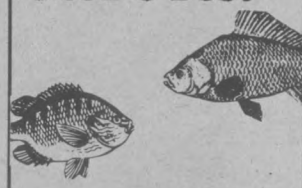


# ARTSWEEK

Art 3A

Film 5A

Honors Show:  
Compelling  
Work From  
UCSB's Best



'Gods II:' The  
Producers'  
Must Be  
Crazy



The Arts and Entertainment Section of the Daily Nexus/For the Week of May 3-10, 1990

## Syllabus

Of Note This Week:

...because without art, you're that balding loser guy you meet at a party who attempts to mock you and everything you stand for, while smiling at you and hijacking your date simultaneously.

### MUSIC

Debbie's Top Five Albums Or Sexual Euphemisms:

1. The Rolling Stones, "Let It Bleed"
2. "Pasting Up"
3. The Clash, "Sandinista!"
4. "Earth Day"
5. David Bowie, "Changes One"
6. "Going To Temple"
7. X, "Under the Big Black Sun"
8. "Painting the Canvas Red"
9. Various Artists, "The Daily Nexus' Greatest Hits"
10. "Bonding"

### FILM

**Tonight:**  
"Heavy Metal" at Isla Vista Theatre, 7/9/11 p.m., \$3  
"Amadeus" at Campbell Hall, 8 p.m., UCSB students \$3

**Friday:**  
"The Handmaid's Tale" (through Thursday, May 10) at the Victoria Street Theatre, 7 and 9:10 p.m., call 963-7868 for information.

**Sunday:**  
"Sugar Cane Alley" at Campbell Hall, 8 p.m., UCSB students \$3

#### THE VIDEO GUY'S 900 NUMBER OF THE WEEK

The "Superstar Gossip Hotline" 1-900-230-8000  
"Kirk Cameron works out mighty hard to keep up his studly bod."

### LIVE

**Tonight:**  
People in other countries are dying for what we take for granted, not — holy moly, it's Pub Nite, featuring "Electric Blue" and "The Goleta Waters Blues Band," 8 p.m. at the Pub in the UCen. \$1 students, \$2 general

**Friday:**  
Concert — Mary's Danish with Will & The Bushmen, Liquid Jesus, and Dada at the Pub in the UCen. \$9 students, \$11 general (therefore, the show will undoubtedly be 900% to 1100% better than Thursday's Pub Nite)

**Press Release Quote of the Week:**  
"With Bauhaus, Peter Murphy created both a look and a sound which came to be called Goth-rock, one of the most influential of the post-punk musical movements. 'It was very deep and powerful,' remembers Murphy."



Interview by Jeffrey P. McManus, Staff Writer Page 7A



## Drama, Intrigue, etc.

### Theater Like This You've Never Seen, ¿Verdad?

This play has it all: drama, intrigue, high emotion, retribution. And those fluent in Spanish and theater lovers with a minimum of Spanish (or none at all) will be moved by Repertorio Español's production of *El Burlador de Sevilla* (The Rake of Seville). This is the classic Don Juan story of seduction, murder, hubris and justice by the premier Spanish-language company in the United States. It will be performed Tuesday,



May 8 at 8 PM in Campbell Hall. And if you're apprehensive about wading into a sea of unfamiliar Spanish, extensive program notes and a plot scenario will be available, and Professor Juan Bautista Avallé-Arce of the Department of Spanish and Portuguese will provide an informative preview starting at 7 PM in Campbell Hall.

There have been countless versions of the Don Juan story, including Mozart's opera, *Don Giovanni*, but Repertorio Español has reached back to the Golden Age of Spanish literature to stage the first play about Don Juan, written around 1616 by a Spanish priest who used the pen name Tirso de Molina.

"It's fast paced, like cinema," says company co-founder Gilberto Zaldívar of the current production, which is being staged in a modern, sleek manner with actors in contemporary costume. To those whose Spanish is rusty or limited, Zaldívar is confident there is much to be gained from attending a play spoken in Spanish. He does have some advice, however. "First I recommend you read the synopsis included in the program notes. Second, come to the pre-performance lecture," says Zaldívar. "And then sit and enjoy it. When you go to a Shakespeare play there are many words you don't know, but the essence, you know the essence."

This is a production to be savored for its heightened drama, its virtuosic acting, and, yes, its presentation in a language that captures the essence of Don Juan: part seducer, part trickster, a rebel who challenges society and nature.



### Cesar Chavez Speaks Out

Founder and president of the United Farm Workers Union, **Cesar Chavez** has followed a determined, non-violent path to win basic rights for his fellow farm workers. As a

youngster working with his parents in the fields, he experienced first hand the dehumanizing conditions endured by migrant workers.

He delivers the free public lecture "**It's Up to Us: Government Policies Versus Public Solutions to Pesticide Poisoning**" on Friday, May 4 at 5 PM in Campbell Hall. Presented in celebration of Cinco de Mayo, the program is co-sponsored with El Congreso and a number of campus departments, programs and divisions and community organizations.

At age 35, Chavez moved to California's Central Valley and began to develop his first farm workers' organization. In September 1965 Chavez, with the help of Dolores Huerta and others, began the grape strike that was to change the course of farm-worker history. The fledgling union of 1,700 members endured a dramatic five-year struggle resulting in a three-year contract for the workers in 1970.

In 1984, to protect farm workers from the re-appearance of inferior working conditions and a slippage of gains already made, Chavez called for another grape boycott, one that is currently going on. Most recently Chavez has been focusing attention on the health dangers of pesticides used in modern agriculture. Determined to win and maintain basic rights for farm workers, Chavez has said, "We have nothing else to do with our lives except to build our union. We will continue whether it takes one year or 20. We will never give up."

### The Other Side of Stereotypes

No one ever said it would be easy to break through the stereotypes that many social or ethnic groups have towards each other. But **Samuel Betances** — sociologist, teacher, political consultant and journalist — offers a way of seeing beyond the stereotype. He delivers the engaging lecture "**Respecting Racial, Ethnic and Gender Differences While Building a Common Agenda for Positive Social Change**" on Monday, May 7 at 4:30 PM in Girvetz Hall 1004. The lecture is free and open to students and the general public.

### Four Ethnic Perspectives

In a panel discussion titled "**Four Ethnic Perspectives**" four representatives of advocacy groups explore the primary concerns of ethnic minorities in the United States. The speakers include Rachel Joseph from the National Congress of American Indians, Theodore Shaw of the NAACP Legal Defense and Educational Fund, Maryann Reyes from the National Council of La Raza, and Dale Minami from the Coalition of Asian/Pacific Americans. Michael Young, Vice Chancellor for Student Affairs, will serve as moderator. Free and open to the public, the panel discussion takes place on Wednesday, May 9 at 4:30 PM in Girvetz Hall 1004.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				3 <i>Amadeus</i> 8 PM Campbell Hall	4 Cesar Chavez 5 PM / Free Campbell Hall	5
6 <i>Sugar Cane Alley</i> 8 PM Campbell Hall	7 Samuel Betances 4:30 PM / Free Girvetz Hall 1004	8 Repertorio Español 8 PM Campbell Hall	9 <i>Four Ethnic Perspectives</i> 4:30 PM / Free Girvetz Hall 1004	10 Guenther Ahlers 4:30 PM / Free Main Theatre Come and See 8 PM Campbell Hall	11 Ravi Shankar 8 PM Campbell Hall	12



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F. Murray Abraham

BEST DIRECTOR  
Milos Forman

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U C S B  
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ARTS & LECTURES

# 'So Many People Have Heads:' Whoopi!

## ■ Review:

What Could Have Been a Night of Star Ego Instead Was a Moving, Funny Show

By Daniel H. Jeffers  
Staff Writer

As far as we could tell, only one person in the audience ever looked at his watch during the performance of "So Many People Have Heads." Every other head in Campbell hall — and there were enough to fill the place — was filled with the fascinating interplay of three dynamic performers as they injected new meaning into bits of prose and poetry from a wide range of literature.

I can understand why the watch-checker in the loud shirt had resisted coming to the performance. I'm sure he looked at the ad, saw that Whoopi Goldberg, Patrick Stewart, and Charles Keating were going to read a little poetry, crack a few jokes, and sing a couple songs, and said to his ever-patient wife,

"Why don't we rent *The Color Purple* and watch *The Next Generation*?"

He's really lucky he lost the ensuing argument. Because, as he sat in the fourth row back, he was treated to a funny, sad, and hopeful exploration of the many facets of human existence. No doubt, when he got home, he maintained that what he had seen was an incoherent mixture of mismatched pieces; but he knows better. Each piece of prose, poetry, or song was given new meaning through its context in the performance. The meaning in the traditional song "Johnny I Hardly Knew Ya" was brought home to modern listeners when it followed on the heels of a piece about the effects of napalm.

The feeling of connection between the three actors added strength to the performance as well. In one segment, Stewart and Keating sang one of the "young man seeks adventure at sea" ballads while Goldberg looked on in bemusement. The audience could see that the performers were conscious of her exclusion, and played with it until, at the end of the song, Goldberg started her piece with "at last her period was over." Even when Goldberg struggled with one of the more intri-

cate lines, the performers worked the problems into the act, making the whole thing seem that much more personal.

The obvious way to structure a show about human existence would be to start with birth and proceed into old age. This show spoke about death first. It makes sense when you think about it; death is a fact when birth is only a possibility. You

*No doubt, when he got home, he maintained that what he had seen was an incoherent mixture of mismatched pieces; but he knows better.*

can't have an honest show about existence while ignoring that. The show did not close on death however, the last line was "Yonder, yonder, yonder," also an honest statement about the unknown.

In a way, talking about the individual performances would be misleading. Each

actor worked off the others in such a way that any of the three could have been called the star of the show. But the sense of ensemble acting was so deep that none of the performances should really be discussed by itself.

There are a few things about the acting that I have to bring up though. First, Patrick Stewart speaks so well that you begin to wonder if the rest of us are really native speakers. Second, Charles Keating went from the melodic voice of the Irish ballad to the gravel-deep blues sound of "F-train" without any trace of difficulty. He even did it *a cappella*. Finally, Whoopi Goldberg has a sophisticated stage presence that allowed her to change the audience's understanding of what the two men were up to — even when she had no lines.

I'm sure the guy with the watch loved the show. He was swept up in the standing ovation along with everyone else. But he had been dragged in, and he certainly hoped his wife would continue to feel a touch of guilt. If he had sat through the whole performance without a glance at his wrist, he would have forfeited his right to that guilt in later arguments.

# An Honors Exhibition Not to Be Missed

## ■ Review:

CCS Gallery Hosts Uniformly Compelling Sample of Work by Some of UCSB's Best

By Jenny McLean  
Reporter

Seven UCSB seniors, recognized by the Art Studio department for their outstanding achievement, presented their work in an Honors Exhibition on May 1 in the College of Creative Studies Gallery.

The students were nominated by their professors and selected by a review board of Art Studio professors on the basis of their selected best work. The Honors Exhibition represents a culmination of the artists' yearlong independent study in their fields.

The opening attracted professors, cri-



tics and students, who attended either to appreciate the art, or to gorge themselves on nameless white cheese and wine. Everyone stayed for quite a while — even after the food had run out — discussing the meaning behind Jane Lees' copious arrangements of glass jars filled with water. "Is this supposed to be a lot of urine samples?" questioned one UCSB student.

Art Donnelly is responsible for the confusingly simple boxes scattered about the exhibit. Nobody knew what any of them meant, and when you ask Art what he is trying to get at, he'll turn around and ask you what you think. "That's no help, Art," you mumble to yourself, but you keep opening the boxes over and over, again and again.

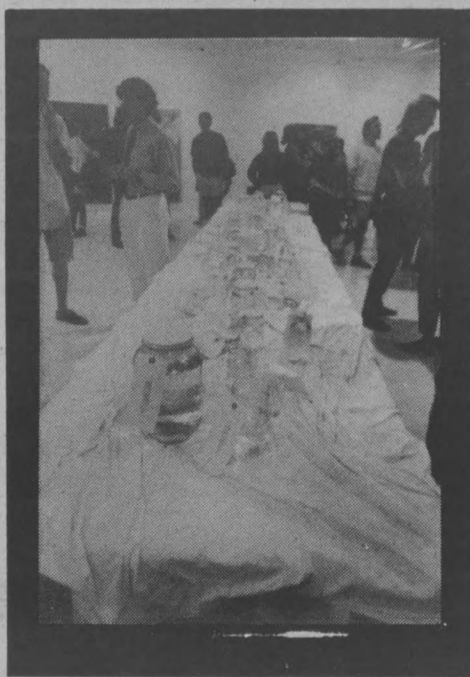
We all stopped in front of Paolo DeLeon's "Dispelling the Myth of Neurosis in the Creative Genius" to let the power of the canvas catch us up in a swirling metamorphic experience with a frat guy, a demon, and a maiden. His other diptych shows a woman in red and a self portrait, the contrast of the two symbolically interdependent yet strikingly apart.

Barbara Pucci's printwork depicts fear through the eyes of the feared in her silkscreen representation. Reminiscent of last week's Twin Peaks episode, the material picks away at you until you can honestly say, "This stuff is creepy." Her other work consists of three superb screenprint books. One theme is "Virgin Mother Whore" — rather unsettling, eh?

Stephen Metts describes the interconnection between the self and the environ-



*When you ask Art what he is trying to get at, he'll turn around and ask you what you think. That's no help, Art.*



*"On the surface, my skeletons look biologically correct, but they're not. I've mixed the bones so the torso of a man is attached to the head of a woman."*

(Above) Paolo DeLeon's diptych "My Only Land Is the Land in My Heart" (left) Jane Lees' jarring installation.

ment in his depiction of the "Internal Landscape." "This is not figurative art," he announces. "I am trying to surpass that and express this interdependency more subtly."

Anne Cashman, an x-ray technician at Goleta Valley Hospital, combines her talents in the arts and sciences through her osteological studies on canvas. "On the surface, my skeletons look biologically correct, but they're not. I've mixed the bones so that the torso of a man is attached to the head of a woman," she explains.

There is a peaceful quality in Carol

Goehausen's art work. Her paintings and drawings are pretty in the kind of way you just don't find anymore in a world of destructive, abstract art. "How can anyone not like that?" injected one art student pointing at Goehausen's "The Goddess," a rich, colorful painting rejoicing the fertile woman.

The 1990 Honors Exhibition will be open to the public until May 11. You really shouldn't miss the opportunity to see this stuff before it goes big time, and you don't have the money for the plane ticket to New York or Rome where it will eventually end up.

## Art and a Damn Fine Cuppa Joe

■ ARTSWEEK Trip Tip: S.B.'s Green Dragon Shows Lots of Local Art. They Also Make Only Pesticide-Free Coffee Drinks and Food

By Jenny McLean  
Staff Writer

Did Willy Wonka just speak? "Everything you see, sit on, taste, drink out of, and hear at the Green Dragon is available for purchase," said the bright green leaflet resting on top of a hand-carved bar.

A steady flow of customers came up to order a steaming organic latte or a trail mix cookie, each acting as casually as if it were home.

No, the Green Dragon isn't one more trendy cappuccino cafe, nor is it another cheesy tourist hamlet bound for nowhere.

See DRAGON, p.4A




**TEARS FOR FEARS**

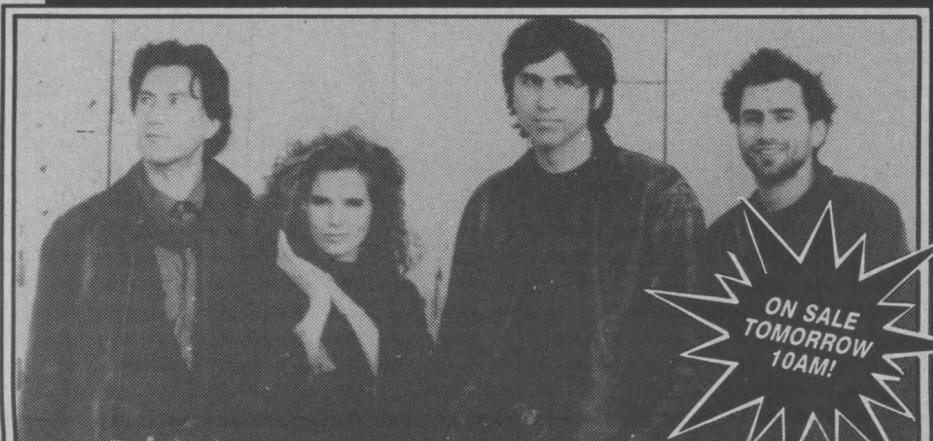
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**DRAGON: Art 'n' Coffee**

**Continued from p.3A**  
 It's an art studio and an espresso bar, the creative product of Tiffany Lach and Edwin Germaine, an enthusiastic and talented pair who came all the way from Philadelphia to set up a place named after a mythical dinosaur.

The Green Dragon is a converted Episcopalian chapel. Before that it was the famous "Flying A" movie studio, where in the 1910s Charlie Chaplin made his movies.

This history lends charm and a feeling of importance to the Green Dragon. Lach and Germaine have set out to share local literary, musical, and visual art with the Santa Barbara community. All this in addition to serving coffee.

Germaine, a tall, slender 30ish man with a mane of brown curls is the Green Dragon's house wood sculptor and espresso maker. According to him, the Green Dragon is selling itself. "Basically people hear about us through friends and then drop by to check it out," he says.

Inside the cafe, Germaine is responsible for the chairs you sit on, the bar you order your coffee from, and the rather phallic-looking wood sculpture you can't help but notice in the middle of the room.

The idea to combine art and coffee, Germaine explained, came from the original Green Dragon in 1700s Boston, where George Washington and other conspirators would gather over a steaming cup of Folgers and discuss plans for the revolution.

The menu is comparable to Cafe Roma, but all the coffee is organic, which means they don't support the export of FDA-banned pesticides to coffee-growing Third World countries. Bought from a special roasting company in Oregon, "our coffee has only one half the caffeine level as traditional coffee, so it won't give you the jitters or headaches," he claims.

The art displayed in the Green Dragon isn't designed to give jitters or headaches either. The whole place has a "work in progress" feel about it. Germaine's art studio is an open space in the rear where anyone can go and watch. He also keeps an open canvas out so that artists can drop by and paint as they wish.

It feels like you're in a museum after hours because you can get close up to the art and really see it. Ceramic sculptures in contorted facial expressions, silkscreens,

paintings, photos, and Germaine's wood sculptures are up right now, but new artists are constantly coming, so don't expect it to stay the same. Right now there is a fascinating photo exhibit by Brenton Kelly, an '85 UCSB grad, titled "Global Imagery," a collection of pictures taken in his several trips around the world.

"We provide local artists a place to show their work at a 20 percent commis-

*The whole place has a "work in progress" feel about it. Germaine's art studio is an open space in the rear where anyone can go and watch.*

sion, when L.A. joints charge 50 percent," says Germaine. "This is a very cultural town, and unlike the big cities, there isn't the politics of art which go along with a scene like that."

The Green Dragon is more concerned with celebrating art than the selling it, and it becomes obvious in its mellow, just-hanging-out atmosphere. Nobody breathes down your neck waiting for you to buy anything.

But if anyone were to breathe down your neck, it would be over the muffins. Huge, glutinous chocolate chocolate chip, apple cinnamon, ginger cheesecake, and these are just a few of the tempting flavors. I had the chocolate chocolate chip ... three times. The food is all really healthy as well; sugar free, cholesterol free, and all that.

The place also offers open poetry readings, live musicians and dance concerts, and the vast majority of events is free.

On any given day, the customers sitting at the carved tables of the Green Dragon represent a cross-section of Santa Barbara. Men in tweed, boys and girls in fluorescent, ladies in purple polyester pant suits, all sit, soaking up the atmosphere, the food and drink. And they are, quite possibly, plotting the next revolution.

*The Green Dragon is open from 7 a.m. to midnight daily, and is located at 22 West Mission in Santa Barbara, between State and Chapala. For further information, call 687-1902.*

**ARTSWEEK**

The Arts and Entertainment Section of the Daily Nexus

Nov. 9, 1989

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A STEP BEYOND SCIENCE FICTION.

**HEAVY**

Thursday May 3  
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**The Fine Print**

This issue of ARTSWEEK features the scanned imagery of J. P. MacManus, and is part of our continuing luv-thang with low-resolution imagery. There's an aesthetic that we just dig. So we jut out our hard disks and proudly say "Fuck y'all. We got a lo-res thing goin' on here! Also, congrats to Michael "Fight the Power" Chester, on an A.S. win. Video Guy's bummed, but a couple of viewings of "Slave Girls From Beyond Infinity" and he'll be back to normal.

**This Weekend - Great Theatre!**

"You won't find better theater between Los Angeles and San Francisco."  
 — L.A. ENTERTAINMENT REVIEW

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**The Crucible**



# 'Gods II': The Producers Must Be Crazy

**Review:**

Once More Into the Mild Kingdom, Except Without the Humor of Original

By Tony Pierce

*The Gods Must Be Crazy II*  
Written and Directed by Jamie Uys  
Playing at the Metro 5

White folks suck.

According to Jamie Uys, who wrote and directed the original *Gods Must Be Crazy* as well as its new sequel, if you're caucasian, you're a bumbling idiot. It's odd, but somehow the first film said this in such a light-hearted manner that it could be easily overlooked. The film revolved around an African Bushman discovering a Coke bottle and all of his troubles in trying to give it back to the gods. The original mixed the beauty of Af-

rica's landscapes and the honest innocence of an unspoiled tribe with the comic opposition of a clumsy white dung-scientist and his femme fatale bungling through the jungle, getting their jeep stuck in trees, and so on.

*Gods II* begins and ends miserably, but has about 30 minutes of the same Wild Kingdom charm and comedy of its predecessor. Mostly, though, the movie drives home the stereotype that whites are either stupid, sex-driven or snakes-in-the-grass waiting to strike. Meanwhile, all the African characters (even a Black Army dude) are Good and Right, especially the super-heroish N!xau whom everyone loved in the original.

This time around N!xau has two kids: one about 9 years old, the other about 3 1/2. They both discover a truck, driven by two white-beard wearing, ivory-poaching bad guys, who drive away with the kids stuck in the back (unbeknownst to the bad guys). So N!xau follows the tire tracks through Africa to find his young. Meanwhile, in some weirdo sub-plot, a

white lady lawyer flies from New York to Africa to read a proposal. Her tiny airplane gets stuck in a tree with a white tough-guy who takes apart the plane, lowers it to the ground, and puts it back together as hyenas laugh at the woman in the pink dress, who curiously finds ways

*Mostly, the movie drives home the stereotype that whites are either stupid, sex-driven or snakes-in-the-grass waiting to strike.*

to show the crowd what color underwear she's wearing. What does this have to do with life in Africa? About life anywhere? About comedy? About the color pink? Beats me.

In a stranger, stupider, symbolic sub-plot, a Black nationalist is fighting a Cu-

ban in the middle of the jungle when N!xau shows up. It's bad European Jerry Lewis Porky's mentality at its worst, exploiting the fact that if you stick a cute half-naked kid on-screen and make him cry because he's lost, folks'll be sympathetic — in the same way bleeding-heart liberals will hate the nasty white folks as they disrupt the peace and quaintness of deepest darkest Africa.

I'm sorry, but it didn't manipulate me. It had its moments, like in the middle when Uys isn't so concerned with plot and political correctness (he's an apologetic white South African). So do yourself a favor: show up late and leave early if you really want to see this flick.

One film that you may not have known about is an obscure docu-comedy that Uys made right before the original *Gods*, called *Animals Are Beautiful People*. It's shot just like these two, including the quirky narrator, and stars the nutty wild animals of Africa and its countryside. On Video Guy's Beer-O-Meter, it would probably rate about 8 beers.

# Video Guy Waxes Philosophical

**Extremely Bad Video:**  
Still Smarting From the "Stolen" Election, VG Waits For Your Dream Date Entry

Here's a little brain teaser for all you Video Peasants to ponder. On the show *Wonder Years*, Kevin Arnold is what, fourteen? Which means that in 1990, the time that he is narrating the show, he is 35. My question to you is, "How does a 35 year old man remember, right down to the shirt he was wearing, what the hell he was doing 21 years ago?"

But that's a beer of a different flavor. What you need to dwell on is the fact that you are the only person in the California Coast area that hasn't entered the "Win a Date with The Video Guy" contest. Letters, Beers — really Great beers, like Keystone — Fruit cakes, Simulated Andy Rooney Dolls and Naked Women named "Olga" have all been flooding the office, and....

You're not gonna buy it, huh? OK, well, several people have entered. So, if you don't, no free eats for you....

Still no, huh? OK, then, PLEASE, PLEASE ENTER MY CONTEST! I'LL DO ANYTHING! I'LL EAT A BUG, JUST LIKE CAL WORTHINGTON!

ANYTHING!

Sorry, my sense of dignity got a little fuzzy. Speaking of fuzz, my 1992 presidential running-mate, Trout, got the Bologna beat out him in Cal Poly last weekend, by the cops. He was simply on his way to the local neighborhood video store, to rent "The Happy Hooker Goes To Washington." He was trying to bone up on his politics, so to speak. Next thing he knew, Trout was face to asphalt, bully

*We never get a good look at those curves, but hey, who needs highly attractive women disrobing to enjoy a film?*



club to ear, and Officer Bob's knee to lower back.

I want you to do me, The Video Guy, a favor. If you see The I.V. Foot Patrol, thank him or her for not randomly beating up long haired men in yellow sweat shirts. If you see a Cal Poly Cop, kick him in the goleones, and tell him that The

Video Guy sent you.

Speaking of Mutants, this week's video is a science fiction comedy called "Mutant on The Bounty."

"Mutant on The Bounty" is unique in that it stars four guys named John, my favorite being John Durkin, who plays kind of a cross between Pee Wee Herman, Ernest P. Warhol and Charles Manson.

Another good point to this film is a fabulous pseudo-french babe called Babbette. Being French, she just loves to hump, or as they say in the country of love, France, "La pomme est verte." We never actually get a good look at those European curves, but hey, who needs highly attractive women disrobing to enjoy a film? Certainly not me, The Video Guy.

The film is about two bad guys in space looking for some secret weapon. They end up on a ship where, among others, there is a mutant with a phone grafted through his head.

Some guy gets flushed down the toilet while reading a copy of "Girls who love Big Aliens," which is always funny.

The end of this film was a bit sadistic, so it only earned a 7 on the Beer-O-Meter, but what the hell, rent it anyway.

And remember, she said to me, she says, "The cause is completely inapplicable to the effect."

## Mary's Danish to Rock UCSB's Very Own "Pub" Tomorrow Night

The most exciting band ever to be named after a breakfast food is coming to town; for the first time in some time you can break your fast with Mary's Danish at the Pub, and you don't even have to wake up early.

I saw Mary's Danish play a week ago in L.A. and to put it plainly, I came into their kitchen and they blew me out the back door. I am talking about some serious hype. They rocked thousands of tanned So-Cal co-eds and they turned the passive USC crowd into a bumping, thumping, pumping mass of sweat and anxiety, which as we all know is considered so cliché that it is passe, in Los Angeles anyway. With no cellular link to their therapists, the aforementioned co-eds went ape shit.

The point of this story of course is that Mary's Danish is good and they are playing in the Pub tomorrow night and you should go see them and Will and the Bushmen and Liquid Jesus and DaDa, who also played in L.A., and are sort of a long haired, surfy, Simon and Garfunkel pair, and the whole thing is only nine bucks if you're a student and what a bargain.

— Jaime Reilly

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TICKETS FOR LOCAL AND SOUTHERN CALIFORNIA EVENTS

# Soul to Sole With I.V.'s Own The Groov

■ **Local Music:**  
Band Voted I.V.'s Favorite  
Talks About Music, Things

By Denis Faye  
Staff Writer

James Brown is out of the Big House, but you're still not going to see him gettin' funky at the Apollo. The Blues Brothers are no longer and New Kids on the Block are tearing up the charts.

Furthermore, any stroll through Isla Vista or Santa Barbara at night, reveals that the headbangers are loudly infesting the local band scene. The music of UCSB is being whisked down those toilet bowls that we so affectionately call slam pits. We are being threatened by an evil hoard. Soul Cats of the world, who can save you now?

The Groov. Yes, The Groov is that ray of hope on the horizon. They play what lead singer Bruce Sweet likes to call "Funky, Jazzy, Soul-y Rock."

Although their repertoire of original music is a bit brief (one song), their style is something to write home about. Getting funky through hits by Sam and Dave, The Commodores and Earth, Wind and Fire, one might think these were the Groov's own songs, with all the "cool" they put into them. They were voted "Best Local Band" in the Nexus Poll because they sound good. Damn good.

I remember my meeting with this vast, eight member band as though it were the day before yesterday. I was sitting in a jazzy little blues joint, smoke filling my eyes, beer wetting my lips, or I might have just been at Woodstocks, I can't remember which.

I was sitting with Bruce and Dave Simon-Baker, the guy on guitar in the band. Soon we were joined by Marc "The Bass Man" Manashil, Eric Ware, the keyboard player and a loud, yet hip, cat who went by the name of Randy Brizee. He plays sax. After a while, The Trombone



**RODENT-EATERS** — The Groov admit they've got weird appetites.

Man, Rod Gode, showed up and let us know that Mike Moore, who plays trumpet, and Brent Wiggins, of drum fame, couldn't make it, because they were having a jam session with B.B. King and Muddy Waters.

We sat around. We chewed the fat for a while. It went a little something like this.

**ARTSWEEK:** What was the early history of the Groov?

**The Bass Man:** The Groov started, actually, out of another group called "Shaken Not Stirred." The sax player, the drummer and myself were in that band. We played freshman and sophomore year. When that band broke up, us three decided that we wanted to form a new band, and that was the beginnings of the Groov.

**Bruce:** Actually, there is no early history of the Groov. The Groov has always been.

**ARTSWEEK:** Why "The Groov" and where's the "E"?

**Eric:** Well, we were playing a gig at Stork (also conspicuously missing an "E" — ed.) Plaza. It was our very first gig. We

still didn't have a name. So these two girls come up to us and say, 'We're making a little poster for your band' and they asked us for our name. We were all, 'we really don't have a name.' Bruce had come up with the name "The Groove" or something, so we just decided to put it on the poster. We don't really know what happened to the "E."

**Dave:** We wanted to be "Juan Corona and the Iguanas."

**ARTSWEEK:** What do you guys think about James Brown's jailing and work release?

**Dave:** We don't like the competition. We arranged the whole thing.

**Randy:** Right when he went to jail, we started playing his songs.

**Dave:** The Commodores went to jail, Santana, Donald Fagan, even DeBarge went to jail.

**ARTSWEEK:** You don't seem to play I.V. much, why is that?

**Dave:** In I.V., we've only played two parties where we didn't get shut down in the first five minutes.

**Randy:** Some of us want to and some of

us don't.

**Dave:** I don't like to play I.V. when people come up to us and say, 'Oh man, don't you guys know any Poison?' I swear to God, there was a girl that came to three of our gigs. She was like, 'Every Rose Has Its Thorn.' She was six feet tall and had a total Dick Vitale voice.

**The Bass Man:** You know what I hate? The Power Team. The stupidest thing I have ever seen is guys who break stuff for Jesus.

**Rod:** Oh, collectively, The Groov's favorite I.V. band is Bearded Youth.

**ARTSWEEK:** What do you guys think of The New Monkees?

**Bruce:** We don't.

**ARTSWEEK:** Do you use your band status to get chicks?

**Rod:** Two people have ever recognized me as part of the band. Of course, I'm always on the left side of the stage, behind everyone else.

**The Bass Man:** You know, they say that we have groupies, but I've never really met any.

**Rod:** You know, Brent had panties thrown on stage last year.

**Randy:** They were men's boxers. They were huge.

**ARTSWEEK:** When is the last time you barbecued?

**Eric:** About two months ago. You know it was ribs.

**ARTSWEEK:** Who do you think will play Robin in the next Batman Movie?

**Bruce:** George Michael, except he'll have to have a stunt butt.

**Dave:** Yeah, did you know that in that video for "Faith" he had someone stand in for his butt, a stunt butt.

**ARTSWEEK:** What's the biggest thing you've ever put in your mouth?

**Randy:** A large furry rodent, but don't write that.

**ARTSWEEK:** What's your favorite pizza?

**Bruce:** I love mushroom pizza.

**Randy:** Yeah, he loves shroom pizza.

**Eric:** Shroom pizza? That would be awesome.



## STICKER CONTEST—COME TO JAMAICA!!

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ALSO AT:

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# A.S. Program Board

This page provided and paid for by the Associated Student Program Board

**ACOUSTICS**  
 in the Pub  
 This AND every Wednesday from 4-6pm IN the Pub.  
 Pub. This Wed will Feature Acoustic guitar  
 With: **SYLVIA**  
 All ages welcome  
 no admission will be charged.

**State Students Killed by Troops**  
 NEW YORK, TUESDAY  
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**LETTER TO THE NEXT GENERATION**  
 On Wednesday, May 9 the A.S. Program Board will proudly present the special screening of Director James Klein's "Letter to the Next Generation". This 76-minute documentary will highlight the Kent State shootings of 20 years ago, May 4, 1970, when four students were killed by members of the Ohio National Guard during an anti-war demonstration. More, this film observes the current tensions that exist between the legacy of that past and the present day reality as perceived among college students today. With archival material from the 1970 demonstrations as well as interviews from the professors, counselors and administrators who began their careers at the time of the shootings, this film promises to stimulate thought on issues concerning generations of the past, present and future. The film-maker James Klein has been recognized twice by the Academy Award Nominating Committee for his work in documentary films. And this screening of "Letter to the Next Generation" - the only one scheduled in Santa Barbara - represents his latest efforts to give voice to the people who have been ignored by the mainstream media. This special presentation will take place Wed., May 9 at UCSB's Campbell Hall; 8PM; \$2 admission.

**LETTER TO THE NEXT GENERATION**  
 a look at Kent State 20 years later

**Better than Drugs!**  
 Eric Gullichson demonstrates **THE VIRTUAL REALITY MACHINE**  
 FRI 5/11 8PM UCen Pavillion  
 Ticket Info: 961-THEM

**MANAGUE**  
 TUESDAY May 8,  
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 \$1 student / \$3 general

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\$9 STUDENTS  
**FRIDAY MAY 4** IN THE PUB  
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**ART EXHIBITION**  
 Sky Bergman  
 Luc Fiedler  
 Candace Heidenrich  
 Mimi La Plant  
 Wilma Nakamura  
 Susan Southwick  
 Mary Avina  
 Jon Basalone  
 Michael Honer  
 David Jordan  
 Conrad Schuler  
 May 7 - 15  
 Reception May 8, 5:30-7:30PM  
 May 17 - 25  
 Reception May 18, 5:30-7:30PM  
 UCEN GALLERY  
 Gallery Hours: 10AM-4PM, M-F