

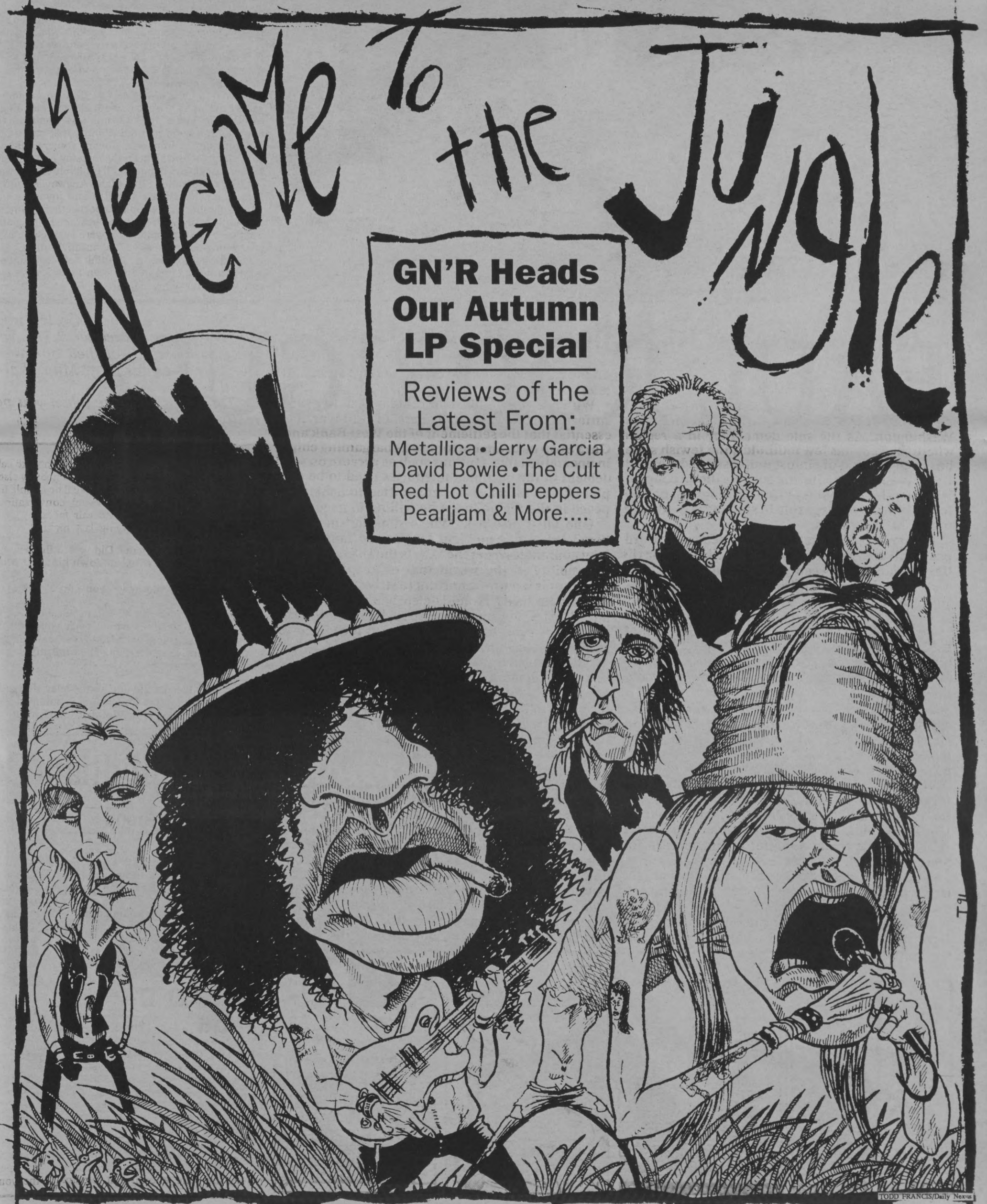
Barton Fink: Showing Us Some Serious Leg..... page 4A



ENCORE

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DAILY NEXUS

For The Week of September 26, 1991



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Saturday, October 5
7:30 pm
Campbell Hall, UCSB

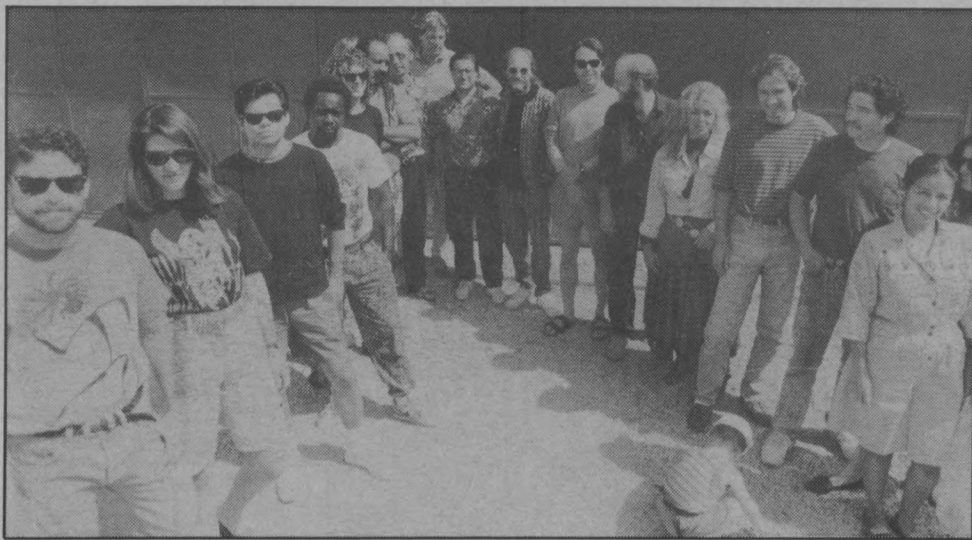
General Admission: \$12, Students \$8

Tickets Available At:
Associated Student Ticket Office
All Ticketmaster Locations
Morninglory Music — I.V.

To order by phone, call: 893-2064

Tickets on Sale Thursday, September 26, 1991

S.B. THIS WEEK Scene



MICHAEL MARTIN/Special to the Nexus

20 local bands make up the roster for the Sun Day Festival, September 29 at the County Bowl.

This is the week that is, the time when classes start and entertainment venues pull out all the stops in hopes of attracting an eager (and for a month anyway, financially secure) student audience. So get out those full wallets and fork over some change while you still have it. Just a piece of free advice, though: Check out those events that promise those magical two words — *no charge*.

Music:
• The aptly titled Sun Day concert will take place the appropriate day of the week (also known as Sept. 29) beginning at 2 p.m. at the Santa Barbara County Bowl. The concert features four hours of live music from the realms of reggae, latin salsa and world beat.

Tickets are only \$11.50, about the price of a sociology reader at Kinko's.

• The Pub, in addition to featuring fine snacks at affordable prices (*ENCORE* recommends the nachos), also showcases the Bone-daddys in concert on Wednesday, Oct. 2. Look for contests in Storke Plaza to coincide with the concert, including a chance to appear on the soap opera "Santa Barbara," a show about SB filmed in L.A. with not a single character who is a UCSB student. Perhaps a young female freshman could be introduced who was forced to attend UCSB after she was expelled from Columbia for eliciting sex from professors in exchange for scientific equations. Now living in Isla Vista, her

life would be changed forever when a flower-child postman changes his route just to stop by her apartment each day and give her tips on memorizing her nine-digit zip code.

Art:
• You'd be crazy to miss the UCSB Art Studio Faculty Exhibition, the one chance you'll have to see every Art Studio professor get naked for the sake of sheer exhibition. Well, actually, it's a chance to see the collected works of faculty emeriti, current instructors and visiting faculty. The exhibit, along with the video art exhibition "Eye For I: Video Self-Portraits," runs through Oct. 30 at the University Art Museum, and remember, admission is always free.

Coca-Cola CONCERT SERIES



SPECIAL BEAT

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GRAEME HAMILTON (Ex-Fine Young Cannibals)
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5. Smashing Pumpkins
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9. Hole
10. Mary's Danish

Tickets? Yes No
Guitar Stuff? Yes No
Most Imports? Yes No
T-Shirts? Yes No

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3. Natalie Cole
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5. Bonnie Raitt
6. Boyz II Men
7. C & C Music Factory
8. Michael Bolton
9. R.E.M.
10. Rush

Tickets? Yes No
Guitar Stuff? Yes No
Most Imports? Yes No
T-Shirts? Yes No

Any questions?



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KTYD ROCK 99.9

Avalon

Barton's Sibling Revelry

The Coens Are Established as Righteous Brothers

There is a special moment in *Barton Fink*, just minutes after the opening credits have rolled, that is as much a signature for the film as an opening pan. It drags you in, knifing through the glitz and superficiality of a posh New York eatery, ending with a first-person look at that which the Coen brothers have had an ongoing love affair with for quite some time now. To them, the peculiarities of the grotesque, it seems, are not so much a theme but a way of life.

In *Barton Fink*, writer/director Joel and writer/producer Ethan poke, prod and wrench this topic about, eventually stuffing it down your throat and leaving you to struggle to digest some quite disturbing and utterly fascinating commentary. The look in the opening sequence belongs to Barton Fink (John Turturro), a young and self-consumed New York playwright, whose new play of the "common man" is the

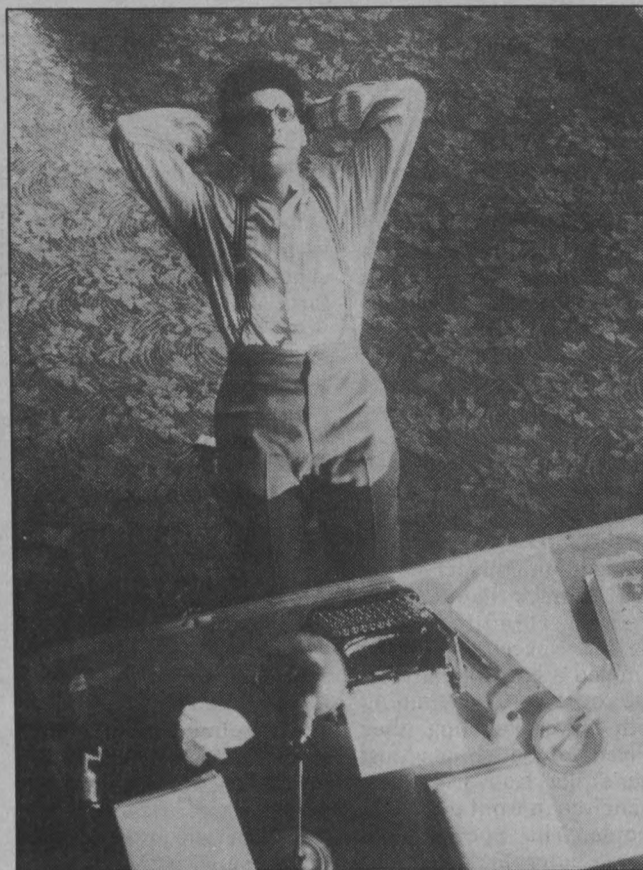
talk of Broadway. So much so, in fact, that it earns him a screenwriting job in Hollywood, where he meets traveling salesman Charlie Meadows (a brilliant turn by John Goodman) who resides in the hotel in which Capitol Pictures has Fink housed.

The best actor award Turturro won at the Cannes Film Festival for his performance in this film is well-deserved. He touches on Fink's pathos, his inability to empathize with anything outside his private, personal world with such care that you at once think both the world and nothing of him.

The Coens wrote Charlie's part especially for Goodman, who becomes the "common man" Barton seems so desperate to reach. But it is the grotesque, the muddy quirks behind the reality, that the two so expertly communicate, from Barton's very appearance during a brutal heat wave, to Charlie's deep and horribly energizing secret.

But it is the collaboration that makes this a true Coen effort. It is seen especially in the supporting cast, as Michael Lerner's movie mogul Jack Lipnick and Tony Shalhoub's producer Ben Geisler are part caricature and part commentary, and show that an utter disregard of one's fellow man can also be very, very funny.

This ensemble effort carries into the technical aspects as well. It is the cine-



Barton thinks: John Turturro and hair contemplate the moment in the Coen brothers' contribution to brilliance.

matography that, as in the Coens' *Miller's Crossing* and *Blood Simple* before it, gives the movie life. Roger Deakins' photography is both simple and ingenious, employing Barton's seedy hotel room bleakness so as to characterize Barton himself (with a particular nod to the shots of the rotted, dripping wallpaper). Costume designer Richard Hornung and set designer Dennis Gassner are picture-perfect in sculpting this "period piece," and brother Joel's direction is subtly brilliant. All of which combine to give us the true star of the film — the film itself.

—Josh Elliott



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Midnight Oil

Peter Murphy

Simple Minds

Toad the Wet Sprocket

Echo & The Bunnymen

Talking Heads

Edie Brickell

The Church

The Police

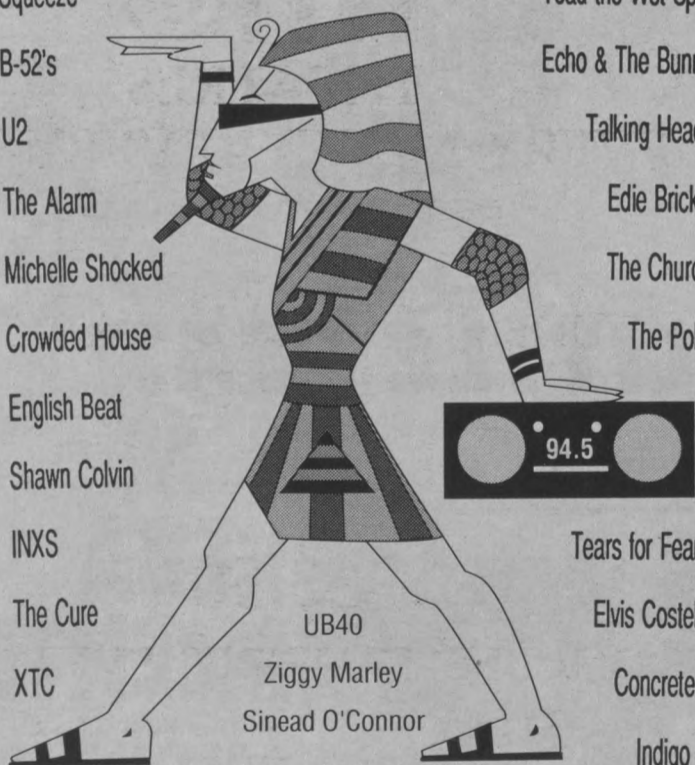
Tears for Fears

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Ziggy Marley

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94.5

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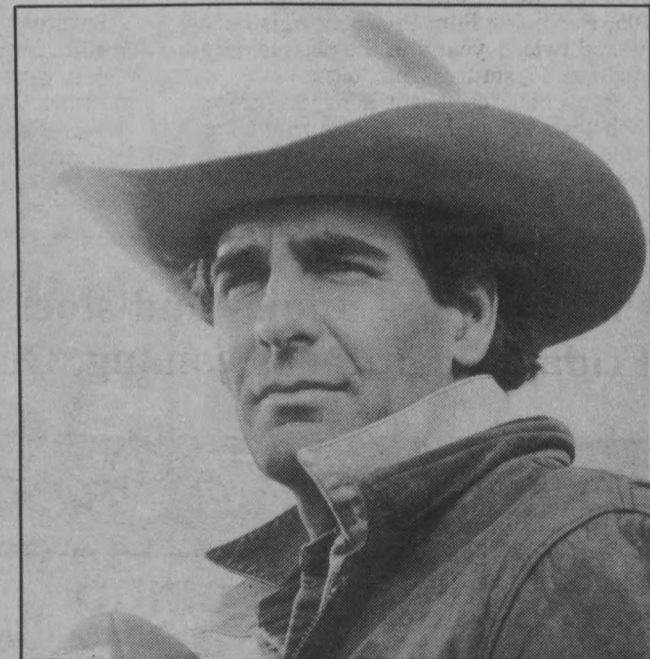
Incomplete Attempt

Roughness Offers No Surprises

Doomed from the start, football movies and their inherent predictability are almost impossible to enjoy. It's always some dumb jock who kisses the girl, wins the game and brings home the bacon to boot. Not surprisingly, *Necessary Roughness*, starring Scott Bakula of "Quantum Leap" fame, has fumbled into this rut of trite story lines and not-so-snappy one-liners.

The story takes place on a traditional Texas college campus where, as any football fan would know, football is a big deal. However, this particular college loses its original football team to "no pass-no play" regulations and recruiting violations. The new "straight-arrow" head coach forms a makeshift team headed by Bakula — a 30-year-old could've-been-but-had-to-take-care-of-the-farm-at-home quarterback — and including comedian Sinbad and Jason Bateman. The fact that they're a bunch of rejects fulfills the stereotype requirement of the underdog striving for victory.

To make matters worse,



Scott Bakula plays an aging quarterback with a 'tude in the inept *Necessary Roughness*, a predictable football movie that won't make pigskin fans forget Sundays.

Rob Schneider, also known as the "Copy Guy" from "Saturday Night Live," takes that remarkably simple but hilarious character and ruins him in this film. As the football an-

—Sandra Brilliant

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United Ska

Same Old Situation for English Beat

The Special Beat is the rude boy's wet dream. An amalgamation of the two seminal English ska bands of the '70s — The Specials and The English Beat — Special Beat formed in 1990 when Ranking Roger of English Beat and General Public fame proposed to unite a faction of The Specials with a faction of The English Beat in order to create the band that put ska back on the map.

Roger joined Neville Staples, Horace Painter and Graeme Hamilton, late of The Specials, and assembled a backing band of five others. Then, along with Dave Wakeling, they played a debut show at last year's ska festival in San Francisco in front of 10,000 people. The Special Beat toured after that and got rave reviews up and down the coast. When Ranking Roger returned to England

and cogitated on the strong underground ska following in America, he realized that another U.S. tour would be just the thing to solidify the foundation on which a ska revival could be built.

Although ska and the ragamuffin style of reggae are being heavily reworked in various alternate musical styles — hip-hop and so forth — Roger made it clear that The Special Beat is not interested in fusion, they are more involved with a return to the roots of ska. "I've been listening to a lot of ragamuffin, and early ska: Augustus Pablo, the Skatalites, Nicodaemus, etc.," he explained.

The Special Beat would like to focus on exploring those styles, not on creating a '90s ska, or any other new genre. However, Special Beat is interested in reaching new audiences. In order to do this they scheduled the first leg of this tour with Sting, a collaboration which included Roger toasting along with "Message in the Bottle" and the rest of Special Beat filling in as backup singers.



The English Beat has brought ska back to a new generation.

For the West Coast portion of the tour, Special Beat will be headlining, supported by a slew of different local bands, in an effort to draw in new fans.

Filling that role in Santa Barbara will be Mary's Danish. Although they are not a Santa Barbara band, the Danish has played here so many times that everyone seems to think that they went to UCSB or some shit like that. Regardless, everyone knows that they rock live, so that's one more reason to go.

Special Beat promises to be equally as energetic; apparently the band members measure their individual performances by how much water they are able to wring out of their shirts after the show. After almost three months on the road the band has perfected its live show, which reportedly features a good deal of "running about and jumping around stage."

—Jamie Reilly

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RECYCLE YOUR NEXUS

Tate Premieres in SB

Little Man Tate, a film written by UCSB grad Scott Frank — starring and directed by Jodie Foster — will open exclusively in Santa Barbara next Thursday as a fund raiser for UCSB's film studies department.

"All the money goes into the (UCSB Student Film Production) Fund," Film Studies Lecturer Paul Lazarus said.

Frank, who will introduce the film, has one of the hottest hands in the business. He also wrote the current smash hit *Dead Again*, starring and directed by Kenneth Branagh.

Currently, the film studies department lacks proper funds for all of its students to produce their own films. Film Studies 105, Beginning Film Production, is only offered twice a year and the class is only open to 15 students per term.

Frank believes that it is necessary for each film student to experience producing a film, even if they only want to write or edit in the future. "It's important for students to see how writing translates onto

film," he said.

"They assume it's going to come out the way they write it," Frank said. "But things always get changed."

Orion, *Little Man Tate's* production company, has donated a copy of the film, and Bruce C. Corwin of Metropolitan Theatres has donated the venue.

The screening will take place at 8 p.m. on Oct. 3 at the Granada Theatre. Tickets are on sale at the Associated Students Ticket Office for \$5 or \$7 at the door the night of the showing.

There are also special \$20 tickets on sale through the film studies office for a reserved section of the theatre where Frank will sit.

Lazarus stressed that there are no freebies for the sneak-preview screening. "I just gave my check (for tickets) this morning," he said.

"Scott is going to pay for his ticket too," Lazarus said. "He can afford it now."

—Morgan Freeman

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KTYD ROCK 99.9

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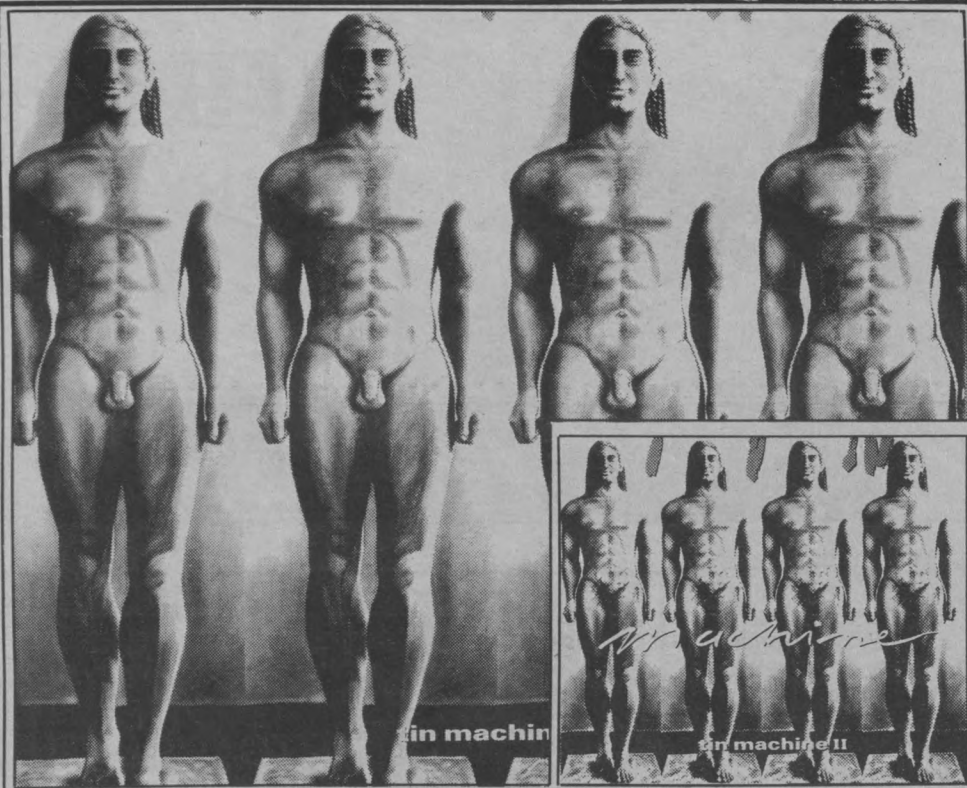
top) and the

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The European cover of Tin Machine II (above) is a stark contrast to the censored American one (inset).

Something Old

Veterans Rocking For Next Generation

Tin Machine II
Tin Machine
London/Victory Records

A few years ago, Dave Bowie made a big whooptie-doo over his special last-time-ever-playing-all-his-oldies concert. It had the whole nine yards — 900 numbers, MTV dog poop, big shmaltzy glitz. Then he stopped with the old stuff. On to the future ...

... which sucks. *Tin Machine II* is just not good. It's listenable and poppy. But from Dave "Ziggy" Bowie, one should expect more than naked Greek guys on the cover. This sounds like a very good David Bowie imitation. This is the kind

of music that mixes nicely into a 40-Minute Free Ride, which is good, if you happen to be The Colorfield or Richie Sambora. But for Bowie this is so complacent and sad. Pop-o-mania.

Dave, hombre, Jimmy Buffett and Steve Miller are still playing their old stuff and everybody digs them. You burned out, chum. Give it a rest. Do a few beer ads, a couple of retro tours, maybe star in *Labyrinth Part II: The Spawning* and you might get back on track. Just relax for bit first. Or maybe the record company will make you relax, when everyone stops buying your albums.

—Denis Faye

Jerry Garcia Band
Jerry Garcia Band
Arista Records

The Jerry Garcia Band's first electric release delivers exactly the kind of music that it should — soulful renditions of almost exclusively cover songs without all the hype of the Grateful Dead. Garcia reworks classics like "The Way You Do the Things You Do" and "Don't Let Go" and turns them into complex musical conversations with the other members of the band. The creaky but sure voice that follows Uncle Jerry's signature guitar licks makes many of these songs seem like lullabies sung by someone's rockin' grandfather.

The one thing that you just can't get enough of on this record is Melvin Seals, the keyboard player. Damn! The man has more soul than a keyboard player is

required to have by the laws laid down in the Motown Records studio musicians contract. Seals shines on the classic "Lucky Old Sun" and makes me wish that the Dead had replaced Brent (God rest his soul) with Melvin Seals instead of what's-his-name.

Garcia covers four Dylan tunes, all handled with exceptional grace, but especially noteworthy is "Simple Twist of Fate" which showcases the talents of bassist extraordinaire John Kahn, whose jazzy solo carries on for more than a minute.

The album is definitely a successful first release, as it captures the feeling of the Garcia Band live, usually a big problem with the Dead genre, and gets across the original interpretations of a number of known songs.

—Jamie Reilly

Ceremony
The Cult
Sire Records

In this day and age, the majority of successful rock bands can best be explained by comparing them to Guns n' Roses, The Red Hot Chili Peppers or, in rare cases, Led Zepplin. There are, however, a few groups that can be defined by their own sound and not their influences. For example, The Cult, more than anything else, sounds like The Cult.

Round four in the rock ring for these fellows is *Ceremony*. It's an absolute mystery how these pompous limeys who feel that they are the authority on how the U.S. is nasty to Native Americans can make such amazingly good music.

It's the usual Cult large-slick-car-driving-fast-in-the-desert-at-dusk-sound, with lead singer Ian Astbury letting loose lots of ah-as and yeah-a-yeah-yeahs like a new-wave Elvis with a serious 'tude.

As the pro-minority and anti-dumb Americans they are, it is nice to know that The Cult boys are red-blooded capitalists, as they made sure to include a couple of good power ballads, *a la* their last big hit "Eddie."

It's no *Love*, but all very slick and well-done nonetheless. This is one of the few bands today that can manage to be so produced and still sound raw ... and still sound like themselves.

—Denis Faye

Metallica
Metallica
Elektra Records

Talk of one's favorite band(s) selling out is getting to be as much of a sell-out as the actual act itself. *Metallica* is not a sell-out. Get off the bandwagon.

As a whole, the new album doesn't fare as well as most of their past efforts, although individually, some of the songs on *Metallica* are some of the best songs the band has yet to create. The tempos

are, for the most part, slower, and yes, there is something quirky about a band called Metallica doing ballads. But "Nothing Else Matters" is what a Metallica ballad would sound like, if we tried to picture it.

On the completely opposite end of the spectrum, "Enter Sandman" is incredible, with much attention paid to detail, as well as "Sad But True" and "Of Wolf And Man."

—A.J. Goddard



Since they rocked the rock world with the release of their 1987 mega-hit debut *Appetite for Destruction*, Guns N' Roses fans and critics have had their eyes and ears locked on the Los Angeles-based band, wondering just what the rockers could come up with next.

Could the tight leather-clad, bottle-bearing, smoke-smoking, druggies-allegedly-gone-straight, tattooed rockers possibly live up to the expectations of the masses or the success of their first album? *Appetite* sold a shocking 12 million copies and landed the band's posters in teenagers' bathrooms and bedrooms across the globe.

With a task that colossal sitting on their vomit-stained doormat, the band pioneered a new marketing route — they sent out two dogs for the paper: *Use Your Illusion I* and *Use Your Illusion II*. The two simultaneously released 76-minute albums combine to offer eager, hungry ears 30 new Gunners tunes. They'll make a perfect idea for under the tree — Look Ma, it's a disk that's a phone.

Use Your Illusion I, although not as impressive as the sure-to-be-a-hit *Use Your Illusion II*, does have enough good material to edge out the oh-so-bad bad stuff. Barely.

Illusion I's 16 tracks range from slow (good) bluesy tunes like "Dust N' Bones," featuring guitarist Izzy Stradlin' on vocals (won't that make a dandy video), to the nearly incomprehensible and better-off left out "Garden of Eden" — a metallic stew in a Cuisinart. Some tacks are served acoustically with a touch of western twang like "You Ain't

The First," a more pleasant version of "I Used To Love Her" off the band's 1988 EP, *Lies*.

Overall, the album is highly saturated with anger and lashes out at just about everyone and everything, including Axl's mother. Track seven, "Bad Obsession" — which features an impressive saxophone intro from Mike Monroe — takes a shocking stab at the singer's heritage with a brutal duo of lines, "I call my mother/she's just a cunt now."

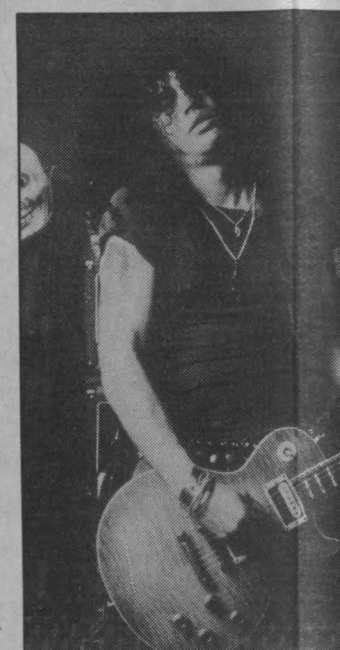
The band is also very comfortable using "Fuck You, Bitch" and "Motherfucker," as the terms pop up here and there from cusp to core. That probably accounts for the parental warning sticker on the album, which also contains the poetic F-word.

But while the anger indisputably weighs down the album, the band still manages to squeeze in a couple of love songs. The first single and video from *Illusion I*, "Don't Cry" — a song that roots back to the band's pre-stardom L.A. club days — is a captivating ballad that somehow gets away with using lyrics such as "Don't you cry tonight/I still love you baby."

But unless the Village People and Spinal Tap join forces to release a single in the upcoming weeks, "Don't Cry" has a sure ride, and room to stay, at the top of the charts.

The CD's other ballad "November Rain" has a catchy melody but bears the wounds of overproduction. It not only takes a good musician to know what to put into a song, but also to know what to leave out. Axl fails here.

See GNR, p.11A



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USE YOUR ILLUSION II

Guns N' Roses survives on one assumption: "When the asinine and the great meet, there is sure to be a terrible explosion." *Use Your Illusion II* is the most beautiful explosion of these '90s, and after a week's consideration, stands as one of the greatest American albums of all time.

This 76-minute, 14-track terror choo-choo is an angry, sarcastic parable so rife with hidden self-parody that you wonder if they knew at all what they were doing. Probably not. It's an ode to Americana, opening with a line from *Cool Hand Luke* and ending in a jar of bad production and stupid lyrics.

Illusion II contains the previously released un-hits "Civil War," "Knockin' on Heaven's Door" and "You Could Be Mine," as well as 11 other songs that will not be hits either. In fact, this album is composed entirely of filler. And it's great.

Take W. Axl Rose. He doesn't need your civil war. On the contrary, he has an overpowering desire to "move" and — sometimes — to "keep movin' along." He doesn't like women very much, although he's intrigued enough by them to make them the focus of most of his lyrics.

All this goes on while Slash is busy devastating rock and roll redwoods with his lumberjack guitar saws. That's right.

The band is tight. They're a rock band. They're an American rock band, well done: something we might have forgotten about in this current, "slick n' safe" musical atmosphere.

As an example, let me cite "Get in the Ring," the most adolescent, self-congratulatory masterpiece in some time: "Fuck

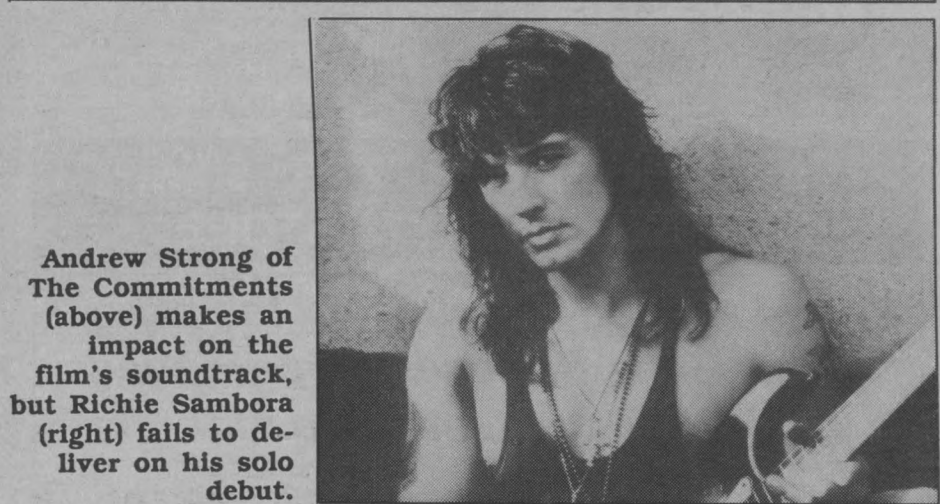
you. Suck my fuckin' dick. ... Printin' lies, startin' controversy. You wanta antagonize me, antagonize me motherfucker. Get in the ring motherfucker and I'll kick your bitchy little ass, punk." The result of these lyrics, aimed at SPIN Magazine's Bob Guccione, Jr., with the sound of a cheering crowd and heavy rock and roll music overdubbed is nothing less than hilarious and wonderful. It's incredible and chilling. Funny and violent. Rock and Roll to a tee.

There are some problems, of course. The production by Mike Clink (!) could have been sparked up a little and the high hat sometimes sounds like drummer Matt Sorum is banging away at a bag of dirty pennies. And say what you want about ex-drummer Steven Adler. He may not have been the wildest drummer around making angels sing with his fills, but Adler had an appreciation for economy. Granted, that might have been due to the fact that he was on the nod 80 percent of the time, but on *Appetite for Destruction*, when he dropped that one big snare anvil to kick in the choruses, he outdid every Matt Sorum "boop-de-bap-bap" on this album.

And just what about this "Matt Sorum?" With names like Duff, Izzy, Dizzy, Axl and Slash in the band, you would think that they could've come up with something better for the new drummer than "Matt Sorum." Maybe "Matt 'Jumpin' Jim' Sorum" or even, "Eddie Sorum."

In any case, buy it, flaunt it, despise it, secretly adore it, but for god's sake, get used to it. This is the dope.

—J. Christaan Whalen



Andrew Strong of The Commitments (above) makes an impact on the film's soundtrack, but Richie Sambora (right) fails to deliver on his solo debut.

Something New

Upstarts Bring Life to Tired Scene

The Commitments Original Soundtrack
The Commitments
MCA Records

It's a shame to think that the group responsible for the soundtrack to *The Commitments* will probably never play together again. The film's director, Alan Parker, has assembled a talented group of Irish musicians who, when put together in a room of just microphones and instruments, have recorded a lively, soulful album. But, be warned fans, enjoy it while you can.

You see, once the doors from the studio opened, the record and movie execs came calling. Already, Andrew Strong, the lead singer with a voice to match his surname, signed a deal with MCA. Various other members of the 12-member group have their own bands or own motion pictures on the horizon. So it would

seem unlikely that The Commitments would ever reunite for some more tunes.

What we are left with, then, is a collection of previously recorded material, given new life by Strong, his backups (affectionately called The Commitmentettes) and his band. Strong's voice and its spirited fluctuations raise classics like "Mustang Sally," "Try a Little Tenderness" and "In The Midnight Hour" above the usual batch of covers, and Commitmentette Maria Doyle does a sultry solo turn with "I Never Loved a Man."

Fans of the film will love the material, which played such a big part in setting the tone of the picture. Those unfamiliar with The Commitments and their fictional Irish roots should still revel in one of the rare instances in which a band has been able to cover soul classics with the same enthusiasm instilled in the original versions.

— Brian Banks

Stranger In This Town
Richie Sambora
Mercury Records

The fact that he was able to escape the evil clutches of Jon Bon Jovi and his merry men to record a solo album should give Richie Sambora some merit points, but the songwriting tendency to favor pop over substance has followed Sambora from his Bon-Bon into his newfound solo career. The guy can play a pretty mean guitar, but when he starts to chirp, it's like Bon Jovi never left.

Sambora uses this work as a showcase for his Clapton-like riffs, and Eric the Great even makes an appearance in "Mr.

Bluesman," a song that recalls some of the fairly routine stuff Clapton has included in his most recent work. Bon Jovi himself takes a break from making videos of himself playing a guitar that's about four sizes too big to help Sambora write "Rosie." It's a song in which one word is constantly repeated. Guess what that word is ... "Rosie!"

Most of the other tracks feel like Clapton rejects, with Sambora's effective guitar wailing while he broods lines like "Live today, there's no time to lose/'Cause when tomorrow comes it's all just yesterday's news/All just yesterday's news." Ah, yesterday's news. Exactly.

— Brian Banks

Ten
Pearl Jam
Epic Records

They'll tell you of the gutsy bluesiness in Mike McCready's guitar wizardry. You'll hear about the cohesive relationship of ebbs and flows on a hard-riden road that bassist Jeff Ament and rhythm guitarist Stone Gossard have withstood just to make music together; each new endeavor getting stronger and stronger. And they'll fathom over the intensity of the little frontman, Eddie Vedder, whose smile melts you instantly and voice penetrates your body with serious chills to the spine.

But all you have to do is listen to this debut by a band with promises of endurance as far as the sky reaches, and you'll fully understand the amazing concoction

Ament and Gossard have finally found. You'll write in its purity — an honesty so amazingly bare that chills and tears could only surface.

Any artistic work that takes you on a journey over and under the anger, the hurt, the revelations, the realities of one or a few lives, laying out heart and soul — facing off in bear truths, is doing something very difficult, very amazing and is worth listening to for that reason alone. But this album offers much more.

It all works perfectly together, strength in soul pleating in and out of the whole — in notes, in words, in wailing guitars, in low building drum beats and in a deep, wavering voice from San Diego that meshes perfectly into this Seattle rush. Gotta give this one a listen.

— A.J. Goddard

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Mild Peppers

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Cool With
Latest LP

Bloodsugarsexmagik
Red Hot Chili Peppers
Warner Bros. Records

Believe it or not, the RHCP's have been around for 10 years. Ten years. They have released five records on the EMI label. They are one of the greatest bands to ever come out of L.A., and certainly one of the most incredible live acts on Earth.

Their fusion of the powers of the funk & hard rock has paved the way (Don't forget, Fishbone paved it for them) for bands like Faith No More, 24-7 Spyz & Primus to gain notoriety. They taught white kids about George Clinton, Bootsy, Parliament and Funkadelic. So, with all that said and understood, I have one question: Why the fuck have they fallen off so much?

Bloodsugarsexmagik, the Peppers' sixth release — their first with the new, small independent label with absolutely no money, Warner Bros. (Psych!).

If your favorite thing about the Red Hots is their high energy, hard, foonkee driving songs (i.e. "Backwoods," "Good Time Boys," "Police Helicopter," etc.), you'll probably dislike this record. If, however, you aren't a Red Hots die-hard, you may see this Rick Rubin-produced effort as a refreshing change of pace. This record has maturity written all over it, as the Peps branch out into the moody, the mellow and the melancholy. Don't get me wrong, there are some scorchers on this one. "Suck My Kiss," "Give it Away" and the title track fit that bill perfectly.

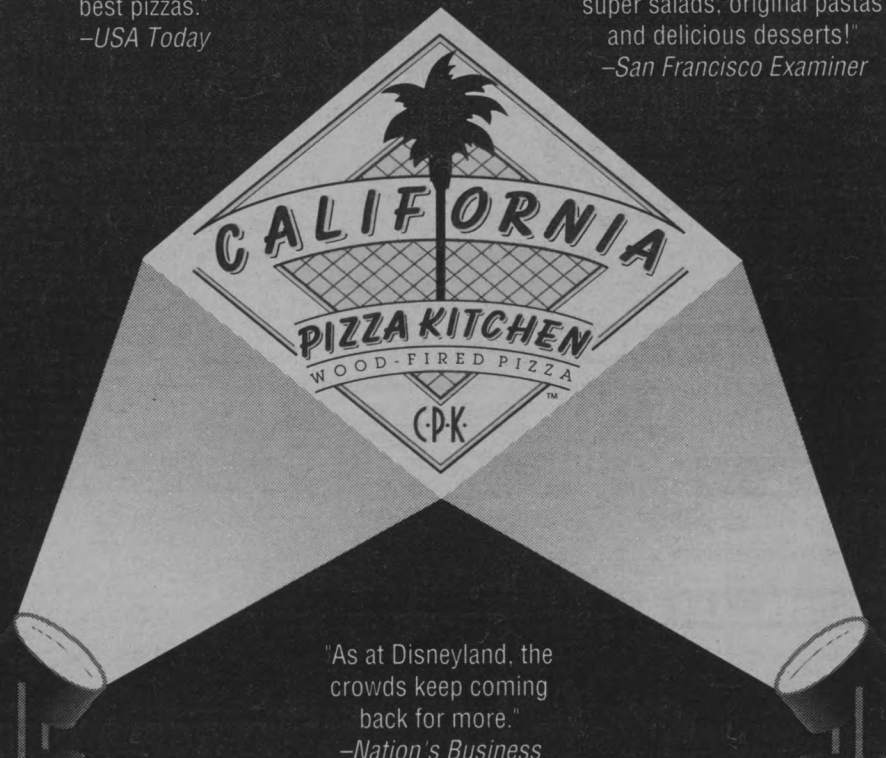
But this record as a whole seems more like the record that should have come out instead of *Mother's Milk*. Taking into account the death of guitarist Hillel Slovak, *Bloodsugarsexmagik* is the mark of a mature band. Maybe it was the haunted house they lived in while they recorded this album. Maybe it was Warner Bros. who changed them. Maybe not. One thing is for sure, I like this record much, much more than that new Guns 'N Racists album.

—P.E.A.C.E.

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FANTASIA Thursday, October 3

After Fantasia, can we ever hear "Dance of the Hours" and not envision hippos cavorting? Once you've seen Disney's animated classic, you'll never look at MTV the same way again! (1940, 119 min.)

LAWRENCE OF ARABIA Sunday, October 6

The late David Lean's mega-movie stars Peter O'Toole as the mysterious, willful yet compelling World War II British army officer T. E. Lawrence. Three Oscars, including Best Music (Maurice Jarre). (1962, 222 min.)

SPARTACUS Thursday, October 10

Stanley Kubrick raised eyebrows with this all-star gladiator epic, featuring Kirk Douglas, Tony Curtis and Laurence Olivier. Now, scenes considered "too raw" by censors finally have been restored. (1960, 187 min.)

CITIZEN KANE Sunday, October 13

Orson Welles' greatest achievement, considered by many people the greatest film of all time: at age 25, he co-wrote, directed and starred in this splendid epic. Also starring Joseph Cotton, Agnes Moorhead. (1941, 119 min.)

JOSEPHINE BAKER DOUBLE BILL Thursday, October 17

Two newly rediscovered French films featuring cabaret star Josephine Baker: *Zou Zou* (1934, 92 min.), a backstage musical; and *Princess Tam Tam* (1935, 80 min.), a delightful romp set in Paris and Tunisia.

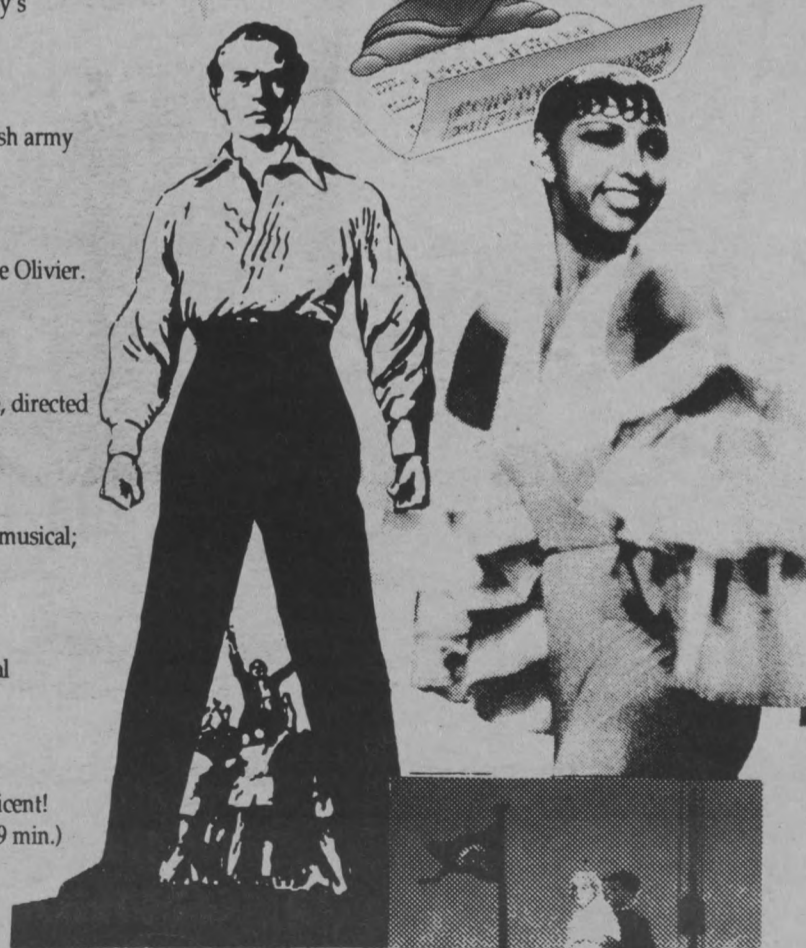
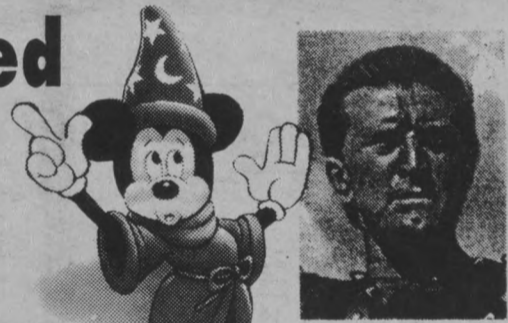
TABU Thursday, October 24

F. W. Murnau's masterpiece, shot on location in Tahiti and exquisitely restored by the UCLA Film Archive, is visual perfection, enchanting, a tragic tale of forbidden love. Oscar for Best Cinematography. (1931, 81 min.)

L'ATALANTE Sunday, October 27

Jean Vigo made only two films (*Zero for Conduct*, *L'Atalante*) before his death at age 29, but they are each magnificent! *L'Atalante's* simple, rapturous beauty befits its pastoral subject: life aboard a barge on the rivers of France. (1934, 89 min.)

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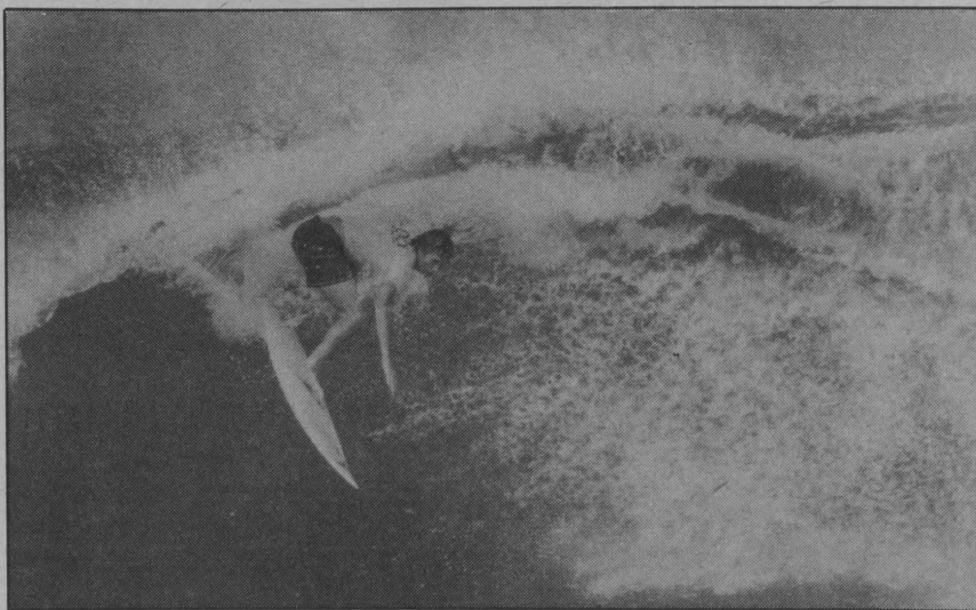
Politically Correct Surfers

Environmentally conscious, futuristic and filled with great music and hardcore surfing action from around the world, *Rolling Thunder*, which plays at Campbell Hall Sept. 30 at 7 and 9 p.m., is definitely worth checking out.

Get this, a surf film with a plot. It's a bit of a schmaltzy plot, but it's certainly better than the average, "here's our team in Hawaii and here they are in (insert any well-known, exotic surf locale)," which has been the hallmark of almost every surf film since 1980. Anyway, here's the plot in a nutshell.

Fifty years in the future, the earth and all of its oceans have been devastated by ozone depletion and pollution, leaving only memories of the wonderful bygone days when young people could become one with nature through surfing. Uncle Robbie (an aged Robbie Page) now lives with his extended family in a cave in the waste of the Australian outback, the only place where they could find refuge from the sun. All that's left is for Robbie to wax sentimental to the young'uns in the cave about what it was like to surf, party and have a great tan in the grand old days before the turn of the century.

Sure it's corny. Sure it's a bit gloomy. But it's got a conscience, and there's not too much of that day-glo,



Robbie Page is old in *Rolling Thunder's* futuristic sequences, but he rides waves in the film's flashbacks.

'80-style marketing involved. Besides, the action is good.

As Robbie tells his story, we flash back to the present for footage of some of the best waves in the world. Featured surfers include Robbie Page, the Fletcher family, Martin Potter, Derek Ho and a host of other Hawaiian, Australian and Californian pros. And most importantly, there's a sequence with Tom Curren solo-surfing local Ranch waves. *Muy Bien.*

While Uncle Rob talks the talk, the visuals walk the walk. And they walk all over the place. Here's the abbre-

viated list of locales — Indonesia, Hawaii, Africa, Mexico, Japan, Europe and California (north, south and in between). Good surfing in good places.

The music is what makes this movie outstanding. Convinced by the environmental message of the film, a whole mess of top-of-the-line bands threw their hats in the ring. There are full-length songs from Metallica, the Pixies, Happy Mondays, Inspiral Carpets, Deelites, Sisters Of Mercy, Merchants Of Venus and Midnight Oil. The movie rocks.

Writer-Producer-

Director Scott Dittrich set out to stretch the limits of the surf flick and he certainly has created something different. As the movie ends with footage of worldwide environmental devastation accompanied by Midnight Oil's "River Runs Red," the lasting impression is that the movie has significance, for the first time in a while, for the non-surfing community. Go see this, if only for the graphic contrast between natural paradise and manmade hell.

But try to have a little fun too.

—Dan Hilldale

GNR: Axl & Co. Make an Illusion

Continued from p.6A
"November Rain" would be unquestionably improved if it were simply a duet of vocals and piano, but as it stands, the song has enough extra tracks to send a train to the moon. And the song's nine-minute ending sounds like the theme to *Top Gun* meets an *Iron Maiden* monologue.

Several tracks are very deserving of a vacant niche in a large trash bin. "Back Off Bitch" sounds like an

AC/DC song gone bad, and "The Garden"—although it has a catchy acoustic intro—succeeds in ruining itself as Alice Cooper narrates several verses straight out of Michael Jackson's "Thriller".

Not to drive a bad point further, but track 14, "Bad Apples" (which mysteriously comes directly after the tracks "The Garden of Eden" and "Don't Damn Me") sounds like a good rip-off of Cinderella's "The

More Things Change" off the band's 1990 *Heartbreak Station*.

I won't even talk about the band's cover of "Live and Let Die." Just make a tiny scratch about one inch from the edge of the disc and your player will automatically skip it.

With all its *faux pauxs*, the album's strong tracks have an effect. "Dust N' Bones," "Don't Cry," "You Ain't The First" and the 10-minute closer "Coma"

collectively toss the album a life-preserver, and after a few listenings, it manages to keep the album afloat.

But, by far, the best thing about *Illusion I* is that there is a much better and completely vindicating *Use Your Illusion II* out there. Without the latter, teens around the world quite possibly could be engaging in massive bedroom and bathroom redecoration.

—Morgan Freeman

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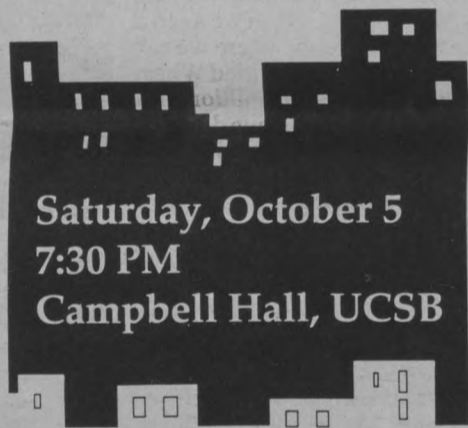
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