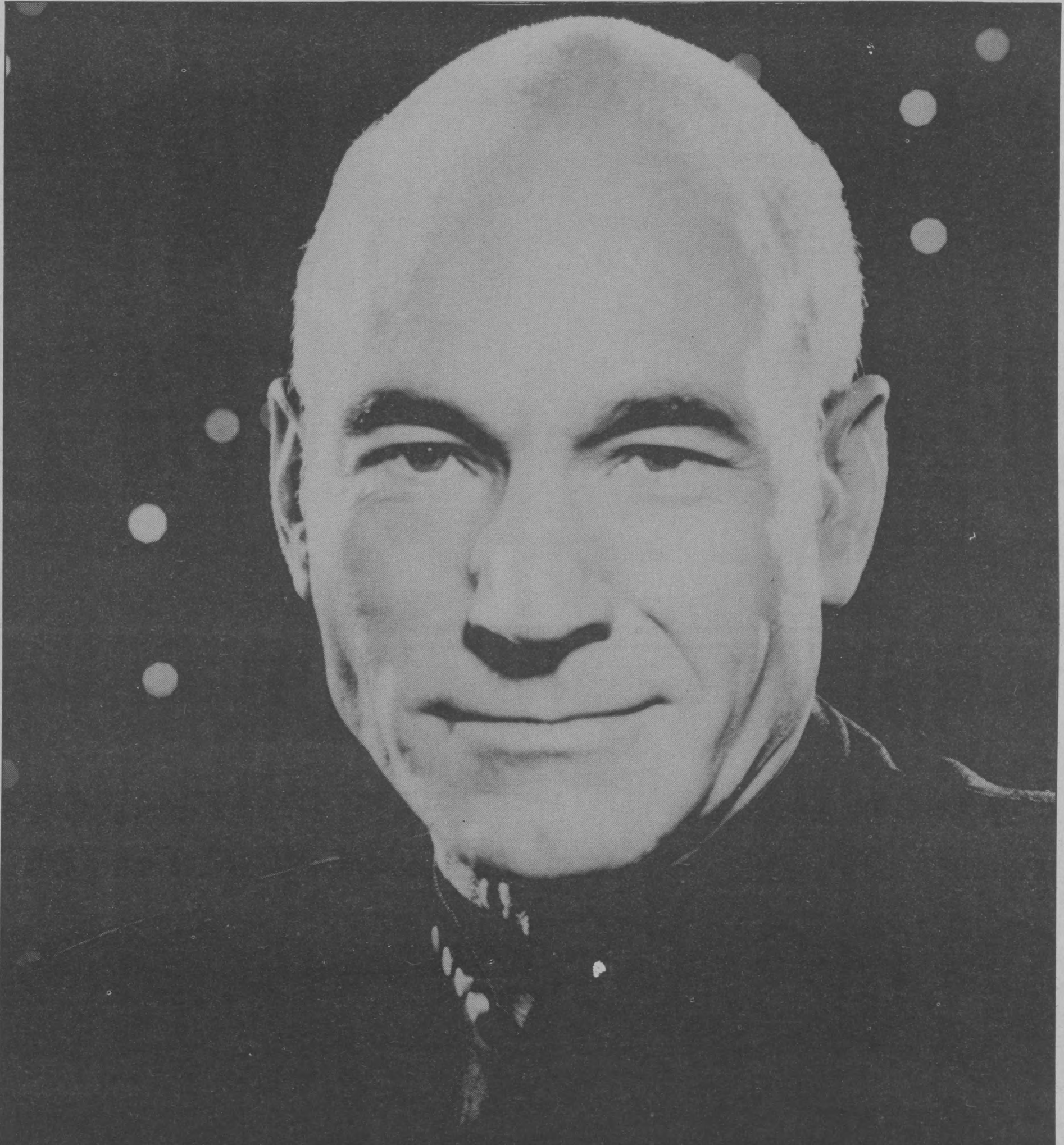


ARTS WEEK

The Arts and Entertainment Supplement to the *Daily Nexus*, For the Week of October 14-20, 1993.



An Interview With Jean-Luc

by christian lineeln

Captain Jean-Luc Picard of the Starship Enterprise will be beamed down to the Lotte Lehman Concert Hall this Sunday. British actor Patrick Stewart will, however, leave the persona of the sage, powerful French commander behind for an exploration into the soul of Shakespeare's seventeenth century Jewish merchant, Shylock.

The performance, titled "Shylock: Shakespeare's Alien," alludes not only to Stewart's visionary reinterpretation of a character he believes to be long misunderstood, but to centuries of embittered debate as to whether the play is anti-semitic in nature.

Stewart, who trained and performed with The Royal

Shakespeare Company for over thirty years, will be presented with the first award from ACTER — A Center for Theater, Education and Research — for Distinguished Service to Classical Theatre and Shakespearean Education. Following the performance, a benefit for ACTER, the award will be given to Stewart in a ceremony.

ACTER, directed by UCSB professor Homer Swander, has commissioned the creation of the award from the UCSB Art Studio department in order to "honor over 20 years of work and enormous contribution for AC-

TER," Swander said.

Artsweek: *What is it about Shylock that interests you and will interest us?*

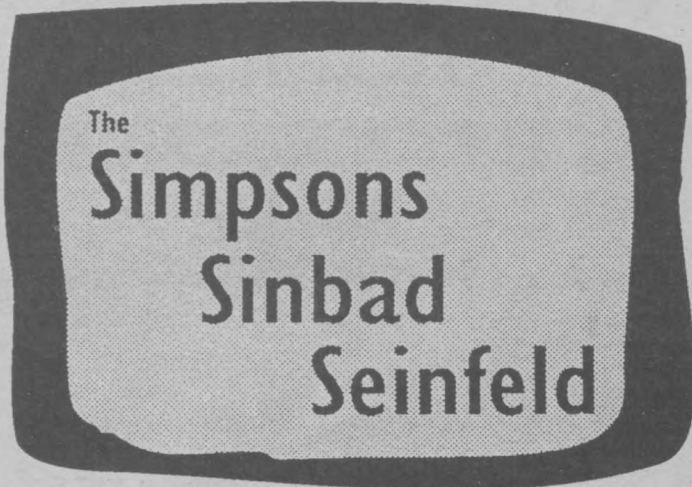
Stewart: My interest did not just grow out of a vacuum. It developed out of my rehearsing and playing the role for two years at the Royal Shakespeare Company. As a result of that experience, my view of the character and of the play changed considerably. Whereas I had originally seen him as a very two-dimensional character who could only be inter-

See STEWART, p. 6A

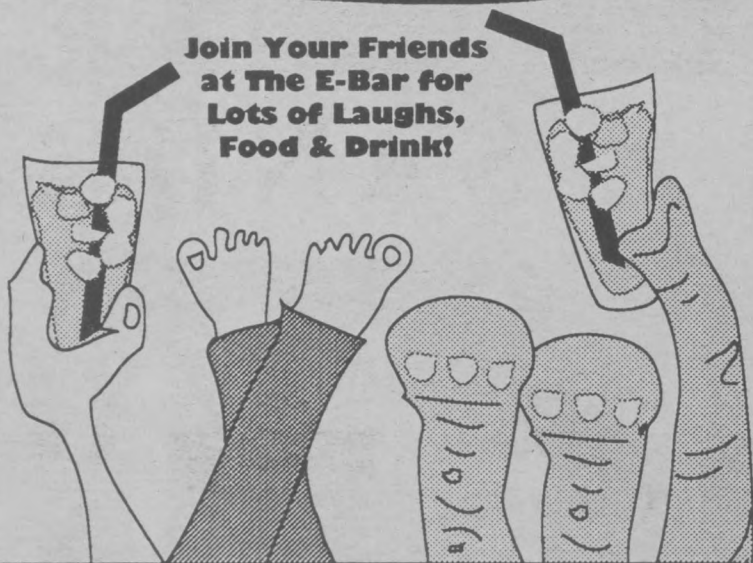
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Native Tales

The only Native American theatre company that produces dramatic performances of traditional legends, the Naa Kahidi Theater, is bringing Tlingit tales, native to Southeast Alaska, to campus. Because the Tlingits usually

troupe will enact how the mischievous raven brought light to the world.

Raven hears of an old man with a beautiful daughter and four boxes of treasure. The fourth of the boxes is filled with daylight. It is a symbol that

parents' grandparents," according to Paul Jackson, the senior member of the theater. They tell stories from their native Southeast Alaska in a variety of styles, including one piece that is a recording of the late elder of the Tlingit nation, Austin Hammond.

Jackson said the group wants to "reach as many people as we can" with their message of "respect ... for trees, for the ground, for everything."

"Especially trees," said the youngest member of the group, Chuck Miller. "For you people in Los Angeles, there are not too many trees down there anymore."

Miller typifies the group's mission. Trained in both an American high school and the Sitka Native Education Program, he is thoroughly immersed in both the culture he comes from and the culture to which he is telling stories. They act as a bridge between cultures, possessing no formal acting training. They present stories to unfamiliar audiences, not the traditional family from which these stories come.

"Fires on the Water" will be performed in Campbell Hall, Tuesday and Wednesday night, at 7 p.m. An informational lecture will be presented at noon on Tuesday in the Multicultural Center.

—Martin Boer



Naa Kahidi Theater Performers Gary Wald and Lawrence Jackson

tale-tell to their next of kin, this is a rare occasion.

These tales, collectively titled "Fires on the Water," include fragments of the epic Raven creation myth that come to life on stage through song, dance and mime, with live narration from a company storyteller.

The performances will begin with "The Box of Daylight," in which the

combines "four," the magic number of Tlingit tradition, with the special quality of daylight experienced by the people of Southeast Alaska. Living in a rain forest that is often covered by clouds, they see the light every day, but not necessarily the sun.

The company brings with them a heritage and tradition that falls back on "our grandparents' grand-

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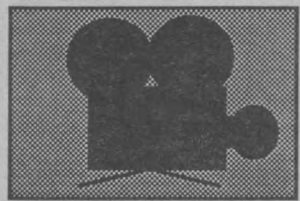
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JAPAN'S BEST TO THE WORLD





Civil Epic

As I prepared for the more than four hours of *Gettysburg*, I was just hoping I could stay awake, because I had just come off a couple of long shifts and was absolutely exhausted.

After the movie, I had found my third and fourth wind, and felt completely exhilarated.

As was pointed out to me by one of those handling public relations for the film, "It could have easily been a made for television movie, but it is far too grand." I usually don't set well with the PR gas spewed by spin doctors, but I have to admit he was right — it is a grand film.

Shot on location at the Gettysburg National Monument, and throughout the wooded area of southeast Pennsylvania, writer/director Ronald F. Maxwell concentrates on the personalities of a few characters while he blends in some 100 speaking parts to add body and color to the film.

These characters are Confederate generals James Longstreet (Tom Berenger), Louis Armistead (Richard Jordan) and Robert E. Lee (Martin Sheen), and Union officers Col. Lawrence Chamberlain (Jeff

ing quite a bit. I can't remember the last time Sheen had a truly powerful role. Maybe *Apocalypse Now*, but Sheen can easily be equally remembered for this portrayal of the supreme Confederate commander.

He shows a specific side of Lee; one of confused leadership and borderline senility that was aptly displayed in Michael Shaara's Pulitzer Prize-winning novel "The Killer Angels," from which Maxwell adapted his screenplay. But I believe Shaara could not have fathomed the depth in which Sheen would take this role.

From one extreme, in which Lee is about to break down wondering if he has made the right decision to not fall back and march into Washington D.C., to the other, where he gallantly mounts his steed and rides among his Southern troops as the soldiers declare him a demigod, the range of Sheen's role is extraordinary.

Finally, there's Berenger, who plays a role which I had thought was far more powerful than his caliber would allow. A great character actor who has found his



Daniels) and his aide-de-camp and brother Lt. Joshua Chamberlain (C. Thomas Howell). Sam Elliot has a small appearance as Union Gen. John Buford, but it is no minor role. In his 10 minutes or so on the screen, Elliot completely establishes the reasons for, and sets the missed strategy that ended in, a three-day loss of American life that exceeded that of nine years of fighting in Vietnam.

Daniels draws you into his role as he leads the 20th Maine regiment. He also plays a professor of rhetoric from Bowdoin College. He uses his skill with great emotion to reunite Maine fighting men into a single unit and convince his troops to don bayonets and charge Confederate forces, although they expend virtually all of their ammunition.

Howell is wonderful as a rather ineffective officer but an incredible little brother who is constantly challenging his colonel while he bathes in awe at the courage and leadership of his older brother.

Jordan brings your emotions to a boil as he continually talks about having to face his lifelong friend, a Union general fighting less than a mile away against the Johnny Reb troops from Virginia, whom Jordan has pledged to die for.

Sheen is brilliant as the historically beloved Gen. Robert E. Lee, and this is say-

way into a few successful leading roles that stood on their own merit, Berenger is captivating.

Like many historically correct portrayals of West Point-trained officers being forced to battle one another, Berenger shows that Longstreet was not only opposed to Lee's decision to advance against the Union troops at Gettysburg, but was absolutely sickened by it.

Longstreet had served under Gen. George Mead, who was commanding the Union forces at Gettysburg, and was the classmate of U.S. Grant, who would later accept the Confederate surrender. Knowing how his opponent thinks, he knew beyond any doubt that Lee was wrong, but his military bearing would not allow him to disobey the direct orders of his elderly commander.

If the motion picture academy can get its head clear of having to nominate only those films that have relevance to today's social mores, Berenger can truly be a candidate for Best Actor.

A Turner Pictures production, *Gettysburg* will certainly be played over and over on the Atlanta media baron's television network. But do yourself a favor and see it commercial-free on the larger theater screen.

—Duke Conover

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The Poppy Field

By Kevin Carhart

The music is lush and involving. Listening casually, without any great concentration, will reveal a beautiful array of sounds and noises — orchestrated and flowing, or distinguished as drops, or otherworldly, hard to pinpoint where the sound is coming from. The vocalist has such a humble delivery, you tend to believe her matter-of-fact sentences must be safe and mundane. But repeated listenings to *The Wayward Bus* by Magnetic Fields reveal strange perspectives on strange landscapes.

The worlds depicted in Stephin Merritt's lyrics are gorgeous and alive, but something seems slightly off. Elements of science fiction, elements of Tomorrowland futures, elements of a lawless, overgrown earth are described. But Susan Anway sings stoic, dispassionate observations. On the track "Jeremy,"

"Like a Galapagos turtle we grow old and stay that way,
Build a nest in the sand dunes, lay our eggs and



walk away,
I was writing our dreams down, making maps of an unseen plane;
And I noticed anomalies that you'd rather not see explained...

We drove, canopy down, in the scalding rain, on the one day we were young
The house we bought was really a lake
Otters scampered down the halls
There were whirlpools in the floor and sails..."

Is this an apocalypse pantomime honeymoon? Twinkling, chirping, and at the same time so empty, quieter than it should be.

All through the album is the sense that something is wrong, but that you and I don't care. On "Smoke Signals", punctuated by bright piano,

"Well you've got a really long name
It won't fit on any forms
You gave me all your mirrors and they made me deformed

You're sending smoke signals
I know your secret code.

We travel in the plaid van and we give our puppet show

And we picnic in the winter on maple syrup and snow."

If the song were constructed to acknowledge the strangeness, there would at least be some reference points. But the deadpan makes it so unsettling — is she really ushering in the dawn of something bold? "Living in an abandoned firehouse with you," trying to catch something for dinner, with a grim rapture instead of surrender? Or are the fantastic elements metaphorical — or all in someone's mind? Merritt and Anway's dreamlike familiarity with things that just don't happen is irresistible and disconcerting.

Not all the tracks on *The Wayward Bus* follow this subdued, disturbing form. On tracks such as "Old Orchard Beach" and "Kings," the predominant feature is a sharp, odd wash of music, with the sounds of xylophones, bastardized steel drums and cricket chirps.

Other tracks have topics which are relatively simple, though when sung by that voice, I don't underestimate the scope. "100,000 Fireflies" (which was included on SpinART's crucial *One Last Kiss* compilation), is a heartbreaking declaration: "Why do we keep shrieking, when we mean soft things? We should be whispering all the time."

I'm sure I've just scratched the surface of Merritt's brilliance. *The Wayward Bus*, from PoPuP Recordings, contains some of the prettiest and calmest scary songs in a long while.

Dancing For Horses

By Martin Boer

Every day in Nevada, right outside of Las Vegas, dozens of wild horses are auctioned off like common property. Eager buyers quickly acquire the healthy ones, but the worn-out ones, hackneyed and thin, are systematically killed by the federal government. Michael Blake, who won an Oscar for his screenplay *Dances With Wolves*, wants this to stop. Because the government has claimed there are as many as 75,000 of these horses in Nevada, they see no reason to protect them. But in an independent study, Blake only counted 8,324 horses, making them considerably more endangered than the government is willing to admit.

To raise awareness about the plight of these animals, Blake is coming to Santa Barbara's Lobero Theater along with former Doors drummer John Densmore, in their new performance art show, "Horses and Drums." In this multimedia presentation, the duo will incorporate spoken word, visual imagery, video, poetry, live music and movement.

On Tuesday, *Artsweek* interviewed Michael Blake over the telephone to discuss his activism, theatre and his current book project, *Apache*. What follows is an edited transcript.

Artsweek: Since you actively campaigned for the president with the *Rock The Vote* movement, I was wondering what you think of Clinton's stance on the environment?

Blake: They've created a much better environment and atmosphere for people to approach the government. In the Reagan/Bush years we couldn't. It was a joke. Now we can approach, but I still have to sue.

I'm suing Bruce Babbitt in federal court to stop the horse captures in Nevada. It's hard because the judicial system is so messed up. Most of the judges are Republican appointees and you'd be surprised at how partisan the government is.

AW: Why is the government killing wild horses?

Blake: Problem with horses is they are perceived by the Western power structure as a nuisance; an impediment to more money. The powers

lobby people in the Senate. That's slowly changing, but certain people in government are afraid of these people. I love horses, but it's not just the animals that are at stake. The horses are no different than a group of indigenous people getting steamrolled by the lust for consumption. I see horses as a nation. It must be stopped.

AW: Even more curiously, why is the Nevada Bureau of Land Management claiming your data is false?

Blake: The BLM are very bureaucratic. Like all bureaucrats, their primary concern in life is to save their own butts. They paper-shuffle and then produce their own numbers. There's so much shady stuff. They tried to discredit my study because their jobs are at stake. There's a tremendous amount of corruption in the BLM. It is not in their interest to say there's 2,000 horses left, because they'll have to protect them. It is like the Indian, the buffalo, the wolf.

AW: Has anybody come after you for what you've been doing?

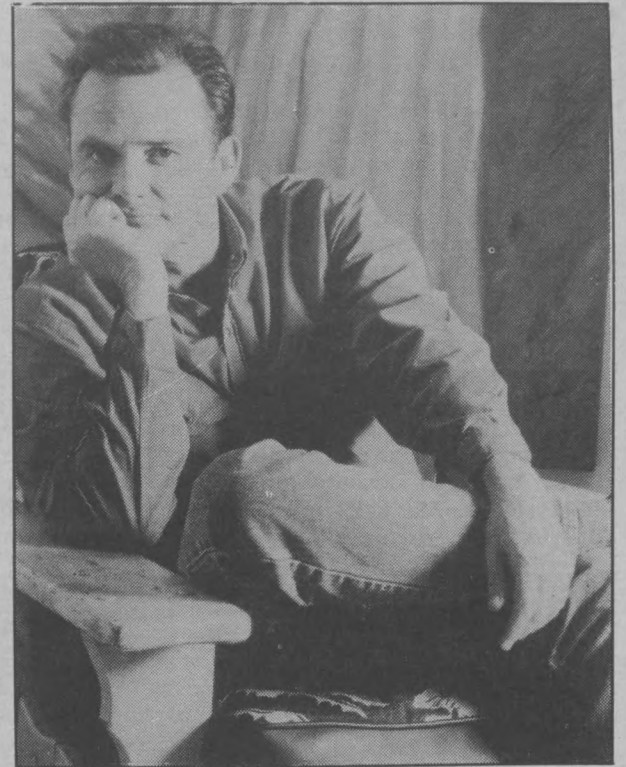
Blake: There are elements of the people that are opposed to what I'm doing. They are just like the Ku Klux Klan and the Aryan Brotherhood. I have received death threats. The reaction I got is quite strong. But people are starting to see things are all

students today?

Blake: Our generation was fighting the police. We were fighting the Vietnam war. Young people today are much better equipped than I was. But beside

perform. We haven't been doing it very long. Our last show was in Tuscon, which was our first, so this is our coming-out party in Santa Barbara.

AW: Since you have



Michael Blake

from perhaps the environment, there doesn't seem to be a unifying issue uniting you.

AW: Has the media been helpful in your causes?

Blake: We asked "60 Minutes" to issue the horses and they thought it wasn't important enough in the ratings. So they de-

been involved in writing prose and screenplays, what particular void does live theatre fill?

Blake: Being a writer is a great thing. It is the life I've always wanted, but the work you do is alone, on a desk. I've always done acting — it is natural that I'd be doing this stuff. It certainly fills a side of me that needs to be filled. It's better than air guitar. It's like a dream come true.

AW: What drove you, as a white man, to write a movie about Native Americans?

Blake: I wrote *Dances* because through reading history I felt a deep connection to these people. I wanted so desperately to experience this that I invented Lieutenant Dunbar. It was like living a dream.

A famous Indian, Crazy Horse, once said your dreams are your real life and your real life your dreams. I don't know. I don't know anything. I am going to try and now dream the Apache story.

AW: What is *Apache* going to be about?

Blake: If *Dances* was about the discovery, this book is about the resistance. The Apaches were tough — had to fight for their families and kids. I think they were brave and courageous people.



John Densmore

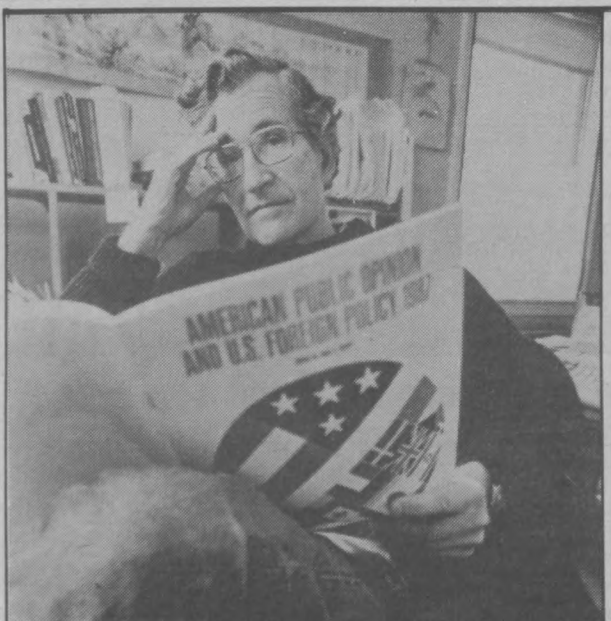
connected. The attitude is slowly changing. If we can see horses are connected to our own lives we can begin to make progress. America's gotten very soft — cocaine and cash have made our country very lazy.

AW: Do you see any difference in the students of your generation and

voted 20 minutes to the drunken granddaughter of Stalin. We need a revolution in media. We need them to become our advocate rather than a mouth-piece for the government.

AW: Are you excited about coming up to Santa Barbara?

Blake: I'm nervous. I'm always nervous before I



Noam Chomsky, perhaps the most important intellectual of the twentieth century, is the feature of a film which challenges the way in which popular media manipulates and defines news to its own fancy.

"Manufacturing Consent: Chomsky and the Media" is being presented by KCSB and Legal Defense Center at Isla Vista Theater this Friday at 7:30.



Culture, is coming straight from Jamaica to Casa De La Raza, this Saturday night, where they will surely entertain you with their seductive rhythms. Known for their combination of politically militant and spiritually righteous themes Culture rules.

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Fairly Funny

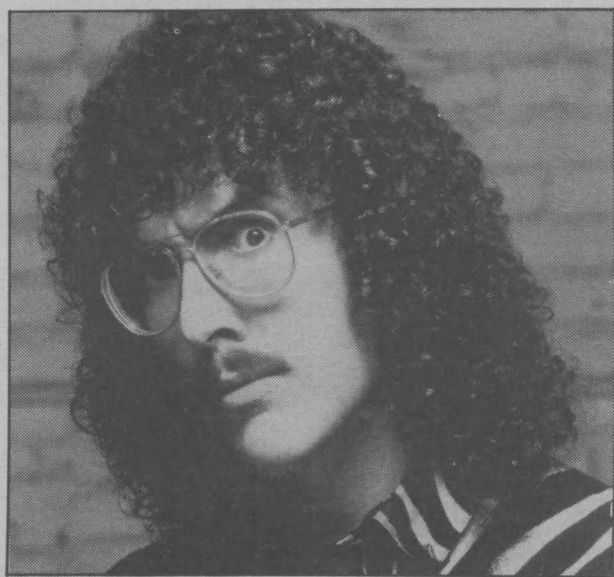
Weird Al Yankovic
Alapalooza
Scotti Bros. Records

What's the point of writing about Weird Al Yankovic?

There's no point, he's awful. One friend of mine said that he tries so hard, he kills it. It's true — if Weird Al gets his hands on it, it's dead, which makes him a musical necrophiliac.

Occasionally, he's pretty funny. The bit about the "anorexic, codependent bingo addict" from "Talk Soup" describes for me the average talk-show host. But as my friend said about five minutes later, "She Never Told Me She Was a Mime" is something funny I would say at a party, but I wouldn't write a song about it. It took long enough just to think of this follow-up: "She also failed to mention she had VD, but that's a little tough to mime."

Weird Al seemed funnier in eighth grade, yet here I am in college, taking on this assignment, praying for Al to be funny. And he isn't. Oh, for the good old days, when I was young and carefree, when I used to get beat up every



day, when music meant "Bad." Dammit, I'm talkin' about the days when being late to class meant something. Y'know, Weird Al is so bad at humor he even makes my brilliance dim.

Today, I talked to a guy on the way to his geography class who said he loved Yankovic. He was extremely excited to hear that I was reviewing *Alapalooza* (rhymes with "I'm-a-big-looza"), but thought that the album did not represent Mr. Yankovic's best effort. Damn

skippy, it doesn't.

My geography-bound friend said, "On every album, Al has a song that he writes himself, that doesn't include much song parody, but is just really...." At this point, my friend kissed his clinched fingers in the tradition of Italian and French chefs. "This album just doesn't have that."

I don't think kinder words could be spoken about this album.

—Chris George



Junkie Beat

William S. Burroughs
Spare Ass Annie and Other Tales
Island

Last summer the famous beatnik writer William S. Burroughs collaborated with producer Hal Willner in creating an LP of Burroughs' readings of prose over the music of Kurt Cobain from Nirvana. If you missed that, you better check this out.

In case you don't know already, the Harvard-educated Burroughs was a companion of Allen Ginsburg and Jack Kerouac who wrote extensively about his homosexuality and heroin addiction in the books *Junky* (1953) and *Naked Lunch* (1959), signatures of the period.

On *Spare Ass Annie*, Burroughs again throws down the heavy prose, but now over the layered beats of Michael Franti and Rono Tse (alias The Disposable Heroes of Hiphoprisy.)

Burroughs is sarcastic as hell, with a demonic voice, but it's hard to call a man bitter when he soberly announces that "Wrinkled earlobes are a sign of impending heart attacks." For his fans, it is of



course fantastic to hear Burroughs reading from *Naked Lunch*, *The Cat Inside*, *The Western Lands* and *Interzone*. But his texts quickly appeal to the uninitiated through an unmistakable charisma.

But what really makes the album is the solid mixing and slicing of the Heroes, who manage to highlight every word William whispers without once losing the audience's attention.

Because a beatnik writer's words run down a staircase like a toy marble,

Disposable fills all the pockets of airtime between breaths with slamming bass and beats.

What this record accomplishes, due to the sonic backdrop of beats and the quirky literary swatches, is nothing less than a slamming party album that just happens to have the best lyrics you've heard yet.

(If you do like this album, consider also the Jack Kerouac box set, on which the texts are wonderfully complemented by horns.)

—Martin Boer



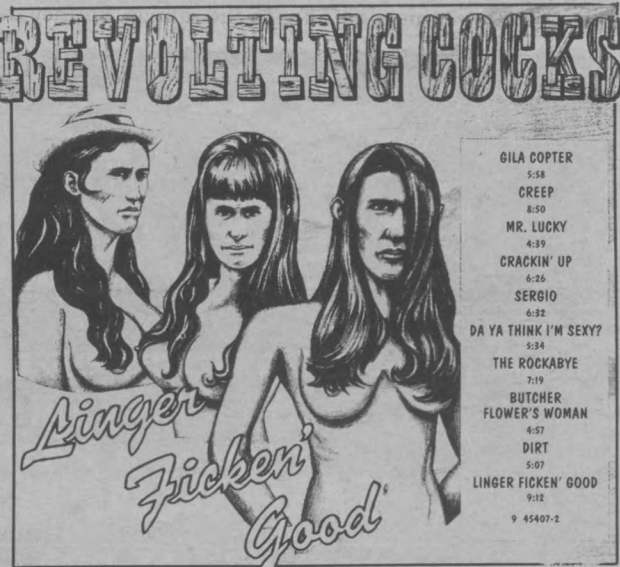
Penis Jive

Revolting Cocks
Linger Ficken' Good
Sire/Reprise

Hyperactive industrialist Al Jourgensen is back with the Revolting Cocks, to do you in the earhole. *Linger Ficken' Good* is a titillating aural experience with lewd rhythms, erotic cacophonies and sumptuous samples, all delivered with the distorted crooning of a post-modern Casanova. This CD sends you through an erotically charged urban landscape, where easy self-help advertising clips collide with ridiculously spliced samples of street jive, and the ominous sounds of the fuzz are turned into an eerie musical backdrop.

Not as spleen-ridden as Ministry's last CD, or as oppressively hallucinogenic as Lard, the Cocks have compiled a series of "barnyard oddities" to awaken the senses of the audience — "to open your trembling earballs."

Three songs stand out as an example of the diversity of the whole record. "Gila Copter" is a languid



monologue in the tradition of William Burroughs' *Dead City Radio*. Over hypnotizing bass and drums, Timothy Leary's voice drones about the abuse of machines and the promise of a future of mechanized pleasure.

"Crackin' Up" is an industrial take on funk, infused with samples of junkies and outraged old ladies. Not quite overt propaganda, this is as close as the Revolting

Cocks get to social criticism.

My personal favorite is their version of Rod Stewart's "Do You Think I'm Sexy." If anything merits the parental advisory on the cover, it's this one, with Rod Stewart, wah-wah pedaled guitar and heavily distorted vocals taunting you with the chorus that we all know. This is musical nostalgia for perverse lovers of '80s pop.

—Chris Dunlap

DAZED & CONFUSED

Before you go see Richard Linklater's new film *Dazed and Confused*, ask yourself a few questions: Are you sick of squeezing yourself into paint-on jeans and having your friend pull the zipper up

with pliers? Did you have one of those cool "KISS" dolls that spit blood? Have you seen *Deep Throat*, the first porno with a plot?

The '70s saw it all, and so did Linklater, who cap-

tures what it was to be young and in high school during this period more brilliantly than the decade itself did.

That melodramatic teen angst of John Hughes' '80s will not be found in *Dazed and Confused*, which is stoney, which is reality, which is a good trip. Virtually every scene in this film portrays a character sucking up THC fumes through one form or another.

"I'm fuckin' wasted" is the first line of Linklater's film, but this writer and director — who also created *Slacker* — definitely



Tasty Beats

Muzza Chunka
Fishy Pants
Rowdy Records

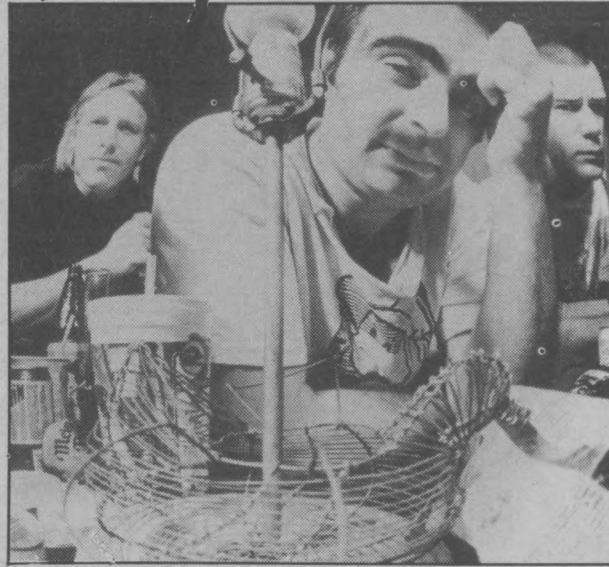
If the fairy of materialism were taking requests, I think the first thing on my list would be that shiny brown stretched AMC Gremlin that always burns out in my dream right before I wake up.

A close second, though, would be to belong to a punk/food/heavy metal band like Muzza Chunka. That's why when I was asked to review *Fishy Pants*, Muzza Chunka's new album, I pounced on the opportunity like a gluttonous carnivore at the West Coast Meat Loaf Jubilee.

This four-member band of sonorous rapsallions comes from the gritty streets of L.A., and it shows in their voracious appetite for shocking vocals like "sucking scum for your love," and their tireless energy, which would paralyze any formidable member of the World Wrestling Federation (excluding George "the Animal" Steel) at 100 yards. In fact, except for the six weeks that it took to record *Fishy Pants*, they have played live every week since May of '91.

After listening to the album several times, it wouldn't take a green grocer to see that these guys are really into food. I

wastes no time in depicting people as they really are. The success of his *Slacker* provided Linklater with a larger budget than he's previously worked with. He was wise to spend a significant portion of this money on a solid soundtrack and ta-



lented actors. *Dazed* is a log of the tumultuous last day of a high school in Texas where the seniors reign and the freshman bear the pain. Although you won't recognize most of the actors, you will know every one of the characters, because

think tracks like "Dim Sum Brunch," "Insects and Condiments," "Feed Me," "Meaty Greedy" and the song that has changed my life, "Chicken Lamp," are enough to support my hypothesis. What I once thought of as just food, a mere consumable, has now taken on a plethora of other uses. If these guys can make a lamp out of a chicken, then I can make a stun gun out of two potatoes and a plastic fork.

Pursuing the idea, I talked to my friend Nestor, the nutritionist/bounty hunter, about the small-arms potential of common supermarket items. He denied everything, until I mentioned the line from the song "\$83.38": "Choke on a piece of gristle, like a

military missile." Whereupon he submitted to my questioning and brought out his CIA field manual on improvised weaponry. I was flabbergasted to learn that with the food that resides in a single cafeteria, a group of six agents could take over a small nation. For assaults with a south of the border accent, churros can become an effective clubbing tool when soaked in Monks Oil overnight. Also, if the 4-H potluck starts getting out of hand, the pressure from a can of Easy Cheese can be harnessed to propel the blades of an industrial bread kneader at over 1100 fps.

—David Potter

they all went to your school. We all know the sensitive quarterback, the catty social-climbing girls, the awkward genius, cruel jocks, insensitive teachers and the "others." One gets the feeling of being a fly on

See DAZED, p.7A

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STEWART

Continued from p.1A
pretended in two very basic ways — one being the bloodthirsty villainous dog Jew who was lusting for the Christian's blood. The other was the noble, victimized, suffering member of a persecuted race. There was no middle ground. That production enabled me to explore a completely different individual, neither of those two stereotypes, but something which seemed to be very real, very human, very complex; and it seemed that what was important was not so much that Shylock was a Jew, but that he was an alien and an outsider — he was different, in other words, and in this respect Shakespeare was saying something about all people who are separated by society and marked as being different.

AW: Does the argument that Shakespeare is perpetuating anti-semitic hostilities through Shylock hold any water?

Stewart: It's true that there was anti-semitism, but because the play has anti-semitic characters, it does not make the play anti-semitic, although there are many people who would argue that that is not the case — that the Merchant of Venice

should not be performed because it's an anti-semitic play. That's nonsense. And it's one of my arguments in the lecture and performance. At the time the play was written there were strong anti-Jewish feelings in England, and of course there had been a black history of persecution of Jews prior to the sixteen and seventeenth century. But, when Shakespeare's play is read carefully, it seems to me that he is not writing a racist tract; rather, he is writing about the real complexities of being an alien living in a hostile society, and you cannot write about that without betraying the worst part of society. My argument is that Shylock is a man that has been warped by his experience of the world and by his treatment. The argument of my director at the time was not that Shylock was a bad Jew, but that Shylock was a bad human being, that happened to be a Jew.

AW: Are there dynamics operating in a Shakespearean drama that are also at work on the Starship Enterprise? Themes or archetypes that carry over?

Stewart: There are certain parallels. The very language itself, Star Trek language, is not naturalistic language. You only have to see our occasional guest actors struggling with it to understand that. It's "heightened" language, in that sense, like a Shakespearean text. It's very heroic in its nature, it deals with epic themes, large social and political issues, as well as military issues. As far as I'm con-

cerned, the daily situation I deal with is the responsibility of power which, of course, is a common theme in Shakespeare.

AW: You said last night on "The Tonight Show" that you sit in one of this country's most important chairs as Picard, partly kidding, but indeed there are certain values you convey; are there some values you would like to send out to our generation — the next generation?

Stewart: Well, fundamental to the premise of our show is the encouragement of curiosity; without curiosity you will never learn anything. At the end of this last pilot I use the phrase, "let's see what's out there," and that still remains a strong theme in the series. I've always, in the life of the series, been convinced that the tactics employed by Picard — negotiator, arbitrator, diplomat — are far more desirable than the much more militaristic and "shoot now, ask questions later" antidote. I've always believed that if one could go on talking, one should. That has been very amply illustrated in events in the past year or two, in the world.

AW: And in that sense, it's a very important role for young people learning how to negotiate.

Stewart: Yeah, and to learn that you always have a choice, at any time, and not to be trapped into knee-jerk behavior.

AW: Is there a profound influence that stands out from all those years with the [Royal

Shakespeare Company], all that classical training that you still carry with you — even as a television actor?

Stewart: Yes, principally it would be respect for language. And a belief that it is the text that must supply the launch pad for any endeavor, whether it be television, film or stage. The play is indeed the thing.

AW: I find there is a sort of gloomy outlook for the state of classical theatre in this country amongst actors. What do you feel about that?

Stewart: I'm not aware of there being a particularly gloomy atmosphere. I seem to be learning almost weekly of more and more summer Shakespeare Festivals throughout this country. There seem to be a multitude of them. I'm always impressed by the high standard of the work. I don't think there is a problem here. I would love to see a permanent classical company at work here on the West Coast, in Los Angeles. I think all aspects of the entertainment industry could benefit from having such a company. We have a season of opera, a symphony orchestra, we are going to have a lot more dance in Los Angeles, theatres presenting repertoire and contemporary plays. The one thing that is lacking here is a major theatre producing classical drama at the highest possible level.

The performance of "Shylock: Shakespeare's Alien" will take place at Lotte Lehman Concert Hall Sunday Oct. 17, at 2 p.m.

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3 Good Punks

It's a cloudy Saturday morning and I'm sitting at Espresso Roma wondering just why I am here anyway, and who are the Graceful Punks?

But as soon as I met the three punks I realized why they won The Battle of the Bands last year; they are not just talented, but also amiable.

Tony Mark (guitarist/vocalist) and Andrew Ferguson (bassist/vocalist) started playing together in a band called The Chants during high school, and after finding drummer Matt Amott in the summer of 1991, the Graceful Punks were created.

But here we are at Roma. "One time after a show, me and Matt spent the night together in my closet playing the congas and watching CHiPs reruns," says Mark with a grin.

"Don't forget the frisbees on our head," pipes Amott. "Oh yeah, the frisbees."

I switch the subject. "How'd you guys come up with the name the Graceful Punks?"

"It seemed to be what we were doing at the time — we got sick of changing our name," says Mark. The Punks credit their music style to the Replacements, Neil Diamond and Anthrax.

"Some people say we sound like R.E.M.," says Ferguson.

What about U2, I ask. "Especially in our older days," Mark agrees, "we sounded like 'em, but they're not playing their

good music anymore."

"I have a deep passion for Neil Diamond," says Amott, who also has a love for speed metal. "He can deal with a faster, upbeat, happy song, and also with a really mellow piano song. A good musician is awesome in one style, but a great musician is awesome with all styles of music." The guys all nod in solemn agreement.

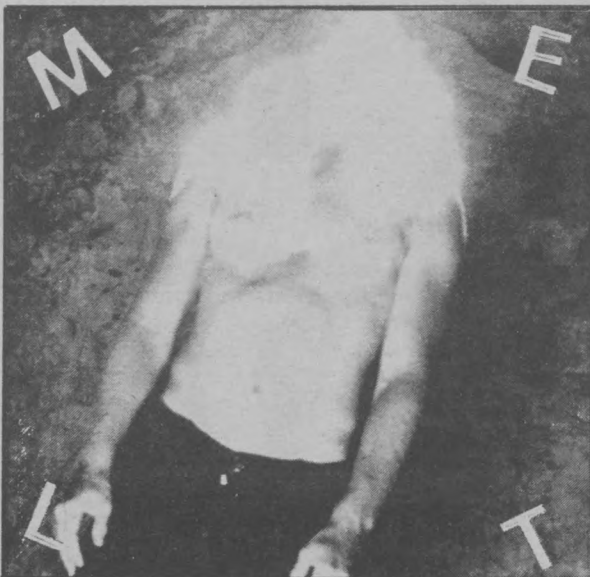
Do they ever have any problem with songwriting? "We're pretty dictatorial, so we can stay happy without killing each other," says Mark. "Matt wrote a song about PMS, but it's actually pretty frightening, so it's not on the tape."

I ask them if they think there's a certain type of person who's really into music. "In general, some people care about acts, some only listen to bands because there's girls and beer or guys around. I guess it's whatever you grow up with. You learn to love songs, sometimes like people."

God, Mark is deep. "Are you a philosophy major?" I ask.

"Major in English, minor in philosophy, but just in my head," he answers. OK, Matt is amiable, funny and philosophical.

I ask what they think about the banning of bands during Halloween. They all begin at once, and I can sense their disgruntlement over the screwed situation. I'm disgruntled too. "We got ourselves in a bit of trouble with that," grumbles Mark. "I think



it's sad; you kill music and you kill Halloween, and what you get is a really sad mess."

I ask what they meant about the 'trouble?' Ferguson answers with a laugh. "We did a special version of the Judge Wapner song for the cops on the 6600 block of D.P. If it wasn't for the cops and the City Council, well, I guess everything clicked. And I started going off at the two cops across the street. It went something like this: 'caught with their pants down, playin' naked games with Rusty, a big spankin' comin' up, judgement ... guilty.'"

At this point, Ferguson suggests playing live music — or any kind of music — until Oct. 29, when the ordinance goes into effect. I decide to mellow things out a bit.

"The craze has been going on for a while, but how do you guys feel about 'Beavis and Butthead'?"

"I watch 'em like a religion," replies Amott. "In

fact, I'm a minister of sorts. With incense burning, I sacrifice small animals in front of the TV." Ferguson enthusiastically adds, "I love those guys, I'm really impressed with them. They're the new family Monopoly." Tony says he enjoys watching Matt and his roommate do Beavis and Butthead imitations. "If you could say anything to the President, what would you say?" "I'd ask if those are his real teeth," says Mark. "I'd tell him to drop NAFTA and save the redwoods," answers Ferguson. Amott simply tries to avoid politics, bills and anything grown up. What- ever you do, don't avoid this great band.

The Graceful Punks are playing at Storke Plaza on Oct. 20 at 12 noon, at Toes Tavern on Nov. 3 and at The Annex on Nov. 5. Their new tape "Melt" is available at all shows.

—Brooke Tessman

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2. Del the Funky Homosapien	12. Poor Righteous Teachers	22. Capital Tax
3. Coup	13. MC Lyte	23. Intelligent Hoodlum
4. Reality Control Compilation	14. L.O.N.S.	24. KRS One
5. Shaq	15. Curve	25. The Queers
6. Melvins	16. Throw that Beat in the Garbagecan	26. Morbid Angel
7. Breeders	17. Alkaholicks	27. The Germs
8. Masta Ace Inc.	18. Boo Radleys	28. Madder Rose
9. Souls of Mischief	19. Casual	29. Pivot
10. Judgment Night Soundtrack	20. Blackmoon	30. Muzza Chunka

These Positions Reflect What Musicians Were Played The Most On KCSB This Past Week.

DAZED
 Continued from p.5A
 they all went to your school. We all know the sensitive quarterback, the catty social-climbing girls, the awkward genius, cruel jocks, insensitive teachers and the "others." One gets the feeling of being a fly on the wall, or a fly in the car, as most of these teenagers spend their time cruisin' in the hippest vehicles of their day.
 The plot goes something like this: the camera focuses on 10 to 12 students on the last day of class. They are doing average school activities, ranging from getting high to making bongos in shop class to discussing the function of "Gilligan's Island" as a male pornographic fantasy. Here they trap the madonna (Mary Ann) and the whore (Ginger) on a deserted island

where the only attractive male is the Professor. When the bell rings, papers fly and seniors begin humiliating the freshmen in various ways, only to claim it's a rite of passage.
 On a deeper level, it is also a film about power struggles between peers, rejection of authority figures and the longing for popularity. Linklater makes it all look fun. He has a gift for creating witty, engaging and intimate dialogue.
 This movie is a veritable collage of memorable scenes. There are even a few poetic moments in *Dazed and Confused* where Linklater conveys a lot with just a camera angle or film technique. It all culminates in a huge "kegger" in the woods, making high school in the '70s not sound too different from college in the '90s.
 —Allison Dunn

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