

Inside: His Master's Voice, Art About Town 2 and Campus Concerts

I can't believe we get to do another issue of...

# ARTS WEEK

The Weekly Arts and Entertainment Supplement to the Daily Nexus



Timothy Rice as Hirst (left) and Robert Grande-Weiss as Spooner in *No Man's Land*.

## Theatre, People!

Local Productions Abound in June



The same two gentlemen in reverse.

This week, *Chicago* continues in Hatlen Theatre. It's a splashy 1920s musical written by Fred Ebb and Bob Fosse, directed and choreographed by Frank W.D. Ries.

*Chicago* features Faline England as Roxie Hart, a murderess with an attitude. Her solo numbers are not to be missed, along with an especially bizarre dance number where her supporting dancers are clad only in diapers.

The ensemble arrangement is good in the show, with as many as 12 people on stage singing and dancing at the same time — impressive work. The costumes are fantastic, and the chorus girls are brightly (and sometimes scantily) clad in different colors for easy recognition.

Overall, this musical is fast-paced and energetic. Even the subject matter (murder, intrigue, lies, show business) is treated in such a way as to be easy to swallow.

As slimy lawyer Billy Flynn, Barry Hubbard convincingly embodies all of the hypocrisy associated with lawyers nowadays. His solo "All I Care About Is Love" is particularly well-choreographed and staged. Chorus girls with large plumed fans do their part to make him look like some kind of Hugh Hefner for the '20s.

As Matron Mama Morton, Gwen Eyster was definitely an audience favorite the night I went, mixing a great singing voice with a huge amount of attitude. This is a fun musical to watch and listen to.

*Chicago* runs May 29-June 1 at 8 p.m. and June 1-2 at 2 p.m. in Hatlen Theatre. Tickets are on sale at the Arts & Lectures ticket office or by calling 893-3535.

Downtown until June 2, the Harold Pinter play *No Man's Land* is performing at the Ensemble Theatre. Under the qualified direction of UCSB drama alumnus Eric Mills, this dark comedy about four Englishmen with a lot of free time comes alive. Written in 1974, this play is one of Pinter's best (and most coherent).

*No Man's Land* is about a meeting between a pair of elderly writers, one who may or may not be a great, rich poet and the other who might be a very poor poet. The rich man, Mr. Hirst, has two younger men living at his house who apparently protect him — but are they keepers or servants? These are questions the audience has to answer for themselves.

Engaging conversation is the main action in the play, as the two men challenge each other verbally over their shared past. Lead characters Spooner and Hirst are played extremely well by Robert Grande-Weiss and Timothy Rice.

This play is excellently staged. Humorous moments break up long periods of dialogue, and a pleasantly ambiguous feeling is produced by the strange characters' strange conversations. Through these conversations, the play comically examines how little we really know for certain, in both the past and the present.

*No Man's Land* plays today through Saturday at 8 p.m. and Sunday at 2 p.m. Student discounts are available. Call the Ensemble Theatre box office for tickets and directions at 962-8606.

Coming in June, Theatre UCSB presents *Original Scripts 1996*, an evening of student-written and -directed one-acts. Originating from the year-long playwrighting workshop offered through the Dept. of Dramatic Art, these six plays were chosen for production and performance in the Studio Theatre. The six plays being presented cover a broad spectrum of subject matter, from an examination of Andy Warhol's life in *Silver* to an updated version of the Medea myth in *Jay*.

*Original Scripts* will be performed on alternating nights. Monday and Wednesday, June 3 and 5: *The Guest* by Ashley Rosshandler, directed by Bethanie Smith; *Tacit* by Karin Anger, directed by Andrew Cuk; and *Silver* by Elizabeth Richardson, directed by Katherine Duffus. Tuesday and Thursday, June 4 and 6: *Queen Azalea* by Barbara Burkholder, directed by Tracy Bailey; *Teiresias* by Janice Bernal, directed by Gerald Moulds; and *Jay* by Matthew Mitchell-Shiner, directed by Erica Kylander-Clark.

Plays begin at 8 p.m. in the Studio Theatre, where there is no late seating. Admission is free, so come early.

Finally, in June the Lit Moon Theatre Company presents *The Half Moon Hullabaloo*, an evening of dinner and dancing. All proceeds benefit the Lit Moon Theatre Company's July production at the Center Stage Theatre.

This sounds like a classy affair — the perfect evening to take you mind off finals! Come down and support the company, which includes many UCSB students and alumni.

The party takes place Saturday, June 8, in the Veteran's Memorial Building at 112 W. Cabrillo Blvd. A tax-deductible \$10 donation at the door will get you all this: from 7-9 p.m., dinner will be served on the patio with jazz music and a silent auction featuring arts, crafts and personal services. From 9-11 p.m., dancing to Santa Barbara's premier dance band, AREA 51. Call 967-0911 for more information.

—Lori Culwell



## American Indian Culture Week

May 28-31 Art Exhibit/Reception at the MCC • 5pm

May 30 Mistoyo (Rainbow) Dancers MCC Theater • 2-2:45pm  
This Chumash family dance troop mixes dancing with storytelling of Chumash legends.

May 31 Swordfish Klan (storytelling and singing) at Storke Plaza • Noon • This group sings and tells the story of the Chumash People.

May 31 American Indian movement AIM at Storke Plaza • Noon  
This reactionary civil rights group focuses on the issues of native indigenous people local and worldwide.

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## his master's voice The Sex Files

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1995

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*This is the second part of a very special two-part His Master's Voice. A copy of the first part is available in the Daily Nexus office located under Storke Tower.*

I woke up last Friday morning and thought, wow, my tongue has never tasted like this before. I tried to drown it with my toothpaste, but the strange taste lasted.

I looked at myself in the mirror and remembered that I could hardly recall any of what had happened the night before. Wow, I thought. That's the first time that's ever happened to me. I used to not believe people when they said they got so drunk that they couldn't remember anything the next day.

I tried to go back to bed, but I ended up reading my personal diary that I keep by the side of my bed. I had written in it the night before, when I had fallen asleep in the same jeans I was still wearing. The diary read:

*They are going to kill me.*

For some reason, I had written really neatly in my journal, something I don't normally do. I kept reading:

*Everyone I meet, everyone I know has a secret salute. They do it every time they see someone else. No two people have the same salute. I don't think I'm supposed to notice. I think they know I*

that it's how I always talk."

Just then, the other line rang. I told my Berkeley contact that I was going to check the other line, and he told me to call him back another time. I felt slighted. Feeling sorry for myself, I answered the other line and heard:

*"Is Jason Sattler there?"*

*"I'm Jason Sattler."*

*"You need to come to Cheadle Hall. Your classes have all been dropped."*

The lady wouldn't answer any questions, she just told me to go to Cheadle ASAP. And I don't think she was talking about the Animal Shelter Assistance Program in Goleta, which, incidentally, is a great volunteer opportunity for animal lovers.

I didn't remember where I was supposed to go in Cheadle, so I ended up on the fourth floor. I stepped out of the elevator and looked around slowly to see if there were any offices that didn't have a line to get in. I hate waiting in lines by myself.

Someone tapped me on my shoulder.

I turned around. "Jason?" a lady asked. She was dressed nice. Even her glasses were nice.

*"Yahh."*

*"Come with me."*

I followed her for a while and said, "I never expected Cheadle to be this big."

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If done right, no can defend...

# ARTSWEEK

The Weekly Arts and Entertainment Supplement to the Daily Nexus

*know. I think that they are just going to kill me. I don't know.*

I closed my diary. I tried to hide it among the pile of mess that has developed around my bed. I decided to call my contact at Berkeley.

My contact at Berkeley is really just my friend who goes to Cal. He is kinda like my contact, because I report to him and I listen to what he has to say.

A little note: Trying to explain how cool your old high school friends are to your college friends is foolish. I used to try, but one time I ended up referring to my Berkeley contact as: "Just like me, a Jason Sattler who knows biology and does really good in school." My new friend responded to that rather uninspired description by saying, "I have never heard a less attractive way to describe anyone."

I hate to throw this little gem of truth away, but while I'm on the subject, let me also tell you that there is nothing less interesting than hearing stories about a prom you didn't attend. If anyone acts interested, they're just fucking with you. Anyway, my Berkeley contact told me almost immediately, "Man, you don't sound so good."

*"I know."*

*"What's the matter?"*

*"I know."* He paused and readjusted the phone. "And that's really sad."

I told him about a few funny things that had happened, and he laughed, just to cheer me up. Then I said:

She didn't respond. She sat me down inside a large office where the chair behind the desk had its back turned.

The lady left and a man's voice came from the chair. "Jason, I want you to know why you are here. But, you have to promise..." he said, pausing, "but, you have to promise me that you will not publish any parts of this conversation that I ask you not to. Do you promise?"

*"Does this mean that —"*

He cut me off. "Do you promise?"

*"I do."*

Through the shadows in the room, I noticed that he pressed a button on the chair's arm that made a door in the side wall open. "Go in there."

I went into the room and it was filled with files. The voice said, "Those files contain the entire past, present and future histories of every student who ever attended UCSB, plus those of several SBCC students who lived in Francisco Torres. The files include a list of every person that they have had or will have sex with."

I gravitated towards the "S" portion of the files and asked, "Who are you really? Why are you showing me this?"

The chair turned toward me. "Jason, I am your father."

What was Sam from Different Strokes' mother's name?

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# Sure Shots

**Blahzay Blahzay / "Pain I Feel" / Fader/Mercury**

From the duo that brought us "Danger" (and resultingly made a catchphrase out of the Jeru sample "When the East is in the house"), another hit emerges. "Pain I Feel," maybe one of the phattest cuts of the year, makes it apparent that Blahzay Blahzay is no one-hit wonder. An uptempo track produced by group members Outloud and P.F. Cuttin gets the crowd hyped immediately (if you have a weak neck, I advise you not to listen to this), while lyrically, "Pain I Feel" is nothing short of amazing as Outloud quickly and clearly delivers a rap filled with meaning. It might take a couple of listens to fully absorb what is being said, but once you catch it, you'll know. Be on the lookout — Blahzay Blahzay is here.

—Todd "One" Mumford



**Various Artists / Brassic Beats / Skint/Moonshine**

Any trip-hop junky will swear by Skint Records as a testament to how dope this style of music can be. Moonshine has compiled some of the best Skint releases with *Brassic Beats*, a great CD made up of tracks that, before now, DJs have been lucky to find in record stores. The fact that they now appear on one disc is a blessing to all trip-hop fans.

Cuts like "Bung," by Midfield General, illustrate the fine electro-flow so many Skint releases possess. Surging, phat synth melodies laid over huge cut-up breaks lead mad scratches and undulating frequencies. Other cuts, like Leuroj's "Rainchant," have both an epic nature and hair-raising energy. But it's the quirky and creative approach to the funk that everyone loves about Skint. "Bentley's Gonna Sort You Out!" will get any party started with tasty rare-groove samples and crunchy acid licks. If you are any sort of beat freak, go out and get this now!

—Matt Turner

**Bikini Kill / *Reject All American* / Kill Rock Stars**

Bikini Kill has been labeled by some (male) critics as a political statement; the women are not a true band by these people's definition. In all truth, these grrls did not emphasize musical precision on past albums and instead opted for pure aggression, abrasive sound and lyrical power. But while the group's new album, *Reject All American*, follows the path of prior albums in this regard, it takes Bikini Kill's sound to another level — one that might even earn the respect of the critical overlords of music. (But who cares anyway?) Tight, cohesive musicianship and distinctly innovative arrangements continue Bikini Kill's path of smashing precedents of girls in rock and distinguishes them from other rock/punk bands. It's clear that Bikini Kill has put a lot of hard work into this album, putting the women in a position to finally receive the credibility they have deserved for a long time.

—Nicole Milne

**Booker T. & the MG's / *Soul Limbo* / Stax**

*Soul Limbo* is a classic album from the late '60s. Filled to the brim with phat beats, sweet solos and a consistently tight overall sound, this Booker T. record remains relevant and influential.

The uptempo cover of "Hang 'Em High" that graces side one is sure to get you tappin' your feet and bobb'n' your

head with its juicy organs and fresh drums. On a slower note, Booker and his boys come correct on "Willow Weep for Me," the mellowest track on the album.

A cover of "Eleanor Rigby" leads off side two, and let me just say: The Beatles never did it so groovy! Also on the record is "Born Under a Bad Sign," originally performed by Cream, which begins with a hittin' breakbeat (sampled in Casual's "That's How It Is") so phat you'll gain five pounds just hearing it.

The musicians on *Soul Limbo* produce an overall sound that is impressively solid throughout. This is an album I highly recommend to rare-groove heads and all beat junkies.

—Nathan Ghio

**Yabby You, Mad Professor and Black Steel / *Yabby You Meets Mad Professor & Black Steel in Ariwa Studios* / RAS**

Exemplary black music. The song "Amen," a remake of the spiritual, features a soloist and background choir with call and response vocals. "Spiritual Dub" and "Rootsy Mood" have a strong Nyabingi drum influence, while "Winds of Dub" has persistent guitar.

Lead vocals on the record are by Yabby You. Bass, drums, harmony vocals and piano are provided by Black Steel, while piano and bass on "Steppers Corner" are handled by Augustus Pablo. Mad Professor mixed the album at Ariwa Studios in his trademark fashion by laying down music for singers and then dubbing out the tracks to produce a separate solo CD. The artists act as the ingredients that combine to make a thick, wonderful stew of reggae music.

—Francoise Cromer, Geoff Mognis & Shannon Riley

**Land of the Loops / "Multi-Family Garage Sale" b/w "Rotate" / Up**

There's nothing quite as played out as references to kids' old TV shows. However, just because Land of the Loops' name is a reference to the late-'70s show *Land of the Lost*, which featured whitewater rafting enthusiasts and shoddy if not strange special effects, doesn't mean the music is bad. Both tracks feature, amazingly, loops of spicy drums and way-out vocals. Particularly ear-catching is "Multi-Family Garage Sale." The track begins with heavy drums and scratching and then stops to introduce a New Orderish bassline with smoother percussion. It's creative and weird; one might even say loopy.

—Noah Blumberg



**Propagandhi / *Less Talk More Rock* / Fat Wreck Chords**

If you're tired of all the generic punk bands out there, go pick up Propagandhi's *Less Talk More Rock*. Sorry, there aren't any songs about getting wasted or being tough. Instead, every single song has a positive message for the kiddies. Don't forget to read the lyrics: Most of these songs intelligently revolve around issues like racism, sexism and the negative effects of capitalism. Propagandhi is one of the only punk bands currently around that stands for radical issues and targets the demons of this fucked-up planet, and while some of the album's ideas may seem a bit extreme, remember that this band is also one of the last with any individuality.

—Connie Maher

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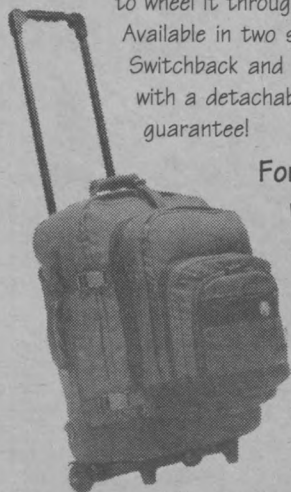
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To get the advantage, check the day's rating: 10 is the easiest day, 0 the most challenging.

**Aries (March 21-April 19)** - Today is a 7 - If you're trying to get something from a powerful person, watch what you say. To be safe, don't discuss your finances with anybody. Confidential information you hear tonight will help you make a career decision. Don't divulge your sources.

**Taurus (April 20-May 20)** - Today is a 7 - It's important not to let the whole world know what's going on in your private life. It's none of their business. If you must go out of your way to get a good deal, do it. The extra effort could save you and your partner a lot of money.

**Gemini (May 21-June 21)** - Today is a 3 - Concentrate on what you're doing today and fight off distractions. Your friends and loved ones can wait until after a big job's done. That won't be long, actually. You should have it whipped into shape by tomorrow morning.

**Cancer (June 22-July 22)** - Today is an 8 - Negotiations with a partner should go very well today. Discuss what you want in a private setting, so you can speak freely. A friend's suggestion is also helpful. He or she can help you make a decision that will spur you into action.

**Leo (July 23-Aug. 22)** - Today is a 5 - Things could move slowly today, but that's all right. Counsel an impetuous friend to be patient. You're holding the deciding vote, so be careful how you use it. All may not be as it appears at home tonight. Dig to get the whole story.

**Virgo (Aug. 23-Sept. 22)** - Today is an 8 - Learning is fun today - especially the stuff you want to study. Another person's plans may be getting in the way. There's only so much time, and you'd rather be doing your own thing. Compromise, or you'll be in trouble by tomorrow.

**Libra (Sept. 23-Oct. 23)** - Today is a 6 - It's a good day to go shopping, if you can find the time. If not, busy yourself with cleaning out the drawers at your work station. Get rid of what you're not using to make room for better stuff. You may find just the thing you need for the house tonight.

**Scorpio (Oct. 24-Nov. 21)** - Today is an 8 - If you push the right buttons today, you can find out more than you ever wanted to know. Considering your curiosity, that's a lot! A loved one could spill the beans about a legacy. This is good, if it allows you to access hidden assets.

**Sagittarius (Nov. 22-Dec. 21)** - Today is a 5 - You're under pressure today, but you don't have to cave in to it. Do what you promised, but don't let the other guy rob you blind. You have a trick or two up your sleeve, too. Join forces with an intelligent friend tonight.

**Capricorn (Dec. 22-Jan. 19)** - Today is an 8 - To get what you want, you need to know where to apply the pressure. Consult one who does it naturally this morning. Get your scheme rehearsed so you can try it tonight. It should work perfectly. Do this only for the other person's good, of course.

**Aquarius (Jan. 20-Feb. 18)** - Today is an 8 - You should get some strong orders from your favorite authority figure today. If you don't want to go along with them, you'll have to think quickly. Get help from a friend, too.

**Pisces (Feb. 19-March 20)** - Today is an 8 - Meet to go over old business with associates today and plan your next move. Your energy level should be high, as well as your ability to concentrate. You may not be able to get away for long, but you can make arrangements to travel later.

**Today's Birthday (May 30)** - Work hard this year to make your future secure. Fall back in love in June. Relax this summer; you'll be busy in the fall. Put in the overtime in October and November so you'll have plenty to spend in December and January. Take an unusual vacation in February. Work with friends for a charity in April. Insider information gives you the edge in May.

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# Concerted Effort

Campus Groups Perform Varied Styles of Music

June is sure to be a blast, not only because school will be coming to an end, but because a variety of great world music is once again coming our way. That's right — the UCSB Middle East Ensemble, the UCSB Indian Music Ensemble and the UCSB Gospel Choir are all scheduled to perform on campus.

The upcoming concerts are, in essence, class projects, according to Paul Brohan, public events manager for the Music Dept.

"All three ensembles are made up of students in classes offered by the ethnomusicology department," Brohan explained. "They are required to do a concert each quarter. We're trying to teach kids to perform and the only way to do that is to force them on stage to succeed or fail."

Considering the success of past shows, failure is unlikely.

On Saturday, June 1, the UCSB Middle East Ensemble, directed by Scott Marcus, will perform *An Evening of Arab Music and Dance*, featuring art music, popular songs and regional folk traditions. The ensemble will host a special guest performer, the renowned vocalist Abdellatif Belharraf.

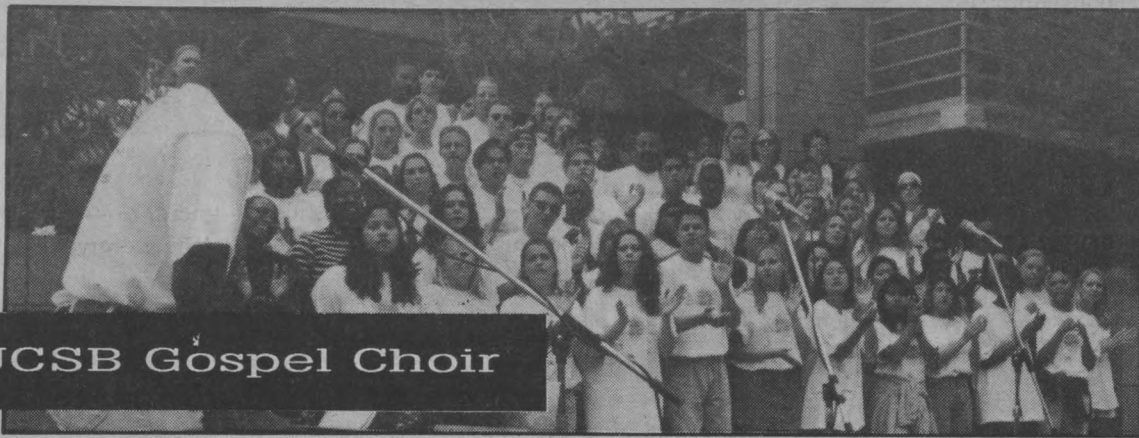
In addition, Wednesday, June 5, will see David Trasoff lead the UCSB Indian Music Ensemble as they accompany *South Indian Classical Dance*, performed by dancer Nythili Prakash under the direction of Viji Prakash. Guest musicians from South India will include Debur Srivatsa with vocals, Kalaiarasan Ramanathan playing violin and V. Vedakrishnan on the mridangam.

Finally, the UCSB Gospel Choir, directed by James Fisher, will perform an assortment of traditional and contemporary songs culled from African-American religious traditions on Friday, June 7.

All shows are in Lotte Lehmann Concert Hall at 8 p.m. Call 893-3535 for ticket information or more details.



Mythili Prakash

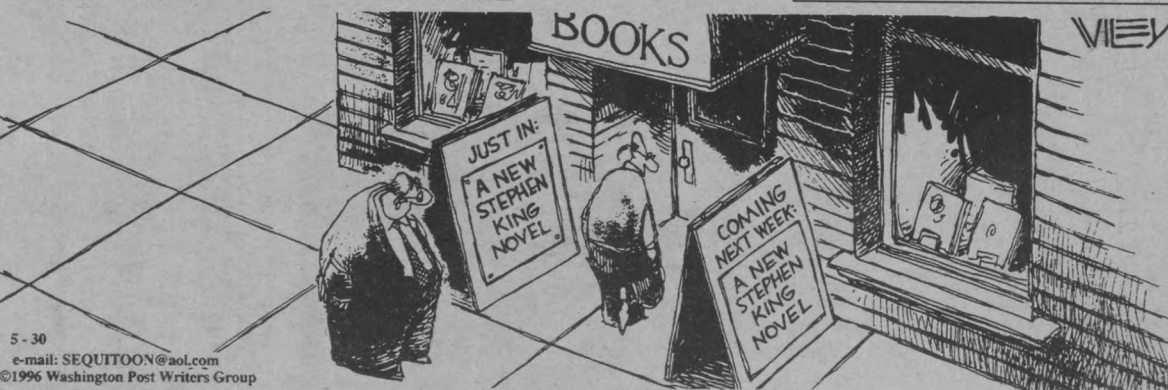


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# 'All That' Jazz

## KCSB Benefit Show Thrills Audience

Critics of chairs do not like lamps because they cannot sit on them. Critics of lamps do not like chairs because they do not produce light. I want to stay away from both. I want to write about what I heard and felt last Sunday night at the KCSB benefit jazz concert at SOHO. The band was the Dan St. Marseilles Quintet, featuring Cecilia Coleman on piano. In no way do I feel that I know enough about jazz music to be awarded the celestial power of the "music critic," so I will just write about what I felt in the music.

Sitting outside on the patio (I did not know that I had to make a reservation to get a table inside), I had a good view of the band through the side door that led from the restaurant to the patio and could hear very well. It was not yet dark, but the light was faint enough to where I would not trust what my eyes were seeing. The sky was clear and the air was cold, yet I was sitting under a patio heater and was perfectly comfortable.

I looked to the stage, seeing the musicians illuminated in an ethereal golden light as they played a steady, pulsing bossa nova beat. Standing out in the darkness of the room inside and swaying in the groove that the music afforded wasn't so bad. I realized as I was sitting there that I was experiencing a special moment — when you have no worries, no cares and things just seem to make sense. The groove washed over me, and I felt myself relaxing into it, closing my eyes and just listening.

The range of musical styles was broad, from the straight swing of the '50s and '60s bebop jazz to the sultry sounds of guest bossa singer Teka. Two of the regular members of the quintet were absent, but their places were filled quite completely by trumpeter Kerry MacKillop and drummer David Hocker.

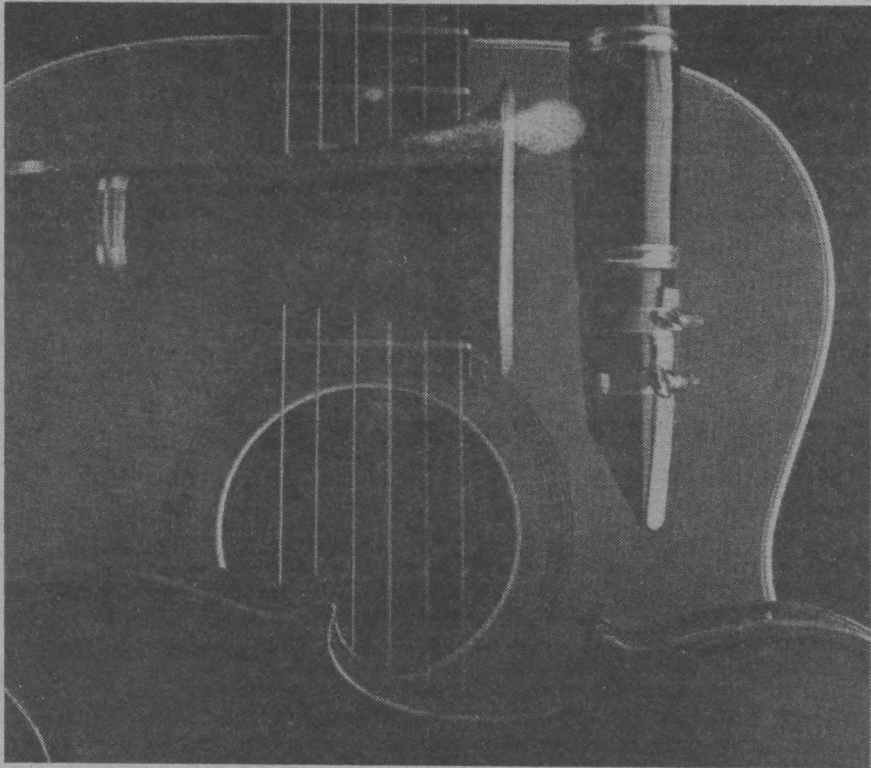
The Dan St. Marseilles Quintet showed their understanding of the music by their sensitivity to the groove. Toward the end of a marathon 3½-hour, three-set gig, they slowed down and showed the calmer side of bebop jazz.

Just when I thought the energy was ebbing with the night, I was rocked back from somewhere else in my mind. The band roared, shaking me from my dreaminess

under the beautiful heat lamp on the patio. I heard something that told me to go inside and see what the hell just happened. I stole a chair from a hopefully unoccupied table and sat just inside the doorway.

Twenty-three-year-old bassist Danton Boller was beginning to fly through a solo in Charlie Parker's "Anthropology," and it was clear that he was not messing around. I looked around at the audience and noticed that I was the only one that was not transfixed by what was happening onstage. I chided myself for not paying attention.

During a break between the sets that night, Boller told me that for him, playing was "saying exactly how you feel at that moment, through your music." At that moment, he was flying.



The audience was talking to him, responding to the music. While the drummer explored polyphonic rhythms — something that I had described as "outside drumming," meaning outside of tradition — Boller ripped his way through the solo, catching everyone in the place off-guard.

This quintet is very mature and balanced within itself. The youthful energy of Boller and temporary drummer Nocker's willingness to experiment are complemented by the aged experience and musical wisdom of tenor saxophonist Dan St. Marseilles and temporary trumpeter MacKillop.

—Jack Zedlitz

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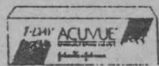
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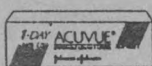
**PULLING ALL NIGHTERS?**

Please check all that are applicable:

- ☐ Did you study all night last night?
- ☐ Are your eyes aching from reading?
- ☐ Did you wake up with red bloodshot eyes?
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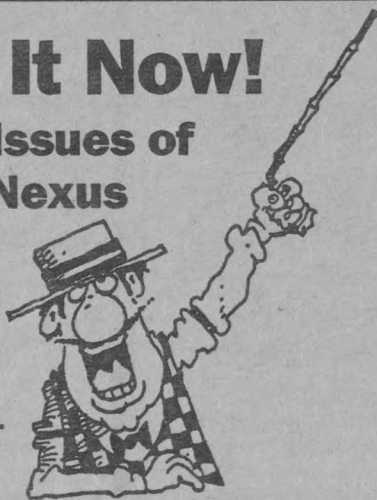
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**ARTSWEEK recommends:**

1. That you listen to KCSB (91.9 FM) tonight from 8-10 p.m. to hear a live performance by Lifter.
2. That you see conceptual artist/author Mary Kelly speak for free in IV Theatre on June 4 from 4:00 - 5:30 p.m.
3. That you watch the band Geggy Tah perform live in Storke Plaza on June 4 at noon.
4. That you study for finals.

**Mouth-Watering Quality Shockingly Low Prices!****Why Woodstock's Does It:**

- We actually have no interest in money.
- pizza's just so darn fun to make.
- It's our way of giving thanks to a city that has given us so much.
- We lost a bet with the competition and we had to shave our heads or sell our pizza for mere change.

**Happy Hours****60 OZ MegaPitchers!**

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<b>\$3<sup>00</sup> off</b> LARGE 16" pizza 3 or more toppings 928 EMB. DEL NORTE 968-6969 <small>Not good with other offers; one coupon per pizza; exp. 6/30/96</small>	<b>\$2<sup>00</sup> off</b> LARGE 16" or Medium 12" Pizza with one or more toppings 928 EMB. DEL NORTE 968-6969 <small>Not good with other offers; one coupon per pizza; exp. 6/30/96</small>
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# ARTSY SMARTSY

Art About Town 2 Brings Art to the People

This weekend's Art About Town 2 is a celebration of the arts that features the Santa Barbara art community's finest works on display to the public. This special event allows the average Santa Barbaran to see firsthand how local artists create and relish the creative energy that is the Santa Barbara art scene.

Art About Town's major activity is Artwalk, the system of self-guided tours through the depths of the local art world. Artwalk brings the public to see the art of specific artists, view their studios and meet the artists themselves. Demonstrations, presentations of temporary ex-

hibitions and viewing of existing public art sites will also be conducted throughout the Artwalk.

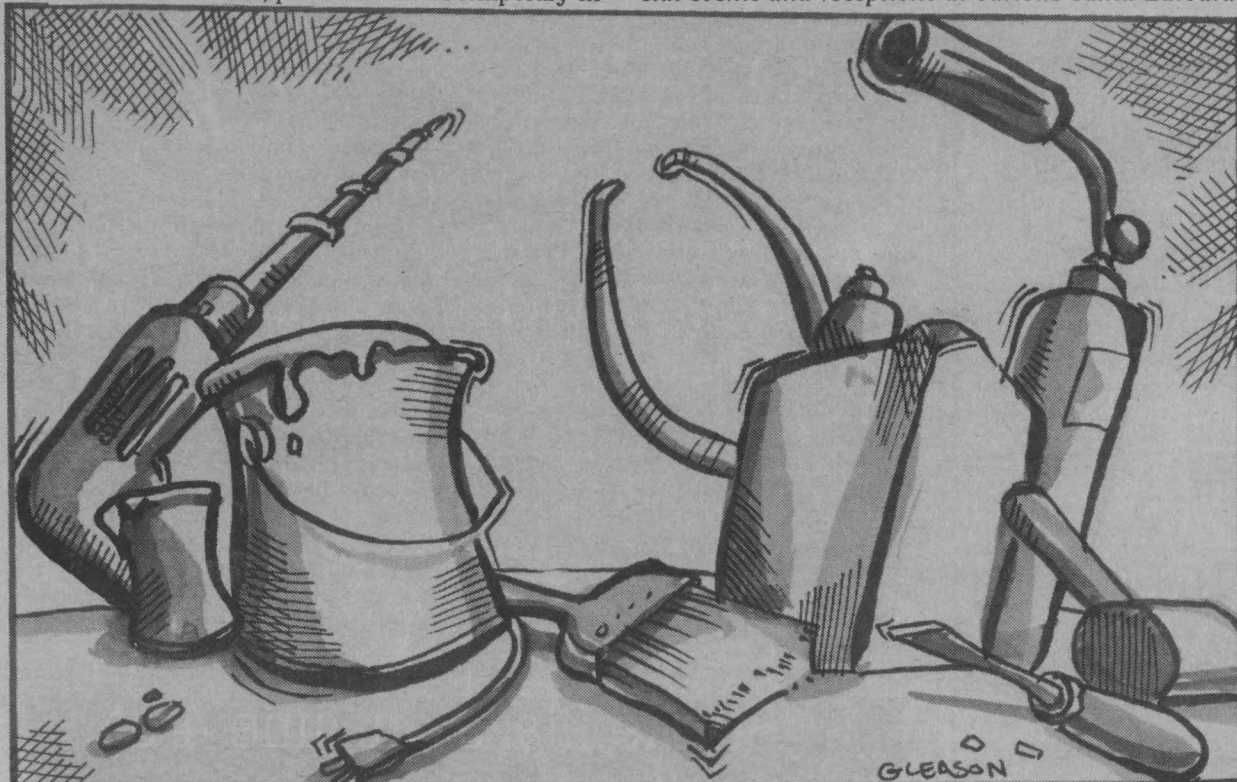
The second part of Art About Town 2 is group presentations coupled with receptions. Two of these are "Art Soup" at the Santa Barbara Train Depot and "Scapes" at Ro Snell Gallery.

Some of the artforms one should expect to see in Art About Town 2 are sculpting, painting, wood-block print-

ing and glass blowing, along with various other crafts.

If you've never taken the time to see what Santa Barbara has to offer the art enthusiast, then you should trek down to Paseo Nuevo mall and find out. Our talented Santa Barbara artists truly are marvels, especially when seen through the carefree, relaxed atmosphere of your own personalized tour. I know that Artwalk can really work up an appetite in me. Maybe if you come by, you could treat me to a Danish or maybe some orange juice.

On Friday, May 31, from 5-8 p.m. there will be special events and receptions at various Santa Barbara



KEVIN GLEASON/Daily Nexus

area art galleries. The self-guided tours are June 1-2 from 11 a.m.-4 p.m. Go to The Contemporary Arts Forum at 653 Paseo Nuevo for maps and tickets (\$5) starting Friday at noon. With your ticket, you receive coupons for local businesses. Feel good about calling 966-5373 for more information.

—Noah Blumberg

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**MONDAY IS COLLEGE NIGHT**

## Typos?

Not us!!  
Not with  
**YOU!**  
here  
on the  
Nexus  
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**Yes, we need serious  
help — and we're  
hiring for RIGHT NOW,  
summer and fall! Come  
talk to us, we don't bite  
(often).**

**Under  
Storke  
Tower  
after 7 pm**

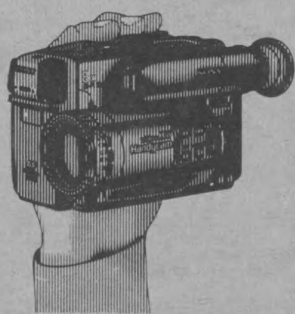
## Samy's Camera



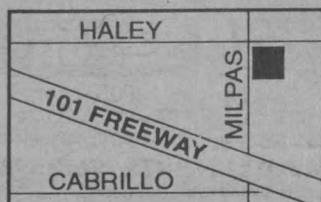
### Variety of Student Discounts Available

- 20% off photo finishing
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- Art Studio 120  
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- We have all the supplies for UCSB Photography Classes
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**...Keep Smiling**

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What are you going to do with your bike this summer?  
Don't waste the energy carrying your bike home with you.  
CSO provides safe & inexpensive storage for your bike.

## CSO Summer Bike Storage

Starting June 3rd, bikes can be stored  
at the CSO Office.

CSO Office Hours: M-F Noon-3pm

or, for your convenience, CSO Summer Storage  
will also be available at the following Res. Hall  
locations to process bicycles on site:



Tuesday, June 11  
3:30-6:30pm  
Santa Cruz Basketball Court

&

Thursday, June 13  
11:30am-2:30pm  
San Nicholas Lawn

**Summer Storage Fee: \$14\***

\*All bicycles must be registered prior to storage.

Bike Registration: \$6

You must bring the bike, a photo I.D., & exact change or a check.

Call 893-2433 for more information.

*Avoid the last minute rush, store your bike early.*



Brian Green / "1, 2, Threex" b/w "You  
Send Me" / Yab Yum

All night Tuesday, the surfer dude living behind me had Sublime's "Date Rape" blaring out of his puny Aiwa speakers. Over and over and over.

My roommates and I had predicted earlier in the day that this would happen, so I wasn't surprised, but I still couldn't help but wonder if singling out that one song (which I'm sure was meant as an act of tribute to Bradley Nowell, the recently deceased frontman of Sublime) was, in a way, speaking ill of the dead. For cryin' out loud, you can't discredit an "artist" more than by remembering them only for their one MTV song.

I began to reminisce, realizing that since I had met Nowell last year, I had met someone who was now dead. I've met other people who are now dead, but I had never thought about it as fully as I did then. That's the significant part.

I started to tell my story about when I got to interview Sublime and how the singer was pissing on the tour van during the middle of our chat, but everyone in the room had already heard the story and told me so, so I shut up.

I said fuck it and popped in the brand-new bomb-ass hip-hop track by David Silver, er, Brian Green. I figured that it would be a proper tribute to Nowell, a man, who like Green, was decidedly influenced by hip-hop music and culture, but was also pretty much out of the loop.

I've got two new Brian Green songs on tape, courtesy of KCSB's Zack Twist, who provided me with a sampler cassette from Epic Records. They're both pretty good, but the whole time I'm listening to them, they make me think about stuff.

First thing I think about is his voice — it sounds nothing like you'd think he'd sound like. That's definitely a *good* thing, but it still makes you wonder if it's really him rhyming. It's hard to believe that a guy who looked as wack as he did when he opened up for Babyface on that one episode of *90210* could actually sound like he knew what the fuck hip-hop is about.

Secondly, I find myself really pissed off that he got to have his tracks produced by Slimkid Tre of the Pharcyde. That sucks so bad. There is no reason he should get dope tracks just because he's famous, when someone like *Daily Nexus* Campus Editor Tim Molloy can't. Let me tell you this: Molloy is, in reality, a far superior emcee to Green, and that's not even just an attempt at an inside joke. It's true!

Finally, I laugh about the fact that Green's initials are B.G. I really wish he had come out on wax calling himself B.G. He could have a DJ named Oscar the Grouch — some guy who named himself that just so he could alternately call himself O.G. — B.G. and O.G. fuckin' it up. That shit would be so wack it would be worth it just to laugh at.

—Eric Austin Steuer

Like David Silver sez:

# "REPRESENT!"

## MARGARET T. GETMAN SERVICE TO STUDENTS AWARD

In honor of the former UCSB Dean of Student Residents, Margaret T. Getman,  
this annual award recognizes University staff and faculty  
who have gone above and beyond the call of duty to aid students, and improve the quality of life.

*Please celebrate with the nominees and recipients who will be honored with  
a reception on Friday, May 31 from 2:00 – 4:00 p.m. at MultiCultural Center Theater*

**Sherwin Carlquist**

Adjunct Professor  
Biological Sciences

**Lisa Przekop**

Assistant Director  
Relations with Schools

**Osvaldo Espinoza**

Student Affairs Officer  
Educational Opportunity Program  
Chicano & Latino Component

**Muriel Zimmerman**

Director  
UCSB Writing Program

*The award and reception are co-sponsored by the  
Divisions of Administrative & Auxiliary Services and Student Affairs*