

Artsweek

The Arts and Entertainment Supplement to the Daily Nexus, for the Week of September 23, 1994

Hello, Dolly!



NATURAL BORN KILLERS

PALE SAINTS

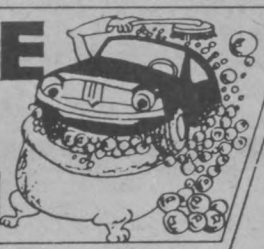
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THE SAMPLES

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DOLLY OPENS MUSICAL SEASON

PLAY

Most of you have probably spent a long, hard summer slaving away in some sort of heinous summer job, working for what seemed an eternity alongside the brain-dead. For those of you who didn't, I hate you. Either way, you probably found yourself looking forward to the school year. Looking forward to school — how times change!

As for me, school wasn't enough. What I have really been looking forward to is the start of the new Santa Barbara Civic Light Opera season. At long last, the moment has arrived with their new production of "Hello, Dolly!" Opening at the Granada Theatre on Sept. 23, "Hello, Dolly!" is a wild and funny musical focused around the machinations of Dolly Levi, a turn-of-the-century matchmaker.

Dolly sets her own marriage sights on one of her clients, in a loud and brassy way that only composer Jerry Herman could capture. The show is the Broadway musical as it was meant to be: fun and light, with no heavy messages. Full of great melodies and wonderful lyrics, the SBCLO has chosen fantastic material. And with a production team loaded with pros, it's obvious that they are not content to see this, their tenth anniversary season, turn out anything less than spectacular.

Their schedule this season includes such hits as "Joseph and the Amazing Technicolor Dreamcoat," "Me and My Girl" and SBCLO's recurring favorite, "42nd Street." With a powerhouse lineup like that, and "Hello Dolly!" in the lead-off position, they could be looking at their biggest season yet.

Also of interest is the Theatre Arts Group double feature of "King Lear" and "Wrench," early in the fall quarter. "Lear," Shakespeare's tragedy about familial relations, will be directed by UCSB dramatic arts Professor Robert Egan and features both student and professional actors. It opens in Hatlen Theatre Oct. 14, and runs through Oct. 23.

"Wrench" is a piece created and performed by UCSB movement specialist James Donlon. Set in an auto shop, it runs from Sept. 30 to Oct. 9. Both of these pieces look very promising and warrant a look-see. Enjoy.

—Davin McHenry



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*** Get Cyc'ed Promotion ends October 31, 1994.



THE SEVEREST CABIN FEVER FILM

When Raymond, a confused and deeply unhappy young man, is faced with a long, frustrating summer of looking after an attractive, temporarily invalid older woman, the cinematically "obvious" happens: he is increasingly sexually drawn to her and her to him. The twist this time is that the older woman is his *mother*—a daring and provocative idea even in this blasé and overstimulated age, and one that has earned this small-scale film attention that is perhaps not fully deserved. It tries to be some new things but cannot in general be said to offer a thrilling or enjoyable ride. (The title, in case you don't know, is an incomprehensible euphemism for masturbation, something Raymond tries his hand at, so to speak, several times

during the movie.) Jeremy Davies plays the central character, a pre-med student at M.I.T. who is a study in adolescent upheaval. Arriving home briefly in his affluent and intellectual neighborhood and set to leave for a prestigious internship in Washington, he is abruptly informed by his domineering travelling-salesman father that he has to stay home and take care of his depressed mother, who has recently broken her leg. His father then leaves them both to fly off on a business trip. Raymond takes these testing circumstances in characteristically morose fashion and intensifies an already active process of withdrawal and resentment. His disgust both with other people and with himself shows in his isolation and

stagnating morbidity. Of course, having parents like he has doesn't help when you're going through teenage angst. Both are self-centered and corrupt and neither one really cares about him as a person—only what his accomplishments represent as reflections upon themselves. His potential career as a doctor is nothing more than a gloss hollowed-out from the inside. Although intelligent, his background and circumstances haven't given him the inner resources needed to handle the real trial of life: that of finding one's rightful place in a complex and confusing world. Alone in the house with his mother, his thwarted sexual and intellectual energy as well as lack of real sympathy from those around him take him to

the boundaries of conventional sanity. His mother, neglected by her husband, depressed by her situation and on heavy doses of pills, is drawn closer to the unthinkable. The sexual charge between them builds up until it is released one drunken night, a scene the camera is uncharacteristically cautious about showing. This frank presentation of an unhappy family makes for sometimes painful viewing, although the sexuality is not very explicit by modern standards. It makes some nice attempts at black comedy, but for some reason they don't quite work; maybe it doesn't take itself lightly enough. Still, any film as honest as this one has to be admired.

—Martin Knight



The new film *Spanking the Monkey* has animal rights activists up in arms, but this family just doesn't care!

COURSE OPEN

Latin American Studies 100
Enrollment Code 22921
Tuesday 2:00 - 3:50

Section 1

Wednesday 12:00 - 12:50

Section 2

Thursday 10:00 - 10:50

Learn about current research in Latin American Studies in the fields of sociology, history, literature, language, anthropology, art history, cultural studies and film.

Guest lectures by faculty, small discussion sections; opportunity to learn about an exciting interdisciplinary major.



FALL PARTY DAYS

Sunday **ALL DAY**

HAPPY HOUR

Afternoon Jazz & Blues on the Patio

Monday Spike's Football Party
Prizes • Rifle Arm Contest

MONDAY NIGHT FOOTBALL!

Tuesday

\$1 WELL DRINKS

8-12 Midnight

Quarters Tournament • \$2 Tall Drafts

Wednesday **WILD WEDNESDAY**

\$1 Kamikazes • \$1 Sex Shooters

Thursday

COUNTDOWN!

\$.50 Drinks and Beer at 8:30pm. Price goes up a quarter every 15 minutes. DJ Playing Dance Tunes

Friday

*** LIVE MUSIC *
BEER SPECIALS**

Saturday

*** LIVE MUSIC *
BEER SPECIALS**

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House Chardonnay \$2.50

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Original Coco Loco \$2.25

23oz. Long Island Ice Tea \$2.75

Big E-Beer \$3.50



964-0779



LATE NIGHT

9pm-Midnight
\$1.95 Appetizers

\$1.50 Drink
Specials

MON Domestic Pitchers

TUE Jumbo Margaritas

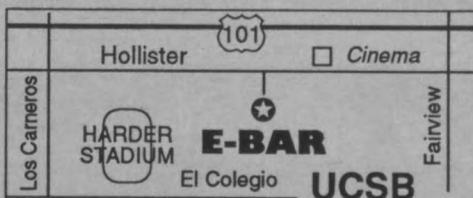
WED Long Island Ice Tea

THUR Ladies' Night—Midori Drinks

FRI Kamikaze's

SAT Three Js: Jägermeister, José Cuervo,
Jack Daniels

SUN 23oz Domestic Drafts



United Boys & Girls Clubs of Santa Barbara County present another fantastic Lucas Trilogy:

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INDIANA JONES
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Ticket price includes a
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Produced by George Lucas
Music by John Williams
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Look-A-Like Contest on 9/21/94
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0220 for info. Proceeds benefit 5,000
youngsters at local Boys & Girls Clubs.

Thanks to our Sponsors: Metropolitan
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Radio, KSPE Radio, Paramount
Pictures, Santa Barbara News-Press.



Movie	Showtimes
Raiders of the Lost Ark PG	Noon 7:00 p.m.
Indiana Jones & Temple of Doom PG	2:15 9:30 p.m.
Indiana Jones & the Last Crusade PG-13	4:30 11:15 p.m.



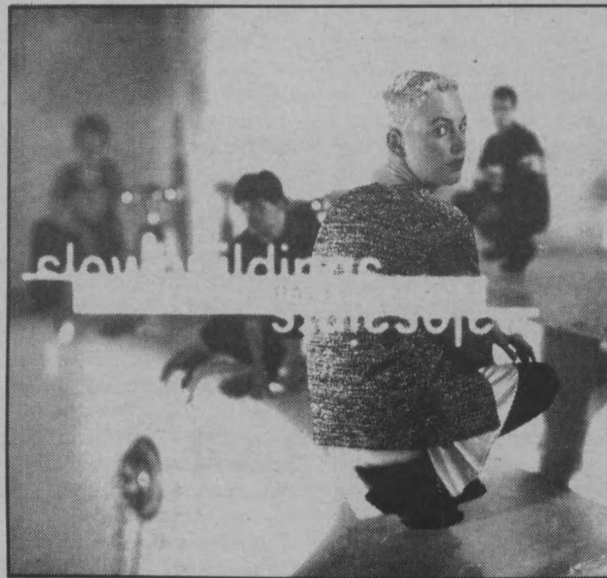
PEARLY GRIT NOODLING

MUSIC

Pale Saints
Slow Buildings
4AD

The Pale Saints used to specialize in pearly grit. They had stockpiles of the stuff back home in their garden sheds. Their music twinkled in odd places, swooned, shivered and sent glorious shards of shuddering feedback crashing through their songs with razor-sharp precision. It's no wonder they had only a small handful of true fans. They made music like cotton candy laced with strychnine.

Lately, the pearly grit has been leavened with a more conservative hand, and the shards of shuddering feedback are a little less razor-sharp. Gone is the eerily feminine voice of bassist Ian Masters, who perfected the balance of spun sugar and cyanide. But contrary to most of my fears, the Pale Saints' third album, *Slow Buildings*, is



not a big disappointment. Guitarist Meriel Barham's serene, English vocals don't hamper the band in scaling the lofty heights they used to.

Songs like "Angel (Will You Be My)" and "Under Your Nose," sound almost like a creamier, dreamier version of Lush — with chunkier guitars. (Not too

surprising, since the Pale Saints and Lush were once lumped together in that new genre of romantic noise bands that sprouted around 1991, and Meriel was once a member of a very early incarnation of Lush.)

But that comparison isn't entirely fair to the Pale Saints. They have al-

ways followed their own path. "Henry," the 10-minute-plus standout track on this album, shows why. The Pale Saints are quite accomplished at what most music critics call "the guitar noodle." As long as Welsh-born guitarist Graeme Naysmith is a member of the band, he will blister the soft underbelly of their songs with experimental slabs of grinding, squealing guitars. Check out what he does to the pastoral grace of "One Blue Hill." The gauzy Cocteau Twins-like distortion on "King Fade" is perforated by trumpets and Chris Cooper's inventive percussion. "Little Gesture" is an atmospheric interlude of lounge piano and slide guitar. The Pale Saints have always been noodlers.

Although some of their intriguing quirks have been smoothed out, the Pale Saints still do glimmer in unusual places. As a whole, most of their fans shouldn't dislike this album. New bassist Colleen Browne (scooped up after a break from the Heartthrobs) adds a slow, milky bassline to most songs that isn't a far cry from Ian Masters' former bass work. They still have the talent to draw us in while keeping us at arm's length, and that's what keeps us coming back.

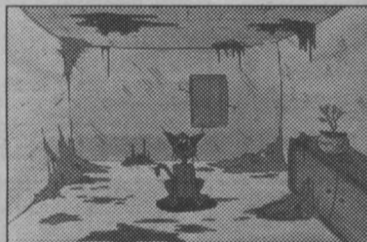
—Miz E.

Too Outrageous Animation

A Collection of Bizarre Animated Short Features Compiled into 90 Minutes of Solid Fun!



This is Your Brain on Animation (1:19)
USA — Karl Staven



Expiration Date (2:30)
USA — Eric Fogel



Weird Beard (Act One) (3:09)
USA — DNA Productions



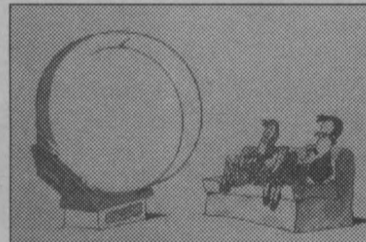
Let's Chop Soo-E! (7:13)
Canada — Eric Pigors/International Rocketship



Liver, Lust or Louie (5:50)
USA — Caren Scarpulla



Snake Theater (2:00)
USA — Will Panganiban and Aaron Smith



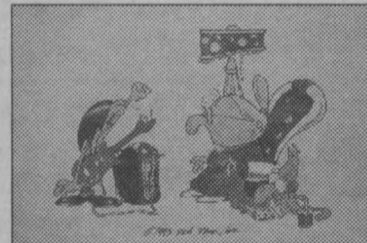
Use Instructions (3:20)
Italy — Guido Manuli



The Four Wishes (4:27)
France — Michel Ocelot



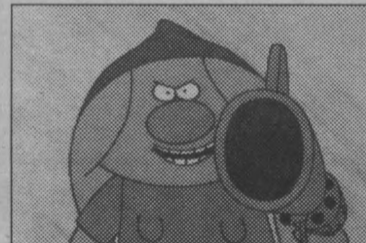
Weird Beard (Act Two) (3:09)



Nanna & Lil' Puss Puss in "Off The Record" (2:30)
USA — DNA Productions



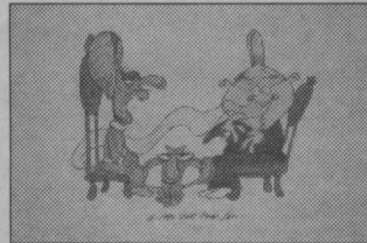
Weird Beard (Act Three) (3:09)



Little Rude Riding Hood (1:59)
Canada — Mike Grimshaw



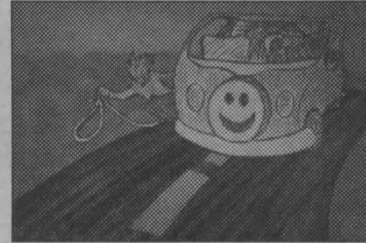
Hard Edition (7:35)
USA — DNA Productions



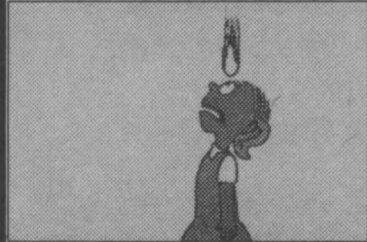
Nanna & Lil' Puss Puss in "Who Calcutta the Cheese" (3:13)
USA — DNA Productions



Skippy The Dog Food Taster (3:00)
USA — Larry Royer/Animation



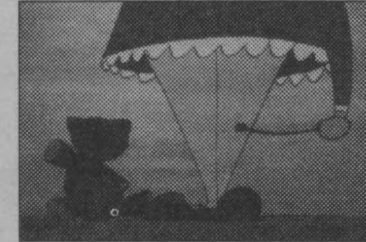
Beaker & Homeslice Get Out of Hand (3:56)
USA — Justin Conant



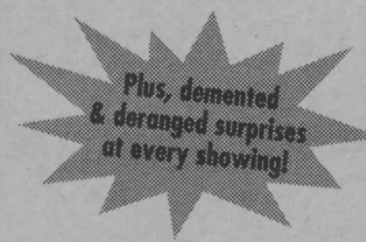
Birdy, Birdy (0:30)
USA — Aaron Tardis



Yes Timmy, There is a Santa Claus (2:51)
USA — Steven Fonti



Molly (1:30)
USA — Aaron Smith



DAILY SHOWTIMES:
2:30 [5:00] 7:30 10:00

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sublime
Fri. 9-30
Spencer The Gardener,
twelve stories

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HEP CAT
Topbeat

Sun. 10-2
BEAT FARMERS
The Gathering, Evil Farmer

Sat. 10-8 -PUNK-
ALICE DONUT
SEVEN YEAR BITCH
Skinny Rogers, Cherries

Thur. 10-13
TWELVE STORIES

Fri. 10-14
JOHN ZORN

Sat. 10-15 lowrider
WAR

Thur. 10-20
7 SECONDS

Mon. 10-24 **PRONG**

Sat. 10-29
SKANKIN' PICKLE

Fri. 11-11
ZAPP & ROGER
B.D.S.E

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CHAIN GANG MELLOW MUSIC



The Jesus and Mary Chain
Stoned and Dethroned
American Recordings

Starting with the very title of this long-awaited studio album, everything about "the Chain's sound" is surprising. No longer are the Reid brothers bitterly wringing out lyrics about junkie girls who done them wrong and not wanting to get up in the morning. No longer are they lobbing time-delayed melodies at our heads, hidden by thick and animated guitars. Have they indeed softened up? Maybe the fact that Jim Reid (or is it William?) is seeing Hope Sandoval of Mazzy Star has something to do with it...

It's true that this album is vastly different than the ice bath therapy of *Psychocandy*. But then again, the Chain has tried something different with each album, revealing delight in poignant acoustic numbers, electrified blues, unrepentant pop and even dance music, for God's sake. It is this willingness to experiment and not complacently accept the critics' label-of-the-month that makes The Jesus and Mary Chain worthwhile to turn to.

Rumors flew in the past that this was to be an all-acoustic album, but it seems they just couldn't keep a good thing down. Instead, *Stoned and Dethroned* is an album of campfire songs at a Buddhist retreat. Jim and William still sound resigned to fate, but in a serene and content manner. The 17 songs ring with the bittersweet acceptance of life that age and wisdom brings; some even echo harmonies copped from the saddest Beach Boys songs, heard as the sun sinks into the ocean.

In "Bullet Lovers," the lines "Look out world 'cause we know how to fight ... Someone's gonna get shot tonight" is crooned in a wistful chorus, and the song trains off with "Hey, it's OK, I will never go away. ... Hey, it's all right when the day turns into night," a perfectly prophetic summation of the Jesus and Mary Chain philosophy. "Wish I Could" predicts "If we had the love/We could leave this world behind" as a tambourine slowly crashes and becomes still. The vein of these songs is similar to the song "Teenage Lust" but the lyrics soothe instead of sting; the braggadocio of previous albums is replaced by assurance and hard-earned knowledge.

The single out now, "Sometimes Always," a duet with Sandoval, is a bit too precious for my taste, but "Dirty Water," "Come On" and "She" are solid songs with intriguing lyrics and a nice display of acoustic, electric, 12-string and slide guitar work.

As usual, this album is like and unlike all of the others, and takes a few listens to get used to. Like most Jesus and Mary Chain albums, there are plenty of references to "she," the perfect love you will never possess, but there is also quite an emphasis on God and salvation.

Stoned and Dethroned seems to be a perfect culmination of physicality and spirituality that the Jesus and Mary Chain have been looking for all these years. The band has never been one to rely on technical histrionics, and by turning down the volume, we are made to focus on the songwriting and composition.

—Rena Tom

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FEATURES & SHOWTIMES
LISTED BELOW BEGIN
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PASSES & COUPONS NOT
ACCEPTED ON *NO PASS
SPECIAL ENGAGEMENTS

TWILIGHT SHOWS
\$3.75
TIMES SHOWN
IN () BRACKETS

FM SOUND ENHANCEMENT
FOR THE HEARING IMPAIRED
PASEO NUEVO METRO 4

DAILY MATINEES
\$5.00
ALL SHOWS BEFORE
TWILIGHT SHOWS

SANTA BARBARA
PASEO NUEVO
8 W. DE LA GUERRA PL.

Ralph Fiennes
★ QUIZ SHOW (PG-13)
1:00 (4:00) 7:00 10:00

Sean Connery
A GOOD MAN IN AFRICA
(R) Fri./Sat. - 1:45 (4:30)
Sun.-Tues. - 1:45 (4:30) 7:15 9:40

Jessica Lange
BLUE SKY (PG-13)
2:00 (4:50) 7:30 9:55

FORREST GUMP (PG-13)
1:30 (4:40) 8:00

SANTA BARBARA
PLAZA DE ORO
349 HITCHCOCK WAY

THE JUDAS PROJECT
(PG-13)
Fri./Mon./Tues. - (5:00) 7:15 9:30
Sat./Sun. - 2:45 (5:00) 7:15 9:30

THE NEXT KARATE KID (PG)
Fri./Mon./Tues. - (4:30)
Sat./Sun. - 2:00

A SIMPLE TWIST OF FATE
(PG-13)
Fri./Mon./Tues. - 7:00 9:20
Sat./Sun. - (4:30) 7:00 9:20

ARLINGTON
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TICKET AGENCY
1317 STATE - INFO - 963-4408
TICKET AGENCY HOURS:
MON - SAT 9:00 AM - 6:00 PM
SUN - 9AM - 4PM

Oliver Stone's
NATURAL BORN KILLERS (R)
2:15 (5:15) 8:15
★ Playing Saturday & Sunday
at The Fiesta 5:
(4:20) 9:20

SANTA BARBARA
METRO 4
618 STATE STREET

THE ADVENTURES OF PRISCILLA
QUEEN OF THE DESERT (R)
2:15 (4:45) 7:15 9:45

Melanie Griffith
MILK MONEY (PG-13)
2:30 (5:00) 7:30 10:00

Phobe Cates
Kevin Kline
PRINCESS CARABOO (PG)
2:20 (4:30) 7:00 9:30

CLEAR AND PRESENT DANGER
(PG-13) 2:00 (5:15) 8:15

SANTA BARBARA
RIVIERA
2044 ALAMEDA PADRE SERRA

'SHOCKINGLY FUNNY!'
- PETER TRAVERS, ROLLING STONE

SPANKING THE MONKEY
(NR)
Fri./Sat./Mon./Tues./Th - (5:30) 8:00
Sun./Wed - (2:30) (5:30) 8:00

THE RIVIERA'S SATURDAY
ENCORE COLLECTION
SEPT. 24 - 11:00 AM - \$5.00
LAWRENCE OF ARABIA

GOLETA
FAIRVIEW TWIN
251 N. FAIRVIEW

Jean-Claude Van Damme
Ron Silver
Mia Sara
TIME COP (R)
Fri./Mon./Tues. - (4:45) 7:15 9:40
Sat./Sun. - 2:15 (4:45) 7:15 9:40

Charlie Sheen
★ TERMINAL VELOCITY (PG-13)
Fri./Mon./Tues. - (4:30) 7:00 9:30
Sat./Sun. - 2:00 (4:30) 7:00 9:30

SANTA BARBARA
FIESTA 5
916 STATE STREET

SNEAK PREVIEW SATURDAY
★ THE RIVER WILD (PG-13)
7:30 PM

Charlie Sheen
★ TERMINAL VELOCITY (PG-13)
2:10 (4:45) 7:15 9:40
& Friday 12:00 Midnight

A Collection of Bizarre
Animated Shorts
TOO OUTRAGEOUS
ANIMATION (NR)
2:30 (5:00) 7:30 10:00
& Friday 12:00 Midnight

Jean-Claude Van Damme
TIME COP (R)
2:25 (5:05) 7:35 9:50
& Friday 12:00 Midnight
Sat. - 2:25 (5:05) 9:50

Joanne Whalley-Kilmer
Armand Assante
William Hurt
TRIAL BY JURY (R)
2:00 (4:20) 7:00 9:20
Sat./Sun. - 2:00 7:00

CORRINA, CORRINA (PG)
2:05 (4:30) 6:50 9:15

GOLETA
CINEMA TWIN
6050 HOLLISTER AVE.

Tom Hanks
Sally Field
FORREST GUMP (PG-13)
Fri./Mon./Tues. - (5:30) 8:30
Sat./Sun. - 2:30 (5:30) 8:30

Double Feature
BARCELONA (PG-13)
Daily - (4:40) 9:15 Plus
EAT DRINK MAN WOMAN
(NR) Fri./Mon./Tues. - 6:45
Sat./Sun. - 2:10 6:45

MOVIE HOTLINE 963-9503



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and so fulfill the
Law of Christ
—Galatians 6:2

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FILM

A KILLER ASSAULT ON THE SENSES

Oliver Stone may be a strange and paranoid guy, but as a director he doesn't pull any punches. From the first few seconds of *Natural Born Killers*, the audience is made keenly aware of just how weird the next two hours are going to be. As obscure and bizarre images are thrown onto and off the screen in a way that makes David Lynch movies seem self-explanatory, it becomes obvious that Stone is going to get inside your head and mess with you.

And boy, does he mess with you.

Killers is the story of a pair of mass-murdering newlyweds named Mickey and Mallory who spend much of their time shootin' off guns and killin' folks. But the film is as much about the glorification of these serial killers — and the eagerness of the mass media to serve up their horror and carnage in tasty 30-minute morsels for mass consumption — as it is about the killers themselves.

This premise is certainly not a far-fetched one, given the public and media obsession for murder trials not unlike a certain former football player's. But Stone isn't content to merely hold up a mirror to our society, opting instead to paint a hideously distorted picture of its most disgusting and unsettling elements. The film never

lets you forget that you're watching a movie, an artistic creation designed to entertain and disturb you as only good art can.

Perhaps the most violent film in years, *Killers* avoids degenerating into just so much blood and death because of the power of Stone's vision and haunting performances from Woody Harrelson and Juliette Lewis as Mickey and Mallory. Harrelson and Lewis are not only nightmarish as psychotic murderers, but they are their own comic relief with frequent displays of newlywed puppy love. The aura of Mickey and Mallory — and just about everyone else — as almost cartoon personalities is underscored by the brief moments when the film itself becomes a cartoon.

The grotesque scenes of animation are only some of the many bits of this horrific film that reveal a dark, farcical quality. Mallory's abusive home life is served up as a TV sitcom, complete with laugh track and television sound stage. But in thus portraying it as ridiculous, the film makes her torment at the hands of her father (Rodney Dangerfield) all the more terrifying. Even at its most serious the film shows its dark humor; when a benevolent Indian grandfather takes the murderous pair into his home, he recognizes in Mickey a

demon of evil, but for Mallory he concludes only that she has "watched too much TV."

Television inevitably plays a big role in the Mickey and Mallory phenomenon, with a tabloid-TV vulture (Robert Downey, Jr.) as the embodiment of the sensationalistic mass media. But Stone doesn't lay the blame for the creation of serial killers at the feet of television; in fact, he doesn't really lay it anywhere. The recurring images of the abusive childhood of both Mickey and Mallory suggest that they are the products of their

environments, but Mickey's continuous references to "fate" as the guiding force in their lives is just goofy enough that you have to doubt that this is Stone's point at all.

Although one could argue at length about the question of what kind of family or society produces a Mickey and Mallory, the more interesting question is: What kind of society inspires a movie like *Natural Born Killers*? A scene of adoring M&M fans — including a young woman holding a sign saying "Murder ME, Mickey!" — as America's favorite murderers stroll into court

is certainly a gross exaggeration of public reaction to such high-profile cases. But is it really so far from the circus that has surrounded every bit of the O.J. Simpson murder case this summer, including the sale of "official" O.J. pogs outside his preliminary hearing? And is Downey's characterization of the big-shot tabloid-TV guy — who boasts of his toughness by saying that he "was there when the shit hit the fan in Grenada!" — really that inaccurate a portrait of the parasitic purveyors of smut and gore that litter the small screen, only too willing to appeal to the

lowest common denominator?

Everything about this film is pushed past the bounds of reality, but how far it is past those bounds is what you'll leave the theater wondering. Even after the credits roll and the lights go up, Stone is still messing with your head, as only a great artist can.

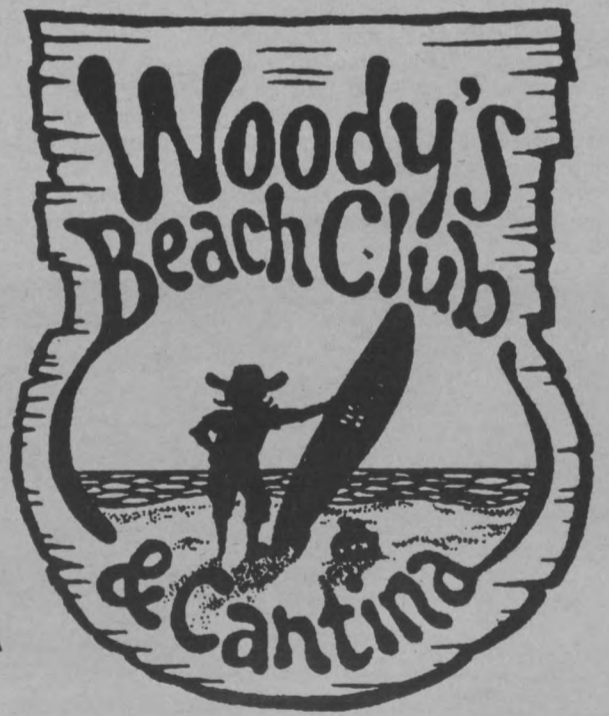
—Scott McPherson



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CHRIS LOST SLEEP OVER THIS DISC

MUSIC

Various Artists
Natural Born Killers Soundtrack
Nothing/Interscope

The music on the soundtrack to Oliver Stone's disturbing new movie is fantastic. Expertly chosen and extremely well-mixed by Trent Reznor of Nine Inch Nails, it captures the spirit of the pair of mass murderers on their grisly trip through the midwest.

This is not, however, music to fall asleep to. "Shitlist" by Donita Sparks is a screaming pissed-off song about how, exactly, one makes her shitlist. Movie-goers will remember it as the opening track to the first action sequence of *Natural Born Killers*.

The most truly amazing part of this album is the fact that it swings from mood to mood with greater ease than the listener can, creating a strange mood-echo effect. Moving from Patti Smith's banshee scream about the joys of group sex to the tender, quiet Cowboy Junkies covering "Sweet Jane," to Bob Dylan's even more tender "You Belong to Me" leaves trails of the prior atmosphere, for some odd juxtapositions.

The album does this several more times, segueing "You Belong to Me" with Duane Eddy's "The Trembler," featuring

an approaching tornado and several shotgun blasts. Following Dr. Dre's hyper-violent "The Day the Niggaz Took Over" with lead *Natural Born Killers* actress Juliette Lewis' sweet lament "Born Bad" lends Lewis' tune more than a little sinister intent.

What will really keep you up late, though, are all the movie voice clips that are spread throughout the album. On one of the opening clips, Mallory counts down eeny-meenie-miney-mo in choosing her next victim, and when her shot goes off, both the bullet-casing and the body of her victim can be heard hitting the floor.

The 27 tracks on the disc provide an emotional roller coaster, producing an album that is hyper-energetic and not for the faint of stomach. All of the songs on the album are first-rate efforts from such talents as Peter Gabriel, Trent Reznor and Leonard Cohen. They all suffer from the carry-over of mood from prior songs, however, and are probably best appreciated as individual efforts only if the CD player is set on random play.

This is not, I repeat, not, something to shroom or tab to unless one has a car, driver and a room at Goleta General ready for immediate check-in.

—Chris George

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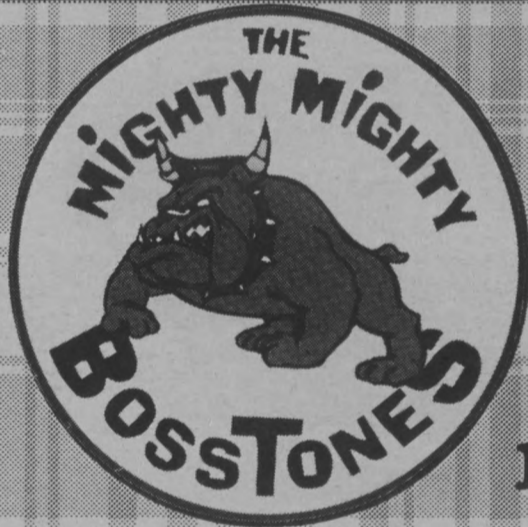
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TRY A SAMPLE **MUSIC**

The Samples
Autopilot
W.A.R.

On the short list of nationally known music groups doing pretty, powerful songs with atmosphere and versatility, the Samples stand out for having done it all themselves. Making connections from the bottom up and putting out albums on their own What Are Records?.

In September 1993, the Samples released *The Last Drag*, which garnered them more radio play and exposure than any of their previous three albums. The hit single "Everytime" was heard all over the country and helped launch an extensive five-month tour.

Exhausting as the tour was, they are at it again. The brand new album, *Autopilot*, is the product of the summer the band took off to recover from being on the road. Bassist Andy Sheldon says the album's title sums up the band's burned-out feeling near the end of their marathon tour. "We were just completely fried, doing whatever our tour manager told us to ... running on autopilot."

Autopilot takes on a different sound than their previous work, which they attribute to the band's new way of writing songs. They wrote most of the numbers together, a change from *The Last Drag's* individual songwriting efforts. "It was important to us



that we write together again for this album," said keyboardist Al Laughlin.

The result is an album that stretches from the mellow harmonies that characterize the band, to some more upbeat guitar rock tunes.

The song "As Tears Fall" begins the album with a slow dance-beat, which lead singer Sean Kelly softens with poetic lyrics.

Switching gears, songs like "Madmen," "Finest Role" and "Water Rush" add more guitar and drum-rock sound, making for a faster music style.

Lines from "Finest Role" seem to reveal that the Samples are weary of being unknown and are ready to become recognized on a larger scale. "You could be a movie actor. You act like nothing's wrong. I wish this script

would just go faster. I've been here too long."

The Samples will appear at the Ventura Concert Theatre on Saturday, Sept. 24 at 8 p.m. Tickets for the KTYD-sponsored event are \$15.

—Michael Cadilli



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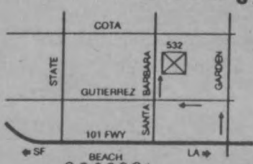
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EDITORIALIZING AND REVIEWS FROM THE

POPPY FIELD

BY KEVIN CARHART

Recently, Geffen Records placed a high-quality recording of a new Aerosmith song on America Online. Users with the appropriate tools were invited to transfer the song to their computers free, and those with the appropriate software could then play the song back as if it were on CD. As the tools to retrieve and

play such files become cheaper, and the relative size of an album stored on a disk becomes less and less daunting, the record companies are scrambling to make sure they're the only ones giving anything away.

The transfer of recordings over the Internet has a substantial potential to shake things up. From the

MUSIC

bottom up, it means a new source of distribution. A regional band will upload their demo tape, inviting anyone to check it out, just hoping to get the word out. A Santa Cruz group, the Internet Underground Music Archive, has set up a public-access site working on this idea, inviting submissions, currently allowing free downloads of what has been uploaded and promising exposure to "approximately 20 million of the most 'connected' people in the world."

From the top down, it could mean a loosening of the monopolies that the major labels have over every aspect of commercially

way to find out about music old and new, and it's going to get more immediate and dynamic. IUMA can be reached by gopher at president.oit.unc.edu, in the Worlds of Sunsite directory. "We cannot guarantee anything," say their founders, "but we believe IUMA is a working prototype of how many people will buy recorded music in the future."

There's been lots of good stuff released over the summer. Among it is a new batch of seven-inch singles from Prospective Records.

Contrary to all those loud albums that state on their sleeves, "Play at maximum volume!" the single by the Autumn Leaves is labeled, "Play this record at a volume that won't disturb others ... this record must be played in the

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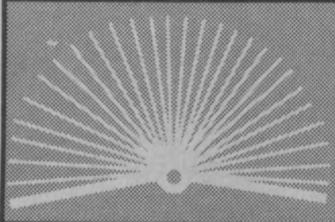
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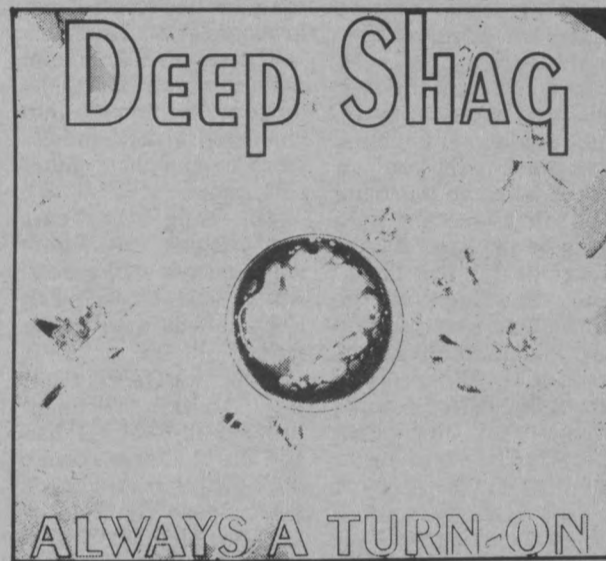
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released music. If it becomes as easy to e-mail the new R.E.M. (compressed and encoded) to your friend across the country as it is to tape it for your neighbor (and I'm pretty sure it will), enough people will do it that the corporations will have to do something.

Will the price of a CD go down, the end of paying \$15 for something that takes a few cents to produce? Or maybe they will fight for stricter legislation or penalties — but the underground of software piracy continues today, undaunted by sting operations and arrests.

It remains to be seen how these possibilities will manifest themselves. The Net is already a rewarding

evening." It is mild-mannered, charming and faint, given a unique feel by the use of xylophones and bongos.

The members of another new Prospective group, Deep Shag, "are all neurotic as hell," says guitarist Jon Hunt. "Every one of us has severe personality deficiencies which make for great song subjects."

Their single, "Always a Turn On," is catchy and pretty — and if it's about the lead singer's former nymphomania ... well, so much the better!

Also just released are *The Ultrasonics* and *Shapeshifter*. All four are really good pop. Write to Prospective at Box 6425, Minneapolis, MN, 55406.



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Underworld
dubnobasswith-
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After some 40 years of domination, there are many people who feel today's rock n' roll is nothing more than a withered and polluted corpse clinging to the crumbling rim of its grave. While I can't say that it is on its deathbed, I do believe real rock n' roll is in critical condition.

Repeatedly revolutionized and then commercialized, the corporate world has sucked its very life. As a genre capable of generating billions of dollars, too many are content to stay safely within the lines of the commercially viable. Those who do dare to stray are quickly corralled or are snatched up by MTV and thrust down the masses' throats. As I gag on a fistful of Green Day, I look towards other genres that may not yet be formulated and packaged for me, or at least not completely.

Since dancing has not been "in" since disco, the underground dance music genre is relatively free of commercial walls. Since there is not a great deal of money to be had in this

field, one finds people making music for the beauty of music and not the money. They are free to create and scribble all over and beyond the lines. Groups such as Underworld are seen as leaders in this creative surge. Some even feel *dubnobasswithmyheadman* will be the record to send rock n' roll toward its resting place.

Again, I won't go that far, but I will agree that this album is an important landmark in a possible new music revolution. If the name sounds familiar to you, it is because this trio has released two prior pop albums: *Underneath the Radar* in 1988, and *Change in the Weather* in 1989. (Also, *Alex and Karl used to be in the group Freur. They sang "Doot Doot." But they don't like to talk about it.*) With five years to rethink and reinvent itself, Underworld has leapt back into the music world with a new vigor and style.

The work itself is not just a dance album, but a sort of techno-house journey through the stream of consciousness of its three creators. It begins with the bass-heavy "dark & long" which drags you down

into a sea of haunting rhythms as lyricist Karl Hyde's baritone voice slowly licks your eardrums.

The songs "mmm skyscraper i love you," "surf-boy" and "spoonman" cruise at high beats-per-minute while sending you into a deep trance. "tongue" tingles your im-

agination with soothing guitar riffs and ambient noises, while Hyde's deep ethereal voice pulls you within yourself.

However, the song that makes the album is "cow-girl." Hyde layers his always-poetic lyrics, creating an escalating labyrinth, until the rumbling beat kicks in and shows

you the way. Soon a piercing electro-warbling rhythm propels you straight up with varying tones and pitches until all you can do is smile or dance or both.

Get this CD and if you ever get the chance to see them perform live, do it. I hear it is mind-blowing.

—Matt Turner

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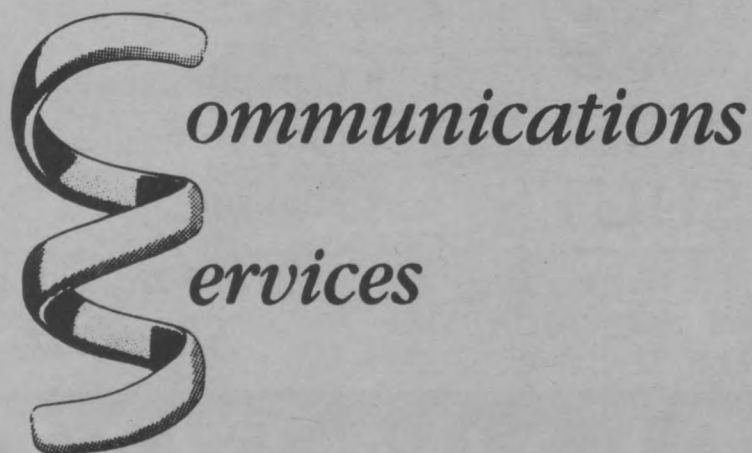
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