

ARTS WEEK

Music 4A

Theatre 7A

REDRUM!
!MURDER!
REDRUM!
!MURDER!Alchemy
and How It
Relates to
Comedy

The Arts and Entertainment Section of the Daily Nexus/For the Week of Feb. 22-Mar. 1, 1990

Syllabus

Of Note This Week:

... because without art, you're nothing more than a sweater-wearing student-government type looking to impose his perverse view of "fun" on the unsuspecting masses.

Top 5 This Week

at Morninglory Music:

1. Toad the Wet Sprocket, "Pale"
2. Oingo Boingo, "Dark at the End of the Tunnel"
3. Lenny Kravitz, "Let Love Rule"
4. Black Uhuru, "Now"
5. Various, "Born on the 4th of July" Soundtrack

at Rockhouse Records:

1. Oingo Boingo, "Dark at the End of the Tunnel"
2. The Mission, "Carved in Sand"
3. The Cramps, "Stay Sick!"
4. John Lennon, "The Collection"
5. MC Hammer, "Please Don't Hurt Me Hammer"



FILM

Tonight:

"Casualties of War," Isla Vista Theatre, 8 & 10:30 p.m., \$3

"The Last of England," international cinema at Campbell Hall, 8 p.m., UCSB students \$3

Friday:

"Body Heat," Isla Vista Theatre, 7, 9 and 11 p.m., \$3

Saturday:

"Look Who's Talking," Isla Vista Theatre, 7, 9 and 11 p.m., \$3

"Old Well," international cinema at Campbell Hall, 8 p.m., UCSB students \$3

Sunday:

"Heathers," Isla Vista Theatre, 7, 9 and 11 p.m., \$3

"The Jester," international cinema at Campbell Hall, 8 p.m., UCSB students \$3

Tuesday:

"A Choir of Angels" and "Mother, Mother," Isla Vista Theatre, 6:30 p.m., free



Tonight:

We don't espouse alcohol, really: that's why we sell it by the pitcher — Pub Nite featuring "Electric Blue," 8 p.m., \$1/students, \$3/unstudents and easily-frightened administrative-types

Spanish poetry — Jose Emilio Pacheco, 4 p.m., University Center Pavilion, free

Friday:

Lecture — William Kunstler "On Achieving Social Justice," 7:30 p.m. at Campbell Hall, \$4/UCSB students, \$6/general

Tuesday:

A cappella singing — Chanticleer at Campbell Hall, 8 p.m., reserved seats \$14/\$12/\$8 for UCSB students, \$12/\$10/\$8 non-students

AHT

Sunday:

AIDS quilt opening, University Center Pavilion, 2 p.m.

Toxics
In Art

Materials, Risks, and Health Effects



From radioactive ceramic glaze to carcinogenic oil paints, amateur and professional artists face a myriad of toxins in their work. Yet few are aware of the potentially deadly nature of their supplies, and fewer still adequately protect themselves.

As a result, the Consumer Products Safety Commission reported that in 1988 there were

700 hospital emergency room visits nationwide resulting from art supplies or equipment. And experts believe that hundreds, if not thousands more art-related illnesses go unreported each year.

"It's a very serious problem," said Bertram W. Carnow, senior scientist with Carnow,

(See TOXICS IN ART, Page 4A)

By Ben Sullivan, Staff Writer



From Courtly Singing to Courtroom Appearances

What Exactly Is A Cappella and How Does It Affect Me?

Good question. A *cappella* is the art of singing without instrumental accompaniment, which is what *Chanticleer* does exceptionally well. Noted for its remarkable vocal precision, *Chanticleer* is America's premier male vocal ensemble. Range and depth are the operative words that come to mind when describing both the group's singing styles and its repertoire. Bass, baritone, tenor and even countertenor (or false alto) blend together smooth as glass and allow the ensemble to follow any vocal music path.

For its upcoming UCSB concert on Tuesday, February 27, at 8 PM in UCSB Campbell Hall, the 12-member ensemble will be performing Gregorian chants, including the moving Medieval hymn *Ave maris stella* (*Hail, Star of the Sea*) and Josquin's impressive *Missa Ave maris stella*, which has a number of interesting progressive and "modern" features. For the concert's second half, *Chanticleer* will advance to the 20th century to perform folk songs by the Hungarian composer György Ligeti. The group also has a commitment to new works and will be giving the West Coast premiere of David Carlson's *Nocturno*, with Emil Miland cellist, which is intended as a tribute to the survivors of AIDS and to commemorate their courage and passion.

Chanticleer, which was founded in 1978 by Louis Botto in San Francisco and previously performed at UCSB in 1984, carries on a musical tradition of the monastery and courtly chapel that harkens back to the medieval era. (Their name refers not only to the rooster from Geoffrey Chaucer's *The Canterbury Tales* but also the French term meaning "to sing clearly.") During the past 10 years, *Chanticleer* has risen to a position of national and international eminence and has impressed European and American audiences with their sublime sound. They are truly a noteworthy group.

Kunstler Was There

Twenty years ago civil rights attorney William Kunstler gave a talk entitled "On Achieving Social Justice" at UCSB. Nine hours later, the Bank of America in Isla Vista was burned. Tomorrow at 8 PM in Campbell Hall, Kunstler returns to UCSB to deliver a lecture with the same title as part of the 20th anniversary of the student protests.



In a professional career that mirrors the political upheavals of the past four decades, trial attorney William Kunstler has represented a who's who of American history makers — Martin Luther King, Jr., Stokely Carmichael, Father Daniel Berrigan, and the Chicago 8 — and written a dozen books, both non-fiction and poetry. His recent cases include flag-burning and freedom of expression, and Senate impeachment proceedings against a federal judge. His talk is co-sponsored with A.S. Program Board.

A Latin American Poet: Pacheco

TODAY

Award-winning Mexican poet José Emilio Pacheco offers a free reading of his recent work today at 4 PM in the UCSB University Center Pavilion. The reading will be given in Spanish with English translation. Highly respected in his own country, Pacheco has published seven books of poetry, winning Mexico's National Poetry Prize for his collection *No me preguntes como pasa el tiempo* (Don't ask me how the time goes by), which was published by Columbia University in 1978.

The Human Side of AIDS

As part of Sexual Awareness Week, Sunday February 25 to Friday, March 2, Arts & Lectures is presenting two films that emphasize the human dimension of the AIDS epidemic, *A Choir of Angels* and *Mother, Mother*, starring Polly Bergen and Piper Laurie.

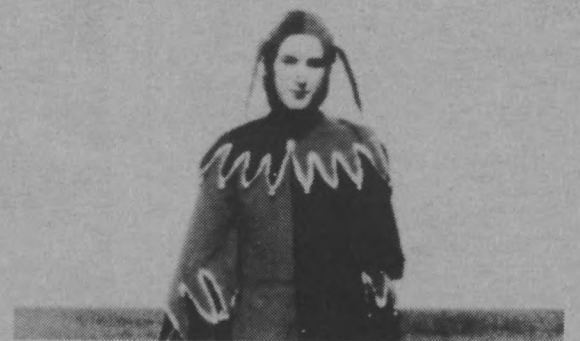
Written, produced and directed by 22 year-old Heidi Bayer, whose father died from complications of AIDS, the 23-minute film *A Choir of Angels* is about two working-class roommates whose lives are forever changed one morning. Bayer, who wrote the script as a way of coping with her father's death, was a student graduating from CalArts at the time she made the film. *A Choir of Angels* explores the interpersonal relationships created by the challenges of living with a person with AIDS.

Documentary filmmaker Micki Dickoff, who teaches in the film and television department of Emerson College, had previously made the Emmy Award-winning documentary *Too Little, Too Late* about family and friends of people with AIDS, which served as the inspiration for *Mother, Mother*. The 30-minute drama is about two mothers, played by Piper Laurie and Polly Bergen, and their two sons who have been lovers. Laurie's son has died of AIDS and now Bergen's son (John Dye) has contracted the disease and must face his own fears and try to reconcile with his strong-willed mother who has emotionally and financially cut her son off.

The filmmakers Heidi Bayer and Micki Dickoff will be in attendance at this free screening, which is open to the public, Tuesday, February 27 at 6:30 PM in the Isla Vista Theater.

The Film Score

The International Film Series continues with two powerful films. *The Last of England*, which screens tonight 8 PM in Campbell Hall, pulls no punches. From its rugged punk sound track to its uncompromising look at England in decline, the film is a very personal commentary by Derek Jarman (*Caravaggio*) on what he sees as a repressive and moribund society.



José Álvaro Morais' *The Jester* develops two parallel plot lines: members of a Lisbon theater group struggle to survive and solve a murder after the Portuguese revolution of 1974, and the actors concurrently stage *The Jester*, by Alexandre Herculano, a classic of Portuguese literature, chronicling the political intrigues surrounding the establishment of the Portuguese state. *The Jester* screens Sunday, February 25 at 8 PM in Campbell Hall.

For tickets or information call: 961-3535

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				22 José Emilio Pacheco 4 PM / Free UCen Pavilion The Last of England 8PM / Campbell Hall	23 William Kunstler 8 PM Campbell Hall	24
25 The Jester 8 PM Campbell Hall	26	27 Chanticleer 8 PM Campbell Hall AIDS Films 6:30 PM Isla Vista Theater	28	1 My Favorite Story 8 PM Campbell Hall	2	3 Keith Terry 8 PM Campbell Hall

U C S B
A&L
ARTS & LECTURES

MUSIC

Final Grammy Wrap-up

■ **Music:**

Bonnie Raitt, Soul II Soul, - and yes - Milli Vanilli Won!

ASSOCIATED PRESS

Cheers and shrieks from a crowd of 300 greeted music stars as they arrived at the 32nd annual Grammy awards Wednesday, while a member of Milli Vanilli got into a scuffle and two surprised fans were handed free tickets.

Rock survivor Bonnie Raitt, who has toiled in the proverbial vineyards of obscurity since the 1960s, won four Grammy awards Wednesday, including album of the year, for her critically acclaimed "Nick of Time" album.

The Grammy for the song of the year went to writers Larry Henley and Jeff Silbar for "Wind Beneath My Wings," performed by Bette Midler. The record of the year award also went to "Wind Beneath My Wings."

Don Henley, formerly of the Eagles, won male

rock vocalist for his lyrical, melancholy "The End of the Innocence." Henley co-wrote the album's title track with Bruce Hornsby. It was his sixth career Grammy.

"Great. You sing a song, you win an award," a smiling Henley said, accepting his award moments after performing the tune with Hornsby.

The first televised Grammy award in the rap category went to Young MC for the single "Bust a Move." Last year the miniature gramophone trophy for rap was presented off-camera and some rappers boycotted the ceremony.

Robert Pilatus of Milli Vanilli clashed with someone who either was a police officer or security guard when Pilatus wasn't allowed into the Shrine Auditorium to see the show.

"Yeah, I had some problems out there. I wanted to get in and I couldn't. I didn't know this gentleman was a police officer," said Pilatus. "He wanted to arrest me. They found out I was innocent."

Limousines, Porsches and Jaguars pulled up in three lines outside the Shrine, and recording artists emerged in the hottest fashions, mostly rock 'n' roll black and chic metallics.

Elva Torres said that Donny Osmond, who has staged a musical comeback from his days with Marie Osmond, seemed to her to be the nicest and most sincere celebrity.

Screams broke out when George Michael arrived.

"Oh my God. He is, like, the sexiest man alive," said 17-year-old Jennifer Deladurante.

Here is a list of winners in other selected categories:

Female Pop Vocalist: Bonnie Raitt, "Nick of Time"

Male Pop Vocalist: Michael Bolton, "How Am I Supposed To Live Without You"

Pop Vocal, Duo or Group: Linda Ronstadt and Aaron Neville, "Don't Know Much"

Pop Instrumental: Neville Brothers, "Healing Chant"

Rock Vocal, Duo or Group: Traveling Wilburys, "Traveling Wilburys Volume One"

Hard Rock Vocal or Instrumental: Living Colour, "Cult of Personality"

Metal Vocal or Instrumental: Metallica, "One"

Rhythm & Blues, Duo or Group: "Soul II Soul"

Rhythm & Blues Instrumental: "African Dance (Track for Keep On Movin')," Soul II Soul

New Age: Peter Gabriel, "Passion - Music For The Last Temptation of Christ"

Contemporary Folk: Indigo Girls, "Indigo Girls"

Reggae: Ziggy Marley, "One Bright Day"

'Letting the Music Speak For Itself'

■ **Profile:**

McAuley-Schenker Group to Open For Great White at Arlington Monday

By Seana Fitt
Staff Writer

Nothing pisses me off more than missing a class for an interview that doesn't show, especially when the class is Soc 152. But MSG's lead singer Robin McAuley couldn't help being late; he had gone to the store and locked his keys in his car.

When I finally got in touch with him, McAuley's attitude about the incident was far from the arrogant attitude one might expect from a rock star. Instead, McAuley gave me the impression of the kind of guy who strikes up a conversation with you at the local pub.

McAuley, a native of Ireland, is the M in MSG, a straightforward hard rock band who have recently released their second album, "Save Yourself." The S in the group's moniker is Michael Schenker, the boy-wonder guitarist and brother of Scorpions guitarist Rudolf Schenker.

The rest of the band consists of Rocky Newton on bass, Steve Mann playing guitar and keyboards and Bodo (yes, that's really his name) Schopf on drums. "Two Germans, two Englishmen and an Irishman," exclaimed McAuley. "My God."

This month MSG kicks


off their first show since May 1988. McAuley feels that MSG's fans who go to the show expecting the flashing lights and processed fog of some concerts will be disappointed. "The concert is just the music, I would say. It's a little frustrating and a little difficult when you're in an ... opening slot. We have a forty minute show in which we decided to concentrate on music. No big lights, no big stage ... so we just have to let the music speak for itself."

However, McAuley doesn't think shows that feature impressive theatrics are necessarily bad. "It's almost like the kids expect a spectacle. It's expensive to go out to concerts ... if you want to have

a few beers and just a decent evening it's going to cost a few bucks. So I think it's good that (some bands) put a show on."

If you plan to attend an MSG show, you'd better slip into your best rocker leather and studs, according to McAuley. "I would say our audience (is) not that dissimilar to a (Mötley) Crue audience," he said. "I don't know if with the release of (the single) 'Any Time' we have gained new faces. I hope we have because I don't want our music to be just for rock audiences. I don't see why it should be."

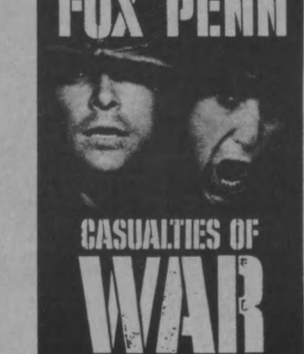
MSG will be appearing with Great White and Havana Black at the Arlington Theatre in Santa Barbara on February 26.



Heathers

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Daily Nexus
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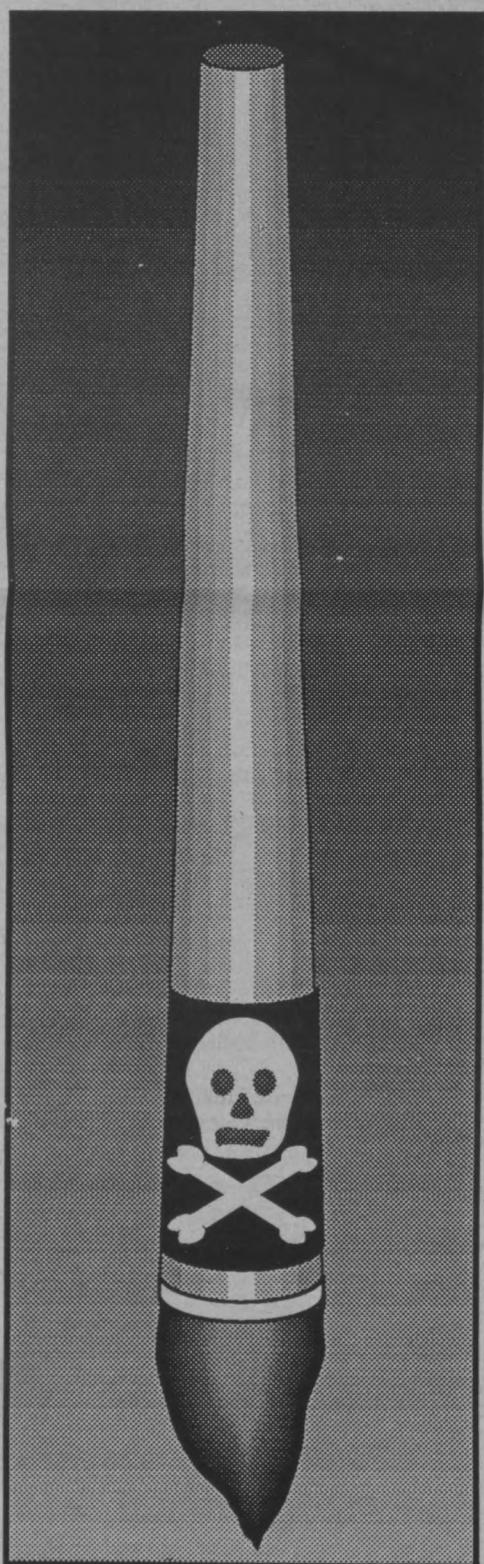
MOVIE HOTLINE 963-9503
Complete Program And Showtime Information For All Theatres
All programs, showtimes & restrictions subject to change without notice.

ARLINGTON 1317 State St. S.B.	Born on the Fourth of July 2, 5, 7:45, 10:30 Sat only 7:45, 10:30 at the Granada	
GRANADA 3 1216 State St. S.B.	Stella* 1, 3:15, 5:30, 8, 10:20 Sun only 1, 3:15, 5:30, 10:20	Sneak Preview Men Don't Leave at 8
METRO 4 618 State St. S.B.	Loose Cannons 1:20, 3:20, 5:25, 7:50, 9:50 Sun only 1:20, 3:20, 5:25	Courage Mountain 12:50, 3, 5:15, 7:30, 9:40
FIESTA 5 916 State St. S.B.	My Left Foot 1:10, 3:20, 5:40, 8, 10:15	Driving Miss Daisy* 12:50, 3, 5:20, 7:40, 10
PLAZA DE ORO TWIN 349 Hitchcock Way, S.B.	Glory* 12, 2:30, 5, 7:40, 10:20	Stanley & Iris 12:15, 2:35, 5, 7:25, 9:50
RIVIERA 2044 Alameda Padre Serra S.B.	Flashback* 1, 3:15, 5:30, 7:45, 10	Revenge* 12:45, 3:05, 5:30, 8, 10:25
CINEMA TWIN 6050 Hollister Ave. Goleta	Nightreed* 1:15, 3:15, 5:15, 7:30, 9:45	Hard to Kill 2, 4, 6, 8:15, 10:15
FAIRVIEW TWIN 251 Fairview Goleta	Madhouse* 3:30, 5:30, 7:30, 9:30 S, S & M 5:30, 7:30, 9:30 only	Little Mermaid* 1, S, S & M also 3
GOLETA 320 S. Kellogg Ave. Goleta	Roger and Me 5:30, 7:30, 9:35 S, S & M also 1:15, 3:20	Crimes & Misdemeanors 5:30, 7:45, 9:55 S, S & M also 1:10, 3:20
ARLINGTON TICKET AGENCY 1317 State St. S.B.	Camille Claudel* 6:45, 9:45 S, S & M also 12:45, 3:45	
SWAP MEET	Stella* 5:45, 8, 10 S, S & M also 1:30, 3:30	Born on the Fourth of July 7, 9:45 S, S & M also 1:30, 4:15
GIFT SHOP	Hard to Kill 5:45, 7:45, 9:45 S, S & M also 1:45, 3:45	Revenge* 5, 7:30, 9:55 S, S & M also 12:30, 2:40
	Driving Miss Daisy* 5:30, 7:45, 9:45 S, S & M also 1:30 3:30	
	Hours: Mon.-Sat. 10-5:30 Sunday Noon-5 Information 963-4408	*No passes or bargain nights
	EVERY SUNDAY 7am-3 pm Santa Barbara Twin Drive-In 907 S. Kellogg Ave., Goleta	964-9050 Swap Meet Information
	ARLINGTON COURT GIFT SHOP 1317 State Stree, next to the Arlington Theatre Open 12-8 pm Daily	966-3638 Gift Shop Information

Toxics In Art

Art isn't usually thought of as a health risk, but some of the materials used to make paintings, ceramics and silk screens could be quite hazardous.

By Ben Sullivan, Staff Writer



DOUG ARELLANES/Daily Nexus

Continued from p.1A

Conibear & Associates, a Chicago-based occupational safety consulting company.

According to Carnow, approximately 40 million Americans use art supplies each year, including the elderly, the infirm, hobbyists, school children and professional artists. That the sick or young may be more vulnerable to even low levels of poisons in art supplies makes an already dangerous situation more volatile, Carnow believes.

"There are a lot of people who are not strong people who are involved," he said.

Art toxins can enter the body through inhalation, injection and absorption through the skin. And while the amount necessary to cause damage varies depending on the specific toxin and person, some people are more susceptible than others.

For example, asthmatics, who because of their condition are prevented from physical activity, may pursue art as a hobby. However, the same respiratory condition which puts them at a disadvantage for sports makes them more susceptible to some chemicals in art supplies.

In addition, because of their small size and developing bodies, children can be harmed by levels of toxins which would be relatively harmless to an adult. "It doesn't take a lot of lead to poison a kid," Carnow said. "Lead the size of a bb will kill a kid if it stays inside of him for a little bit."

In 1983, the California Public Interest Research Group conducted a study of the art supplies used in the state's public school system and found that many contained toxics.

In response, the California State Assembly passed two bills aimed at lessening the danger art supplies pose to school children.

The first bill, sponsored by Palo Alto Assemblyman Byron Shares, required the California Department of Health Services to compile a list of non-toxic art supplies and to strictly limit the use of toxic art supplies in schools.

"Basically what the law did was it banned toxic art supplies from being used in elementary schools, and the ones that would be used from seventh (grade) and up would have to be used with proper (precautions)," according to Lucinda Sikes, staff attorney with the United States Public Interest Research Group.

The second bill required improved and expanded labeling of all art supplies sold in the state. In 1988, that move was duplicated at the federal level by the passage of a Congressional art hazards labeling act which goes into effect this November.

"For many years ... the only thing they had to label for was immediate hazards," said Dr. Michael McCann, president of the Center for Safety in the Arts in New York. "Immediate hazards" was defined as "what would in essence kill you in two weeks," he said.

With the passage of the federal labeling act, however, companies will be required to list all ingredients in their art supplies, the short- and long-term hazards, what precautions should be taken before using the material, and a telephone number for emergency information on the product.

McCann believes the labeling act will also encourage art supply manufacturers to replace some toxic supplies with non-toxic substitutes.

"A lot of companies are starting to reformulate because they don't want to put on some art material 'WARNING: May cause cancer or may cause birth defects,'" McCann said.

While improved labeling of art supplies is viewed by many as a step in the right direction, some in the art world would like to see the complete substitution of non-toxic chemicals for toxic ones.

"There's a lot of chemicals in art materials that are just too dangerous and shouldn't be in there," McCann said.

Specifically, he believes that solvents used in many paints, uranium- and lead-based ceramic glazes, some solders and all forms of asbestos should be avoided.

Because of their extreme toxicity, paint solvents have received special attention in recent years. Solvents are the liquid part of paint into which colored solids are dissolved. Most, if not all, are poisonous.

Because they are used to dissolve solids, solvents can eliminate the skin's protective layer of oil, leading to a condition called dermatitis. In addition, some solvents can penetrate the skin and enter the bloodstream where they wreak havoc with the body.

According to a report by the Center for Safety in the Arts, all solvents when they enter the body can cause a depression of the central nervous system called narcosis. In narcosis, the brain itself is affected



and can cause a variety of symptoms including irritability, fatigue, headaches, dizziness, nausea, unconsciousness and death.

In addition, solvents can damage the liver, kidneys, and nerves of the hands and feet and can lead to cancer, heart attacks and psychological problems.

McCann said that he specifically sees more health problems resulting from the use of solvent-based inks in silkscreening than from any other art supply. "These inks are 50 percent solvents," he said. "I've seen brain damage, I've seen all sorts of problems associated with that."

Lead-containing glazes for pottery and ceramics also pose a significant health threat because of their toxicity, and asbestos and uranium, though rarer in art supplies, are both highly carcinogenic, he said.

Unfortunately, amateur and professional artists alike often ignore physical symptoms resulting from art supplies. And even when the symptoms are severe enough for them to seek medical treatment, they may be misdiagnosed by doctors unfamiliar with art hazards.

"Most physicians have no expertise in the toxic effects of chemicals," McCann said. "I see things like lead poisoning being misdiagnosed as psychosomatic."

Carnow said the problem is especially acute for hobbyists who will be less likely

SOUND BITES

Toad the Wet Sprocket
"Pale"
Epic Records
★

Maybe you can't appreciate a band's second album after you've seen them perform live in the capacity-12 Red Barn in Isla Vista. Maybe it's the fact that, as often theorized, second albums by young garage bands generally suck. Or maybe the Moon was out of alignment with Pluto

the day this album was produced.

Naw, it's none of those things. The problem is, there's not a lick of originality in *Pale*, the second outing by Santa Barbara's own Toad the Wet Sprocket.

Arry-emmy: It's a term coined by the Descendents to describe a band that's trying real hard to be R.E.M. but failing miserably. "Pale" is arry-emmy at its worst, combining the sentimental yearnings of The Cure with the twangy water-color guitar R.E.M. commandeered so well. But there's nothing likable or particularly innovative in the toadying same-old same-olds offered here. Like my old dead dog, it's soppy, wet and predictable, not at all what we'd expect from Santa Barbara's best. Too goddamn bad.

- Jeffrey P. McManus

The Graces
"A Perfect View"
A & M Records
★

Now I'm just as susceptible to preconceptions as the next person. In this case, the sound of the Go-Go's was what I expected to hear from The Graces' "A Perfect View," (after all they ARE ex-Go-Go Charlotte Caffey's new band); the Go-Go's was what I got. Be-Bop.

What a ride down memory lane "A Perfect View" was. I sat there picturing the good ol' junior high days: stuffing M&Ms in our mouths in between crooning along with Belinda Carlisle, while our ponytails and bodies pretended that "we got the beat".

"A Perfect View" might have some appeal to a roomful of 13-year-olds, but I just can't take this stuff seriously. The lyrics are a sloppy concoction of the sappy whinnings of unrequited love ("We Never Met") and an imitation of meaningful insight ("A Perfect View").

The acoustics sorta get going in a couple places, but overall, the uninspired plastique of toy store drums and guitars makes The Graces sound as if their last gig was playing at Barbie's 16th birthday party.

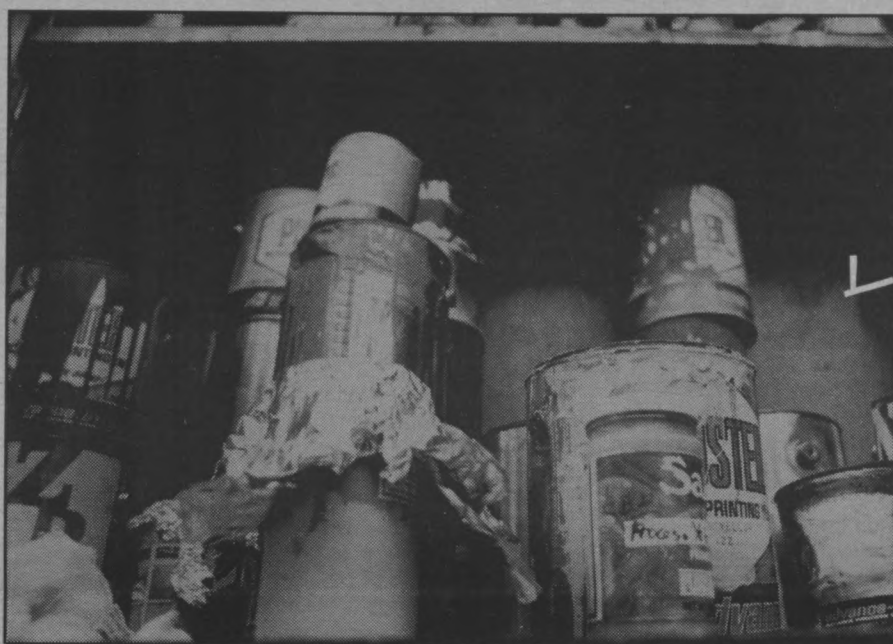
But definitely bring the tape along the next time Barbie and Ken throw a bash. They'll love it. And they're not prejudiced.

- Charlie Denny

A Sampling of Risks

Medium	Toxin	Effect	Means of Contact
Solvent-Based Paints	Methyl Alcohol	Narcosis, Depression of Central Nervous System	Absorbtion Through Skin
Silver Solders	Cadmium	Carcinogenic, Can Cause Nerve Damage	Absorbtion, Inhalation of Fumes
Spray Adhesive	N-Hexane	Permanent Nerve Damage	Inhalation
Lead Glazes	Lead	Anemia, Constipation, Colic, Paralysis	Absorbtion, Ingestion

Doug Arellanes & Ben Sullivan/DAILY NEXUS



GENEVIEVE FIELD/Daily Nexus

to associate their illness with their art. "Even if a doctor is astute enough to ask them what they do for a living — and most doctors don't bother — even if they do, that person says 'I'm a stenographer.' They don't know that three nights a week she does silk screening and is exposed to methyl alcohol," Carnow said.

In one case, Carnow said he met a surgeon whose wife had developed blind-

"Individual artists can make a choice as to whether they want to use something that's dangerous, because they're only risking themselves."

**Dr. Michael McCann
Center for Safety in the Arts**

ness in one eye, a classic symptom of multiple sclerosis. However, "it turns out she had very heavy exposure to methyl alcohol in her basement. She was a teacher and she'd come home and work with it in her basement," he said. It was the alcohol which caused her blindness, not multiple sclerosis, Carnow said.

Because most doctors are inadequately

trained to address art hazards, McCann said his organization refers artists to occupational health clinics for diagnosis and treatment. Though originally established for industry, the clinic physicians are more likely to identify art-related health problems because many of the chemicals used by artists and industrial workers are the same, he said.

In addition to the known toxins in art supplies, many chemicals are suspected of being toxic, but have never been tested.

"There are some 75,000 chemicals in use — 25,000 of them used all the time in industry in particular — and many of them have never been appropriately or adequately tested," Carnow said.

Carnow believes the government should make a financial commitment to carry out evaluations of commonly used chemicals to determine if they pose a health hazard.

Equally important, however, is that artists and art instructors show concern for the safe and proper use of their supplies, he said.

"Familiarity breeds contempt in a lot of people who think it's sexy to get stuff all over your hands and all over your clothes," Carnow said.

Even professionals who regularly use toxic art supplies are often negligent in their practices. "I did a walk-through of our big art institute (the Chicago Art In-

stitute) and people were eating in a room where they were painting, which is unbelievable," he said.

Several UCSB art studio majors interviewed for this story said they are concerned about toxins from art supplies, but take few precautions against them.

Kimberly Sickel said she sometimes wears a smock when inking, but added that it was more to keep her clothes clean

Children can be harmed by levels of toxins which would be relatively harmless to an adult. It doesn't take a lot of lead to poison a kid.

than to protect herself from toxins. "I don't think we are (overly exposed to toxins)," she said.

However, College of Creative Studies senior Dorian Katz said she doesn't use oil paints because of the toxins in them. "I don't paint in oils because I like to use my fingers sometimes and have paint on me," Katz said.

While artists can decide for themselves what supplies to use and precautions to take, art instructors must present a safe learning environment for their students, McCann said.

"Individual artists can make a choice as to whether they want to use something that's very dangerous, because ostensibly in theory they're only risking themselves," he said.

Schools, however, "should be safe to work in," McCann said. "Teachers should be informed and teach students what are hazards and how to work safely."

Through the Hazards Communication Standard, the Occupational Safety and Health Administration requires that schools, colleges and universities train employees about any hazardous material they will work with, including art supplies, McCann said.

"If that's done, that will inform the teachers who can then inform the students," he said. "There isn't any mandatory requirement for doing the latter, but they're stupid if they don't."

According to Sheldon Kaganoff, chair of the art studio department, UCSB professors are not required to discuss with students the toxins in their art supplies. However, Kaganoff said he "would think" that many do.

NO!

ARTSWEEK
The Arts and Entertainment
Section of the Daily Nexus
February 22, 1990

NO!

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Theater Festival Wraps Up

Update: Local Students Do Well In Tourney

Last week's American College Theatre Festival, which campus Theatre Production Manager Stuart McDaniel called "the largest regional festival ever in the (event's) history," was a success for

UCSB.

McDaniel explained that although the expected number of participants was only 600, the final count was 1,029.

Two shows still under consideration for advancement to the Washington D.C. finals are "The Normal Heart," from San Francisco City College, and UCLA's "The King of Infinite Space."

Of 235 Irene Ryan scholarship nominees, 16 finalists were chosen, and two were selected to compete with regional finalists from across America in Washington, D.C. The two finalists were Frank Magner (University of Utah) and Pascal Marcotti (California Institute of the Arts), who each won \$1000.

Teresa Klorer, a UCSB

actress, made it to the finals. This speaks well of UCSB's Theatre Department, McDaniel believes. "The fact that we had one person in the finals is fantastic," he said.

Two other UCSB students to make it to the finals in other categories were Todd Patrick for lighting design, and Gere Sykes for scenic design.

— Charlie Denny

The MultiCultural Center
A Tribute to
African American Music



by
Ralph Russell & Diane White

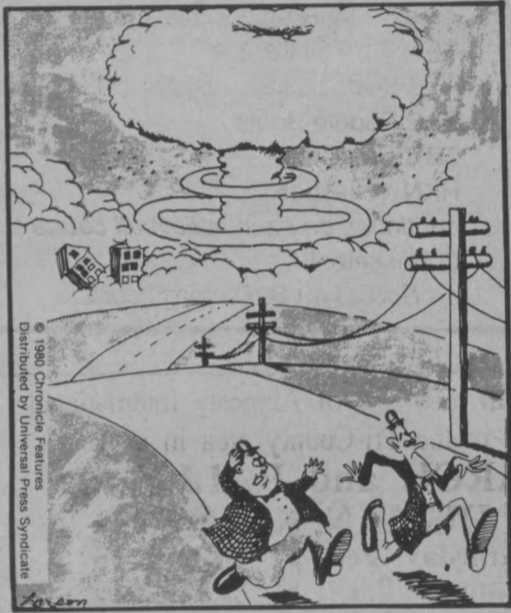
Thursday, Feb. 22 7:30 pm
FREE — MultiCultural Center

Presented by the MultiCultural Center in cooperation with the Music Department & the Black Studies Department as part of the African & African American Festival
For more information call the MultiCultural Center at 961-8411

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By GARY LARSON



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Inside Their
Oft-Banged Heads

By A.J. Goddard
Reporter



Redrum writes about things they understand. Which is why they don't write about "girls and shit."

Redrum associates their music with cartoon character Elmer Fudd because it is "goofy, happy" music. Bassist/cliff jumper Rob Donner, drummer Kevin Krivashei, guitarist Rick Vincent, and vocalist/guitarist Patrick Lane are not only hilariously entertaining guys but also proved to be highly intelligent, believe it or not.

As we kicked back in a typical Isla Vista apartment, they talked my ears off about their latest gig at world-famous Gazzarri's on the Strip, about women and about rotting one's brain off with Nintendo.

The band that loves the word "fuck," the band that hates L.A. promotions people, the band that told their drummer to "start playing drums for us," and he did — and now beating the hell out of his

drums is his trademark — the band that digs on Redrum more than anything else in their lives. Ladies and gentlemen, this is Redrum.

Artsweek: How did you find each other?

Lane: Me and Rick have been jamming together since fifth grade, when we met in the Marshall Islands halfway between Hawaii and Australia. We grew up there. In ninth grade we formed our first heavy metal band, then we both decided to come to school here. So me and Rick have been jamming for six years. We formed Redrum, not this summer, but the one before.

Artsweek: How long has this combination been together?

Donner: Since mid-May.
Lane: Because I've been playing for so long I've lost 5 percent of my hearing. I always have a ringing in my ears. It's a disease I have. There's a name for it.

Krivashei: Disease? It's called "LOUD FUCKING MUSIC!" Oh yeah. Pat's favorite word is "fuck."

Donner: Anytime we play a club, Pat gets really happy about the word "fuck" for some reason.

Lane: It's an easy filler.

Artsweek: What do you think of the I.V. band scene as it is?

Lane: I like I.V. a lot. The problem is that we get shut down every single time we play. When you start knowing the cops by name, there's something wrong here, methinks.

Artsweek: Do you get shut down early a lot?
All: Oh yeah. For no reason at all!

Artsweek: Do people call the cops and complain?

Donner: People aren't calling in. The cops are full of shit. There has been so many times when we've played and there's no way in hell anybody called in.

Krivashei: I bet if we played "Louie Louie" all night we'd never get shut down.
Lane: I like playing in I.V. because the crowd, even though they're all drunk half of the time and don't know what the hell you're playing, that's good, because the drunker they are, the better we sound.

Everybody will be all smashed and moshing and stuff. That's why we like to play really heavy stuff in I.V. We like to play thrash covers.

Krivashei: I think I.V.'s music scene sucks. I think we need to have a rule that says that Sabado and Trigo on Friday and Saturday nights can (have bands) play from nine to 11 o'clock and if you play before or after that, you lose your equipment. The problem is that it's almost not worth it to play. You unplug all (the equipment), haul it all over to the location but have to go right back home again because you just get shut down in two minutes. It sucks.

Vincent: Indica can't play anywhere 'cause they always get shut down.

Artsweek: How about the L.A. glam scene?

Vincent: So far, we've been really lucky. We've sold our tickets so we haven't had to pay anything. We've had two good shows there. The club scene there is so much easier to get a gig than here. It's so hard around here. The Graduate is really tight, they only let Overdrive play there. The only place to really play is Club Iguana and we may be playing the Cantina in a couple of weeks. I think we proved ourselves with all the people we dragged down to L.A. I think we could pack a place like The Graduate.

Donner: Most of the bands end up spending \$400 on tickets to their own show. Fortunately, our friends have been very nice. But to answer the question you actually asked, it's kind of in two factions down there now. You've got one side, everybody's trying to look like and be Poison and on the other side you have everybody trying to look like Guns N' Roses.

Krivashei: No, it's everyone trying not to look like Poison and then look like Guns N' Roses.

Lane: It's really horrible that these bands don't even care about their music and all that they want to do is just look good. That's why we just

go up in T-shirts and jeans and just rock as hard as we fuckin' can and maybe our necks hurt the next day but it's well worth it.

Artsweek: What do you want the I.V./UCSB community to know about you guys?

Lance Williams (Redrum soundman): They're available.

Lane: We'll play anywhere. Bar openings, mall openings, weddings, funerals, bar mitzvahs.

Donner: We'll play at Robert Huttenback's kitchen opening party.

Lane: That's our goal!
Donner: That's not our goal.

Lane: What is it then?
Donner: Madison Square Garden!

Krivashei: Our goal? How about The Graduate on a headlining slot!

Lane: We still have a ways to go. You have to always know that you can be so much better. You're gonna go straight down to hell if you say "We're good and this is exactly how it should be." That's when you fuck up and you aren't going to try to reach out and do something maybe a little different.

Vincent: The second you're satisfied with yourself, you're not going anywhere. We're not really satisfied with ourselves.

Lane: What I really like about what we've been doing is that when people watch us play, it's more like we're playing with them and not for them. And we seem to have a real good crowd participation thing.

Artsweek: Do you think Redrum is going to last?
Donner: I don't see why not, barring unforeseen circumstances.

Lane: We're planning on doing this for a living, I think definitely.

Vincent: Whether we starve or not.

Donner: Well, we have nothing else to do. We've got 40 years to be CPAs and clerks and everything. But we've only got so many years to bang our heads and party.

Lane: I'm gonna' keep playing until either something good happens or my liver craps out, whichever comes first.

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AFRICAN AND AFRICAN AMERICAN FESTIVAL '90

--A List of Forthcoming Events--

Thurs., Feb. 22: Ralph Russell: A Tribute to African American Music--Gospel, Jazz, Blues & Modern Music. 7-10 p.m., MultiCultural Center.

Tues., Feb. 27: ***"Eyes on the Prize," part 4. 12 p.m. MultiCultural Center. ***"Health Care Crisis in the African American Community": A Panel Discussion with UCLA Medical Students & Others. 12 p.m. MultiCultural Center.

Wed., Feb. 28: Film: "Mile os Smiles/Years of Struggle." 12 p.m., Multi Cultural Center.



WILLIAM KUNSTLER

Twenty years ago youth across the country thought the government was on the verge of collapse. Now thoughts of revolution are relegated to athletic shoes.

On February 23, 1990, twenty years almost to the day, William Kunstler will again discuss current global civil and human rights movements in relation to the existing power structure. Don't miss this rare opportunity to re-cognize the importance and implications of the events of late February 1970. **Fri., Feb. 23 • 8 p.m. • UCSB Campbell Hall. \$4/students; \$6/general.**

The 20th Anniversary Homecoming Festival will continue Sat., Feb. 24 with:

***Breakfast & Discussion Session:** "70's Visions/90's realities." UCen Room #1 and Pavillion A, B, C. 9am-2pm. Free.

***Open Houses:** Many community service organizations will be "open" for the public. Schedules and locations will vary. Free.

***Music:** Reggae/Rock Festival at the Graduate featuring "Crucial DBC" & "Milestone Easy." 2:00-6:00 p.m. Free.

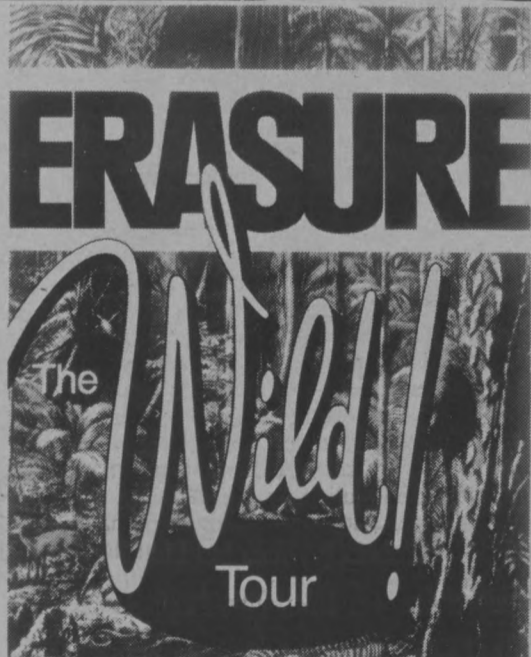
***I.V. Youth Project Open House & Ceremonies.** 4-7 pm Free.

***20th Anniversary Banquet** featuring musical entertainment by "Country Joe McDonald". 7 p.m. The Pub. Tickets \$25 by advance reservation only. Contact I.V. Recreation & Park District at 968-2017.

Sun., Feb. 25:

20th Anniversary Brunch at The Graduate. Join KTYD-FM's Gerry Dewitt during his live/Remote "60's Revisited" Radio show. 9am-12pm. Free.

The A.S. Program Board and the I.V. Recreation & Park District would like to thank the following organizations for their sponsorship of some or all of these events: The Provisional 20th Reunion Committee, A.S. Finance Board, KCQR, KCSB, Arts & Lectures, KTYD-FM, Daily Nexus, Sociology Dept. and The Graduate.



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Closing Reception: Feb. 23 7-9 p.m. UCen Art Gallery

UCSB SEXUAL AWARENESS WEEK FEBRUARY 25-MARCH 2

Sun., Feb. 25:

AIDS Quilt Opening: Unfolding and Presentation of New Panels. UCen Pavillion. 2pm. The AIDS Memorial Quilt will be up for viewing through Thurs., February 1 from 10am-5pm in the UCen Pavillion.

Mon., Feb. 26:

****Dye-in.** Noon; Storke Plaza.

****African Americans & Sexually Transmitted Diseases.** 3 pm--Black Studies Conference Room, 3631 South Hall.

****Eroticizing Smart Sex:** For Men Who Love Sex With Men, Mark Grotke. 1-10 p.m.; UCen Room #1.

Tues., Feb. 27:

****Gallery Opening:** Artists Michael Gonzales and John Bommer. 4:30-6:30 p.m.; UCen Art Gallery.

****Films with reception** to follow: Heidi Bayer--'A Choir of Angels' and Micki Dickoff--'Mother, Mother'. 6:30 p.m. I.V. Theatre #2.

Wed., Feb. 28: Ron Alexander, Ph.D: Developing Intimacy. 4-5 pm; Student Health Services Conference Room.

Thurs., March 1: Safer Sex Fair. Noon. Storke Plaza.

****Alpha Epsilon Pi Condom Walk** Through Isla Vista.

****Persons with AIDS Panel--7 p.m.,** San Rafael Hall.

Fri., March 2: AIDS Quilt Folding. Noon, UCen Pavillion.