories to draw from as he performs Nov. 16 at the Pub.

—Tony Pierce

It's A Snow Job

Extreme
Winter:
Enough With
The Ski Stunts

Whether it be aerobatics in Colorado, snowboarding in the Soviet Union or even cross-country skiing in Antarctica, Warren Miller's latest ski-film *Extreme Winter* is just extremely dull.

Maybe it had to do with the fact that for his 41st film Warren decided to let some guy named Don Brolin direct, because even though we believe Warren when he says, "A day of skiing like this reminds you of just what you had in mind to do with your life before you had to grow up," Brolin never backs it up with any feeling in his photography.

In bite-sized segments, *Extreme Winter* alternates between hot dog skiing to slow-motion jump sequences and even comedy bits about people falling down trying to get off of chairlifts and so on. And even though they are tricks you or I could never pull off, it's as exciting as watching 50 laps of the Indy 500. Yeah they're going fast, big whoop.

An exception to this is a scene where a skier from Vermont named Dan Egan, skiing in front of his brother



Ahh! I'm trying to ski, you dumb penguins! Take this trout and leave!

John, accidentally causes a "100-ton" block of snow to break off and fall down the side of the mountain that they are skiing on. Unfortunately, brother John happened to be skiing on the block, making for true excitement as we see him turn towards the mountain, jumping over the falling crack, and skiing to safety. Although it's one of the best moments in the film, in retrospect it doesn't look like anything far more thrilling than what we've seen on "That's Incredible" or "America's Funniest Home Videos."

It's too bad, too, because as Miller narrates the footage, you can easily see that he truly loves the sport. The downside is, the film never matches Miller's youthful

enthusiasm and the result is like hearing vacation stories as your Uncle Philmore shows you his slides.

There is one thing that must be revealed before you totally wipe this film (which is screening Nov. 16-21 at the Victoria Street Theater) from your plans: I reviewed this film on video tape and not on the big screen. Therefore, the falls may seem funnier and the jumps much more spectacular, when viewed in all their glory.

If you're not sure who to believe, most ski shops in and around Santa Barbara have *Extreme Winter* preview films playing, as did The Vic, so if you want a taste of "Winter," it's available.

—Tony Pierce

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Nov. 18 KCSB
BOB MOULD
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Nov. 19 KTYD
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w/Dave Wakeling
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w/LION I's & FOOD FOR FEET

Nov. 23 KXBS
BEATLEMANIA

Nov. 24 KCQR
**JOHN MAYALL &
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w/MAMA ROO

Nov. 28 KCQR
**BOB WEIR &
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Nov 21 KBBY
COMEDY NIGHT
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Nov 30 KHAY
VINCE GILL

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Music

Intermission ... We Pop & Lock, Bang Our Heads...

HIP-HOP METAL



Superfly 1990

Various Artists
Capitol Records

Rock Critic Comix by Doug Arellanes



Among the great work of Curtis Mayfield, a recent inductee in the Rock and Roll Hall of Fame, is the soundtrack to the movie "Superfly." The songs hit hard about drug pushers and death in the ghetto. What could have been exploitation was turned on its head.

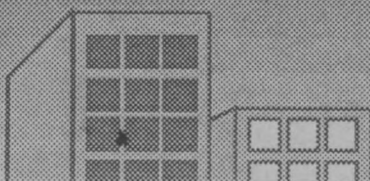


A generation has passed, and few know of Mayfield's work. But with the release of the new film, Superfly 1990, Mayfield has sought to stage a comeback of sorts. On the title cut, Mayfield works with Ice-T and Lenny Kravitz, which is a great merger of Mayfield's soulful style and the new hip-hop beats.

But the producers apparently didn't believe in Mayfield's talent enough to have him on the entire album. Instead, Mayfield's songs share space with two-year old b-sides from Eazy-E and Tone-Loc. Which is a damn shame. K-tel could have done better than this.



Meanwhile, Curtis Mayfield is in therapy, recovering from a freak accident in which a lighting tower fell on him at a concert this summer in New York. He is paralyzed from the waist down, according to recent reports. No one's said whether or not he's able to play still. Superfly 1990 the album is a disappointment, but Mayfield's songs are very good indeed. One can only hope for a better outcome.



THE MAIDS

BY JEAN GENET
November 16 - 8:00 pm
November 17 - 9:00 pm
November 18 - 2:00 pm

FIRE IN THE BASEMENT

BY PAVEL KOHOUT
November 17 - 5:00 pm
November 18 - 8:00 pm
November 19 - 8:00 pm

IDENTITY CRISIS

BY CHRISTOPHER DURANG
November 17 - 5:00 pm
November 18 - 8:00 pm
November 19 - 8:00 pm

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DEPARTMENT OF DRAMATIC ART
THEATRE AT UCSB
UNIVERSITY OF CALIFORNIA - SANTA BARBARA



Painkiller

Judas Priest
Columbia Records

I was in eighth grade and had 13 dollars burning a hole in my pocket, so I eagerly purchased Motley Crue's *Shout At The Devil* and Judas Priest's *Defenders Of The Faith*.

Everyday I would come home from school and, like most young headbangers, run upstairs to my shrine, closing the door behind me, and break out the Priest. At ear-shattering levels I'd dance around my room, proudly proclaiming each and every word, "...Metal rules the land..."

I grew up with Judas Priest and can you believe it? Even with their day to day influence on my adolescence, I still haven't killed myself.

Well, the Kings of the Me-

talian are back, and I must admit, last week when I was listening to their latest, *Painkiller*, I had visions of jumping off of a D.P. cliff. But since I didn't, I can tell you that the album kicks down the barriers and skips back to *Screaming For Vengeance* with streamlined power: pure, hard and heavy.

Dumping the melodic shaft that *Turbo Lover* started, and with fresh drumming by Scott Travis (ex-Racer X beat boy) at the base, the nostalgia kicks in with Rob Halford's screeching Priest-ly voice at the helm, alongside the unmistakable guitar work of K.K. Downing and Glenn Tipton.

—A.J. Goddard



Persistence Of Time

Anthrax
Island Records

There is nothing comparable to the humorously entertaining epic "I'm The Man (uncensored version)" on *Persistence Of Time*, the latest thrash, bash, riff me, laugh at/with me release from the metal-and-tennis-shoes-mix-just-fine conglomeration a.k.a. Anthrax.

However, the record grinds its teeth and it spits in your face. It is persistent and consistent in its rock-you-commentary, which touches on racism, senseless hatred and an unhappy world that may as well be jail or our war-bound government. Ahh, the audacity of it all.

Musically, the 1979 Joe Jackson top-40 hit "Got the Time" in its sped-up, funk-out, guitar-ridden, remixed state, highlights the LP's creativity and is tapping into widespread air-



Nelson loves Anthrax lay on college radio across the continent.

But outside of this cover tune, the album is missing any catchy innovative melodies. The vocals simmer statically at one lukewarm temperature and fail to heat up for any memorable good ol' home cookin'.

—A.J. Goddard

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Music



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R O C K



Box Set
Led Zeppelin
Arista

The Rolling Stones did it, Rod Stewart did it and now the mighty Led Zeppelin has done it. No "it" is not fornicating with pre-teen females. Led Zeppelin has become the latest addition to a growing list of superstars who've released compilation boxsets of their greatest musical achievements.

The Led Zeppelin box set consists of a hefty 54 songs, most of which were taken off of Zeppelin's nine studio albums. For anyone who owns most of LZ's records, this box set may seem like a waste of money. Actually, the more you dig Zeppelin, the more you will get out of this compilation.

The box set was remastered and the song order arranged by the grand wizard of power chords himself. Jimmy Page hoped to take the Zep's songs out of their album positions that everyone is used to and shed some new light on each individual tune.

The box set does this job and does it well. Hearing "Since I've been Loving You" after "Going to Cali-

fornia," when your brain expects to hear "When the Levee Breaks," really grabs your attention. This compilation makes the listener re-examine worn-out classics like "Stairway to Heaven," a song I would have sworn could never sound new to me.

The real treat of the Led Zeppelin box set is the additional numbers that you can't find on any album. Everybody's favorite, "Hey Hey What Can I Do," was previously only available as the hard-to-find B-side of the "Immigrant Song." "White Summer/Black Mountain Side" is a 1969 live radio recording of a delightfully sweet acoustic set rarely heard before.

If you're a die-hard Zeppelin fan who owns everything ever released by the group, this compilation will be the icing on the cake that is your collection. If you have never understood what all the fuss about Led Zeppelin was for, this box set is a great way to find out.

-Seana Fitt



Mercuritones
The Buck Pets
Island Records

Post-urban decay, post-AIDS, post-Reagan years, mid-adolescent confusion, pre-cocaine breakdown, teenage distortion rock with a sense of humor.

"I'm not looking for an El Dorado. I just want this red-head girl. I know I ain't no Peter the Great but I'm not so bad for a fallen saint." (Pearls)

The gentler gender has got a real Cleopatra's grip on the lyrical attentions of The Buck Pets. No doubt about where they find their El Dorado. At points, Mer-

curitones sounds like Bauhaus gone amok with an Air Supply lyric shit, pardon me, sheet.

Not everyone can be a rock prophet. The Buck Pets are leaving that job open for someone else and concentrating on what they do well, which is playing good innovative rock with throbbing bass, distortion to spare and the occasional sax and horn part just for kicks. Never mind the subject matter.

-Andrew Rice



Crazy World
Scorpions
Polygram

Those German rockers the Scorpions are back with a new album to turn up the amp for. On the album entitled *Crazy World*, Klaus Meine's stinging falsetto once again brings tears to this rocker's eyes. After a disappointing performance on their last album, *Savage Amusement*, the boys are back with an album to make Helmut Kohl proud. Some people may argue that Bach, Beethoven or Wagner have provided the best musicianship to come out of Germany in the past 400 years, but after listening to this new album and sizing it up to their previous achievements, I beg to differ.

As I stated this is no *Savage Amusement* with its flaming, neon-pink lettering and the moussed up hair-bear do's. This album sounds more like some of their older music and is less oriented to radio. It's not as fast paced as some of their

previous albums, but can still work up a good head-bang. The album is chock full of lyrics to fire up any I.V. reveler, such as "Drivin' down to the city/Doin' 155/Better late than never/I'm more dead than alive," on the title track. For those of you who purchased their recent release, *Best of Rockers 'n' Ballads*, for reasons other than "the rockers," you won't be disappointed either.

Mind those of you not fortunate enough to be Scorpions aficionados, this is not the kind of rock put out by speedmetal bands like Anthrax or Megadeth, but it still rocks hard. I won't guarantee that this is the album to bring an end to the Gulf Crisis, find a cure for the common cold or even bring an end to Nelson's reign on MTV, but this album obviously deserves the proverbial thumbs up.

-Jeff H. Oldberg



Scorpions love Scorpions

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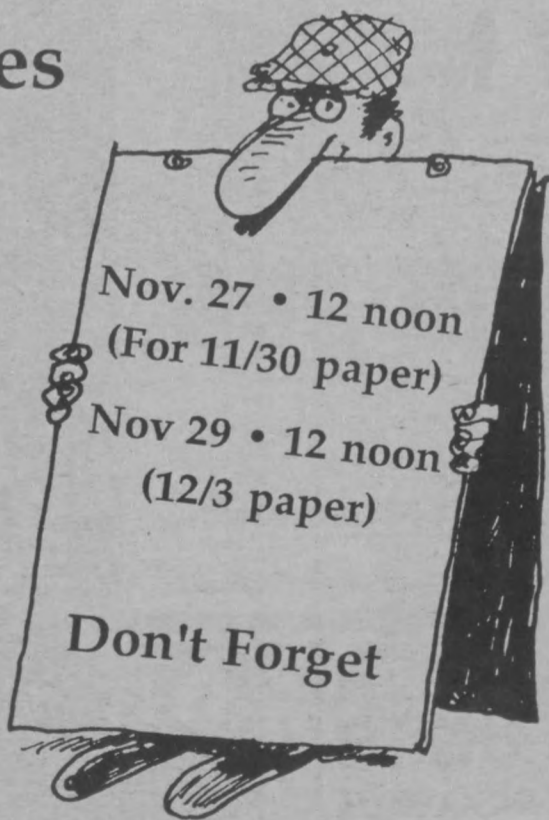
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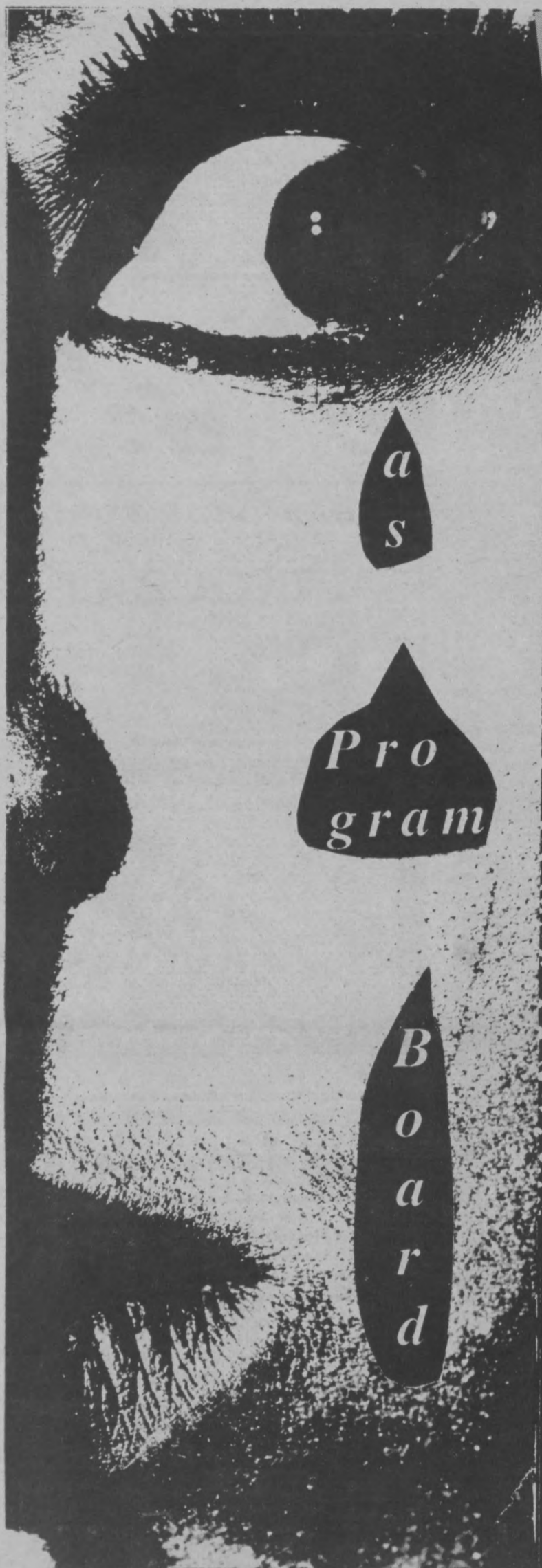
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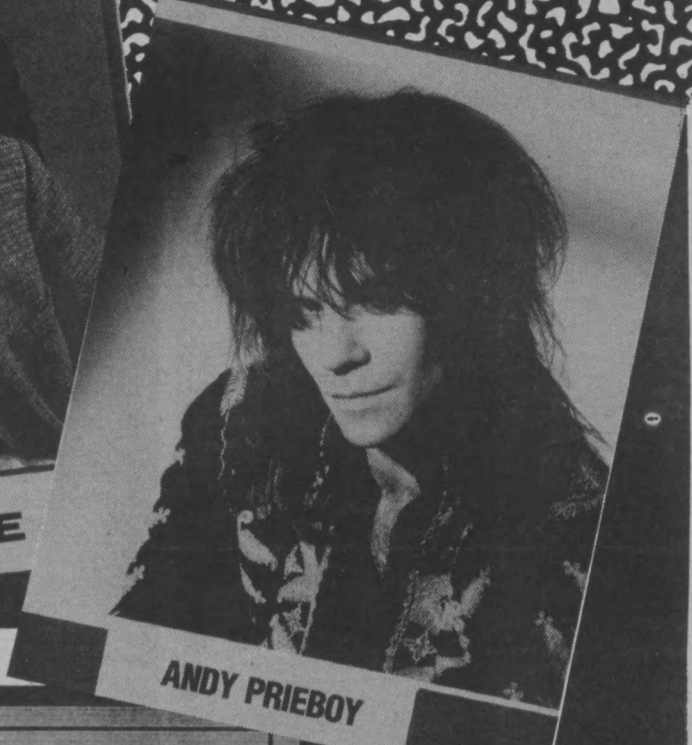
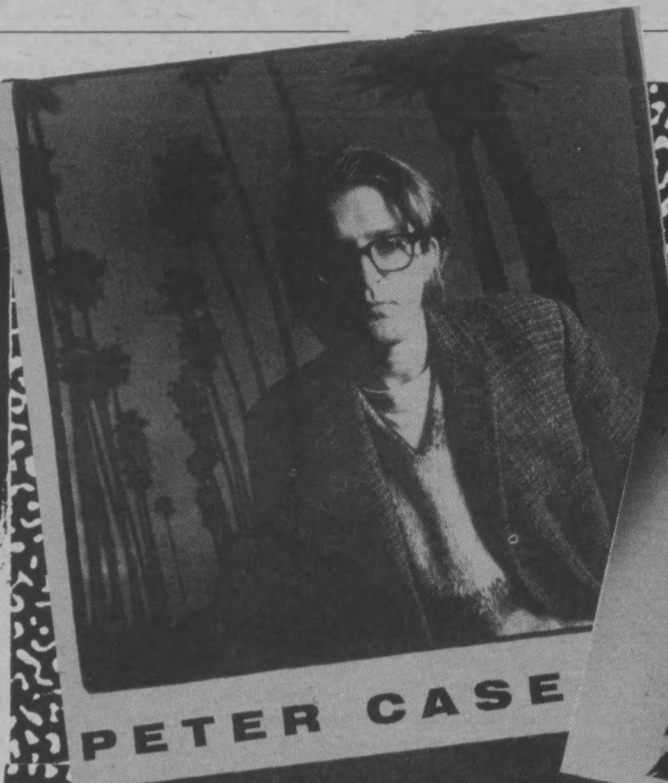
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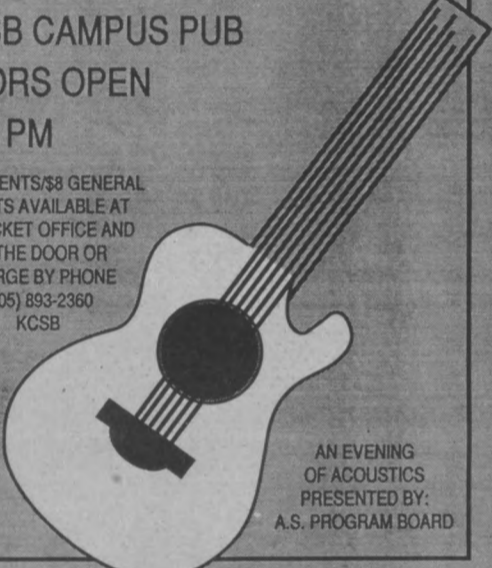
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