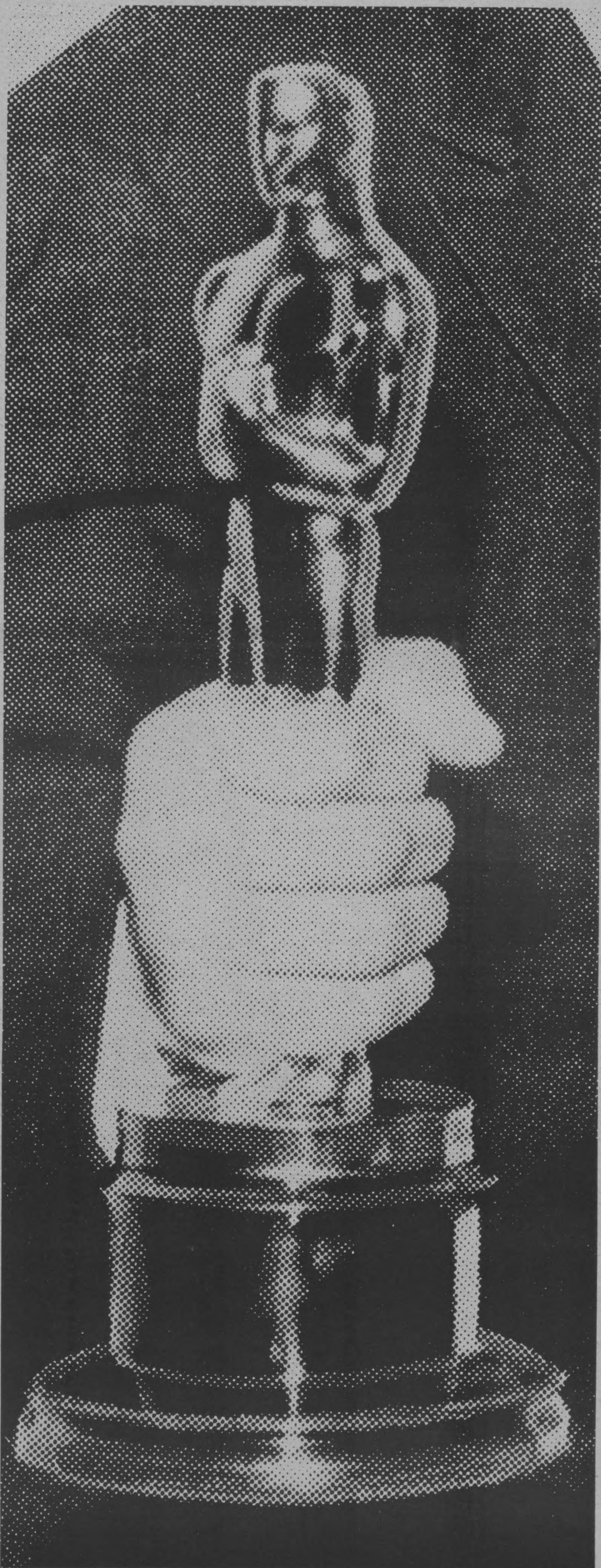




# arts



## & entertainment



# OSCAR PICTURE

It's time for the annual **Oscar Derby**, the most boring yet highly-rated four hours on television you hate to watch, but do 'cause during the Best Live Action Short Subject you can go to the bathroom, the market, or just do homework; the folks in the real audience, more than half of whom are relatives of people who have already lost their category early in the show, have to sweat it out in black tie. And you wonder why Cher wears so little.

This is Hollywood's peer vote, where the "fellow members" of the academy (industry) let you know in no uncertain terms who is the most popular by virtue of performance and personality. Who can forget Sally Field gushing, "You really like me!" as the audience melted with pride. Nothing like sympathizing with mob rule to gain respect. Still, we watch, we cheer, we scream injustice and we emerge too exhausted from boredom to get back to our bio homework.

(See **OSCAR**, p.4A)

## INSIDE

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| An American Wake-Up Call          | 3A  |
| Night At the Opera                | 3A  |
| Movies                            | 4A  |
| Elvis!                            | 6A  |
| Back to the Sandbox               | 7A  |
| Boy In Refrigerator Eats Own Foot | 14A |



VAUDEVILLE NOUVEAU

## VAUDEVILLE REDEFINED

From the streets of San Francisco rose a movement of rebels; a diverse gang of perfectly seasoned actors, jugglers, musicians and comics have revived the spirit of late 19th and early 20th century vaudeville and added to it the conscience of the '80s.

Out of this movement called "new vaudeville" sprung Vaudeville Nouveau, three zany guys who risk their very lives — under constant threat of collision with flying jugglers' clubs or attack by vengeful, savage rubber chickens — to update and preserve this classic form of American entertainment.

Undaunted in the face of danger, they forge ahead and will share their

*Aesthetic Peril* with some soon-to-be-giddy folks at UCSB on Saturday, February 11 at 8 PM in Campbell Hall. Seating is limited so power walk to the A&L Ticket Office to get your tickets or charge 'em by phone: 961-3535.

On Friday, February 10 at 3:30 PM, Vaudeville Nouveau will conduct a free Laughter Therapy Workshop (Vaudeville meets the New Age) for Student Services staff in the UCen Pavilion. Contact A&L at 961-3535 for information about other residency activities with these kooky, shockingly well-balanced performers.

## OF CRITICAL IMPORTANCE

The Pulitzer Prize-winning *Los Angeles Times* music and dance critic, Martin Bernheimer, is at UCSB right now as a

Regents' Lecturer in the Department of Music.

On Thursday, February 16 at 8 PM in Lotte Lehmann Concert Hall, he will discuss "The Care and Feeding of the Music Critic" to let us know more about the responsibilities of judging musical performance and recording, and how we can care for a music critic of our own. The lecture is free.

Not only that, but if you'd like to visit with Mr. Bernheimer for yourself he is holding regular office hours in the Music Department. If you are interested in music, dance, journalism, writing, Los Angeles art life or if you are just plain critical, drop in for a chat and use this special resource while you can.

## AMERICAN PICTURES

Jacob Holdt left his native Denmark a few years back with a little money and his camera to hitchhike around the United States for five years. On his journey, he found the shadow of the American Dream, and began to experience and document, on film and on tape, the lives of the disadvantaged in our country.

Holdt has created American Pictures, an explosive and provocative multimedia presentation to be offered free at Campbell Hall on Tuesday, February 14 at 8 PM. Sometimes it's important to learn what you aren't sure you want to know.



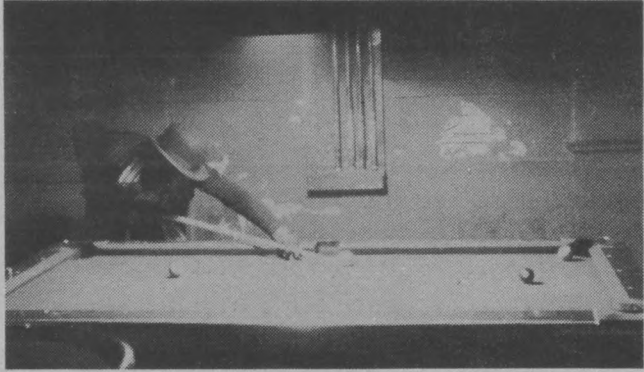
**BRIGHTNESS**

International Cinema continues with *Brightness* on Thursday, February 9 at 8 PM in Campbell Hall.

| Monday | Tuesday                                       | Wednesday | Thursday  | Friday   | Saturday                                       | Sunday   |
|--------|---|-----------|---|--|--|--|
|        |   |           | 9<br>Edward Linenthal<br>4 PM/Girvetz 1004<br>Brightness<br>8 PM/Campbell Hall                            | 10   | 11<br>Vaudeville Nouveau<br>8 PM/Campbell Hall | 12<br>Hibiscus Town<br>8 PM/Campbell Hall          |
| 13     | 14<br>American Pictures<br>8 PM/Campbell Hall | 15        | 16<br>Martin Bernheimer<br>8 PM/Lotte Lehmann<br>Concert Hall<br>Gonza the Spearman<br>8 PM/Campbell Hall | 17<br>Women's Comedy Night<br>8 PM/Lotte Lehmann<br>Concert Hall | 18   | 19<br>Spring for the Thirsty<br>8 PM/Campbell Hall |

U C S B  
**A&L**  
**ARTS & LECTURES**

Charge tickets by phone: 961-3535.



Jacob Holdt's **American Pictures** will be presented Feb. 14, at 7:00 p.m. in Campbell Hall. The show recounts in pictures and words a Danish photographer's journey through the American underclass, and is one of the most widely acclaimed events of its kind.

One need look no further than the nearest newspaper or magazine to be bombarded with statistics and opinions concerning the narrowing of the college experience in America.

Even as our college educations have evolved into

## ADJUSTING OUR VISION THROUGH FOREIGN EYES

vocational educations, our perspectives have shrunk from a broad life experience to a narrow pursuit of material success.

One of the most unfortunate repercussions of this tunnel vision is the fact that we've learned to look beyond, around, anywhere but at, those who were run over by that image of a Saab we're eagerly pursuing, or were never even allowed onto the freeway. These people are America's underclass, victims of America's institutionalized poverty, fear, and insecurity.

These are the people Jacob Holdt reveals without any frosting in his work *American Pictures*. The multimedia event, one of the most brilliantly successful campus events of the decade, has provoked rave reviews for its ability to provoke thought and insight, something rather rare at American universities today.

This presentation is required for freshman orientation at Dartmouth and Cornell among others. The

tenth time it was put on at Harvard it drew 700 viewers. If one wishes to be truly "educated," this film is a must see.

— maxwell donnelly

## TACKLING A CLASSIC

What do you do with a bunch of award-winning young singers, most of whom either currently attend UCSB or did at one time? You put them in a famous, though atypical opera, of course.

The opera is Giacomo Puccini's *La Boheme* and it will be presented by the aforementioned talents of the UCSB Opera Theater on February 10, 11 (8 p.m.) and 12 (2 p.m.) in Lotte Lehmann Concert Hall. "La Boheme", as well known as it may be, is not your classical Italian Baroque opera, chock full of upper class, wig-wearing, marriage-arranging characters. This production is about a group of Italian



bohemians hanging out and falling in and out of love in Paris; something college students can relate to a little better.

UCSB was able to get a hold of so many great singers for this opera that many of the performers will be sharing roles by alternating on different nights. Among the singers in "La Boheme" is tenor and ex-Houston Oilers linebacker Lawrence Harris who will be alternating in the leading role of Rodolfo with Matthew Bitetti. Harris, who will be featured in Saturday's production, describes the opera as "passionate" and adds that "when you hear Puccini's themes you feel the emotion." I don't know if this will matter to the capacity of emotion one may feel from "La Boheme," but UCSB's version of the opera will be presented in English and not in its original Italian.

Stage director Michael Ingham and conductor Varujan Kojian are the main minds that have brought the 19th century opera back to life on our campus, and from what I could tell at the dress rehearsal, they have done "La Boheme" justice. So with this in mind, or not in mind, try to catch this not-so-frequent operatic event and make the most of your semi-small entertainment buck.

- dawn mermer

ART

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**Rain Man (R)**  
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GRANADA

1216 State St. S.B. 963-1671

**Beaches (PG13)**  
12, 2:20, 4:50, 7:30, 10:10

**Accidental Tourist (PG)**  
F, Sat, M, W & Th  
12:50, 3:10, 5:40, 8:10, 10:30  
Sun & Tu 3:10, 8:10, 10:30

**Physical Evidence (R)**  
F, M, W & Th  
12:30, 2:40, 5, 7:20, 9:40  
Sat 12:45, 3, 5:30, 10:15  
Sun & Tu 12:45, 5:30  
SAT PREVIEW AT 8 "Cousins"

FIESTA FOUR

916 State St. S.B. 963-0781

**Working Girl (R)**  
12:45, 3:05, 5:30, 8, 10:15

**Twins (PG)**  
12:45, 3, 5:15, 7:30, 9:45

**Mississippi Burning (R)**  
12:30, 2:55, 5:20, 7:50, 10:20

**Three Fugitives (PG13)**  
1:15, 3:15, 5:15, 7:30, 9:45  
"Fri at Midnight"  
"Rocky Horror"

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**Who's Harry Crumb (PG13)**  
5:30, 7:35, 9:35  
Sat & Sun also 1:30, 3:30

GOLETA

6050 Hollister Ave. Goleta 967-9447

**Accidental Tourist (PG)**  
5:15, 7:40, 9:50  
Sat & Sun also 1, 3:05

**Working Girl (R)**  
5:15, 7:30, 9:40  
Sat & Sun also 1, 3:10

GOLETA

320 S. Kellogg Ave. Goleta 683-2265

**Rain Man (R)**  
5, 7:40, 10:10  
Sat & Sun also 12, 2:30

FAIRVIEW

251 N. Fairview Ave. Goleta 967-0744

**3 Fugitives (PG13)**  
5:30, 7:30, 9:30  
Sat & Sun also 1:30, 3:30

**Kinjite (R)**  
5:45, 7:45, 9:45  
Sat & Sun also 1:45, 3:45

SANTA BARBARA TWIN DRIVE-IN

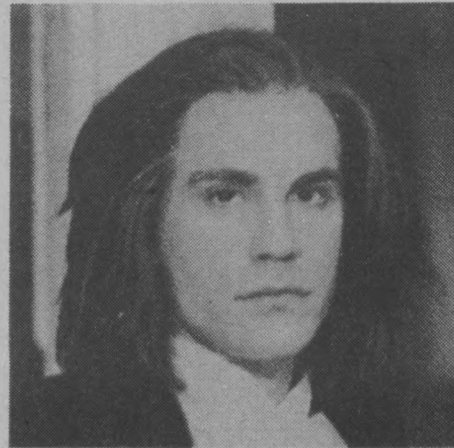
Twins (PG)  
7:10; Fri & Sat also 10:45  
Sun only 7:50

January Man (R)  
9; Sun only 6:10, 9:55

Dirty Rotten Scoundrels (PG)  
7; Fri & Sat also 10:50  
Sun only 8

Without a Clue (PG)  
9; Sun only 6:05, 9:55

All programs, showtimes & restrictions subject to change without notice



(Continued from cover)

Next Wednesday, the nominations come out. These are selected by category, with only actors nominating actors, cinematographers cinematographers, etc., (but everyone nominates their favorite movie.) Every year there are the perennial favorites, the commercial recognitions, the "we owe you one"s and the big surprises (usually the only deserving names). Here then, steeped in tradition, are my predictions for who will be nominated, and my selections for who should: **BEST ACTRESS: Who Will:** This category has belonged to **Meryl Streep** for almost a decade now — "Cry in the Dark" will be her fifth nomination in the last eight years, and even if the ladies are getting sick of her, it's only because she's always so good. **Sigourney Weaver** has quickly established herself as a perennial front-runner, and those who didn't even see "Gorillas in the Mist" saw at least 10 of her interviews on it. **Jodie Foster** is another sure thing, her rape-victim in "The Accused" will be respected for bringing originality and sympathy to a hot-issue movie. **Glenn Close** and **Melanie Griffith** offer two sides of the Cher-syndrome, Close getting nominated for "Dangerous Liaisons" because she deserved it last year for "Fatal Attraction" (when "Cher" got it for "Moonstruck" because she deserved it the year before for "Mask") and Griffith for "Working Girl" because she's bounced from the bimbo-drug abuser to respectable-but-proudly-sexy artist. I see little chance for anyone else here, except **Shirley MacLaine** in "Madame Sousatzka" or maybe **Barbara Hershey** in "A World Apart." **And the winner is ... Melanie Griffith!** For beating the odds against the Wall Street establishment, the Hollywood establishment, the drugs, and Barbara Streisand. No contest.

**Who Should:** I really hate to go with the crowd, but for once **Meryl Streep** deserves a nomination. I'll go along with **Jodie Foster** too; she was really good in a really bad movie. I love Melanie Griffith, but her role was as simplistic as her film. Hershey was solid, but I have to give the nod to the young girl who was perfect as her daughter in "A World Apart," **Johdi**

**May.** She was the key to the apartheid movie's impact, and her emotional changes, delivered so deftly, are still with me. **Juliette Binoche** from "The Unbearable Lightness of Being" deserves a bid in this unspectacular field, but my **Winner** is **Glenn Close**, who proved she can be devilish without being a psycho-bitch. She was so good I won't even be that surprised if she actually gets it.

**BEST ACTOR:** Odds on the name begins with H. The nominees **Will be** — **Dustin Hoffman**, for being so cute in "Rain Man," **Gene Hackman** for finally kicking the shit out of those darn racists in "Mississippi Burning," **Tom Hanks** for bringing out the kid in us in "Big," **William Hurt** for so competently portraying the boring common man in "Accidental Tourist," and either **Bob Hoskins** for keeping straight in "Who Framed Roger Rabbit" (his singing may have cost him) or **John Malkovich** for "Dangerous Liaisons" (they love it when you can be smart and sexy). This is the most hotly contested nomination race this year, with **Edward James Olmos** ("Stand and Deliver") and **Forrest Whitaker** ("Bird") having outside chances at Hurt's spot. But Hurt is recognized as the artistic actor of this decade (along with Streep), so don't expect him to be edged by a dark horse. More likely Hanks, but he is the designated dark horse in this crowded field. **And the winner is ... Dustin Hoffman!** By a mile over Hackman. If the little big man doesn't win I'll eat K-Mart undershorts.

**Who Should** be nominated is **Michael Keaton** for "Clean and Sober." His performance captured the year 1988 better than any other as the smart-assed everyman-turned-coke-addict, and it is he who delivers the "truly funny comedian in a dramatic role" slot they'll give Hanks. **Jeremy Irons** was spectacular in "Dead Ringers," playing two parts, twin-brother gynecologists who are two sides of one split personality. **Gene Hackman** was bold as hell; he's so goddamn good I'll predict he wins next year whatever he does. **Eric Borgosian** of "Talk Radio" was awesome; I love the character so much I'm giving him the bid over Hoffman and Olmos.

## STRANGER THAN HOLLYWOOD



Arts and Lectures continues its eclectic international film series this week with entries from Mali and China.

On Thursday there is the rare chance to catch the extraordinary film from Mali, **Brightness**. The easiest comparisons are to *2001* and *Star Wars* in how it touches on the mythic proportions of our individual lives. However, there is little else that would remind you of a western-made film.

**Brightness** follows the journey of a young man in pre-colonialized Mali to find the meaning of his identity. His odyssey has all the elements of the coming-of-age myth: the breaking from the mother, finding of a wife, learning the secrets of the tribe and overcoming of a father. All told in epic proportions in a world where magic actually exist.

However, the images and symbolism are not the flat, dry ones of a Hollywood film. Mali-born director Souleymane

Cisse is free to explore a cinematic realm which is best called Jungian for its visual exploration of the symbols which make up all of our personal myths.

In other words, *Brightness* is a challenge to even the most dedicated film viewer, but one which, if given the chance, will enchant even the most jaded art film buff.

On Sunday, the series continues with **Hibiscus Town**, another challenging film. But without a knowledge of recent Chinese history, this film will leave the viewer more frustrated and confused than enlightened.

Called the *Doctor Zhivago* of China, **Hibiscus Town** is an epic of the life a peasant bean-curd maker from her downfall in the rightest reforms of the late '50s through her rehabilitation in the later part of the cultural revolution.

What **Hibiscus Town** best affords is a more personal view of historical events that seem cut and dry in a Chinese history class, though you might want to brush up on your Mao.

Both films screen at 8 p.m. only at Campbell Hall. Tickets are still available; contact Arts and Lectures for more information.

— adam liebowitz



## BOWLING: FUN AND ZEN

Depending on how lucky you are, or perhaps how fast you can run, the Orchid Bowl (ing lanes) in Goleta is the cheapest shoe place in the county.

It can also be the most expensive. They charge a two-dollar deposit for a pair of those super keen dual-color bowling shoes and then set you loose on your very own lane. It might be the most expensive shoe shop around if you're caught leaving with the shoes — fines even for petty theft are pretty steep these days. Instant bad karma.

If you think about it, bowling is the perfect alternative to almost anything constructive, or when another activity doesn't pan out, say you're late to a movie, go bowling. Orchid's beauty is that it's open 24 hours.

And the beauty of bowling is that it's a sport where you can get absolutely hammered (you can get beers at the Galleon Room at Orchid Bowl and carry 'em out to the lanes) and smoke like a fiend. Golf is similar in that way, but much more exhausting because you have to do a lot of walking.

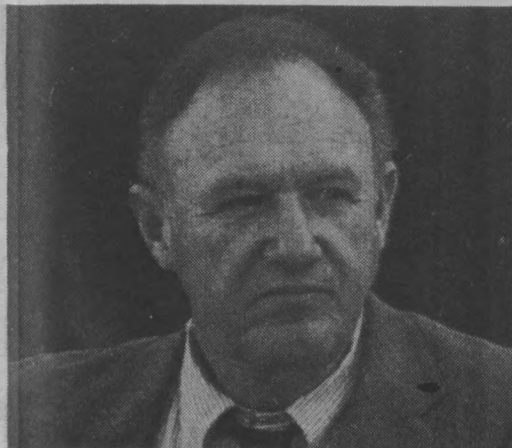
The bowling games themselves are pretty cheap — about \$2.25 per — but depending on how nutty you want to get, it can add up. There are shoes to rent, sin taxes to pay, and, of course, the true believer will play a couple of dumb video games at some point. There is also a big pool table room, which brings up one of the few criticisms of Orchid Bowl, that the pool room lights are too bright and the cue sticks all seem to be warped.

There's an Orchid Bowl advertisement that usually appears in the Arts & Entertainment section touting the place's automatic scoring system. Sure, that seems high tech and all, and one can't blame bowling alleys for installing them, but in the olden days, most places would have you keep your own score and then ask you how many games you played when you're done. Of course, most people would allot themselves free games.

The ad also says you can watch T.V. while you play. That actually sounds pretty stupid. Who wants to watch 227 while bowling — it's too loud in there, anyhow.

To bastardize a term, there is a certain zen to bowling — balance, concentration, matching mental and physical resources for a common goal, maybe even asking for spiritual help to make a strike. A person who gets better at bowling thus becomes a better person.

— wade daniels



But my winner has got to be **John Malkovich** for proving that love doesn't mean shit but is still worth dying for. Stud.

**BEST DIRECTOR:** Who will be nominated depends on the Director's Guild. Whoever gets the Director's Guild award will win Best Director, and who ever wins that usually wins Best Picture. This year the Guild went maxi-cheese, giving bids to **Roger Zemeckis** for making more money than Eddie Murphy with "Roger Rabbit," **Mike Nichols** for being his sweetly popular self and giving Griffith a shot in "Working Girl," **Alan Parker** for finally making a nice "conscientious" movie (nobody saw "Birdy") with big issues and stars in "Mississippi Burning," **Barry Levinson** for being the only director both Hoffman and Tom Cruise wanted to work with on "Rain Man," and Charles Crichton for the great "Fish Called Wanda." Look for all but Crichton (the only deserving name) to be in there. I can see "Dead Ringers" **David Cronenberg** sliding in as this year's "artistic statement" nominee (a la "Room With a View"), but more likely the nod of respect will go to **Clint Eastwood** for being the decade's number-one draw and still making such an unorthodox film with "Bird" (the Guild's snub will help a sympathy vote). **And the winner will be... Barry Levinson**, probably, though Nichols has a sweet shot and Eastwood has just as good a chance as Warren Beatty did for "Reds" or Robert Redford for "Ordinary People."

Who Should get named are **Cronenberg**, for making the bravest movie of the year, **Crichton** for making the funniest, **Philip Kaufman** for groundbreaking and sexiness in "Unbearable Lightness of Being," **Stephan Frears** for his wicked, wonderful (and sexy too) "Dangerous Liaisons," and **Percy Adlon** for "Bagdad Cafe." These guys all have one thing in common — they're smart. They take deep insights and use the film medium to transform them into drama, humor, horror; simple and pure entertainment, but there's nothing simple about the process. The Guild must be feeling Guilty for giving us such a plethora of mindless shit this year, and they're trying to cover it with manure. **My winner is... David**

**Cronenberg**, by a hair over Frears, for having the balls to scare me more than anyone since I was a child, and still make me enjoy it.

The **BEST PICTURE** nominees will be determined by audiences, as usual. If you make a quality film that is hugely popular (it's next to impossible), you're in there. **Rain Man** is all-American, a road movie, a family movie, a mental and social disease movie combined. **Money**. **Mississippi Burning** does the dirty job of taking a long, hard look at one of America's Problems; the fact that it was made by an Englishman won't hurt it until statue time. **Roger Rabbit** was an "original" kids movie "funny enough for adults," a moneybagger with enough of a twist to push it through. **Working Girl** is the underdogger, a female "Rocky" with the late '80's corporate connection. And **The Accidental Tourist** looks like this year's "art film," even though it wanted to be this year's "Ordinary People;" by taking off the commercial edge it only made itself boring. Still, Hollywood wants to give itself a pat on the back for being so adventurous, rather than name a **Dead Ringers**, which is so anti-establishment. **Big** and **A Fish Called Wanda** are way outside, but one might get the "Rabbit" or "Tourist" spot. **The winner will be... Rain Man**, because after "Mississippi Burning" beats itself with racism charges there won't be anything left.

The nominees **Should Be** determined by the same criteria as the directors, managing to be smart and entertaining (it's almost impossible too). **Dead Ringers**, **Dangerous Liaisons**, **A Fish Called Wanda**, **Bagdad Cafe**, and the first good movie about apartheid, **A World Apart**. There are others deserving extra spots like **Talk Radio**, **The Thin Blue Line**, and **Wings of Desire**. **My winner is Dangerous Liaisons**, because it has everything: "magnificent" cast, script, acting, direction, cinematography, sets and costumes, plus jokes, sex, violence, love, anguish, and death. It really is a Hollywood movie. Hollywood just can't remember.  
— jesse edgah



## THROUGH THE EYES OF A CHILD

In Bombay in 1983, director Mira Nair was in a taxi stopped at a red light. Within seconds he was surrounded by street children, even crippled ones, begging, washing windows, performing — anything for a few pennies. This was the first image that inspired the making of **Salaam Bombay!**

According to Nair, the film is "a story of the lives of children living on the streets of Bombay, a story that celebrates their spirit of survival, their humor, dignity and courage in a world that denies them the luxury of childhood." What makes this story credible and incredible is the fact that Nair, along with screenwriter Sooni Taraporevala, set up a Children's Workshop for these street-children, who are the main actors, to teach them to express themselves and their real life hardships in the film. **Salaam Bombay!** is a rare film not to be missed and it can be seen starting February 10th on a two-week run at the Victoria Street Theater. The film will play nightly at 7 and 9:15 p.m. and Sundays at 2:30, 4:45, 7 and 9:15 p.m.

## FUN WITH A BRONSON BURNER

Sporting a strangely circular head of hair, Charles Bronson is back again in the role of "The Cop Who's Had Enough." Ever since **Death Wish** in the mid-70s, people have loved Mr. Bronson's wacky genital-grabbing and male-raping antics on the big screen.

Now, he's back again fulfilling contractual obligations in yet another film for Cannon Pictures. This time around it's called **Kinjite: Forbidden Subjects**. Strange title, you say? No, because in Japanese, *Kinjite* means forbidden subjects.

Anyway, so it seems that the bad guy, "Duke," is in the business of acquiring underage females for strange businessmen. This doesn't go over real well with Mr. Bronson, and he makes Duke eat a \$25,000 gold watch and then blows up his car.

But that's not all! It also seems that there is this Japanese guy (who we think was the guy who played Long Duck Dong in "Sixteen Candles") who has some weird sexual deviations of his own and ends up copping a feel off Mr. Bronson's daughter on the bus. In an even weirder turn of events, the Japanese guy's daughter is kidnapped by Duke and sold into child prostitution and hooked on an unnamed intravenous drug.

And how does it end? (STOP READING NOW ALL BRONSON FANS) Oddly enough, the bad guys lose and there is even some poetic justice about child molesters who go to jail.

We shouldn't blame Bronson for all the bad cliches which he sleepwalks through. The producers, the '80's genuises of bad action films Cannon Pictures, have churned out a couple of dozen similiar tough dudes against the system flicks this decade. Unfortunately they haven't noticed that the market for these kind of movies have gone the way of the drive-in.

Oh well, there are some people out there who think Chuck shoving a dildo up the bad guy's ass is a thousand yucks. Maybe it's really a comedy?

Only the mutant teenage boys understand.

— jeffrey c. whalen & adam liebowitz



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## ELVIS IS SPIKED



It's been cold and wet outside. We've all been sick. Football is over. Baseball's far away. And it seems like the only new tunes in the record shops are from Tiffany and Debbie Gibson.

But have no fear, friends, Elvis has saved the day.

Elvis Costello, that is. You know, "Alison," "Radio Radio," "Everyday I Write The Book." You know, that geeky-looking skinny guy in the Buddy Holly glasses.

Elvis. His new album *Spike* is hard not to rave about, so I'll do my best to control myself.

This is what music sounds like. This is how songs should be written. This is how you sing. This is how you play. This is how you produce creative records.

Elvis. There is a reason Paul

McCartney wanted to write songs with this man. There is a reason Chrissie Hynde wanted to sing with this man. There is a reason The Dirty Dozen Brass Band wanted to jam with this man. It wasn't his name, I'll tell you that. It's because Elvis Costello knows how honest,

creative, sensitive music should be played.

Needless to say, all the above musicians sparkle on this 15-song gem.

Elements of jazz, pop, "Sgt. Pepper's," and bagpipes from Hell twist and squeal through this record like musical snakes loose in a William

Faulkner novel: complex, tangled and brilliant.

"Chewing Gum" sounds like a collection of drunken chimpanzees banging on pots and pans as Funkadelic strums some groovin' '70s soul guitar while some hippo plays tuba. Meanwhile, our hero is singing about the horrors of Asian mail-order brides in a song that will have you tapping your feet and feeling sorry at the same time.

"Satellite" is about an innocent young dancer. "She looks like an illustration of a cocktail party," Elvis croons. It's gentle and sensitive and tragic; but mostly beautiful. Chrissie Hynde is barely noticeable, but she's as perfect as that pinch of seasoning your grandma puts in her special spaghetti sauce.

Elvis. Even the cover is cool. — tony pierce

## TOAD TONIGHT AT THE PUB

Toad the Wet Sprocket is not your typical Santa Barbara band. They don't play loud, fast dance music, covers or punk-industrial-death rock. When you're listening to Toad you're hearing exactly what they are: intelligent, honest, talented and extremely down-to-earth. There's no pretense about this band's music or style; members Glenn Philips, Dean Dining, Randy Gus and Todd Nichols put all of their energy into playing what they know, and not gimmicks, appearance or attitude.

People have compared their sound to U2, the Chameleons, the Police, the Smiths, and especially REM (which they hate and deny to the death). You should check them out at the Pub tonight or buy their tape *Bread and Circus* (the first product of their work),

because underlying the loose imagery in Glenn's lyrics there's a realness that comes from empathy and experience, which, combined with the music, has the effect of waking you up and even making you think.

But unless you get the tape (which has the lyrics printed inside), you'll never get all of Toad's music, because Glenn slurs and slushes the words together when they play live. *Bread and Circus* is great for driving and singing to, sitting around and talking with friends about, and for getting your daily allowance of nutrition for the mind and soul.

You can catch Toad the Wet Sprocket tonight at the pub, and also on the pub's future agenda in FIREHOSE on Saturday.

— laura funkhauser

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## A PLEA FOR NOISE

I was going to start this article with something like "Miracle of miracles brothers and sisters, 'nightlife' is starting to become a relevant word to breathe in Santa Barbara thanks to the booming triumphant success of The Noise Chamber, an alternative venue that showcases national touring rock 'n roll acts plus the best of local talent!" Or something like that.

To my dismay (and hopefully to yours, too) I just got off the phone with Audrey, queen manager/booker and glue that has held The Noise Chamber together, and she says "Things don't look good" for the club's continued existence — an eviction notice had just been received and unless someone can come up with \$4,000, "the club will probably close".

There will be a benefit Wednesday the 15th to help ease the pain with several local bands TBA at the Noise Chamber — 411B State St., down the alley next to the Savoy Theater and "The Adult Store" (you all know where

that is). Just to give you an idea what they were up to: last weekend they hosted 2 fantastic shows — Friday night was NICE STRONG ARM from Texas, SCRAWL from Ohio, THE CREAMERS from L.A., and ALICE FELL from I.V., and Saturday night was CAT BUTT from Seattle with two local bands that call to mind the saying, "If you can't say anything nice..." The Noise Chamber has other great shows planned too; Audrey says that BLOOD CIRCUS from Seattle will still be happening Thursday, Feb. 23 at the Noise Chamber.

Come do it like the beautiful people do it and show up to a Noise Chamber show — come March, you may be faced with the Coors Light clubs trying to peddle you "Toad the Collage Wet Sprocket of I-Rails" and bands strictly of that genre as "the alternative," and you might just be desperate enough to go.

— jay hinman



## BOOK HOLDS KEY TO SAVING UNIVERSE

"All I really need to know about how to live and what to do and how to be I learned in kindergarten. Wisdom was not at the top of the graduate school mountain, but there in the sandpile at Sunday School."

Do you believe this? Are you a graduate student looking in the wrong place for the path to success?

Maybe you're just in denial about it because, with the information that Robert Fulghum provides in his semi-new book *All I Really Need to Know I Learned in Kindergarten*, the answers to most of the everyday conflicts of life can be resolved by reverting to the simple principles taught in kindergarten. These earth-shattering, spiritually enlightening concepts are based on the idea that if everybody in the whole wide world would just share everything, play fair, put things back where they found them, clean up their own mess, and take a nap every day, then we would all get along much better.

Of course, there are going to be people who will say that these childish simple axioms are not going to change anything and that we would be foolish and naive to believe such things. But these people are probably the same ones who always take the change

from the little cup next to the cash register but never put any in. Do you trust these people? I hope not.

These are not cockamamie ideas; well, they are not cockamamie when many kindergartners seem to be more responsible than a sad portion of the adult world. These principles, that any kindergartner can tell you about, are currently being advocated to society as a whole in *All I Really Need to Know I Learned in Kindergarten*. Ethnic Studies Requirement, ha! What we need is a Kindergarten Requirement where people can learn the basic principles of peaceful coexistence that are taught every weekday (holidays excluded) in the nation's pre-schools.

*All I Really Need to Know I Learned in Kindergarten* is easy reading — one can start reading at any page and still know what's going on. It's a book to read during the trudge of a long class day; it will help you maintain your contact with reality in between doses of economics and Shakespeare. Someday this book could take the Bible's place beside Safe Sex Kits in hotel rooms; remember, you heard it here first.

— joel brand

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Feb 23 **LEGENDS OF CHICAGO BLUES**  
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• Hubert Sumlin

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with The Estrada Brothers

Feb 25 **KMGQ FUSION MAGIC w/  
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Mar 23 **ERIC BURDON**

Mar 25 **ROBIN TROWER**

Mar 26 **FRANK MARINO with  
MAHOGANY RUSH**

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