

a cool
illustration 3a

a big black box
4a

a lovely chart 5a

arts

AND ENTERTAINMENT

two nice
photos 6a

a bitchin' band
pic 7a



College Radio

First of a Three-Part Series

by adam liebowitz

What is the sound of college radio today? It is best summed by that infamous term — alternative music.

Alternative music is *not* that which is found on "post-modern MTV," where the cutting edge of music is somewhere between Siouxsie and the Banshees and FIREHOSE. But like the term post-modern, alternative music is a catch-all term for music that doesn't belong anywhere else but on stations run by 20-year-old kids.

College radio and its loose playlist format is what many in the recording industry consider the real cutting edge of music.

This week's playlists include: De la Soul, Tackhead, Mecca Normal and Boogie Down Productions. College radio is lots of punk, post-

punk, rap and neo-pop. When its not rocking there's some blues, jazz and salsa.

In other words, along the lines of an unofficial credo of filling the void left behind by commercial radio, alternative radio is the sounds which are not convenient segues between ads for car insurance, Coca-Cola and tennis shoes.

UCSB's radio stations KCSB-FM and KJUC-FM/cable define their airplay as trying to provide the community with music and programing not heard elsewhere. Elsewhere in Santa Barbara being KTYD and Y-97.

But what are alternatives to tracks off of Led Zeppelin IV or the latest Debbie Gibson? If you pose this question to music directors (those who pick out the best albums from hundreds which are sent from campus stations) of most

any college station the answer is a resounding "I don't know."

Trying to define alternative music is like trying to answer the question, "If an orange is called an orange, why isn't an apple called a red?"

The quirkiness of college radio, free of

commercial constraints, has its downside. A paradox exists where bands can receive enough attention to be considered non-alternative, yet commercial radio considers their music too esoteric.

The appeal of alternative radio is in its selection of music, but the

line between commercial and alternative couldn't be more vague. KCSB's music director Keith York selects albums by a simple criteria: "If it's good, it's good."

Last year at a conference of University of California broadcasters (UCRN) a mini-manifesto was drawn up in an effort

to create a definition of alternative music. The introduction definition is: "A blend of styles, genres and formulas of music that is vibrant (whatever that means)." Other criteria expand the definition to music that doesn't "sound" commercial.

(Continued on p.7A)

WHAT THE KIDS ARE LISTENING TO

Santa Barbara
KCSB

Berkeley
KALX

Iowa State
KUSR

Rolling Stone

Public Enemy, Revolting Cocks,
Swallow, Mudhoney, Loop, Beatnigs

Pussy Willows, Fungazi, Mecca Normal

Fungazi, Ramones, House of Large
Sizes, XTC

XTC, Robin Hitchcock, Elvis Costello,
Guadalcanal Diary, OConnells

LACO



SHAKIN' HIS LOOPS

Music critics went loopy over composer John Adams' controversial opera *Nixon in China*. Now one of the most celebrated and important composers of our time, John Adams is known for his brave and uncompromising style which has given him an earmark of respect among the musical elite.

The Los Angeles Chamber Orchestra will play *Shaker Loops*, one of Adams' innovative orchestral works, as part of the musical finale to Arts & Lectures performing arts season. You can hear LACO's brilliant violin work in this and some more traditional pieces, like the rapture of Vivaldi's Concerto Grosso for Four Violins, tonight at 8 PM in Campbell Hall.

John Adams' *Shaker Loops* is the orchestral equivalent to the electronic tape "loop." In it the players are given melodic phrases or "loops" of different lengths which are repeated to form a web of intricate textures. The result is an hypnotic sonic kaleidoscope of sound.

Adams will speak about *Shaker Loops* and other musical wonders in a free Composer's Forum today. The time has been changed to 3:30 PM (you can't trust those airline schedules, you know) in UCSB Music Room 1145.

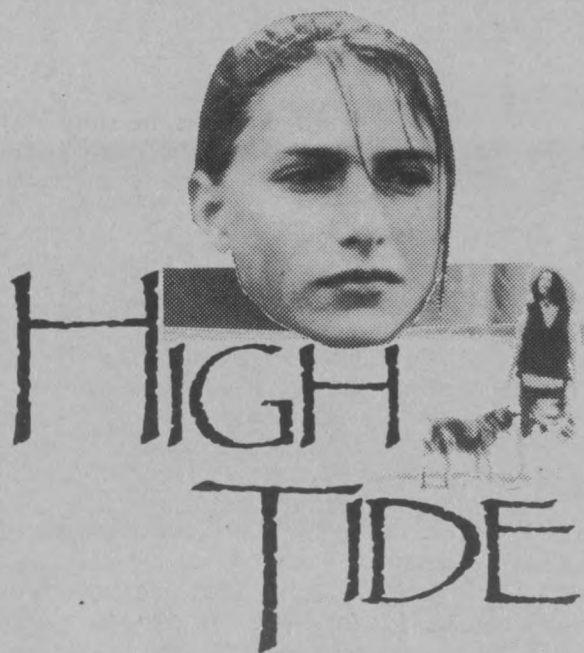


JOHN ADAMS



GLASNOST FILM FESTIVAL IS FREE

Have some film on us! You don't have to go to L.A. to see this special screening of three films from the Glasnost Film Festival. Better still, we think these recent Soviet documentaries are so compelling that admission is free to Campbell Hall this Friday, May 5th at 3 PM. The Glasnost Film Festival has been touring the U.S. to excited reviews about these provoking documentaries that show a rare side of Soviet life and current affairs. This screening of "Recent Soviet Documentaries" includes an introduction and discussion by two of the films' directors.



ELVIS IS EVERYWHERE

Judy Davis stars as the back-up singer for an Elvis impersonator in the endearing Australian film *High Tide*. She gets fired, and ends up stuck in a seaside town in this moving story about a young woman who is accidentally re-united with the daughter she abandoned as a baby. *High Tide* will screen Sunday, May 7 at 8 PM in Campbell Hall as part of A&L's International Film Series. Tickets \$4 the general public; UCSB students \$3.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			4 John Adams 3:30 PM Music Rm. 1145 LACO 8 PM / Campbell Hall	5 Recent Soviet Documentaries 3 PM / Campbell Hall	6	7 <i>High Tide</i> 8 PM / Campbell Hall
8	9 Lisbeth Schorr 4 PM / UCen Pavilion Howard Zinn 8 PM / Campbell Hall	10 JoAnn Kuchera-Morin 4 PM / Lotte Lehmann Concert Hall	11 Poverty Panel Discussion 4 PM / Girvetz 1004 <i>La Nuit de Varennes</i> 8 PM / Campbell Hall	12 <i>Madame DuBarry</i> 8 PM / Campbell Hall	13 Tony Hillerman 8 PM / Main Theatre	14 <i>The Emperor's Naked Army Marches On</i> 8 PM / Campbell Hall

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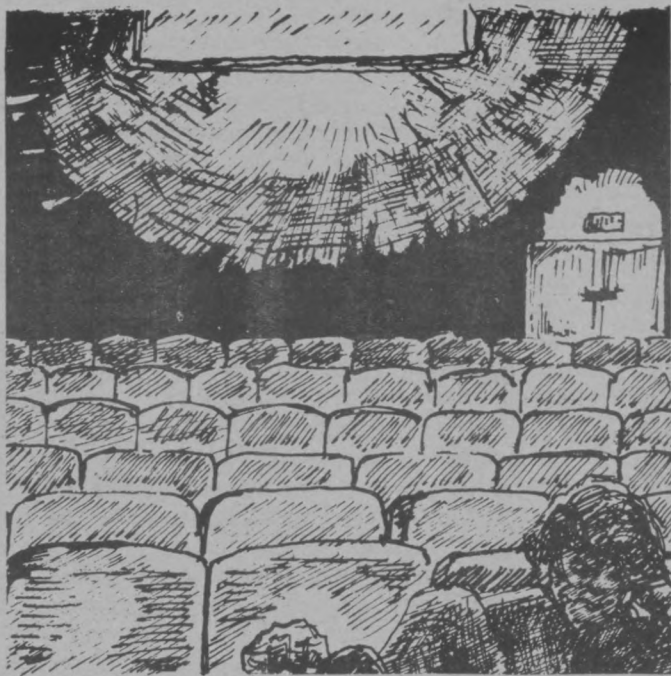
THIS AIN'T NO GODARD

French Flick 36 Fillette at the Vic

by walker "guitar" wells

Remember when *Less Than Zero* came out? Some brilliant critics called it "the *Catcher in the Rye* of the '80s." Statements like that make us all a little skeptical. Well, when I opened up my press packet for the French film *36 Fillette*, the first thing I saw was "A French *Lolita*," and skepticism abounded.

Whenever something has to be compared to something great, it's usually just a weak shadow of the original's inspiration. O.K. *Lolita* was about a young girl whose natural sexuality is beyond her years and a handsome older man who has an obsession for her. *36 Fillette* is about a young girl (Delphine Zentout) and an over-the-hill Romeo (Etienne Chicot). What makes *Lolita* great is that he loves her unconditionally while she savagely (even when unknowingly) manipulates him. In *36 Fillette* (a girl's dress size), the confused 14-year-old thinks "virginity is a drag" but isn't certain what to do about it, and



the old guy just wants to get laid.

The most unbelievable thing about this film is that the writer, Catherine Breillat, is a woman. Breillat says, "I believe that people can't stand watching their own 'illnesses' reflected on the screen ... and that is precisely what I like to show." Show it is all she does. Generally, the film moves at a steady pace, but when things get sexual, the scenes get

longer and the camera moves in for a closer look.

"Illness" whatever, parts were just plain painful to watch, soft-porn-like voyeurism. Zentout was only 16 when the movie was made, so even if it is showing the female side of coming of age, seeing a young girl being molested by a bald, pathetic 40-ish Don Juan at "realistic pace" isn't much fun.

Maybe if Zentout's character hadn't been a

such a little bitch from the beginning, maybe if she had let up a little from the "I hate everything, I'm so rebellious, I'm a woman trapped in a girl's body" routine, maybe if the film had something more to say than "growing up is sooo hard," *36 Fillette* would be more likeable.

Even the addition of the charming Jean-Pierre Leaud as a world-wise classical musician can't pull the story out of the hole it digs. His advice, "the world is a giant spring mattress; you just bounce on it and you land somewhere else" is lost on the sour nymph, who chooses to get her bounce in a different way.

Times have changed dramatically since the days when *Lolita* was made, but if Kubrick made it today I doubt it would be anything like *36 Fillette*. All this goes to show is that a little dangerous sexuality, some French countryside, a beautiful girl and some silly comparisons aren't the only ingredients you need to make a good French film.

36 Fillette is playing at the Victoria Street Theatre

Scandal playing at the Plaza de Oro

by jesse engdahl

Scandal is the new movie with a plot that is both intriguing and true, an alluring ad campaign plus a god-sent ratings controversy, which all combined to peak a lot of pre-release interest. But too much of the reason behind all the anticipation is that 1989 has so far been a pathetic year for film releases, offering us practically nothing original, daring, controversial or just outright entertaining. Since *Scandal* promises to be all of these things and manages to be none, it stands out as a shining example of everything that's wrong with movies these days.

1989 has been the George Bush era for filmmakers, who have realized that if they only make big, vague promises it won't matter that they are incapable of producing them. The entire medium has been stagnated, because the big studios control everything, and they all buy on spec, pay in advance, demand proven formulas, and provide humongous advertising, thus guaranteeing that the competition does the same. Nobody takes any chances and the public can only choose between the bad and the worse. What makes *Scandal* all the more depressing is that it comes from Miramax films, the maverick independent behind such recent brilliance as *Pelle the Conqueror* and *The Thin Blue Line*.

If you somehow haven't heard, *Scandal* is the story of the "little tart" Christine Keeler, who in 1963 rocked Great Britain when her Svengali-like friend Stephan Ward set her up with both War Minister John Profumo and a Soviet naval attaché (this was the middle of the Cold War). She subsequently sold her story to every tabloid in town, and she and Ward were indicted for prostitution. If Donna Rice had been doing the wild thing with Gary Hart and the Soviet ambassador, she'd still have to sell all the grisly details to the National Enquirer to have anything on this girl.

Scandal relies completely on tension for its drama, and it can't create a drop of it. Writer Michael Thomas and first-time director Michael Caton-Jones obviously felt that the story's facts alone would be both tantalizing and shocking enough, so they fail to add any interpretation into either the script or cinematographic technique. There isn't much art in the style, either, so we just sit and wait, anticipating every action, each of which proves to be neither fantastic or subtle.

I'd have settled for a few more good jokes, as Briget Fonda's (Peter's daughter, in a minor role) one-liners got more crowd response than anything else in the movie. The whole X-rating controversy is

crap, just a bunch of overfed, pasty-skinned British Conservatives showing that they can't even be sexy when they're having sex, alone or in groups. Keeler's big love scene with Profumo boils down to one minute of a large, sweaty old man thrusting unevenly into a completely disinterested young lady, with the sheets covering everything. (I guess the "orgy" scene, which is just a nudist cocktail party with boring conversation, had a few minutes cut out.)

I think that we are expected to appreciate the hollow phoniness of the sexuality of these "Tories," then get sent reeling by the hypocrisy of the way they judge Keeler and Ward. But this is hardly news, and there's nothing in the movie to make us feel anything; this is a documentary done in basic movie style — an oxymoron from hell. If these guys are trying to show us how unsatisfying sex without love is, they should have figured how unsatisfying a movie without passion would be.

You see, ultimately *Scandal* isn't really a bad film; the good acting could easily get it into my top 10 at this point in the year. It's just that for movies, '89 sucks so badly that I wouldn't make a top five — try *Heathers*, *Dead Calm* and the British *High Hopes*, which played once during the Santa Barbara Film Festival (it lasted seven weeks in L.A.). People

are drooling all over *Say Anything* (which has a plot flaw that renders the entire story question meaningless) simply because there's nothing else out there. Rex Reed and Joel Siegel have to tell us to go see something or they won't get paid (or invited to their share of B-list Hollywood parties). Come on, the only way you thought *Cousins* or *Chances Are* was worth six bucks was if you paid to see *Major League* or *Fletch Lives*.

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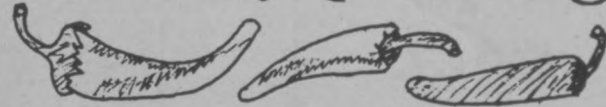
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UP CLOSE: I.V. BANDS

by ramona

Claiming that the name of the band comes from "what we're not," **Black Clothes And Pointy Shoes** are very hush-hush about how this "racial slur" (fashion slur?) *really* came about. They do admit, however, that they named the band after a parody of themselves, not because of what they wear (says one member — "we're all much more creative than that"). Black Clothes And Pointy Shoes have been together about three months and have played such notorious hotspots as Pizza Bobs, parties, The Pub and Storke Plaza.

Combining a variety of instruments and sounds, Black Clothes And Pointy Shoes cross cultural barriers, resulting in a unique blend defined by one member as "Tex-mick-punk-rock." ("Tex" would be for their "Tex-Mex," or Mexican-border Norteno music influence, "mick" — a slang slur for "Irishman" — represents the Irish folk music edge to their songs, and "punk-rock," well....)

Electric mandola player Pat and Norteno music fan self-taught accordionist Bryan are "disgruntled Irish folk-music purists" who have been playing music together since high school.

From original polka-waltzes to a diverse range of covers to traditional Norteno songs like "*Ciento Lindo*" ("Beautiful Sky") to the Velvet Underground's "There She Goes, Again," everything Black Clothes And Pointy Shoes plays has a warped yet novel twist. A Sex Pistols song goes cheesy lounge ... The Ramones' "Rock and Roll High School" becomes "*Rock y Roll Colegio*".... With an assortment like this, Black Clothes And Pointy Shoes have created their own unparalleled underground style and an earful of ethnic diversity.

Hoping someday to be able to play with bands like *Los Invasores Del Ritmo* (The Invaders of Rhythm), who Brett claims are the greatest band he's ever seen in Mexico, Black Clothes And Pointy Shoes more realistically see playing with a mariachi band on lower State Street, or at a local junior high school, as closer-range goals. (And of course, tomorrow being Cinco De Mayo, they'll be tearing it up in I.V.) So when you see graffiti that says "Black Clothes and Pointy Shoes" — remember, it's not just some label for Roma dwellers — it's a rare form of rock and roll.

Black Clothes

Pointy Shoes

CHRISTMAS DREAMS COME TRUE

by walker "guitar" wells

Last night I had a dream that just won't go away. In it I had been walking around bumping into things, mumbling under my breath and singing these strange songs in my head. It all happened normally enough. I started into my usual dream about walking through a room filled with pink feathers in search of the minute but bottomless bottle of whiskey hidden there, when suddenly, out of nowhere appeared a nude woman coated with psychedelic body paint. Feeling slightly befuddled and extremely light-headed, I asked her, "Who are you and why are you in my dream?" She looked me straight in the eyes, and in a foreign language I understood perfectly said, "I am one of the Ultraphrophets of Thee Psykick Revolution."

The feathers kept getting in the way, but I caught her eye long enough to ask, "What the hell do you want?" She didn't say a word, just grabbed a Fisher Price turntable from somewhere in the feathers and put on a record like I'd never heard before. Instantly I recognized that this was my downfall. Madly in love, I begged her to let the dream last forever. Intangible as ever, she clearly muttered "*Novus Ordo Seclorum*" and disappeared into my subconscious.

Thank heaven she left the record. I listened to it over and over all night long until the cry of a rooster rudely awakened me.

Since my life's been changed, I decided to fill in the rest of the world. The Ultraphrophet I spoke with is from the band **Christmas**. They used to hail from Boston, but discovered Vegas and knew it was the home they were looking for. Two guys and a female drummer (always a sign of coolness), they are as tacky as a leisure suit and as hip as a Harley.

Their let's-just-call-it-genius first album **Inexcelsior Dayglo** was on the now-deceased Big Time Records. Now on I.R.S., the best description I can give of their sound is if the Velvet Underground grew up with Camper Van Beethoven in the mid-'70s and led frighteningly normal New York City childhoods.

The new album is called **ULTRAPHROPHETS of Thee Psykick Revolution**. Keeping in the same vein as their first, *Ultraphrophets* is a better record in every way except the title. It rocks, it rolls, it does donuts in the front yard.

The piece of wax starts off with the anti-wasted-youth anthem, fittingly called "Stupid Kids." Exhibiting the classic Christmas mix of strong rhythms, unexpected guitar riffs and twisted harmonies, the tune nudges the listener into the euphoric nightmare that composes the rest of the album. My personal favorite is called "Human Chain." An Osterization of rhythm changes, power chords and angelic melodies, drummer Elizabeth Cox's voice flirts with the song's structure as it gets sweeter and sweeter as the music gets tougher and tougher. "Richard Nixon," about Tricky Dick himself, is a respectfully quiet, airy ode to the pastiche '70s icon we all wish we knew better.

But honestly, this isn't a album of songs, it's more a stream of consciousness. It leaves you with a good feeling even if you can't name all the tunes. Kind of like trying to remember last night's R.E.M. excursion.

So beg, borrow, steal, or even buy the record, go home, remember what's written on the back jacket (We Recommend That You Listen To This Album While Nude), and have a merry one.



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OH WHAT A YEAR FOR PROGRAM BOARD

by tony pierce

So Rob Base didn't play all that long at the Graduate (less than 60 min.) and they made you buy drinks and dance to top-40 for three hours before the show. So the Grateful Dead aren't gonna play here even after you and all your tie-dye-wearing friends signed phoney names on the petitions. And who cares if Pink Floyd, The Rolling Stones, Guns 'n Roses and Madonna aren't going to be at **Extravaganza** — **Jane's Addiction** is, and right after eight sold-out cheese-throwing nights in Hollywood, they're the hottest thing in green-braided grossness. If you can remember years past, you should be thrilled to pieces with the performances this year's A.S. Program Board has given y'all.

A.S. has jumped around their sponsored concerts from venue to venue like a speed-freaked hopscotcher, giving us reggae in Rob Gym (Jimmy Cliff), rap at the Grad (Rob Base), dance-pop and shock-rock at Campbell Hall (Voice of the Beehive and Living Colour), Molly Ringwald's favorite band in the Pub (The Rave-ups) and my favorite band at Rob Gym (The Replacements). Now they offer a potpourri grab bag o' fun at Harder Stadium, and it's free.

For good measure, those kids on the third floor gave *everybody* free tickets to see "Fletch Lives" (a classic already) and even though they didn't let us all in to see it, it was the thought that counted. But this isn't about how A.S. showed us fine films, it's how well they've kicked us in the butt with their great concerts.

So I talked to Business Manager of the A.S.P.B. Bobby Kaufman to ask him how the heck they pulled it off and why they picked on UCSB to bombard with killer music. He turned out to be quite a regular guy, which made me wonder what the heck he was doing in A.S., but he wouldn't say, so we talked about the *Extravaganza* instead.

Arts: Other than *Jane's Addiction*, who else is gonna be at *Extravaganza*?

Bobby Kaufman: *Mary's Danish*, *Crucial DBC*, *Burning Couches* and *Toad the Wet Sprocket*. Plus MTV's televising it; it's going to be a "School's Out Weekend" in Santa Barbara. MTV has a stable three schools that they visit every year and this year I found out about it and started sending them letters like "Isla Vista, the Mayor, the Leprechaun, you can't miss it." And they said they'd get back to me, and everybody said we didn't have a chance in hell. But we pushed and pushed and they said "This year we're not going to Santa Barbara." So the two guys from "Head of the Class," they'll be the m.c.'s. *Lita Ford* 'll be there too.

Arts: She ain't gonna play?

BK: No. MTV wants to go down to I.V. and check out the scene, they wanna show Santa Barbara up. So I've been working with a marketing person in San Luis Obispo and we're getting corporate sponsorship and booths from student groups as well as food booths; it'll be really fun.

Arts: That sounds great; tell us what else you've done.

BK: I did the Living Colour "Guitar-Off," it turned out really well; we had about a thousand people to show up, we got Fancy Music to sponsor us. The whole Program Board works together really well as a unit. We're really kicking some butt this year ... we're making use of different venues, we ventured out to The Graduate....

Arts: The thing that turned me off about the Graduate deal with Rob Base was that it was listed at 7:30 p.m. and he didn't go on until after 10 p.m.; was that you guys, was it the Grad, what was the story?

BK: Well, I don't know. My guess is that it was supposed to be a dance as well. And we had DJ Brian Miles deejaying and people really dig his music and were dancing. But it wasn't a secret, it was just the

time the Graduate opened and it worked out really well for us. I think it's a venue we'll try to use more often, partly because it relieves us of a lot of our duties like security, which they take care of. We were all amazed at how big of a success that show was.

Arts: How did you score *The Replacements*?

BK: (Ucen Concert Director) Randy Banchik was really working his ass off for the Replacements. First they said "we won't come out unless you set up a tour for us," so Randy set up a tour for them. Then they said they didn't want to do that anymore. We finally did get them anyway. That was his big goal for the year and he got it.

We've really learned a lot this year, things that will really make it a lot easier for next year. We've started working with the marketing person, Gregg Cobarr; we've never done that before. And we had to face the facts: the whole world uses an advertising/-marketing man and we're being treated now as an in-house promotion company, the same as everybody else. (Concert Director) John Eaton has been doing an amazing job with concerts. The concert committee, which has never before this year consisted of more than five people, now has 30 people that put in about 20-30 hours a week.

Arts: Tell us about the Dead for a minute. There was the hype and the petitions going around....

BK: The Grateful Dead want to play Santa Barbara so bad that we give them the approval and they'll come. Usually they come and play three days; they even agreed to come and play one day. They just wanna do it. But it's difficult, this is a campus and we've got a lot of processes we've got to go through. We tried to do it this year and we couldn't, but we laid down a lot of the groundwork.

Arts: What's the difference between the Dead playing or the *Extravaganza*? Is it that big of a deal?

BK: The thing is that the Grateful Dead were the last band to play a paid show at the football stadium. The football stadium is in no shape to have a paid concert there. *Extravaganza*, we can do it because it's not paid; if it were, we'd have to get gates ... and we used to have bands, CSN played here, the Beach Boys, Steely Dan, all these bands were playing here....

Arts: So you'd have to fix up Harder Stadium before you could have 'em?

BK: Yeah, well it's not that difficult, but the hardest show to do is a Dead show; I mean, we had to find a place for campers, 'cause they can't camp around here....

Arts: For the rugby match I saw there was some camping going on....

BK: It's not the same kind of camping. Rugby is kind of a tradition around here, people expect it. All the administrators have never actually seen the Dead before and they're scared of them. They're not that scary of a group, but I guess they are if you've never seen 'em.



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Manzarek, Michael
McClure

Firehose/God

Living Colour/Beatnigs

Busboys/Groov

David Lindley/Little
Women

That Petrol Emotion/-
Voice of the Beehive

Crucial DBC/Under
Roots Synd.

Rob Base and D.J. EZ
Rock

The Beatnigs/-
Cactus/Black Clothes
and Pointy Shoes

The Replacements/-
Royal Crescent Mob

The Free Concerts

Beatnick Beach

Rave-Ups

Ivan Neville

Jane's Addiction/-
Mary's Danish (the
whole Extravaganza
deal)

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Red Hot Chili Peppers



Collage

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**May 11 KTYD Welcomes
THE FIXX**

**May 13 YELLOWJACKETS
with
STEVE BACH**

**May 15 THIRD WORLD
& THE WAILERS**

May 16 JON BUTCHER

May 19 DAVE MASON

May 23 KIM CARNES

**May 26 GUADALCANAL
DIARY
with
TREAT HER RIGHT**

May 27 RADIATORS

Jun 4 HIROSHIMA

**Jun 7 THE MIGHTY
DIAMONDS**

Jun 8 MIDNIGHT STAR

**Jun 9 JOHN KAY &
STEPPENWOLF**

**Jun 10 LOUIE ANDERSON
with
DENNIS MILLER**

Jun 11 RUBEN BLADES

Jul 18 JUDY COLLINS

Aug 4 MICHAEL McDONALD

Aug 12 B.B. KING

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FOLGNER PRODUCTIONS

by charlie denney

The Campbell Hall stage on Tuesday night was, in essence, a tribute to the human body and its incredible capabilities. It was in the form of the David Parson's Dance Company. Parson's choreography combined graceful flow with sharp precision; tightly toned flesh beautifully strained to its full potential. My own body reacted the way it does in a Hitchcock film — muscles tensed in sympathy with theirs, but rather than being overcome by horror, this dance concert left me speechless with its technical perfection.

A piece called "Envelope" started off the first half of the concert and involved disjointed as well as smooth dancing which was focused on passing an envelope. This was followed by "Sleep Study" — a playful, light work throughout which

BODY ART

David Parson's Dance Co.'s Visit



the dancers were lying down.

Guest dancer Gary Chryst provided the climax of the evening with his performance of "Caught." His timing was no less than perfect; every flash from a cleverly used strobe light revealed Chryst in a different position mid-air.

He made his audience believe that man can fly — without wings.

The romantic "Elysian Fields" in the concert offered a needed break from the predominately stark images seen up to this point. This piece was more serious in that it touched on the subjects of violence and death.

"Scrutiny," the finale work, was the rubber band that bound the night's entire range of movements together. It consisted of good, tight, clean dancing, the choreography making use of synchronicity and sensuous undertones.

Looking around when the lights came up after the last curtain call, I could see faces expressing happiness and awe. And well they should, considering that they had just seen a group of extremely accomplished dancers performing works created by a man well-renowned for his dancing and choreography. But the phenomenal quality in Tuesday's performance was only in part due to the prestigious backgrounds of company members. Ultimately, this was true art; a display of the raw beauty that humans can create with their bodies.

SOME GUYS AT GALLERY 242

by wade daniels

Two guys checkin' out the exhibit:

One guy: "Well, it would seem to me that this piece represents the plight of man as an organic being inheriting the burden of the techno-industrial post-agrarian society."

Another guy: "Nah, all I see is a bunch of squiggles and wispy shit."

Fact is, both of them are probably right, and that's part of the beauty of art. You never really know what it's supposed to mean; and for all you know the artist may just be into making something that simply looks neat.

Then again, what's wrong with looking for meaning in that in which there is none intended?

Very few of the pieces at the UCSB student-run Gallery 242 in the basement of the Art Building (look for a staircase next to Arts 1242) are easily decipherable, mostly conceptual. Maybe they don't mean anything at all.

For example, Chris Kirkegard has a metal and wood piece on display which seems to resemble a rollercoaster ride. One can suppose that maybe he's philosophizing that life is a rollercoaster or something like that. Then you notice that it's titled, "A Whisper." Wait, what the hell's that mean? Chris might just as well say, "Meaning? Come on, it's a bunch of metal and junk I welded together." Who knows?

Or check out Todd Francis' "Crocodile Tears" and "You Belong in Your Chair;" you'll never figure out what they mean, but they do actually have messages.

Concerning all this, it can become maddening that



art is often so personal to its creator that he or she will often hesitate or even refuse to divulge what they meant the piece to mean. People used to ask William Faulkner what his books were really about, and he would reply, "Exactly what they say." And now he's dead, so all we can really do is read. This is not so bad; it kind of takes the fun out of everything if you know exactly what's going on.

It has been said that what separates humans from animals is their ability to think abstractly. However, it seems ridiculous to say that no dog in history has ever had an abstract epiphany and started wagging its tail.

The current exhibit at Gallery 242 will close Friday at 4 p.m. to allow a new batch of works to be set up for next week, and so on through the end of the quarter. Go see it; if not for yourself, do it for that dog.

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THE SCOOP TO COME

May 4: Today at 3 p.m. **John Adams**, you know, the guy who won a Grammy award for best contemporary composition for his opera *Nixon in China*, will be in Music Room 1145 speaking about his work, including "Shaker Loops." This piece will be performed by the **Los Angeles Chamber Orchestra** also tonight at 8 p.m. in Campbell Hall. Now in its 20th season, this is the LACO's 20th visit to Santa Barbara. Wow, with matching numbers like that you could win a free game of pinball.

May 5: Recent Soviet films have been pouring into this country lately, and hey, isn't it about time? Even more exciting is that were going to actually see some recent **Soviet documentaries** now. This Friday, or tomorrow if that's what you want to call it, there will be a screening at 3 p.m. in Campbell Hall of three Soviet documentaries fresh from the Glasnost Film Festival. Two of the filmmakers, Vladimir Oseledchik and Sergei Miroshnichenko, will be present to introduce and discuss their films. I wonder what happened to the third filmmaker? Well, anyway, this event is free.

At 8 p.m. also this Friday, Amnesty International — UCSB presents the third annual **Celebration of Human Rights** at the Pub. This event is free and there will be live music by The Groov and Toad the Wet Sprocket. And hey, be lucky that we live in a place where we won't be jailed for attending such events or for putting together such a bitchin' arts section.

May 7: The Replacements. Rob Gym. 8 p.m. Enough said.



Also at that same time but different place, Campbell Hall, the International Cinema series continues with **High Tide**. This film by Gillian Armstrong (you all remember the brilliant *My Brilliant Career* by *cette* person, of course) stars Judy Davis in a "moving story," whatever that means, of confronting the past while reaching for the future, and we all know what that means.

Well, there's the scoop, like we promise you each week. But it seems that you people, who claim to love and adore and maybe even worship us, haven't been keeping up your end of the bargain. We received no pizzas last Wednesday night and Lucy was pissed. Party, party, party at Extravaganza.

(Continued from cover)

criteria expand the definition to music that doesn't "sound" commercial.

The definitions vary as much as the playlists. UC Irvine's KUCI marketing director, soon to be music director, defines alternative music as "music that's not a package deal ... music that doesn't sound like a million (recording) tracks."

The word on alternative music from one the more popular southern California college stations, Loyola Marymount's KXLU, is alternative is "anything you can't hear anywhere else."

"If you live in Iowa, Til' Tuesday is alternative," responded Laura Moody, UC Berkeley's KALX music director, to questions about the difficulty of programming alternative music. Tom Meeham, rock DJ at Iowa State's KUSR, found Moody's theory, "about right," adding, "I really

hate Til' Tuesday."

Meeham's daily *Brit Nouveau* rock show is popular at Iowa State. His playlist is spiced by local acts such as his own *Shamrock Shakes*, but just like the big city there's some Ramones, some Elvis Costello and new acts such as Fugazi.

Iowa State's KUSR could be KCSB's alternative music twin except that the reggae DJ is frequently accused of playing too much Bob Marley.

In the spirit of free expression, the definition is left to individual DJs and program directors. At UC San Diego, where they declare themselves completely alternative, KSDI's music director Mark Neyter says his job is to sift through the "nebulous zone of alternative", deciding "what's progressive and what's garbage." From there it's the choice of the DJ, where one KCSB jock opines: "Alternative is not being afraid to take chances."

However, stations' control of airplay varies. Berkeley's KALX requires that four songs an hour to be played from the music director's playlist. Here at KCSB, shows of varying styles are programmed in blocks ranging from 30 minutes to four hours with DJs making their own choices with a few suggestions from the music director.

Lacking a clear definition and shunning a formal direction, alternative music is the amphetamine of small multitudes. College stations are its cathedrals, the DJs the preachers and the music the heavenly choir. KALX program director Laura Moody considers the function of the station "to turn people on to music."

But detractors point out that in striving to be original, much of college radio alienates the audience it seeks to serve. In our own radio market, a lot of musical styles fall between KTYD and KCSB, especially

when the latest addition to the airwaves, KCQR, certainly plays some new music but clings fast to dinosaur rock.

"We always have the option to play any artist based on if they are good or not," responded KCSB program director Keith York to problems with programing. "With college radio across the world, quality is reflected in the ability to play anything, not be restrained by market economics."

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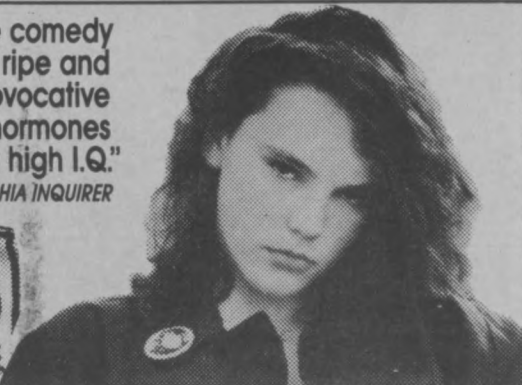
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Rainman (R)

4:50, 7:30, 10
Sat & Sun also 11:50, 2:15

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349 Hitchcock Way, S.B.

Criminal Law (R)

5:15, 7:35, 9:50
Sat & Sun also 12:45, 3

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Scandal (R)

5:30, 7:45, 9:55
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Say Anything (PG13)

12:45, 3, 5:15, 7:30, 9:45

Major League (R)

1, 3:15, 5:30, 8, 10:15

K-9 (PG13)

1:15, 3:25, 5:30, 7:45, 10

No passes, group sales or bargain nights

Lover Boy (PG13)

1, 3, 5, 7:15, 9:30

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GRANADA

1216 State St., S.B.

Dream Team (PG13)

12:25, 2:35, 5, 7:25, 9:50

Sat only 12:55, 3:05, 5:30, 10:15

Adventures of Baron Munchausen (PG)

12, 2:30, 5:05, 7:50, 10:35

Sat only 12, 2:30

Pet Semetary (R)

1:10, 3:20, 5:40, 8, 10:20

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SNEAK PREVIEW

Field of Dreams (PG)

Sat 8

Gone with the Wind

Sat 7:30

All programs, showtimes & restrictions subject to change without notice

GOLETA

CINEMA

6050 Hollister Ave., Goleta

Dead Calm (R)

7:30; S&S also 3:30

Heathers (R)

5:25, 9:30

S&S also 1:25

K-9 (PG13)

5:30, 7:40, 9:45

Sat & Sun also 1:30, 3:30

No passes, group sales or bargain nights

GOLETA

320 S. Kellogg Ave., Goleta

See You in the Morning (PG13)

5:30, 7:50, 10:05

Sat & Sun also 12:50, 3:10

FAIRVIEW

251 N. Fairview, Goleta

Major League (R)

5:35, 7:40, 9:50

Sat & Sun also 1:20, 3:25

She's Out of Control (PG)

5:25, 7:30, 9:45

Sat & Sun also 1:05, 3:20

SANTA BARBARA TWIN DRIVE-IN

DOUBLE FEATURES

The Accused (R)

8:30; FS&S also 12:30

Accidental Tourist (PG)

10:30

Red Scorpion (R)

8:35; FS&S also 12:00

Speed Zone (PG)

10:25

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