

The
local
band
wagon ... 2A

Wild,
weird,
wacky
women ... 4A

This Week's Bets

today

•PUB NIGHT,
with Spencer
the Gardener;
this venue's
days are
numbered, so
check it out!!

friday

• CHARLES
MOULTON,
choreographer,
presents "The
aesthetics of
Flying Objects,"
featuring the
Santa Barbara
Dance Theatre
performing ball
passing
choreography;
Campbell Hall,
4 p.m.

saturday

•KAGEMUSHA,
Japanese
film-maker Akira
Kurosawa's
breathtaking
combination of
humanism and
spectacle;
Riviera Theatre,
11 a.m.

sunday

•HR-HUMAN
RIGHTS,
featuring
members of Bad
Brains; the
Anaconda
Theatre

monday

•COLUMBUS DAY,
stay home and
read up on
your history,
buddy

tuesday

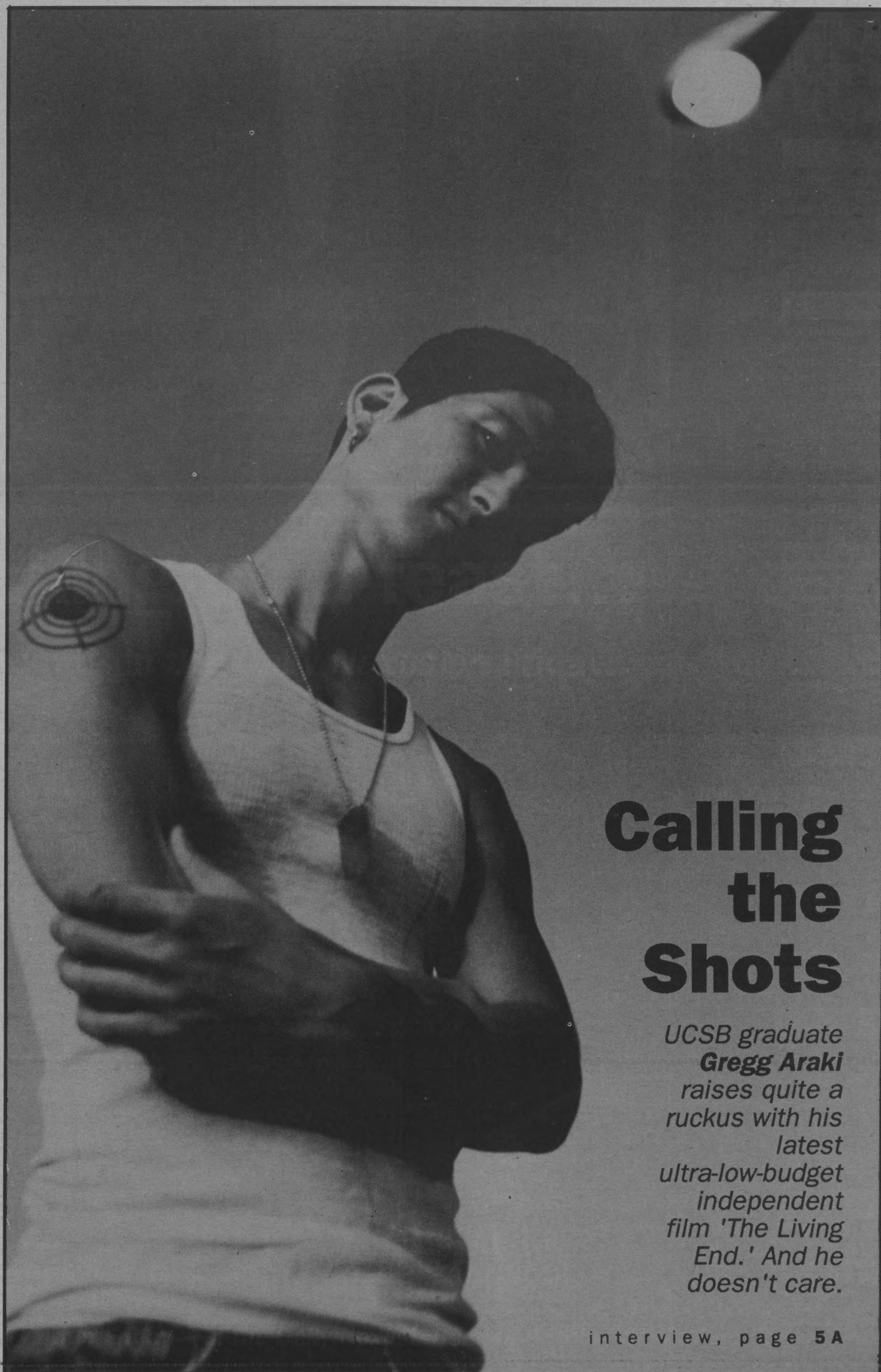
•DOWNTOWN STREET
FAIRE, arts,
crafts and
entertainment
from 6 p.m. to 9
p.m., on State
Street between
Anapamu and Sola
Streets

wednesday

•THE MONSTER
BASH! featuring
world premieres
of scary movies,
a costume
contest and
surprise guests;
Paseo Nuevo
Theatre, begins
at 6:30 p.m.

ARTS WEEK

october 8 - october 14



Calling the Shots

UCSB graduate
Gregg Araki
raises quite a
ruckus with his
latest
ultra-low-budget
independent
film 'The Living
End.' And he
doesn't care.

interview, page 5A

Anaconda
 10/9 FRIDAY
INDICA LEADHEAD
 10/10 SATURDAY
HR-HUMAN RIGHTS
 (HR & Earl of Bad Brains)
 10/12 MONDAY
RAMONES OVERWHELMING COLORFAST
 10/14 WEDNESDAY
NO FX GREEN DAY LAG WAGON JUGHEADS REVENGE
 10/16 FRIDAY
SOCIAL DISTORTION THE MUFFS
 10/17 SATURDAY
EXCEL SKANKIN PICKLE
 10/23 FRIDAY
UNTOUCHABLES
 10/24 SATURDAY
THE DICKIES
 10/25 SUNDAY
DOWN BY LAW
 10/27 TUESDAY
MARY'S DANISH
 10/28 WEDNESDAY
DECIDE DEMOLITION HAMMER CANCER
 11/1 SUNDAY
WHITE ZOMBIE
 11/6 FRIDAY
FUNGO FUNGO
 11/11 WEDNESDAY
BOB MOULD THROWING MUSES BOO RADLEYS
 11/16 MONDAY
KMFDM
 11/23 MONDAY
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Jumpin' the Lag wagon

Sitting at Time Out Pizza with Jesse, Shawn, Chris, Joey and Derrick, the members of Lagwagon, I was struck by the contrasts in the band.

The most recent local act to be signed to a record label, their heights range from 5'6" to 6'8", and ages from 17 to 26. Yet they all seem to get along splendidly (talk about your "one love"). In fact, the members of the band, much more "regular" than most punkers, require minimal hair care products and only a couple bucks to fix the van.

But are they nice fellas? Get this: They refused to say anything bad about Ugly Kid Joe.

Supporting NOFX, they begin a tour of all the states in February, splitting their time in the meanwhile between dates in California and Europe, which they will move on to in November.

Artsweek: You guys just signed with Fat Records (a small label started by the lead singer of NOFX, "Fat" Mike). What are the advantages to signing with a small label, your band being one of two, including NOFX, on the label?

Joey: It's cool because Mike is like a friend. Any of us could go talk to him about a problem. He's really supportive and punk oriented. He's into doing



things very unprofessionally.

A.W.: Before this album, you guys appeared on a Lookout Records compilation. How did you end up on a comp featuring mostly East Bay punk?

Joey: It's all Fat Mike. He's based in San Francisco and he got us on a whole bunch of comps. We're on a Flipside, Rat Music for Rat People...

Shawn: And that Thrasher. Actually, we're on like six comps.

A.W.: So you guys are just sluts...

Joey: We're whores. We'll do anything. East bay, West Bay...

Derrick: Just take what we can get.

A.W.: Joey, you write all the lyrics on this album. There's a pretty wide range, from political to coffee addiction, to being

in a local band. Do you try and make a serious effort to live by your lyrics?

Joey: The thing about the lyrics is some of these songs are like two or three years old. I look at some of them and see them as immature and I feel like I've grown up a little. But yeah, they all come out of me so there's a part of my feeling in all of it.

A.W.: While you were on tour did you have any trouble with Jesse being under age (he's 17)?

Jesse: Actually we did in Spokane, Wash. The doorman wouldn't let me in the club and I was like, "But I'm playing." Nope. And so I went and got an I.D., but he wouldn't take it so I had to hook up a wireless and I played the whole show from the sidewalk.

A.W.: Did you get hassled at all?

Jesse: Not really.

Shawn: He made six bucks in change.

Jesse: But it was pretty cold and my fingers got all numb.

Joey: But in a lot of ways, that was the coolest thing that happened on tour.

Jesse: It was cool that it happened, but it wasn't that cool while it was happening.

A.W.: Being locals, you guys have watched the local scene go up and down for years. With the recent developments in the Santa Barbara music scene, has it changed anything?

Shawn: It's kind of lame because you can't really play in I.V. anymore. I'd like to but the cops shut you down so it's not even worth it.

Chris: And the Red Barn got shut down.

A.W.: Lately the local crowds have been a little out of hand...

Chris: But I think the next show we play, we're gonna' do all Slayer covers to make the meatheads happy.

Derrick: That's really all we care about. Pleasing meatheads and provoking violence. (sic)

A.W.: How do you feel about reps from labels showing up all over local shows?

Joey: I just hope Creature Feature gets signed cuz they're the best band going.

Lagwagon plays the Anaconda Oct. 14 with Jughead's Revenge, NOFX, and Green Day. Their version of "Bad Moon Rising" will tear you a new asshole. Lagwagon could be the best enemy you ever had.

—Sara Seinerberg

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A STEPHEN CLOUD PRESENTATION

Local Rock Reviewed

Lagwagon
Duh
 Fat Wreck Chords 12"
 ☆☆☆☆

The long-awaited full-length debut release from nardcore's finest is finally here, and it was well worth the wait! Whenever an album this tight and fast comes across my desk, I cringe at the generic description of "punk rock," as this record offers more solid arrangements than your usual "1-2, Fuck you!" beat.

Songs like "Failed Again" and "Of Mind And Matter" are extremely tight, with fast, raspy vocal harmonies and incredible drum fills. "Tragic Vision" and the "big" pop radio hit "Angry Days" make a return appearance from their first *Fat Wreck 7*", as well as entertaining bit-ties like the Inspector Gadget theme and a harsh cover of "Bad Moon Rising," a staple song from their live set.

Other cuts definitely worth noting include "Bury The Hatchet," a song which examines those times when you wish your pseudo-best friend would keep in touch and he or she never does, and "Stop Whining," which sounds like the band's call to vote or quit complaining.

This album is instant satisfaction for those who have been patiently waiting for more than two songs to be released, and *Duh* is one solid slab o' vinyl. All aboard the Lag Wagon, and don't forget your beer goggles lest you be outcast from the small-town minds.

—Ted Perez

Cinderblock
Greatest Hits
 Restless Records
 ☆

The saga of the Santa Barbara music scene continues, and this time up to bat is the trio Cinderblock. They've been signed to Los Angeles-based Restless Records and have titled their first release, boldly enough, *Greatest Hits*. It would seem that, in the band's mind, the collection of 10 songs are indeed their greatest hits, considering that they're 10 songs from their 15-song demo tape. Chalk up one point for originality.

Musically, Cinderblock sounds like Dinosaur Jr. would if they sucked. Really depressed-sounding vocals, pseudo-weird lyrics ("These walls, are so familiar — inside there's just one season, it's winter in here and you're the reason" — give me a break) are the ingredients in this split-pea soup. None of the 10 tracks stand out, except of course for the last one, for obvious reasons.

Just think — six more albums of *this*. First Toad the Wet Sprocket got signed (to Columbia Records back in 1989), then Ugly Kid Joe was vaulted to stardom. Now, we have Cinderblock to add to the list of great local bands to hit the big time. Who's next?

—P.E.A.C.E.

RECYCLE YOUR NEXUS

music reviews

R.E.M. Really Pretty

R.E.M.
Automatic for the People
Warner Brothers
☆☆☆

For a while, R.E.M. had a big security problem. Not the kind that could be solved with some bullet-proof glass or a bodyguard named Raphael. No, the band's problem was more internalized and stemmed from having made the best-selling album of their career, 1990's *Out of Time*. You see, the guys in R.E.M. were insecure. They had just hit the big time in a pop world that they had only shadow-danced around since the early '80s. No longer were they the up and coming darlings of the college music scene — they were veterans.

Being veterans entails a lot of expectations. One is that your record company will allow you just about any leeway you want. R.E.M. knew this when they recorded their new album, *Automatic for the People*, and they travelled to cities like Seattle, New Orleans and Miami in an effort to find a new local flavor that would inspire the revolution in their music that they all hoped for.

But the album sounds like they just got tired from all the travelling. There are literally no fast songs on this album. None. Not



one. There are no "Driver 8"s, nor are there any "Stand"s. There are a lot of long, slow songs, with organ work and painful lyrics.

This gear change is not necessarily a terrible development. After all, the band's style lends itself well to the pensive side of the average pop consumer. That's right, the songs are all very pretty.

There is a haunting instrumental inspired by the boys' wanderings in New Orleans, called "New Orleans Instrumental No. 1." Another song, "Nightswimming" leaves a nice taste in the mouth with a really pretty orchestral arrangement by Led Zeppelin's John Paul Jones, whose work on this and three other songs lends a quality tone.

The thing that makes this album really worthwhile is the pathos. The humanity. It seems that Stipe and his cohorts have gained the confidence to put aside the hurried and frazzled side of their work and concentrate on songcraft, which does show through. But there is very little rock of any kind to be heard on *Automatic*, and it is missed.

I called the phone company the other day and was put on hold for at least five minutes. While I listened to the muzak, I kept thinking that R.E.M. had hit the heavy rotation. Listen closely the next time you're at your dentist's office. R.E.M. is all too likely to be there too, and this will be as comforting as it is disconcerting.

—Dan Hilldale

Hark, the Heralds!

Babyland
You Suck Crap
Flipside Records

☆☆☆☆

Imagine a peasant farmer with ox and plow manually tilling the Earth, while an unused 1993 John Deere diesel tiller sits in his equipment shed. He is fully aware of the tiller in his shed, but refuses to use it because his family has done it with an ox and plow for centuries.

Does this scenario sound unrealistic to you? It shouldn't. Our technology has given us infinite ways of coping with survival, yet we haven't nearly begun to apply or develop the equivalent advances in our value system — as a society our ethics are trapped in the past. Like the farmer, we humans are continuously denying progressive thought.

Now imagine two boys, each under 21, with an H.G. Welles mentality, computers, a punk-rock nihilist attitude and two Flipside releases which make more noise than any human being has ever been capable of making before.

These two boys, hailing from Los Angeles and calling themselves Babyland, are indeed a real band, with real things to say. What they produce is not rock, because rock is of the past, and the

past is dead. Their music is a hybrid of today's technodance music and punk rock, with a much higher BPM, about 200 to be precise.

Literally, Babyland advocates giving the burden of labor to technology, while humans take the time to, as the band puts it, "educate ourselves about who we are and what we can do."

"Well fuck you then, just stay away and stick to your past. I want what's to come and if it's pain, I'll face the shit head on. Built to advance I'm not the same as yesterday. Why not decide instead of being forced into an end. History is dead. Learned what I could, I know I must move on."

The album is entitled *You Suck Crap*. Go out and steal it, or you could buy it. Just make sure you add it to your CD collection. Listen to it, understand it, and don't be afraid to tell the world that organized religion sucks cock, and our society is shit, because *You Suck Crap* has opened your mind ... and your ass has followed. Like no "good" Christian is without a damn Bible, you should not be without *You Suck Crap*.

—Vincent Baker

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PHAT TOP TEN

according to P.E.A.C.E.

1. Kenny Dope, *The Unreleased Project* (TMT E.P.)
2. D.J. Food Volume 3 (Ninja Tune LP)
3. Reel 2 Reel, *The New Anthem* (Strictly Rhythm 12")
4. Compton's Most Wanted, *Hood Took Me Under* (Epic 12")
5. Messiah, *I Feel Love* (Kickin' 12")
6. The Pharcyde, *Ya Mama* (Delicious Vinyl 12")
7. K-Solo, *House Party (The Formula)* (Atlantic 12")
8. Various, *International Pop Convention* (K LP)
9. Cypress Hill, *Latin Lingo (Remix)* (Ruffhouse/Sony 12")
10. Various, *Disclosure/Voices of Women* (New Alliance CD)

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Madame X

Filmmaker Ulrike Ottinger Brings the Berlin Underground to UCSB

Having just finished her latest film, *Taiga* — a documentary on nomads in Northern Mongolia and Siberia — Ulrike Ottinger, "queen of Berlin's underground," is paying UCSB a visit over the next two weeks as a regents' guest lecturer. In addition, a selection of her works — concoctions of romantic fairy tales, fantasy and the bizarre — will be screened.

Artsweek: Your films deal with transitions and changes. What does this motif mean?

Ottinger: It follows the idea of travelling. There are different themes in my films, but what makes the films move is that the protagonists always change. They travel and tell a story. I'm interested in movements and changes within cultures and [their] ideas. My last documentary, *Taiga*, is an eight hour and 20 minute film of two peoples who live as nomads in Northern Mongolia and Siberia. It's about their travels and lifestyles and their relationship with the environment and animals around them. In *Johanna d'Arc of Mongolia* you have European music and Yiddish music coming to the states and becoming influenced by jazz to become a new form of music.

"Women had broken through the barriers, only to set up new limits for themselves."

A.W.: Your fiction films portray extraordinary women in the role of protagonists who go through transitions or metamorphosis. Is this a formula that you employ?

Ottinger: Films are made up of form and content, and I take these aspects and place them in the surroundings of history and fantasy. I like to play with roles and

people's expectations. If you want to find solutions, you need to play with all the possibilities offered. For me, it means dynamic characters who go through a series of situations.

A.W.: How do you come up with your characters?

Ottinger: It's difficult to give you a short answer. If you work with different ideas and are interested in many things, then you create an entity that combines

all these things. For example, *Madame X* — "the pirate queen." When I was a young girl, I liked the romantic pirate movies with Errol Flynn and Olivia de Havilland. I did a lot of research on pirate queens and found out that there were many in China, Spain and France during the 16th century. When the women's movement started in Germany (late 1930s), I tried to do a comedy about it. A lot of wonderful



Ulrike Ottinger

things and incredible changes happened because of the women's movement, but at the same time, some ridiculous things went on. So I took what I had learned about women pirates and incorporated it with some of the unnecessary seriousness in the women's movement. The idea was to let women know it was important for them to leave the seriousness of work behind every once and a while and to have adventures. It was an image of the women's movement that I wanted to see. Women had broken through the barriers, only to set up new limits for themselves.

At the time, I received a lot of angry response to the film. Feminists were absolutely against [it]. At the time it was released, women's newfound freedom was too important and too new to make a comedy about. Now, it's a cult movie of the feminist movement.

A.W.: You bring up the idea of relationships between "minority and majority." This is evident especially in *Freak Orlando*. How did you become interested with this topic?

Ottinger: This topic has a long history in art. It's an ironic play on history to bring this topic into the present through the arena of film. In art you have interesting constants. The images remain the same, but throughout the times their meanings change. *Freak Orlando* does this. [This ideal protagonist] not only travels through the centuries but travels from one sex to another.

A.W.: What interested you to work with freaks?

Ottinger: I work with minorities who were repressed and persecuted in the different centuries. I work a lot with contrasts and the tensions between differences. It is made in Berlin, and in the background are the industrial landscapes that have been there for hundreds of years. It has a tension and connection with the protagonist.

A.W.: Why is it so difficult to come up

with funding for avant-garde films?

Ottinger: Unfortunately, film deals with a lot of money, and it's in the hands of businessmen, not people who are interested in self-expression and art. Cinema is the youngest of the arts and it is completely controlled by money. It's a pity, because in film you can do amazing things and make such an impact on the public. It's such an adequate medium for our times, when everyone is seduced by the screen. It's a shame that some filmmakers have the opportunity to express themselves to the public, yet are [forced] to make money-making films. I don't like producing my films alone, but it's the only way to have creative freedom and do what I want to do.

A.W.: In the 1970s films that fell under the categories of avant-garde or experimental made their way into the commercial industry. Nowadays, it's almost impossible for such films to get exposure in the mainstream market. Why is that?

Ottinger: Part of the answer is money. It also is a result of the spectators. They don't want films that educate and provoke thought as well as entertain. They are so accustomed to the sex and destruction that is supposed to be pleasing in the commercial industry, they don't know film can provide them with something more, so they demand more.

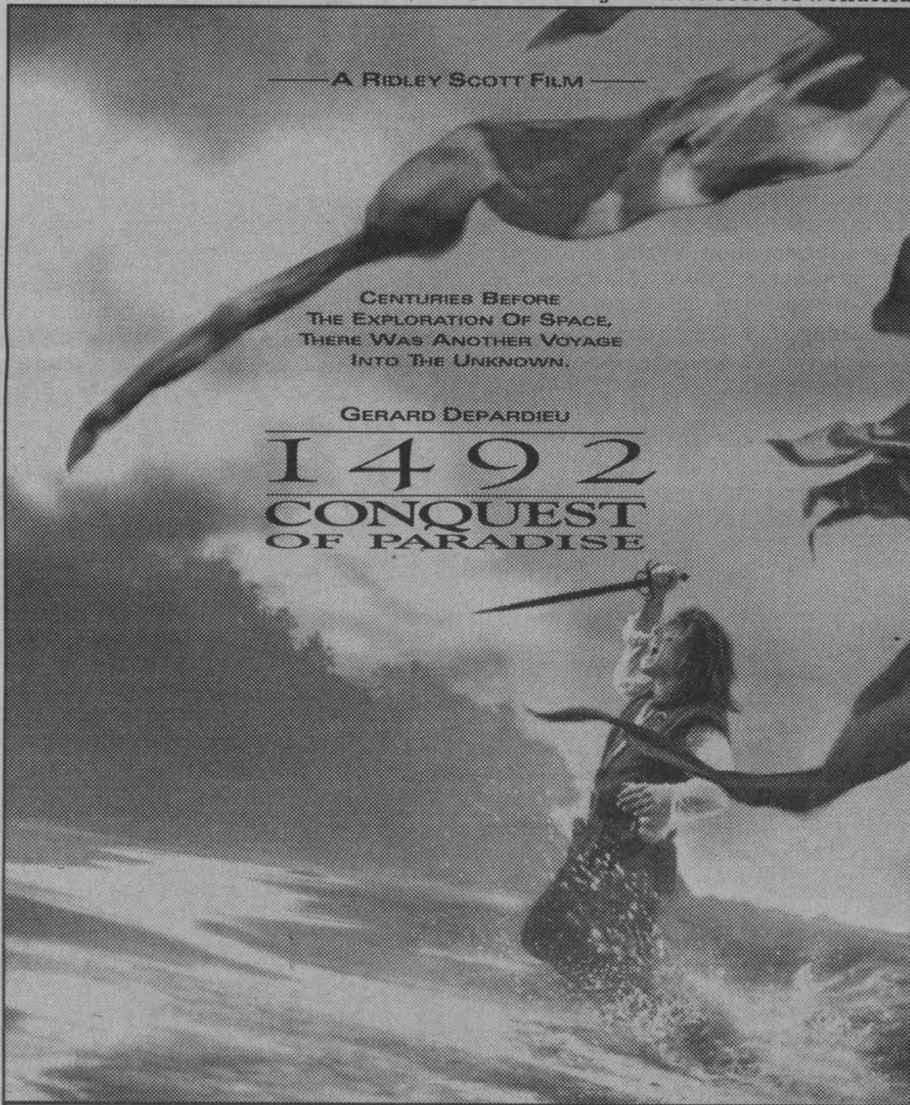
A.W.: What is your next film going to be about?

Ottinger: The working title is *Diamond Dance*. It's set in New York and is about the different Jewish neighborhoods [there]. It's a fiction film. If I raise enough money, I hope to show it by the end of next year.

Seven of Ms. Ottinger's works will be screened during her stay at UCSB, from Oct. 6th to Oct. 17th, including a free screening of *Madame X* today at 8 p.m. in Girvetz Theater.

—Anita Miralle

"Cinema is the youngest of the arts and is completely controlled by money."



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CORRECTION: An article in last week's Artsweek included incorrect dates for the series, "Essential Viewing: Films Directed by Women." The films will be screened in Campbell Hall on Thursdays and Sundays at 8 p.m. through mid-November.

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Interview

Gregg Araki Fights the Politics of Film

Guerrilla filmmaker Gregg Araki's third "no-budget" feature film is coming to town and has been raising a rumpus on the way.

Araki, a 1982 UCSB grad who went to USC to learn the "right" way to make films and then proceeded to make decidedly "wrong" ones for sums of money that studio productions spent on lens cleaner, is now being heralded as one of an emerging group of openly gay filmmakers (the most visible of which are Gus Van Sant and Todd Haynes) referred to as the New Queer Cinema.

All this because his latest film, *The Living End*, is a road movie whose two leads are HIV-positive gay men. How does he feel about his sudden membership in the latest, hip thing?

Araki: I just love being lumped in with a bunch of fags. (laughs) You know, we're all friends, but it's not like we sit in a room and strategize the "New Queer Cinema."

... It just so happens that we're all very open and being gay is a very big part of our identity and it is very evident in our work. That's what ties us together, not that there's any sort of "movement."

Artsweek: Does this perceived movement help to get visibility for the films?

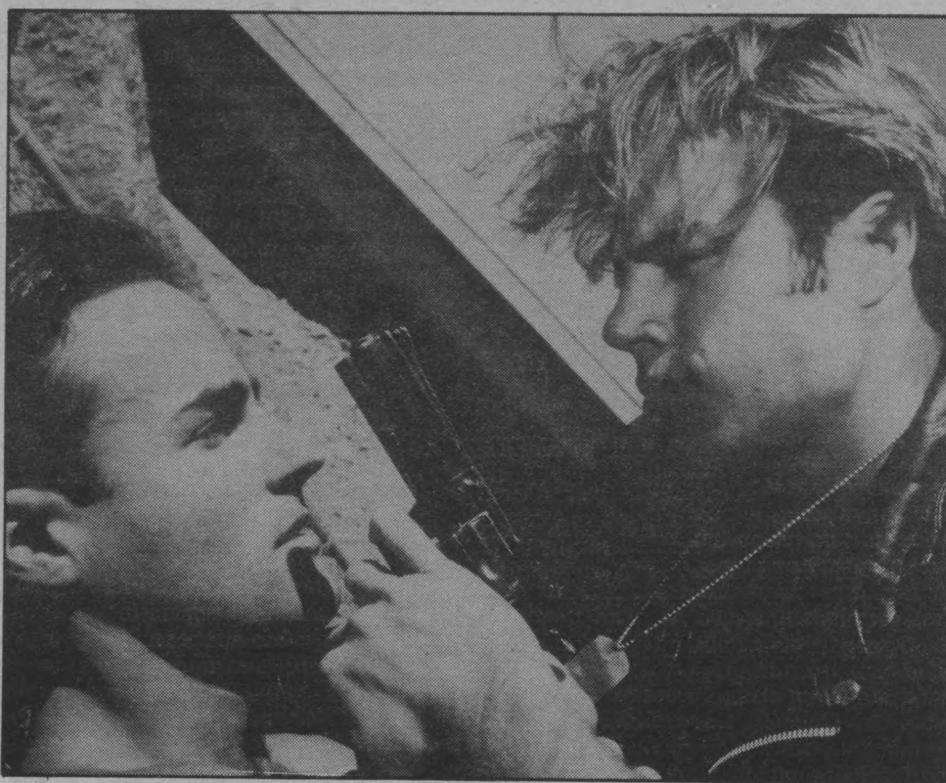
Araki: It does sort of mean that ink is spilled, and other things are spilled, over the faces of the unsuspecting public. For instance, "The Big Picture" on MTV is doing a thing on Queer Cinema. We were on by ourselves before and now we're on as part of this Queer Cinema and every little bit of publicity will help. On the flip-side, it's a ghetto-izing thing. Personally, I don't think of *The Living End* as a gay film — not an AIDS film, certainly — although that's how it's being marketed to the demographic. I think *The Living End* has more to do with *Repo Man* than it does with *Torch Song Trilogy* or *Longtime Companion*.

The Living End has that whole sort of passé punk-rock, anti-government thing. It's really a romantic film that is essentially about this relationship; the doomed lovers in a hostile universe. I think it has more to do with being alienated and disenfranchised than it has to do with standard gay politics.

The film really divides gay audiences. It tends to be younger, more pissed-off gays who are really into it, whereas, older, stonewall-type homosexuals who object to being called "queers" find the film too *whatever* — too dark or angry or improper or impolite.

I think it's a lot more optimistic than *Bonnie and Clyde* or *Badlands*, or any others of the genre from which it sprang. I think the film ends on a very ambivalent note, but ultimately it's very romantic. It has this corny sentiment that, at the end of the day all the characters have is each other in this world of shit.

I think it's a really good queer date movie — I love the idea that these little queer boys are on their first date and they go to see *The Living End* — gives them something to talk about after they go home and have their safe sex or after they sit on the



Two men and a phallus: Craig Gilmore and Mike Dytri star in Gregg Araki's ruckus-raising 'The Living End.'

porch and hold hands for five hours.

I don't know how, given the subject matter, you could make a film that could be more optimistic, considering there is no cure for AIDS. The film doesn't have a false optimism. That's what I found so offensive about *Longtime Companion* — it tries so hard to have a happy ending for such an incredibly gloomy story — I found that really insulting and degrading for all concerned.

A.W.: One of the scenes in your film that has been getting a lot of flak is the "Killer Lesbian Scene." What were you thinking?

Araki: I feel very much the same about the lesbians in my film as I do about the *Basic Instinct* killer lesbians. I don't think (those) killer lesbians are necessarily that bad, because they're not stereotypical. They're these sexy, beautiful women who are in control of the situation, unlike the typical sexist Hollywood movie where the victims are always women. ... There's this certain faction that has been turned on to this whole "killer lesbians are bad lesbians" thing. ... The lesbian characters (in *The Living End*) are cartoonish, but all the supporting characters are portrayed in this garish, over-the-top, cartoonish way.

I understand all the good that groups, like GLAD, are doing to raise awareness, but there is a tendency for these people to not look at things in a very complex way. And I think they need to apply a different sort of philosophy toward a film like *The Living End* — which is obviously an alternative art film, reaching a certain audience with a certain education level — than they do toward "Roseanne."

A.W.: What is your interest in staying with your ultra-low-budget productions?

Araki: I wanted to explore the "freedom of the underground." When you make a film with very little money, you have the freedom to ... take things to the limit or past the limit to the point where they aren't working anymore. But at least you have the freedom to take those kinds of risks.

My criticism about 99.9% of all contemporary cinema, not just Hollywood, is that there's a certain pedestrian quality; not pushing too hard, just trying to make a good movie. It's more interesting for me to take chances than not, even if things go too far, even if people go, "This is weird. I don't know if I like this. This is not professional filmmaking," or whatever.

I'm not trying to make films to appeal to anyone, which is sort of a problem. ... The film is being marketed to West Hollywood homos who just don't get it. They don't know who Godard is and they don't give a shit. They're coming from *A League of Their Own*, you know? So naturally they're going to be a little disconcerted by things in the film. Which is fine, you know. It's not my problem.

—Alex MacInnis

Campy, Crude Visions of Road Romance

As "Fuck the World" is spray-painted onto a wall in the first shot of *The Living End*, we begin to sense the kind of film we will have to deal with.

Gregg Araki's latest and not-as-far-underground-as-usual film is not polite Hollywood consumer product. It is crude, angry and a bit surreal. It wears its politics on its sleeve and spends a lot of time complaining.

Plotwise, two lonely people find each other in the L.A. wasteland, fuck each other in a variety of places and point a fiery, phallic pistol at each other and people who bug them. Just another road movie, except the two leads are gay men who are HIV-positive.

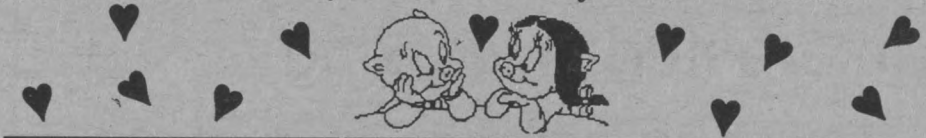
Araki tries to distance his film from the more traditional aesthetics of both Hollywood and the road genre, and a tension develops that is at least interesting to watch. Dialogue and performances are far from "realistic." Random scenes reek of camp, and a lot of time is spent on things that are apparently supposed to be "neat," kitschy toys, arty movie memorabilia and lots of "cool" music.

Unfortunately, this "personal vision" not only clashes with the mostly traditional narrative, but undermines its effectiveness. The film is based on a familiar Hollywood tale, an almost obvious blending of the buddy movie and the road romance. But the spectre of impending viral death and the outsider status of the gay community is what energizes the genre; the "experimental" low-budget touches become distractions in their Quest To Be Weird (which is why it is perceived as a "gay" film, rather than a Godardian road movie with gay characters).

If Araki's vision of weird is one you happen to like, then all the better; if not, just be willing to overlook it. Because even when the movie falls flat, it's still an honest alternative to the color-by-numbers design of standard Hollywood product.

The Living End opens Friday at the Victoria St. Theatre. Call 965-1886 for info.

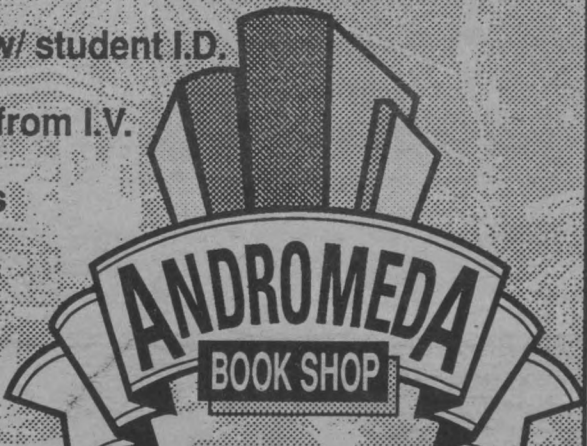
—Alex MacInnis



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By GARY LARSON



THE FAR SIDE

Years later, Harold Zimmerman, the original "Hookhand" of campfire ghost stories, tells his grandchildren the Tale of the Two Evil Teen-agers.

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film reviews

'Mice' Takes You for a Ride

It doesn't have a cast of thousands, and all of its scenes take place in the same farm area, so it is easy to call *Of Mice and Men* a beautiful *little* film. But it also is a powerfully moving, warm and genuine portrayal of the epic novel by John Steinbeck.

Even if you've read the book more than once, this film version is fresh and worthwhile. Each scene's literary description seems to leap off the page and onto the screen in a flawlessly lyrical way.

The screenplay was written with the permission and guidance of Steinbeck's widow, who was often present on the set. Her input gave director Gary Sinise the sense that this film would be true to Steinbeck's vision, and sure enough the film matches the novel's depth and intensity.

Sinise's direction is subtle and tight, and he gives each character rare dignity, never exploiting them for their lack of intelligence or pitiful qualities. He and star John Malkovich have a strong working relationship, and apparently Sinise felt that Malkovich would be perfect for the main role. He was right — Malkovich's portrayal of the mentally handicapped Lenny is worth the price of admission.

Compared with the 1939 version, where Lon Chaney Jr. played Lenny with a goofy, dumb expression, Malko-

vich's portrayal has a dignity that makes his lovable but frightening Lenny believable and human. Malkovich gives the character physical strength which is as deep as his capacity for love — Lenny literally crushes creatures to death with affection.

Sinise himself plays the part of Charlie, a solid force amidst a sea of decrepit farm hands who are going nowhere in life. With one exception — Candy (Ray "My Favorite Martian" Walston) is an aging ranch hand with a lame arm who wants to start a farm with Lenny and Charlie.

(Of course, this *is* Steinbeck, so Kleenex may well come in handy. A scene involving Candy and his old canine friend evokes sniffles and, in many cases, streams of tears.)

The overall look of the film is rich and golden. Each scene's color reflects its emotional tone — the good times have a warm glow and the bad times are revealed through the stark contrasting of lightness and darkness.

Basically, there is nothing wrong with this film. It's like good sex — it flows along at an even pace, climaxes when it should and delivers a memorable product. This version of the Steinbeck classic is a classic in itself.

—Allison Dunn

'Magnum, P.I.' - The Movie

OK, let's just get this out of the way right now: Until the day he dies, no matter what he does between now and then, Tom Selleck is going to be remembered by the civilized world as Thomas Magnum, Private Investigator, and there's not a damn thing you, me or my dead grandma can do to about it.

That should tell you if you'll like *Mr. Baseball* or not. "Magnum" fans will love it.

Selleck seems to have mastered the art of laid-back comedy. He is clearly in his element here as the

aging ball player who goes to Japan to revive his career and experiences culture shock in the mysterious East by playing for the Dragons baseball team.

There are few surprises in the plot: Ball player is in a slump in the States, drinking and womanizing far too much so he gets shipped off to the land of the rising sun. Ball player is at first bitter and patronizing to his Japanese teammates and fans but ultimately reaches a common understanding with them as all share a common epiphany in defeating the defending champions

to win the pennant.

Then, of course, there is the obligatory love-interest between Selleck and a Japanese woman. And, of course, the woman's parents are shocked at her cavorting with a *gaijin!*

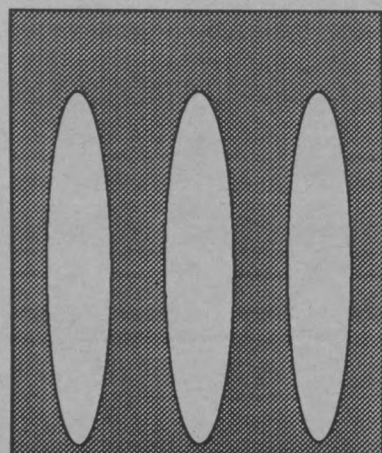
As mentioned earlier, the plot is nothing to write home about. Selleck's performance is the only thing that makes this movie rise above the trough of mediocrity.

Ultimately the best compliment, and worst insult, you can give this movie is that it would have made a great "Magnum,


P.I." episode. The manager of the Dragons baseball team is even a Japanese version of Higgins. So if you liked "Magnum," go check out a matinee of *Mr. Baseball*. It's a great way to kill an afternoon, especially if you should be studying for that English test.

But if you thought Magnum was just silly Hawaiian fluff that should have quietly faded into the land of residuals, then you would be better off cracking open that tattered and dog-eared copy of *Canterbury Tales*.

—Jay Bennert



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Color and Overwhelming Jazz

Occupying a small space with a large sound, Overwhelming Colorfast often sounds like a plump boy squeezing into a pair of too-small dungarees. It's tight — but when it feels good, it feels good — and when it comes to running, it's a little stiff and let's rest, here's a Twinkie.

These boys are from Frisco and rightly so, as they sound like a band that comes out of some great port should. So much trade, so much free enterprise; is it surprising that they are so vastly influenced by so many bands? Break down: Husker Du, Soul Asylum, Nirvana, Teenage Fanclub, Beatles. Overwhelming Colorfast is not as good as any of these bands, but you'll like 'em more than you like Soul Asylum, because Soul Asylum stinks even though they're really good. Check 'em out. Their first record, called *Overwhelming Colorfast*, just came out. It's good. It's produced by Butch "Nirvana" Vig.

This band will be coming to the Anaconda Theater here in town to open for perennial lunkheads, The Ramones, next Monday. What they have in common with The Ramones is both bands will be playing at the Anaconda Theater next Monday. You should see it, if that's the kind of thing you're into.



Six-time Grammy winning jazz guitarist Pat Metheny will be appearing at the Arlington Theater on Monday, Oct. 12. The show comes on the heels of his recently released *Secret Stories* which, among other things, features the choir of the Cambodian Royal Palace.

Metheny, recognized for his unruly shock of black hair as much as his wild musical experimentation, will be appearing with a special nine-piece band. And if it isn't the Cambodian choir, most likely he'll have sampled those sounds on a computer disc that will hook up to his guitar.

Either way, the show promises to be a mind-bending journey to the Wild Side of American jazz, Argentinean and Japanese instrumentation and Cambodian-style blues with Metheny as the Willy Wonka tour-guide of it all.

Metheny has been making music for almost 20 years now, and is constantly reinventing jazz guitar sounds through computers and other electronics — paying no heed to rhythmic or musical standards. He adds a new face to his music with almost every piece he writes, and this time around will be a testimony to the boundaries he breaks.

Kickin' it!

Leading modern dance choreographer Bebe Miller and her troupe will bring two unconventional dance performances to campus this week:

"The Hendrix Project," a riveting ensemble piece performed to the guitar work of master Jimi Hendrix, and "The Memory Project," Miller's latest work, in which dancers move through different moods set through visual design and lighting. The Bebe Miller Company will perform on Oct. 13 and 14 in Campbell Hall at 8 p.m.



The Daily Nexus is currently seeking applicants for the position of assistant arts editor. What this means, essentially, is we're looking for someone who knows how to think and write about everything from Great Rock & Roll to Georges Rouault. Oh, yes, we know you're out there, and that you've been waiting for just this opportunity to start showing the newspaper-reading world what Rolling Stone just won't give us anymore. Got some ideas about theater reviews, about the campus art scene, about how to crack plaster with a 500-watt bass amp? Give us a call. Ask for Bonnie Bills, Artsweek editor. Tell her you're her woman, or whatever you are. Come on, you know you're good.

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We're cooking up a feast...

...for you to **READ** about! In the *Daily Nexus* on Friday!

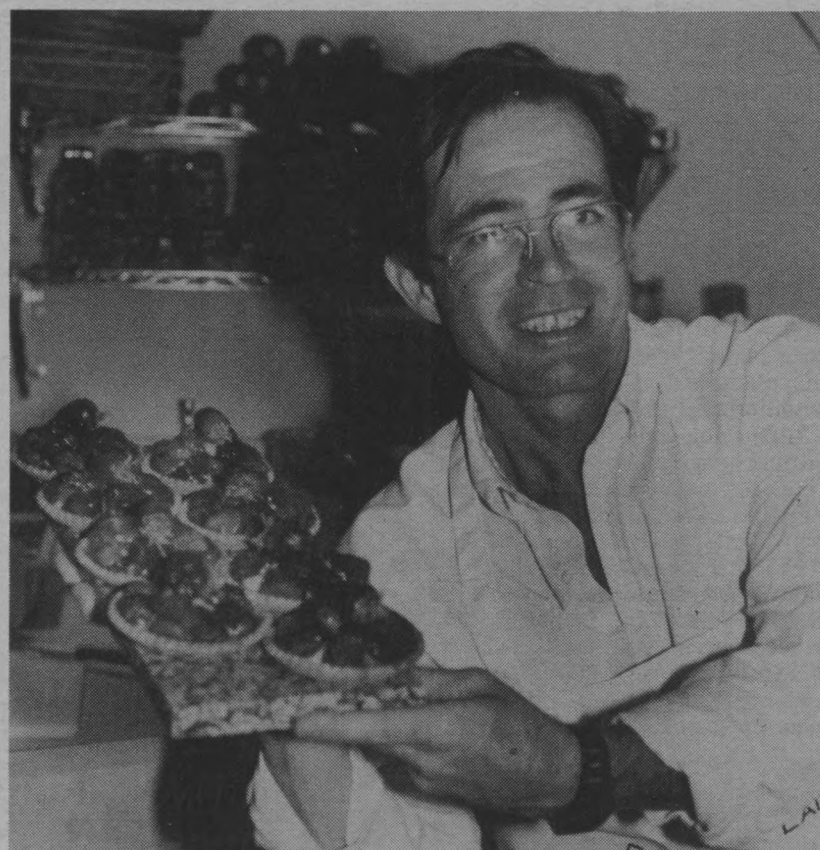
Friday brings us the **Weekend Connection** - that scrumptious supplement (*in the Daily Nexus*) that tells *you* what's cooking in town!

It's your big chance to **revel** in reading about *delicious* dining, *moving* movies, *delightful* dancing, *naughty* nightclubbing, and *whatever else* Isla Vista and environs has to offer the person-with-a-bit-of-time-on-his/her-hands-and-wants-a-bit-of-fun!

Read it and **weep** - over the savory smell of fried onions - so pungently *brought to life* by our devoted wordsmiths.

Read it and **cheer** - moved by such prose (and pictures) to new heights of joy! Can life really be like this? **Yes!**

Don't miss it! We're cooking up a feast *just for you!* It's in the Nexus— Friday!



We just might even have some *dessert* for you!

The Weekend Connection— every other Friday— in the Daily Nexus! Coming October 9!