

I oughta rip your head off and eat your brains. Yet, now that I think about it, I would prefer to read ...

INTERMISSION

The Arts & Entertainment Section Of The Daily Nexus

For The Week of
November 1



Graveyard Shift:

by **J. Christaan Whalen**

If there was ever any doubt why movie theaters put video games in their lobbies, then get a load of the long line in front of PacMan Jr. that starts forming halfway through a screening of *Graveyard Shift* and wonder no more.

The only thing that *Graveyard Shift* has in common with a good horror movie is the "R" rating. It's the lowest mark yet on the steadily decreasing quality of Stephen King movie adaptations.

Nondescript newcomer David Andrews stars as the unlikely ramblin' hero who happens into a small town, down on his luck and looking for work and a shower. He gets a job but has no luck finding a shower, and goes through the whole movie reeking visually of cheap cologne.

The college-educated, intelligent, capable, good-looking Andrews character logically goes to work bailing cotton into an archaic textile machine for an evil foreman, known only as "Warwick." The cotton machine — far more ominous than the kangaroo-sized, bat-rat monster that screenwriter John Esposito and director Ralph Singleton have cooked up for unintentional yucks — looks like it was used as a medieval sausage maker and is bound to be the subject of more than a couple speedmetal concept albums in the coming months (like "Textile machine! Haa! Come around so evilly! Haa! Oh, Textile machine! Look out! Got a thirst for human blood! Hey!" etc.).

The textile mill, source of employment for the entire town, is infested with rats in the tradition of the mythic hamlet of Hamelin. When the rats start

please see Grave on 3A

R
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Night of The Living Dead

by **Dan & Ali Jeffers**

They're stupid, slow and fall down when you kick them; they're dead, but they want to eat your flesh, and they just don't stop.

With Halloween in the air, it's pretty obvious that deep down, horror is fun. Some may call it morbid and label both creators and fans as unbalanced, if not sick, but these are people who can't deal with the real world until it has been properly sterilized, formatted and put on television.

But there's more to horror than just fun, it also connects. And it connects way down deep in the psyche — underneath the caked-on layers of superficial morality and institutional trust — down where faith and fear combine to provide the foundation of all our ideals and beliefs. That weak link in our preconceived world view is vulnerable to anything that can get in there. The loose ground is much softer in the midst of horror, even the cheap kind, and good horror not only loosens the caked on clay, but offers new forms as well.

Anytime dead people start crawling from the grave, the relationship between the living and the dead is explored. When some members of a social unit die, relationships are transformed. In *Night of the Living Dead*, two of the characters, Tom and Barbara, drive a long way to visit their mother's grave. Tom complains all the way, venting his anger that dominated this relationship during her life. He also tries to make light of death, joking about the dead and doing his basic zombie imitation.

Barbara goes with a more conventional approach to death, once Mom passes on, no bad words pass her lips. The problem of death is not limited to just losing people though, the bodies continue to exist, while going through some changes most people find disgusting. Those who identify the person strongly with the body are likely tormented by this fact (as Hamlet pointed out to Horatio).

Zombie movies are especially good at playing with this type of torment. When the gross, rotting bodies of loved ones come strolling in looking for a little fresh flesh, some of the characters are unable to fight back. George Romero included some of the tensions inherent in the society of his time in the original *Night of the Living Dead*, and Savini carries on that element in the remake.

please see Dead on 6A

MUSIC: LEE "SCRATCH" PERRY, MEGADETH, PREFAB SPROUT, UNTOUCHABLES

5A

POT LUCKY: VEGETABLES ON FIRE - A COMIC BOOK REVIEW

6A

CINEMA: HOT SPOT, THE RUNNER, SIBLING RIVALRY

7A



Santiago Jiménez of Raíces Musicales

A Pinch of Conjunto, a Dash of Marimba and a Dollop of Mariachi

Cooking up a Musical Feast

When Santiago Jiménez Jr. enters the stage, his accordion held casually under his arm, get ready for some of the liveliest *conjunto* (or Tex-Mex) music north or south of the border. Jiménez and his fellow musicians, Jessie Castillo on bajo sexto (12-string guitar) and Robert Ramos on bass, play the popular dance music, a spunky mix of polka rhythms (from the German immigrants who settled the border area last century) and traditional Mexican sounds.

Santiago Jiménez y Su Conjunto is but one of the five distinctive musical groups participating in Raíces Musicales/Musical Roots, the latest tour offered by the National Council for the Traditional Arts (NCTA), who last year brought to Santa Barbara the pure fun of Masters of the Folk Violin. The NCTA has a way of stepping outside the bounds of MTVland and finding the original and sustaining musical expressions of our culture, sounds that are folk-based yet as contemporary as today's latest computer chip.

Also included on the tour are Los Pregoneros del Puerto, playing the harp-laced *jarocho* music of southern Veracruz. José Gutiérrez, lead singer

and multi-instrumentalist for the group, uses his wit to improvise verses during the charming vocal numbers.

Marimba Chiapas, which includes Lorenzo Cruz, Ernesto Aguilar and his nephew Javier Aguilar, are notable performers of the complex and syncopated music of the classic marimba. A single instrument played by three musicians — the high lead, middle harmony and base — the marimba has its roots in Central America with further connections to African xylophones.

Los Reyes de Albuquerque features Roberto Martínez and his son, Lorenzo, who were born and raised in the rich Hispanic culture of northern New Mexico. With Roberto on guitar and Lorenzo on violin, they offer a repertoire ranging from centuries-old Spanish *romance* to *valses*, *marchas* and *corridos*.

And of course there is the mariachi sound, for many, the national music expression of Mexico. Mariachi el Capiro de Jalisco, led by Francisco Castro, features six musicians born and raised in the cradle of mariachi tradition, the western Mexican state of Jalisco. They perform *sones* and *rancheras* on violins, trumpets and guitars in an established style that harkens back to their rural roots.

Providing dance steps to the mariachi and *jarocho* ensembles are Bel Sandré and Miguel Delgado, seasoned performers who have

appeared with the best Mexican folk dance companies in the Southwest. Don't miss this ear-happy opportunity to explore five varied musical traditions of Mexico and the Hispanic Southwest on Wednesday, November 7 at 8 PM in Campbell Hall.



Alix Kates Shulman

The feminist novelist Alix Kates Shulman reads from her own work in a program titled "Feminist Fiction of Two Decades" on Monday, November 5 at 4:30 PM in Girvetz Hall 1004. In the free program, Shulman will read from several of her works including her 1972 best-selling novel *Memoirs of an Ex-Prom Queen* and more recent pieces.

Shulman, who uses great warmth and wit to express the new ways women are beginning to perceive the experience of growing up female in America, has written three other novels, including her latest work, *In Every Woman's Life*, a story about love and fulfillment in and out of marriage. *Burning Questions*, Shulman's second novel, follows the adventures and growth of a self-avowed rebel, who becomes an organizer in the women's movement of the '60s and '70s.

Shulman expresses the new ways women perceive growing up female in America.

The reading is co-sponsored with the Women's Center, the Women's Studies Program, the Department of English and the Interdisciplinary Humanities Center.

Ethics and You and Me and Us

Mention the word ethics and everyone from United States Senators to high school students runs and hides. Why? Is the very idea of ethical behavior something we just don't want to think about? Do we all feel that ethics is an out-of-date concept in this hustle-and-bustle get-ahead-at-any-cost world? And for those of us here on the university campus, do we have any ethical responsibilities toward ourselves and others?

Harvard University Professor Dennis Thompson will explore these issues in his lecture titled "The Place of Ethics in the University" on Thursday, November 8 at 4:30 PM in Girvetz Hall 1004. Presented as part of the Issues for the 1990s series ETHICS AND MORALITY IN THE UNITED STATES, the free lecture is an opportunity to explore this increasingly recognized topic of personal and national concern.

Dennis Thompson is the director of Harvard University's Program in Ethics and the Professions. He is also Harvard's Alfred North Whitehead Professor of Political Philosophy in the Government Department and the John F. Kennedy School of Government.

From Iran

The Runner

An enterprising youngster uses his wits and legs to survive war and poverty in the Persian Gulf.

8 PM / Campbell Hall

TONIGHT



For information call: 893-3535

U C S B
A&L
ARTS & LECTURES

SCENE ONE

A Calendar of Upcoming Events

The *Intermission Paparazzi P.I.* is always on the lookout. It is reported that Kip Winger was seen at Isla Sausage in beautiful Isla Vista.

The Scene One section always looks for new events to tell the world about. Send your event to: Intermission, c/o The Daily Nexus, P.O. Box 13402, UCSB UCen, Santa Barbara, Ca. 93107. And with no further dew...

■ **Musica:** *Chris Isaak* is showing up at The Ventura Concert Theatre on Saturday, Nov. 3. Opening for him will be *The Havalinas*. Just go ahead and call

648-1888 for more info. ... The **World Music Series** continues with the **UCSB Gospel Choir** at the UCSB Music Bowl, in the music department, noon, Nov. 7.

... **Crazy over Scotch?** Two big Scottish events going on this week. One is at the Lobero Theatre on Friday at 8 p.m. It's a celebration of Scottish Music and it features everything from *The Shotts and Dykehead Caledonia Pipe Band* to *Alex McGuire*, Highland dance champion. Call 963-0761. And if you don't get your fill of Scottish then, there is *Ed Miller*, a native of Edinburgh, who will sing Scottish songs on Tuesday,

Nov. 6, at the Ojai Valley Womens Club at 7:30 p.m.

■ **Cine:** *Burke & Wills*, part of the A&L International Cinema Series plays Sunday, Nov. 4, at 8 p.m. in Campbell Hall. Also, *The Runner* (reviewed this issue). ... *The Icicle Thief* offers a fanciful foreign fare at the Victoria this week. Call 965-1886.

■ **Ademas:** The feminist novelist Alix Kates Shulman reads from her third book on Monday, Nov. 5, at 4:30 p.m. in Girvetz 1004. And as if this weren't enough, all sorts of other fun is dissected, discussed and otherwise dictated in this issue.

Grave

Continued from p.1A to cause trouble (killing people, making long-distance phone calls, etc.), the Health Department comes in and makes the mill tidy up a little in the basement.

Andrews and spunky female lead, Kelly Wolf, join the basement cleanup team and, together, they battle rodents of varying sizes, the evil foreman and a terrifying faction of cheap, foam rat muppets.

Stephen Macht, as the mean foreman Warwick,

varies his accent so much it's just as likely for him to yell, "Get on out of there you crazy varmint," as it is for him to sing "Rock Me Amadeus." Brad Dourif, who plays the eccentric rat exterminator, is one of the only appealing elements of this movie and he hogs the only two good lines of dialogue.

We're denied the simple pleasures that sustained our interests in past horror movies. That is to say, the sex is contained to a bloody peck on the cheek near the end of the final battle, the horror-film-as-morality-tale element is nonexistent and the gore is vague and under-

stated. *Graveyard Shift* rides the line between a legitimately good movie and a movie so bad it can be appreciated in a campy sense. It's right in between the two and can't be enjoyed on either, or any, level. At any rate, *Graveyard Shift* becomes a full-blown comedy an hour and 20 minutes into it when the hero uses a Diet Pepsi to kill the dangerous bat-rat.

Graveyard Shift is the closest thing to proof of the communist insurrection my mother warned me about, and the film is to be avoided. Even plug your nose if you happen to walk by the theater it's playing at.

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NIGHT OF THE LIVING DEAD (R)

5:00 9:00

EXORCIST III (R)

7:00

PRESUMED INNOCENT (R)

7:20

WHITE HUNTER, BLACK HEART (PG)

5:10 9:40

INTERMISSION starring...
 Karen Peabody, Stacie Houglan, Andrew Rice, Doug Arellanes, Andrew Rice, Dan Jeffers, Brian Banks, Todd Francis, Tony Pierce, Trevor Top, Terrence Myers, Ali Shraim, Denis Faye as The Editor, J. Christaan Whalen as The Ass. and Mel Gibson as "Pimp #3"

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Our Feature

Intermission - A Free Toy In Every Issue!



Not Just A Bunch Of Noisy Youngsters. They're ...

SONIC YOUTH



The Official Intermission Interview by Trevor Top

Friday night, Campbell Hall welcomes the long awaited return of Sonic Youth to Santa Barbara. Not since the days when Borsodi's was a coffeehouse have we seen the likes of this aesthetically unique band. Four years ago, Isla Vistans were able to see Sonic Youth and Firehose play together. Tomorrow you'll be able to witness the evolved Sonic Youth live — don't miss it.

The following is an interview with Sonic Youth's drummer, Steve Shelley, who joined the band after the *Evol* album in 1985.

Intermission: Rumors have it that there will be a limited engagement gig in Los Angeles soon, is there any truth to that?

Steve Shelley: Well, tomorrow we're playing in San Francisco at the Warfield. But, we might be playing somewhere in L.A. on Thursday.

I: Why isn't Mudhoney opening for you at UCSB, when they are playing at UC Irvine?

SS: We already had a band playing in Santa Barbara ... it's a budget thing. They're playing with us in Tijuana also. It's just the way it works out. We're changing bands all throughout the tour. For example we started out playing with Red Kross and the Laughing Hyenas.

I: Regarding band history, what did Ciccone Youth have to do with Madonna and how does the band feel about her?

SS: Ciccone Youth didn't have much to do with her other than Mike Watt did a cover and we did a cover ("Into the

"You can get goo on your hands and you can't get it off"

Groove"). That was all just good fun in a studio. We really like a lot of her songs. ... We weren't making fun of her.

I: Could we see Sonic Youth opening up for Madonna in the future?

SS: No, that doesn't seem very likely. It would be more likely that we would open up for Neil Young or something like that.

I: The sleeve art on the album *Goo* has the band dressed in strange 70s garb and other outrageous outfits. ... Why?

SS: It was just having fun. It was poking fun at rock-n-roll.

I: Tell us about your sound. Untuned used guitars?

SS: Lee and Thurston would buy used guitars, el cheapo

An Intermission Commentary by Tony Pierce

UCSB, you're blowing it.

You may not realize you're committing a crime by focusing on midterms or Halloween costumes, which is understandable, but the future of rock and roll is going to be rocking the stomping grounds of the good Dr. McConnell and it seems like you guys would rather go off on some road trip to SLO or jerk off at the Grad.

Consider yourself officially warned.

New York's art-punk rock monsters Sonic Youth don't get played on KTYD for good reason: They're better than anything you've ever heard on that cheese machine. Even though they have the best video on MTV, it doesn't get shown all that much for the very same reason. But this campus, for some unexplainable reason, has been fortunate enough to host these folks and the fuckers may not even sell out Campbell Hall.



guitars that would have a certain sound. They would tune them until they could get them to sound good. Whatever good meant to them. Certain guitars would get stolen or broken but you couldn't replace that sound because these certain guitars had a sound so peculiar.

I: The song "The Sprawl" on *Daydream Nation* has lyrics from William Gibson's novel *Cyberpunks*, what's the scoop? ... Where does the influence come from?

SS: We like his stuff a lot and he influences us a lot. We haven't met him. However, on the last tour we met William Burroughs. ... We talked alot about guns and knives.

I: So what exactly does "Goo" mean?

SS: It can mean the sound is gooey. You can get goo on your hands and you can't get it off. Also, it was a character in a Raymond Pettibone video.

I: The cover of the album has caused considerable controversy. How have you dealt with that?

SS: It's been blown out of proportion by the press. We've received very little flack from that. If you change the cover you can sell more albums and maybe K-Mart wouldn't get all upset. But we didn't see any reason to change the cover of what's unoffensive to us.

I: Are you saying that Jane's Addiction changed their

"If the people wanna see the bands like Sonic Youth or Jane's Addiction then they have to show support for them. ... And the only way I can tell (what people want to see) is if people come out to the shows." Jamie Loeb, Program Board concert director, said.

Are you people insane?

It was bad enough that Jane's Addiction played for free and half of you were on the beach spreading suntan oil around your neon trunks. It's also a pretty miserable reflection on this "society" when lame-ass comedians like "Totally Pauley" or "Sinbad" can sell out their venues with very little hype and when real bands like Jane's or The Replacements or SY come to show you what dynamite rock can be, but then you guys yawn at the box office.

Do you really want college music to die in favor of weak watered-down versions of Bon Jovi? The saddest things is, if Slaughter or Winger or Warrant stuck their teased locks into Campbell, you bozos would be knocking down the door.

"(Program Board) can do what the (Santa Barbara)

"SY is ready to destroy what silly ideas you have about rock music"

County Bowl does and book the same bands every year, and that's cool," PB Deputy Commissioner Pax Wassermann said. "But student programming is about taking a chance with bands."

Jane's Addiction at Harder two years ago not only took all the shit you guys literally threw up at them, but gave it back to you with personal insults and devastatingly powerful music. Nobody left that show doubting that band's potential, instead they questioned the college market as a viable consumer because barely anyone went to the fucking show.

But now you're listening to Nothing's Shocking and as soon as their new album hit the market, the fucker blew out of record stores.

Well history's about to repeat itself, this time from the other coast. Sonic Youth is poised and ready to destroy what silly ideas you have about rock and pop music.

Meanwhile, if you're elsewhere, doing the "hammer dance," you may as well be saying to Program Board, Arts & Lectures or any other group who are on top of their game that you'd rather see Milli Vanilli opening for the New Kids at the Ecen. Because that's what you're gonna get.

cover to sell more albums?

SS: Well, yeah. Why not? People make records to sell them. If Jane's wants to make this one cover and then make a new one that's white with the First Amendment on it to sell more copies, that's fine. Our take on it is, 'Well, listen if this place is so out of it, then we don't care to make money through them.' We don't care to get those extra sales, whereas Jane's, well ... it's obvious what they're after.

I: How does a band like Sonic Youth go from the "Indies" to a big label? Does some executive bigwig snatch up an "unknown" or does some band just kiss a lot of ass?

SS (he laughs): I don't know. It's different for every band. For some people there's a buzz around them or they wrote some great song. So immediately every A&R guy shows up.

I: What can we expect from the performance ... anything crazy?

SS: Well, Steve and Jeff MacDonald would join us for the song "Goo" as an encore. (He laughs) That was real fun, that's really wild, that's really sick.

I: So true.

Steve Shelley laughs one last time.

Music



Intermission ... Always a Flavorful Variety

POP



Jordan: The Comeback

Prefab Sprout
Epic Records

Rock Critic Comix by Doug Avellanes

The first time I heard a Prefab Sprout song, I had to stop my car because it made me cry. I think it was something about their lush moody sound, and the witty but dead-on lyrics.

Lead Sprout Paddy McAloon has an ear for well-turned phrases, and this shows up often on their new *Jordan, The Comeback*.

Jordan is sort of a concept album about an Elvis figure looking to return from Vegas to his former glory. But McAloon's style is so confessional, it's hard to distinguish between himself and his characters.

That subtlety is what I like most about this very mannered band. My friend Michelle thinks they're too well-mannered, to the point of boredom. Of course, I disagree, and can't wait to listen to this album on my next road trip.

The Untouchables

The *Untouchables* are the headliners this weekend, along with local ska and reggae bands *Common Sense*, *The Itch*, and *Upbeat*, in the first annual Big Dogs Benefit Concert sponsored by Lambda Chi Alpha fraternity.

The event, which benefits the budding Isla Vista Recycling Program, happens this Saturday, Nov. 3, at the Lambda Chi Alpha house at 6519 Cervantes road in I.V. It's a daytime event, running from 11 a.m. to 5 p.m., with *The Untouchables* scheduled to perform at 3:30.

Tickets are \$10, \$12 the day of the event,

on sale at the A.S. Ticket Office, Big Dogs in Isla Vista, Morninglory Music and the Lambda Chi Alpha house. The event is slated for UCSB students only, and all concert-goers will be required to show a reg card at the door. Nevertheless, as event coordinators Tony Alfaro and Jeff Foster agree, the concert is "not just for greeks."

No alcohol will be allowed inside the concert, but Woodstock's Pizza will have slices and sodas for the buying. And look for that ever-present, ever-fun KTYD van for giveaway fun.

— Karen Peabody



Next Week:
DOKKEN!

World Beat



From the Secret Laboratory

Lee "Scratch" Perry
Mango Records

From his secret laboratory, Lee "Scratch" Perry has synthesized a new beat. It's hard to put your finger on his direction; it appears he can't decide whether he wants to make "house" music or some alternative reggae. One thing's for certain — *this ain't no hip-hop*.

The techno-lyrics that lead off the first two songs are very irritating. "Scratch" lets down the fans who remember his fusion of dub and rap to create what later became known as hip-hop.

"(I Got the) Groove" brings back the politically conscious lyrics of his past when he sings "take the money from the royal family," but one wonders what kinds of images he is trying to portray by being dressed in a

king's robe, complete with scepter and crown. Call me ignorant, but it looks like Lee has become something of a hypocrite in his old age.

"I am a word professor, I am the word processor ... I am an alien from outer space," says Perry in "African Hitchhiker." You don't know whether you're supposed to laugh at his lyrics or have pity on this once-great roots-riddim rocker.

The redeeming instrument used on the whole album is a Central American rain stick, which is made of bamboo with seeds inside. When it is turned upside down it makes the sound of flowing water — about the coolest sound on the entire CD.

— Trevor Top



Us An Dem

Benjamin Zephaniah
Island Records

Much like Shinehead, Benjamin Zephaniah has taken reggae into the realm of hip-hop. This is done in many ways: the use of drum machines is extensive, politically conscious lyrics resonate throughout his album, *Us An Dem*, and the driving riddims resemble "house" music.

As "De Poet" Benjamin Zephaniah reaches deep inside the heart of the African's plight. He spans the gamut of political topics with songs such as "Religious War," "Big Time Gangsters" and "Tiananmen Square" just to name a few. "Everybody Hav a Gun" has an opening rhythm set to the theme of *The Good, The Bad and The Ugly* and portrays a society filled with hatred. When people are alone they don't

feel secure enough so they have to arm themselves. Other than violence, the album is dashed with a touch of heart in "Me Love Me Mudder" Zephaniah reaches out to the women who make it all possible.

Overall, *Us An Dem* does an excellent job at addressing many societal ills as well as global concerns. If our leaders spent a little more time listening to Zephaniah our planet might be in a lot better shape. Musically, *Us An Dem* is an excellent selection for reggae fans looking to get something more than ganja. Aside from being a bit repetitive and oversynthesized this album rocks rhythmically, lyrically and soulfully.

— Trevor Top

METAL



Rust In Peace

Megadeth
Capitol Records

Can you say, "speed metal?" How about "thrash?" If you can't, take a listen to Megadeth's latest, *Rust In Peace*. You'll learn, fast.

In a recent interview, lead singer Dave Mustaine (look up the definition of angry in the dictionary — you'll see his picture) claimed that he was getting his act together and trying to be a happier person — and this should be reflected in the album.

Not. How do the lyrics "In a cesspool I became dead/From a rock star to a desk fool/Was my destiny someone said" grab you? Yep, Dave ole boy, you're becoming

quite a happy camper there. Let's put it this way, Dave left Metallica ages ago because they weren't hardcore enough. Yikes.

Rust In Peace kicks some major bootay, each song more harsh and pounding than the last. They add some political views as well, and much of the album is based on the horrors of nuclear war and the decline of Western Civilization: "Your body has parts your/country can spare/by the way son/here's your wheelchair."

Can you say "speed metal" now? Can you say "Megadeth?" Thought so.

— Stacie Houglund

Hispanic Culture with Raices Musicales

The distinctive sounds of five different hispanic musical traditions will fill Campbell Hall Wednesday, Nov. 7, as part of the National Council for the Traditional Arts' *Raices Musicales* (Musical Roots) tour.

Texas-Mexican *Conjunto*, an accordion-based music and dance of the Mexican-American border area will be performed by Santiago Jimenez, Jr.

From southern Veracruz comes the African influenced sound of *Jarocho*, performed by Los Pregoneros del Puerto, featuring Veracruz harp and syncopated rhythms.

The Marimba, rooted in Central America and descended from African xy-

lophone music, is popular throughout Mexico. Marimba Chiapas will demonstrate their mastery of this difficult style.

Familiar to Santa Barbara audiences is the sound of mariachi. Featuring six musicians from Jalisco, *Mariachi el Capiro de Jalisco* perform with violins, trumpets and guitars.

Along with the musical performers, dancers Bel Sandre and Miguel Delgado will appear, providing dance steps to the mariachi and *Jarocho*.

Tickets are available at the Arts and Lectures Ticket Office for \$12/\$10/\$8 for UCSB students and \$14/\$12/\$10 for others.

— Andrew Rice



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Pot Lucky

Intermission - Not Just for Breakfast

Bloody Good Carrot

Flaming Carrot? Good Book!

Introducing *The Flaming Carrot*, the world's first surrealistic superhero! He pulls laughing gas and stink bombs from his prized utility belt! He laughs at danger and comes back for seconds!

He wears webbed flippers for shoes and a five-foot long carrot for a mask, atop which an ever-burning flame smolders!

He's stupid and his mother dresses him funny!

Ever since he won a bet by reading 5,000 comic books in one sitting, the Flaming Carrot has dedicated his flashy and oft-monkeyshine-filled life to fighting, as writer/artist Bob Burden puts it, "The wicked teeming minions of infamy, reprobation, crime, subversion and wanton incontinence!"

Combining guts, brawn, dumb luck and cold leftovers with a wit and flair that leave even the sturdiest cad swooning, the Flaming Carrot is the poor man's H-bomb!

Not only is he a fighter, but also a lover. The ladies fall for him like ripe fruit, and although he may not always think of the "right" thing to say, well, he does alright. Plus, he's no fool; he



keeps condoms in his utility belt! Now that's a superhero!

Creator Bob Burden has been detailing the many adventures of Flaming Carrot since he was an aspiring good-for-nothing in 1976, and Dark Horse Comics have been publishing his exploits since the mid-80s. Burden has, in essence, created a spoofish superhero that defies any and all comic rules, mocking the macho nature and stereotypical practices apparent in both traditional comics and life in the 1950s. All his dialogue is strictly 50s in origin, as phrases like "smart alec," "well wadaya know," and "I'll be a son of a gun" are used copiously.

And the bad guys aren't exactly ordinary either. For instance, Don Wiskerando, nefarious do-badder, has a pet dead dog that bites. The Artless Dodger hassles people and terrorizes

hardware departments with electric lawn mowers, and invading aliens that threaten to take over the world talk like Midwesterners because they all learned English by watching reruns of "Green Acres." In all, we are provided a window to a madcap world, through and through.

Those of you who scoff at the mere mention of comic books, those afraid to laugh at the top of your lungs like this-

Ha Ha Ha Ha!

ignore all that *Flaming Carrot Comics* have to offer. But those of you ready for a unique and exhilarating rush, lushly illustrated in fabulous pen and ink, feast your eyes on some of the most rebellious storytelling this side of the Rhine.

- Todd Francis

Dead

Continued from p.1A

Romero made the Black character, Ben, the natural leader of the fractured band of survivors. Without the constraints of society, Ben asserted himself. Once society had responded to the crisis though, and order had been restored, Ben paid the price.

In the remake, directed by Savini, the theme of racism is de-emphasized, while sexism is brought to the fore. It is

in this area that the film plays off of its predecessor most strongly.

The character of Barbara, who in the first film folded up after the death of her brother, has changed entirely. Instead of sitting comatose on the couch, Barbara is now more like Sigourney Weaver's role in *Aliens*.

However, and this is what makes this film interesting to those who saw the original, some of the same dialogue is retained. Even though Barbara is a natural leader, the other characters continue to treat her as if she were the other Barbara. She goes to extremes to

show herself as tough and intelligent, yet people continue to patronize her.

Of course being deep and relevant isn't enough for a serious horror film, it also has to be scary and fun. The new *Night of the Living Dead* goes all the way in this area.

Of course, there are some moderately grisly parts, more so than the original, but not as much as the two sequels. But people eating people requires a certain amount of on-screen gore in any movie.

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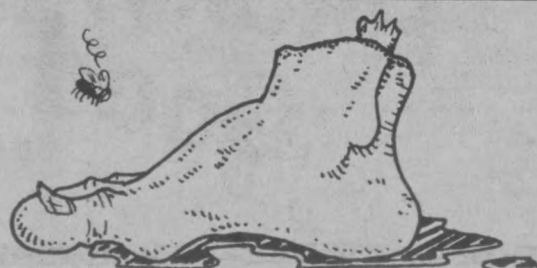
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Three's Company Was Funnier

Sibling Rivalry Is A Glorified Sitcom

The makers of *Sibling Rivalry* must not think the public is too bright. After all, they are asking the American people to spend their hard-earned money to see what amounts to little more than a bad television movie.

In fact, they haven't gone to great lengths to hide the fact that the film would be better served showing from a 19-inch box than in a full-size theater. The cast is made up of mostly television stars, the director is a man who gained his fame from television and even the script sounds like the plot to an old *Three's Company* episode.

Kirstie Alley (*Cheers*) stars as a neglected housewife whose main problem, according to her pointless opening narrative, is a lack of sex. Her husband, played by Scott Bakula (*Quantum Leap*), devotes all of his time to his work, prompting her sister

(Jami Gertz, formerly of *Square Pegs*) to suggest an affair.

As you might expect from a movie about a struggling marriage, celibacy and infidelity, hijinx ensue. The craziness starts when Alley's indiscretion,



Kirstie Alley — Wow!

played by Sam Elliot, dies after the two have an afternoon of wild sex, shown to the audience only by the classic TV shot of their clothes in one long line leading up to the bed. It's a truly amazing achievement that these people can so neatly strip and walk at the same time, clothes alternating boy-girl-boy,

of course.

Sibling Rivalry is actually two movies in one. Alley leaves soon after discovering her lover is still stiff even after sex. Enter venetian blind salesman Nick Meany, terrifically played by Bill Pullman. Meany gets involved in the caper, although he knows his involvement would hurt his brother's (Ed O'Neill from *Married ... With Children*) chances of being named chief of police. Pullman's scenes are by far the best, but director Carl Reiner, best known to older audiences as the creator of TV's *The Dick Van Dyke Show*, would rather concentrate on the boring *spiel* about the failed marriage.

As in most dumb TV movies, it is revealed that all the characters are, in some twisted way, related to each other. The surprises seem to be inserted in the script for the sole purpose of adding an extra 20 minutes, maybe so it would be longer than the average TV movie. But, in fact, television is better in one sense — while watching *Sibling Rivalry*, you can't change the channel.

— Brian Banks

Hot Spot's Got It - Too Hot!

As Close To Film Noir As It Gets

Crazed director Dennis Hopper likes his noir down and dirty, and with *Hot Spot*, his stylish new tale of double dealing and back stabbing mischief, he makes no bones about it.

Witness: oral sex at gun point, oral sex in the back of a Cadillac, blackmail, compromising photographs, multiple skinny dipping rendezvous, violent twilight lovemaking at an abandoned sawmill, heartstopping fatal fornication, arson, bank robbery and ... (gasp) ... MURDER! Hopper set out to create an erotic thriller reminiscent of pulpy 1950s noir and the '80s classic *Body Heat*, and this successful mix is guaranteed to satisfy even the most jaded noir buff.

Heartthrob Don Johnson portrays drifter Harry Madox, a cool character with an intense stare and an artistic looking french inhale. Madox blows into a small Texas town, evidently searching for trouble.

While working at a local used car lot Madox becomes involved with the owner's wife, Mrs. Harshaw (Virginia Madsen). Having a wonderful time with the tailor made role of the femme fatale bitch, platinum blonde Madsen gets the most out of every scene.

While Madox may enjoy doing such nasty deeds as probing the lower regions of Mrs. Harshaw's body in the back of a Cadillac on her husband's lot, he has no desire to settle down with this tramp. Madox sees a bigger picture which involves eloping with a 19-year-old secretary (the alluring Jennifer Connelly) at Harshaw's rinky-dink car lot. Plots are thickened, blackmail schemes are devised, cover-ups and nubile flesh are exposed. And,

of course ... (gasp) ... MURDER!

Hopper, evidently a big fan of the classics of this genre, has effectively captured the mood and feel of film noir. He takes full advantage of trademark stylistic techniques such as claustrophobic close-ups of the star, scenes packed with hard lighting and impenetrable shadows, flashbacks revealing key details, and a general dank, dark look which contrasts with the searing Texas heat.

Along with the other actors in "Hot Spot," Johnson turns in a fine performance as Madox, and this flick will probably land right beside Johnson's other fine film, the hilarious futuristic satire, "A Boy and His Dog," in the cult classic archives. Cohabiting the screen with Johnson is the gorgeous Jennifer Connelly, who has the rare talent to look childishly innocent as well as blatantly sexually alluring.

— Terence Meyers

An Iranian On The Run

The Runner Runs Well

Set in the port city of Abadan in post-revolutionary Iran, writer/director Amir Naderi's autobiographical *The Runner* captures the uninhibited, unstoppable physical and spiritual energy of an 11-year-old orphan surviving on the streets.

A film that uses dialogue sparingly, *The Runner* is heavy on imagery. Naderi is obsessed with airplanes, ships and trains, and bicycles, spinning

wheels and the constant running of Amiro (Madjid Niroumand) add to the exhilarating sensation of motion.

The film follows Amiro's employment enterprises as he moves from scavenger to bottle collector to shoeshine boy, each job a calculated attempt to bring himself closer to his goal of a better life. He is a dreamer, looking longingly at the tankers that come in and out of the port where he lives, making his home in an abandoned vessel — the closest he can get to traveling himself — and papers the walls with photos of airplanes. Nevertheless, he makes determined steps to

improve his lot — working diligently, even enrolling in literacy classes.

His desperation to get out before it is too late is evident in the dramatic final scene, as Amiro races his friends across a fiery oil field to reach a block of ice. His reaching the block before it melts is a symbolic representation of director Naderi leaving Iran, to pursue his own dreams.

"The Runner," another film in the UCSB Arts and Lectures International Cinema Series, is showing Thursday, Nov. 1, at 8 p.m. in Campbell Hall.

— Karen Peabody

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