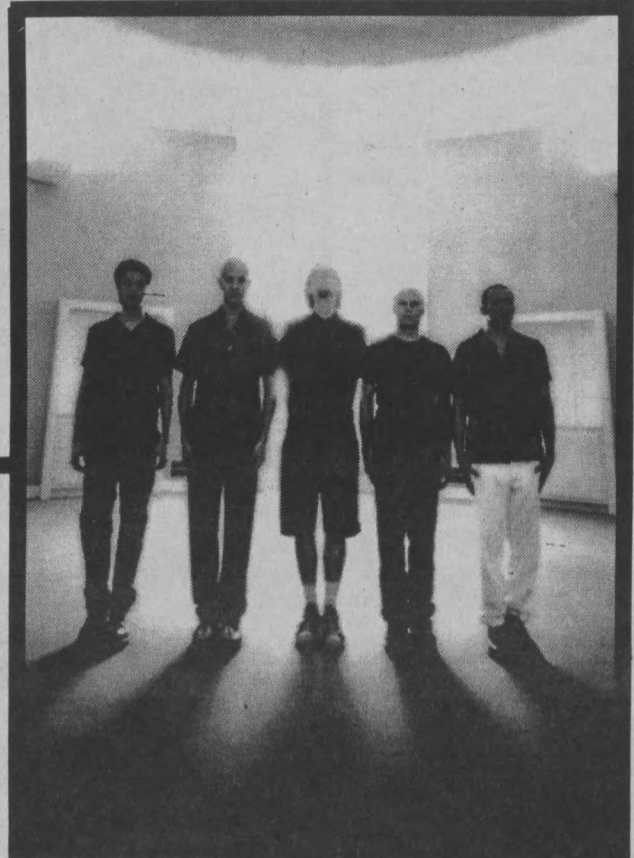
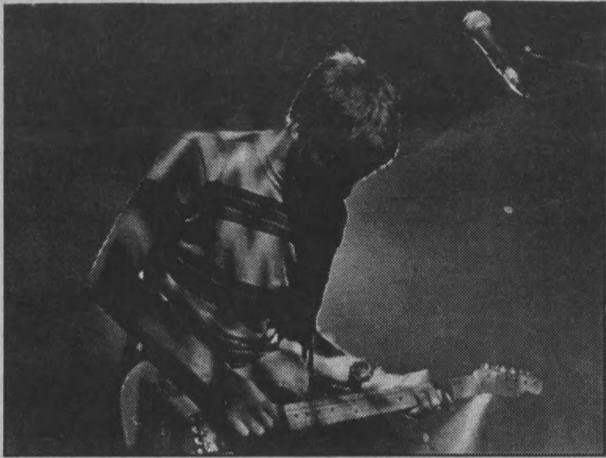


It's not impossible. I used to bull's-eye womp rats in my T-sixteen while reading ...

Artsweek



311 contest

"The Tempest"

KMFDM

"U-Turn"

**All-Star
Comedy
(sort of)**

Artist Kenji Yanobe p.4A

Today

Movie: *The Designated Mourner*
7 p.m. I.V. Theater



Friday

Movie: *Tibet: A Moment in Time*
Santa Barbara Contemporary Arts Forum
7:30 p.m.

Saturday



YOM KIPPUR
Culture Clash
Campbell Hall 8 p.m.

Monday

Movie: *I rma Vep*
7 p.m. I.V. Theater



Wednesday

Lecture: Ann duCille
A Time to Kill Shirley Temple!
MCC Theater
4 p.m.

Live Long and Prospero

Forget previews because this is definitely a performance you do not want to arrive late for.

At Sunday's Hatlen Theatre performance of Shakespeare's "The Tempest," UCSB's Theater Artists Group continued to receive a good response, as seats were filled with drama enthusiasts attending the spectacular production.

From the beginning of this performance, director Peter Lackner tactfully captured his audience in the opening act with an aesthetically violent recreation of a tempestuous thunderstorm that left the entire cast stranded on an island.

Peter Lackner was not only able to recreate a visually impacting tempest

(thunderstorm), but he was also very successful at creating emotion, setting a very somber and disturbing over-tone throughout the whole play. A magically enchanting ambience was created through very effective lighting and staging, which was skillfully accomplished by a team of very professional, first-rate designers and technicians.

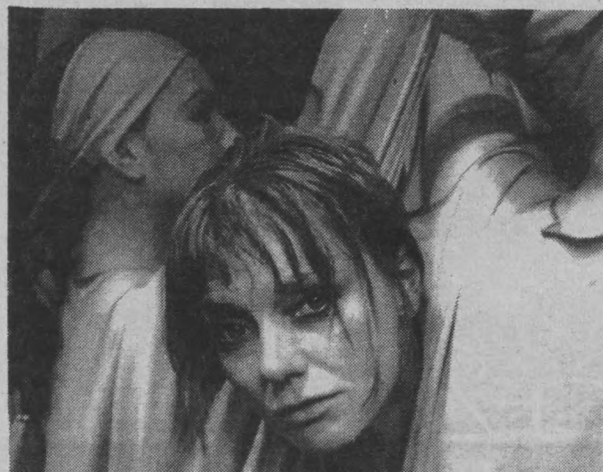
The beautiful sets and lighting tricks were not the only enjoyable elements of this play. Besides the highly convoluted language of Shakespearean drama and the mediocre attempts of some at recreating British accents, the carefully developed roles are what saved this play from becoming merely a visual spectacle.

Professional actor George Backman played Prospero, and manipulated the stage through his spiritually empowering performance as the duke of Milan. Accompanying Prospero on the stage was the ever-so-impacting Spirit Ensemble, which completely mesmerized the audience with its swift movements, creative costumes and intensely hypnotic, siren-like voices.

As a counterbalance for these heavily intense roles were the comical characters of Prospero's psyche, Ariel, played by Emma Jane Huerta, and the role of the savage and deformed slave, Caliban, played by James Donlon. Ariel's genuine performance and Caliban's animalistic and untamed character are what truly added spirit to the Shakespearean comedy.

But in the words of "Reading Rainbow's" Levar Burton, "Don't take my word for it." You still have the opportunity to experience this spellbinding performance of "The Tempest" — the production will be running Oct. 11-12 at 2 p.m. For more information please contact the box office at 893-3535.

— Carlos Garay



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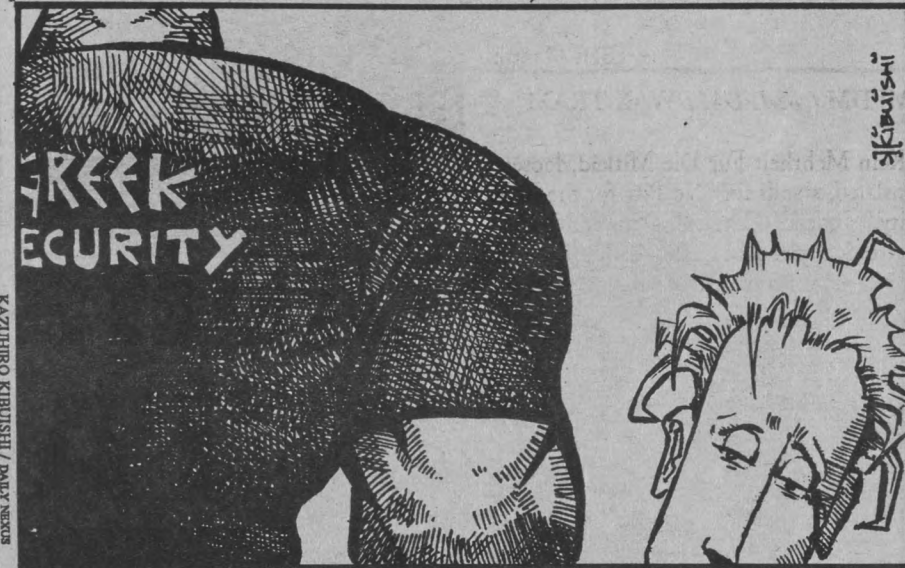
Battery Acid Blues

Artsweek columnist Keir DuBois continues on his semi-false tale of a charmed life in the Mojo Wire, formerly The Clap.

I was in a rotten mood. It had been two weeks and no one had responded to our ads looking for drummers. Actually, all the ads I saw were looking for drummers; seems there's a severe shortage on talent when one is in a town where everyone and their mom is in a band, and we learned that the hard way. Still, something might have come up, but I wasn't in prime condition to appreciate that.

I'd just read an article in a pop music rag that bent me all out of shape. Seems that the *College Music Journal* was having its annual hipper-than-thou convention, and some comments made by the keynote speakers were just out-and-out lies, but the crowd of bitter Bohemians cheered like a cult. One of the speakers, techno-guru Moby, said that the contemporary music scene was "not courageous" as well as "anemic and soulless."

The fact that he made this assertion just because the poor bastard couldn't avoid Top 40 radio on his trek across the country is laughable. He, of all people, should be aware of the vitality of little pockets of music everywhere and the little publicity there is for them. He also forgot that the world isn't perfect.



The next speaker was Marilyn Manson. That ghoulish said, "If you do something that everybody loves, it's not really worth too much." Like hell it's not. That guy and his band have sold oodles of albums, and I'd be surprised if he thought that his own material sucked. Well, maybe he does; he's already become the '90s Alice Cooper.

"Jeez," I said aloud, "These guys have really gotta lighten up a little. I mean, how rough can it be? Even they didn't have to deal with a paranoid terrorist roommate for a year."

"What?" asked Bryn. "Are you griping about music again, you fool?"

"Of course," I replied. "What else do I do these days but weep and moan?"

"Look," he reassured me, "we'll find a damn drummer, OK? Now please play your part!" He was referring to my bass line for a surf instrumental we'd been working on called "El Nido Thunder." I flipped the power switch, rumbled the rafters awhile, and came up with an echo for his screeching lead, and suddenly all was right with the world. Rock and roll indeed.

An hour later it was dark and we were still congratulating ourselves for our brilliance when Adam walked in with Ian and our friends Stacey and Harriet. Stacey looked at Bryn and I with a conspiratorial twinkle in her eye and said "OK boys, get pretty. We're going to crash a frat party!"

"What?" we asked, and then realizing the folly, exclaimed "No! No no no!" Bryn and I aren't very fond of the greek system at all, and we don't care if the disdain is justified or

not — we'll pick on the greeks as much as we pick on everyone else.

"Whoa there," cautioned Adam. "Those of us that hold too much hatred will really have no, er, dignity to lose. She said we're crashing it, didn't she?"

"Yeah," chimed in Harriet, who unknowingly repeated my own advice, "you guys have really gotta lighten up a little. We need handsome men like you to protect us from the, um, weird guys that are going to be there. Yeah, that's it." It was a weak argument, but as I've said, my brother and I are raving egomaniacs, and flattery will get anyone anywhere with us.

Minutes later, after collecting Stacey's roommates Rachel and Emily, we arrived at the biggest frat house in town. Of course the girls were let in right away, and the hulk at the door gave us the cold shoulder. Once inside, Stacey called to us over the fence, "Don't worry, we're gonna get you four in here!"

In fact it took 25 minutes. We had enough time to cruise to Del Playa and back to find her outside waiting for us. "Come on, come on, let's go," she said impatiently, grabbing me, the most reluctant soul, by the collar and dragging me through the gate. "You better appreciate this, Mister Rock and Roll. I had to convince four different meatheads that you guys were legit!" I had no choice but to go as I was led, and we actually had fun, for a little while. There was a great country blues band playing, and we all took over the couch behind the drummer.

Soon everyone was loopy. "Hey," I offered, "I know what we could do to solve our percussion problems!" In the state of mind I was in, I must have made it sound like a reve-

lation. My band mates looked at me like I was Moses come down from the mountain.

"Let's steal this drummer! Let's talk him out of this band, 'cos we can get better than these guys, and if he won't go, we'll just cart him off after the gig! There are a lot of us; we could do it!" Whether or not the guy actually wanted to come with us was beside the point, because he was good and we needed him, and things would work out eventually, right? Sure they would! "All right," answered Emily, "you four guys each get an arm and a leg, and we'll each take a drum!"

"No, we won't," Bryn said. "We'll go over there and chat him up like any sane prospective band would. Adam and I reluctantly agreed that this was probably the better thing to do. Unfortunately for us, the guy really liked the group he was with, and even worse, he didn't know of any other drifting, bandless drummers."

Continued
next
week ...

On the Record

Harder than a frozen tauntaun ...

Stereolab / *Dots and Loops* / Elektra

Stereolab has once again emerged as a distinctly unique thrill ride in the amusement park of music. *Dots and Loops*, their most recent release, continues along Stereolab's spacy/jazzy/'60s French-pop path while managing to consolidate the best elements of their prior albums.



The group's recent collaboration with Tortoise's John McEntire comes through on *Dots* to the improvement of the album's sound. Although somewhat less funky than *Emperor Tomato Ketchup*, *Dots and Loops* follows Stereolab's transition toward a more accessible sound. This, the outfit's best release to date, manages to combine the compositional balance of their earliest releases with the best of their more genre-exploratory sound.

So give the new album a spin and do some LOOPS with Stereolab, but don't neglect those DOTS.

— Ben Flamm

KMFDM / *KMFDM* / WAX TRAX!

Kein Mehrheit Fur Die Mitleid, loosely translated, stands for "No Pity for the Majority." Indeed. Employing an industrial/electronic style, KMFDM continues their crusade against the "establishment" in their ninth album.

Not nearly as guitar-driven as previous records, KMFDM still delivers an intricately textured, ominously sinister, powerful sound that hits your psyche (not to mention ears) like a .45 slug. While most of the tracks are quasi-danceable in their rage-fueled loops and sequencing, "Megalomaniac" and "Unfit" stand out in this fashion. Longtime fans will scream in delight as the classic KMFDM guitar riffs make a strong showing in the fury-filled "Waste" and the raging "Leid Und Elend."

In all, KMFDM's sound hasn't changed too much. The original purveyors of cutting-edge music, KMFDM has perfected the formula with a consistently pleasing marriage between industrial and electronica. What you see is what you get with KMFDM: bone jarring, in your face, challenging music.

— Jason Green

the Devlins / *Waiting* / Universal

This is the story of three predictable guys who try to pull faux wool over the eyes of a generation of consumers with their musical chicanery.

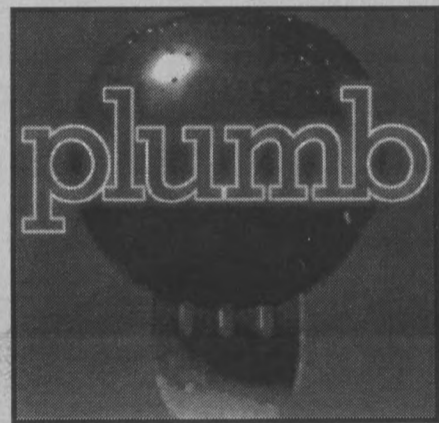
One spin of the Devlins' album will strike the listener down with confusion. These songs have all been heard before, done by different bands and listed with different titles. Most perplexing is the band member who supposedly does sampling and programming to this Wallflowers-gone-terribly wrong creation.

Unless you're counting the two or three cut-and-paste noises sprinkled on the disc to keep the now-comatose listener entertained, the only "sampling" done on this piece of shit is the blatant stealing from other songs. Sad, but remember that with any shit, the flies will swarm.

— Tony Bogdanovski

Plumb / *Plumb* / Silvertone

Plumb's self-titled album is a surprisingly interesting mix of alterno-pop, reminiscent of such bands as Veruca Salt and Republica with overtones of Garbage mixed in for good measure.



The album follows a slow progression from the alterno-techno field in pieces such as "Sobering (Don't Turn Around)" and "Concrete," which employ techno drum beats with heavily crunched guitar, to a deep alterno-pop cynicism with "Endure" and "Send Angels," which rely heavily on vocal melody and synthesized rhythms. However, many of the lyrics are rough and need refining.

The band's intriguing mix of genres is catchy and infectious, and the album is full of surprising twists, turns and an occasional lyrical diamond. Plumb offers something for everyone, if you're willing to give the album a few rounds to get acclimated to the hybridization of styles.

— B.E. "Binky" Langston



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ASPB PRESENTS

Obi-Wan Yanobe

The UCSB University Museum of Art was selected as one of only two U.S. locations lucky enough to nab Kenji Yanobe's thought-provoking and colorful art exhibit "Survival System Train and Other Sculpture."

Daily Nexus and Artsweek artists Ryan Altoon and Kazu Kibuishi explored Yanobe's exhibit and sat in on a question and answer session hosted by the artist a fortnight ago. The following is their guide to Yanobe's intriguing works.

As a child, Kenji Yanobe played among the ruins of mankind's projected future. Today he plays with his own image of the near future, an image built of rusty machine scraps that served practical purposes in mankind's past.

"In 1970 there was a large festival called Expo '70 close to my house in Osaka," Yanobe recalled. "I don't remember the actual Expo, but afterward I played in the ruins with my friends with broken robots in empty halls. It was like seeing the end of the future. It was a little bit sad, yet exciting at the same time."

Despite creating a series of machines that would help him

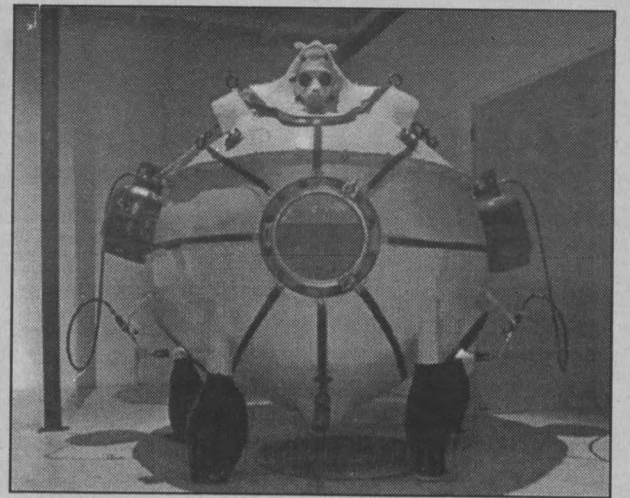
survive Armageddon, the contraptions are deemed sculptures because they aren't fully functional. Yanobe, however, calls them toys.

When viewing Yanobe's work, one gets the feeling that a child has been let loose in NASA's Jet Propulsion Laboratories with a hammer and a welding torch. He pokes fun at the potential end of the world by attempting to provide practical solutions for the problems caused by nuclear war.

Viewers become involved in the display, as they are given the chance to laugh at what people feel is inevitable and ultimately frightening. Yanobe's work becomes easily accessible to a large audience by playing on people's fear of a manmade Armageddon. His message is a solemn one, but he treats it lightheartedly.

In a candid lecture in Isla Vista Theater, Yanobe discussed the political and personal motives behind his work, illustrating the explicit meanings each piece holds for him. His descriptions of the machines on exhibit are as follows ...

Tanking Machine: "It is the sense of one's own body. One's eyes and one's ears cooperate. The person can see and hear far away, projecting one's self into the distance."



Yanobe constructed portable versions of the machine so as not to limit the scope of the initial station. The small yet intricate creations are appropriately dubbed "Mickey and Minnie Mask" due to their humorous take on the Disney characters.

Foot Soldier (Godzilla): "This extends the powers of one's own legs and feet. I took apart a Godzilla toy, and enlarged the structure of it—I made something real that I had dreamt of as a child."

Marking Dog: "This is a technology-expanding machine [because it spreads] its scent."

The dog spreads Yanobe's two favorite scents, chocolate and banana. It also has a television attached to the front, projecting an image of the territory inside the fortress.

Hammer Head Coffin: Constructed and conceived during the time of the Gulf War, Yanobe found himself affected by the idea of authoritarian dictatorship. He constructed the coffin while concentrating on the theme of world conquest. "People from long ago constructed the pyramids to assert their authority. I made the piece a coffin to assert my own authority, but I did not like it so I broke it."

Survival System Train: "It is a locomotive which pulls the train's survival mechanisms, which can survive various kinds of disasters."

This installation, when first unveiled to the public, was called "Paranoia Fortress." One attached device creates oxygen and water. He made his most recent addition to the train for a show at the San Francisco Center of the Arts: an expanded refrigerator/food container that holds fruits, vegetables and seeds. It also contains frogs, which are forced to hibernate due to the extremely cold temperatures. The frogs can then be eaten in the future.

Soul of Bubble King: If people approach the piece, it swells up to protect the person inside of it.

Grand House Go! Go! Go! If "danger" approaches it, it functions as a turtle shell, collapsing and covering what's inside it. Based on the idea of self-protection, the house also has an escape pod in the front.

Aero Suit: "I constructed this suit in reaction to an atomic accident that occurred in 1991 in Kyoto, not far from my home."

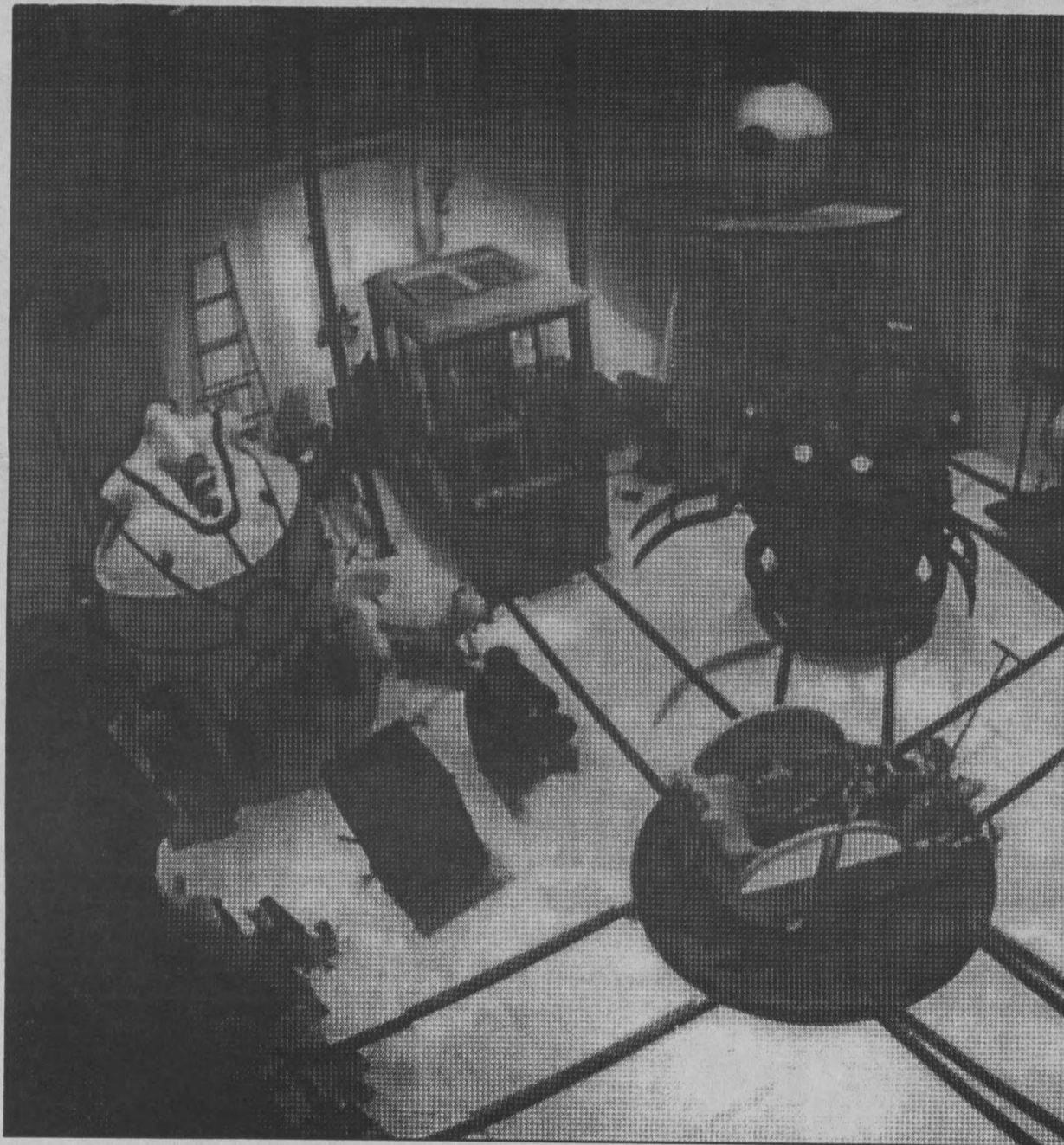
The suit is composed of an iron exterior and an inner lead-lining to block radiation. An attached blue container has grass inside it to produce oxygen for the wearer.

Geiger Counter World Wide: "A portable suitcase which can check the levels of radiation all over the world, and relay the information."

After explaining his work, Yanobe discussed his exhibition at the San Francisco Center of the Arts, giving listeners a peek into the conceptual reasoning behind the contraptions. "All the pieces were positioned facing the same direction, all looking toward the new paradise, like passengers aboard Noah's Ark," Yanobe said.

Yanobe explained that his most recent work was inspired by contemporary Japanese news events.

See KENJI, p.6A



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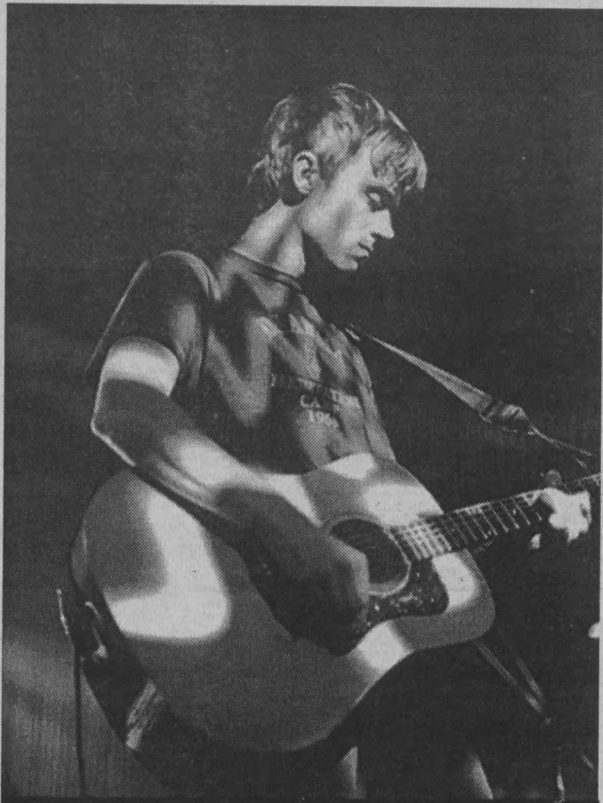
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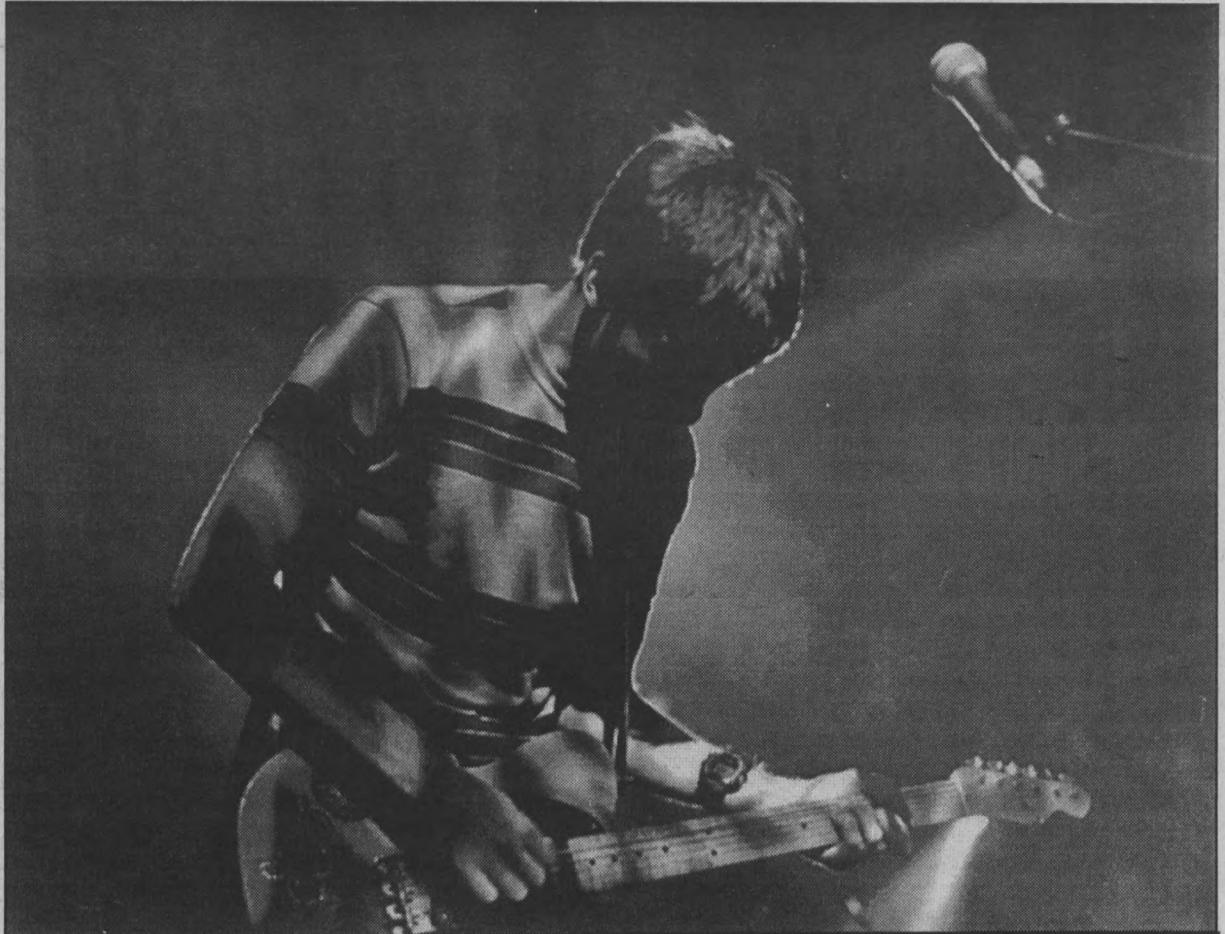
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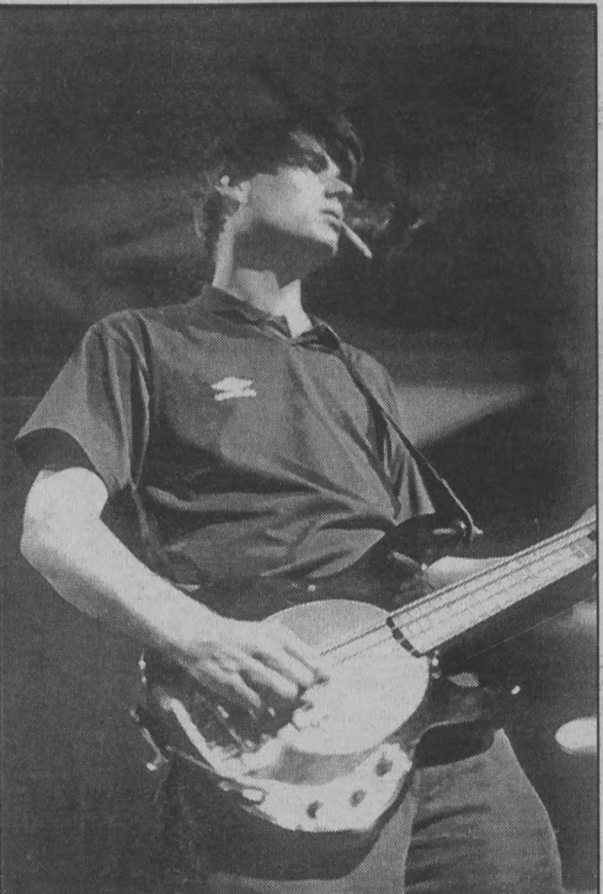
damon: in a chemical world



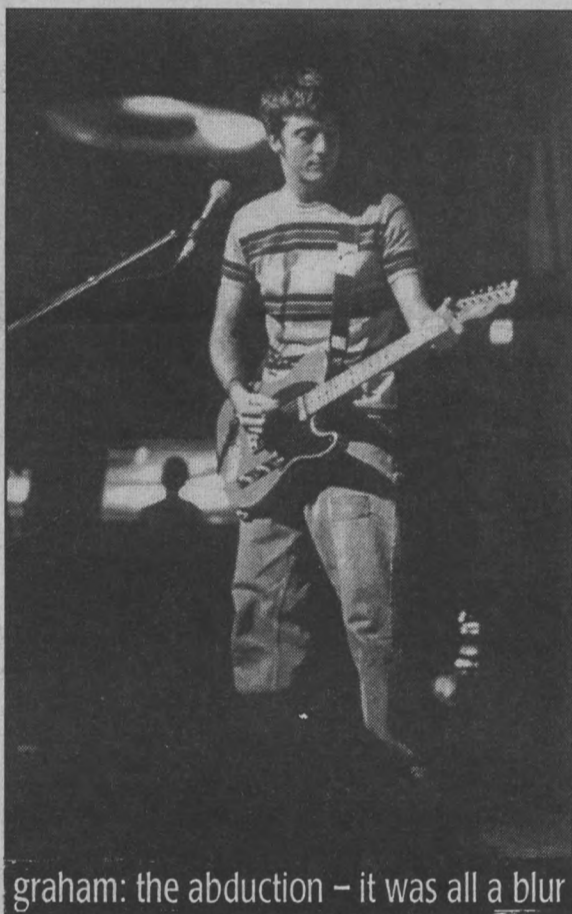
graham: a shining star

blur:
the alien invasion
photos by jolie i. lash

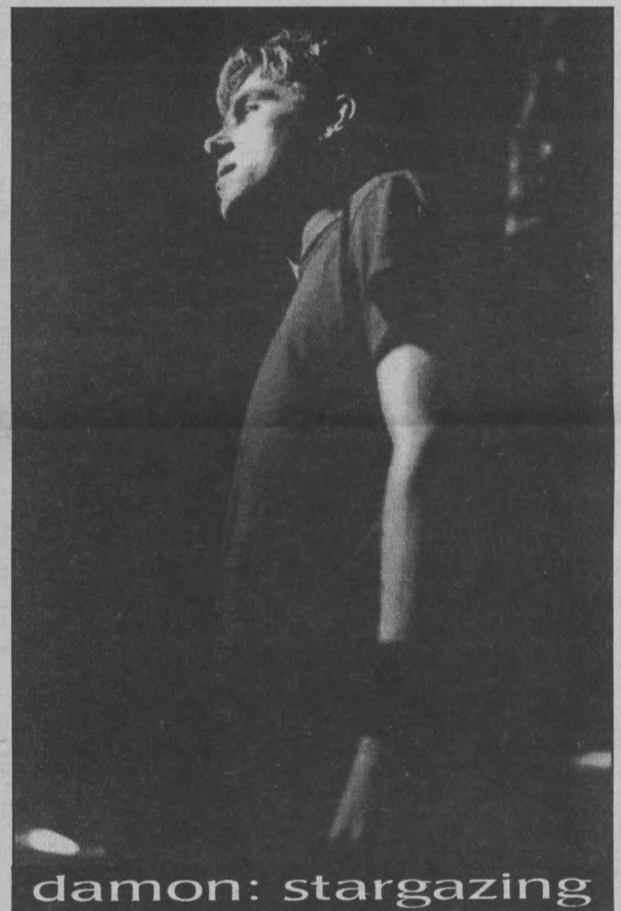
last week **artsweek** brought you interview 2, and as we close the blur trilogy which culminated at the sb bowl Saturday we present you this photo essay.



alex: come and have a go ...



graham: the abduction - it was all a blur



damon: stargazing

disclaimer: due to technical difficulties these photos are not from the bowl, but from tuesday's l.a. show at the palladium. sorry for any inconvenience.
—the management



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You'll Laugh Your Balls Off

Straight out of L.A., "All Stars" Jesse Felsot, Bobby St. John, Reggie Pope, Sergio Love and Antonio, will pounce on Isla Vista, bringing an entertaining evening filled with the hip-hop beat of an up-and-coming D.J. and the side-cramp-inducing comedy of one of UCSB's own film students.

Junior film studies major Jesse Felsot presents the comedy special to bring a little spice to I.V.'s ordinary Wednesday nights and gain recognition for his obvious talent.

"All Star Comedy Jam" is a show that I put together to finally put comedy up here with my D.J. To put hip-hop and comedy together," he said. "It's my show, so I'm hosting it and so comedians from L.A. will be there. It's not really headline names; I'm young and these guys are young."

Felsot was inspired to create the show after a beginners night at a Los Angeles-based comedy venue. He hopes to continue the event throughout the year in order to increase his stand-up experience in the field.

"I've been doing this since last spring when I performed at amateur night at the Laugh Factory. I wanted to do my own show. It's a very competitive business — everyone wants a shot, but only few make it, so I'm starting young," he said.

Despite his young age, Felsot has already adopted a vibrant style of his very own — a stage presence filled with energy and pizzazz.

"My style is pretty exuberant. I'm active and I want people to have a good time. I try to entertain," he said.

So why should people attend this festive event? Because it's only \$3 for fun and laughs Wednesday night in Isla Vista Theater. Doors open at 9:30 p.m. and the show starts at 10 p.m.

"I really hope people come out and enjoy an entertaining show and I hope people continue this because it's important," Felsot said.

— Rabia Shirazi

ATTENTION

A new Section of Spanish 5 has Opened!

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—Bill Murray

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KENJI

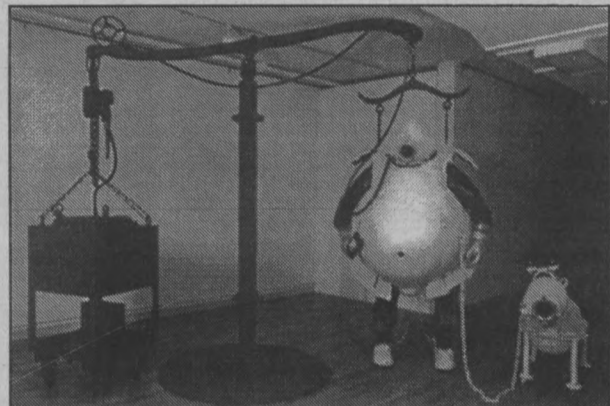
Continued from p.4A

"It started with the Serin gas attack of 1995 in the Tokyo subway. I noticed that I have a problem in myself telling the difference between fiction and reality. For the first time in my life, I wanted to look more closely at reality. I started the Chernobyl project to see reality."

Yanobe explored the ravaged Soviet terrain armed with only a photographer and translator. "I took 1,000 photos of Chernobyl, although decided not to show much of it as artwork because it was something of reality that I saw that ... was painful, and I haven't gotten over it yet," Yanobe said.

The artist showed slides from Chernobyl that will not be displayed anywhere else. The images included a kindergarten, a scrap site of rescue vehicles used throughout the evacuation and the nuclear reactor at sunrise. One slide, titled "Tower of Babel," displayed the haunting image of an unfinished nuclear reactor tower that was being built at the time of the explosion.

Yanobe voiced his opinions concerning the tower. "There was an organization that controlled the site. They were always watching me and my conduct," Yanobe said. "Although a 30-mile radius had been drawn about the explosion site, I met several old people who decided not to leave because they could not part with their homes. This was very sad for me," he said.



At the lecture's close, the artist took questions from the audience.

How do you manage the funding, studio space, shipping, and cost of materials?

I am able to keep the cost of production down by doing everything myself. I use scrap metal, junk. The museum pays for the shipping of my pieces. In terms of other costs, I ask for and receive sponsorships from Japanese companies. One project costs a lot of money, so it takes a while.

How were you received by the Russian people in Chernobyl?

Most seemed very happy. I was breaking the boredom and was interesting to them. Most were very kind, although two people got very angry with me and tried to punch me.

Your work seems to be influenced by pop culture. How typical is this in Japan? What do the artists of your generation think about your work?

If I had to define myself, I would call myself a pioneer in this respect in Japan. Everyone complained about it and didn't like it, although recently everyone has begun doing the same thing.

Where does your interest in self-protection come from?
I myself am a physically and psychologically weak person, and this supplements my artwork.

Your work gives the promise of the possibility of escape, yet has an ironically teasing quality. How do you feel about this dichotomy?

I always try to make things that would actually work, yet I've never been able to accomplish it.

The dangers of nuclear power are evident in your work. Will you do any pieces that deal with the subject of nuclear weapons?

The atomic bomb in Hiroshima is too historical. There is too much distance between now and that event. I like to deal with themes that affect me now instead of the deep historical past.

The Japanese icons of the samurai and sumo seem to be integrated into your work. Are they important in modern Japanese pop culture?

Of course, the armor of the samurai is beautiful in itself. The armor of cartoon figures is not respected, nor considered so high-class. I wanted to incorporate both elements in my work.

What are your thoughts on the immediate future? Do you feel optimistic about where today's technology is leading us, or do you see a darker image?

I'm pretty optimistic.
"Survival System Train and Other Sculpture" runs through Nov. 30 at the University Art Museum.

Artsweek would like to send out a big THANKS to Wendy Weisberg. Thanks Wendy. You are a star.

Kiss and Tell

Women held captive + moody lighting + Morgan Freeman + scary music — logic = a serial killer movie with a twist. Director Gary Fleder's newly released thriller "Kiss the Girls" follows this mathematical formula to a tee.

The film, which is based on James Patterson's thrilling novel of the same name, stars Freeman as Washington, D.C., forensic psychologist extraordinaire Dr. Alex Cross. When Cross' niece is abducted near Duke University, he is drawn down South to assist

the locals in their investigation. But Cross' niece isn't the only young woman who has disappeared. Women have been disappearing all over the South due to the actions of a psychopath who calls himself Casanova.

But Casanova isn't your typical nutcase (I told you there was a twist). Instead of killing these women (most of them at least), he collects them for his own deluxe harem.

After nabbing Cross' niece, Casanova sets his sights on Dr. (and sometime kickboxer) Kate McTiernan, played by Ashley Judd. Casanova is able to get his hands on Kate and take her to his lair, but she turns out to be more than he bargained for. Kate miraculously escapes Casanova's chamber of horrors via a "Fugitive"-esque leap down a waterfall, and she ends up unconscious on a shore in the middle of nowhere when the authorities find her. After coming out of her state of shock, Kate bravely joins forces with Alex to help him catch the self-proclaimed "world's greatest lover" (I thought that was Barry White?).

This should be a no-brainer, right? A

good cast combined with an exciting book should make for a first-rate thriller, right? Wrong. Somehow this production has managed to suck the suspense and originality of the novel right out of this film.

The main problem with "Kiss the Girls," and what keeps it from joining the ranks of the great films of this genre such as "Seven" and "The Silence of the Lambs," is its lack of *show* and abundance of *tell*. We get to hear all about what Casanova does to his victims,

but we rarely get to see it. Who could ever forget the Sloth guy from "Seven," or the autopsy scene from "Silence ..."? "Kiss the Girls" doesn't have a single shocking moment like these films, and it comes across as "Seven"-lite. By doing away with gore, the film manages to do away with scariness and suspense as well.

Another problem is the character of Casanova. Instead of coming across as complex or scary like Hannibal Lecter or the killer in "Seven," he is strictly one-dimensional. He comes across as a sicko; a sexually frustrated little man with a lot of time on his hands.

What keeps the film watchable is the performances of the two leads. Freeman is excellent as always, and Judd gives a very good performance in her highest-profile role to date. If it weren't for their sharp performances, "Kiss the Girls" would belong in a "women in distress" movie marathon on Lifetime.

— Patrick Reardon



Movie Violation

"U-Turn," Oliver Stone's latest cinematic effort, is a foray by the blockbuster director outside of Hollywood-filmmaking territory.

Let us, for the moment, completely overgeneralize and stereotype all films into neat, distinct categories. Let's play word association. I say: "Independent film." You say: "Low budget, crazy editing, an abstract story line and no-name actors."

"U-Turn" manages to play up the theme of the moment, utilizing some of these low-budget-esque (\$20 million?! low-budget-esque) elements. The film is shot and edited in a far-from-normal kind of way. The story line is nontraditional, too. In effect, if not for the all-star cast and Hollywood crew, "U-Turn," could pass as an independent.

The not-so-low-budget Sean Penn plays Bobby Cooper, a cool cat on his way to Vegas in his red convertible Mustang. Cooper is a sexy, revitalized James Dean character, a man on a mis-

sion. However, without something to go wrong, there would be no story.

The stifling desert heat causes Bobby's radiator to blow up, which is the beginning of his demise. He finds himself stuck in Superior, Ariz., an extremely small desert town epitomizing the land that time forgot. At the local coffee shop, a big-haired waitress named Flo works the counter and Patsy Cline plays from the jukebox.

Innocent small town life? With the king of conspiracies as director, I think not.

Bobby finds himself getting mixed up with the town's real-estate king, Jake McKenna (Nick Nolte), and his wife Grace (Jennifer Lopez), the town tramp. It becomes a story of manipulation, deception and destruction nicely packaged with a funny little ending.

In his latest role, Billy Bob Thornton plays Darrell, Superior's only mechanic. He is a guy covered in grease and is barely recognizable with his coke-bottle glasses. But this is the beauty of the



film. There are well-known actors scattered about, appearing much differently than they normally do.

"U-Turn" has been described as '90s-style film noir, because the story is buried in dark humor. However, the movie itself is not dark. Filmed entirely on location in Arizona, this movie is constantly illuminated by the blue desert sky and the bright desert sun, making everyone really hot and sweaty. It's an entertaining film, full of color and camera-angle-led excitement.

— Tami Mnoian

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