

ARTS WEEK

april 15 - april 21

Eleven Gordon Sumner tales ... 3A

An uncivil rights text ... 6A

This Week's Bets

today

•HOUSE OF PAIN and Wool will jump around in the Anaconda Theater, Isla Vista

friday

•JAZZY DUO Phil Salazar and Paul Sanchez will perform at the Bluebird Cafe, 1221 State Street.

saturday

AUGUSTIN LIRA and the musical group 'Alma' will perform at the UCSB MultiCultural Center at 8 p.m. The performance will feature amazing guitar playing on songs blending Mexican, Afro-Latin, American Folk and contemporary styles.

sunday

•AIDS DANCE-A-THON at the L.A. Sports Arena to benefit AIDS Project Los Angeles. Arrive at 4 p.m. to turn in contributions (pre-registration required); the party starts at 5 p.m. Call 213-466-9255 for more information.

monday

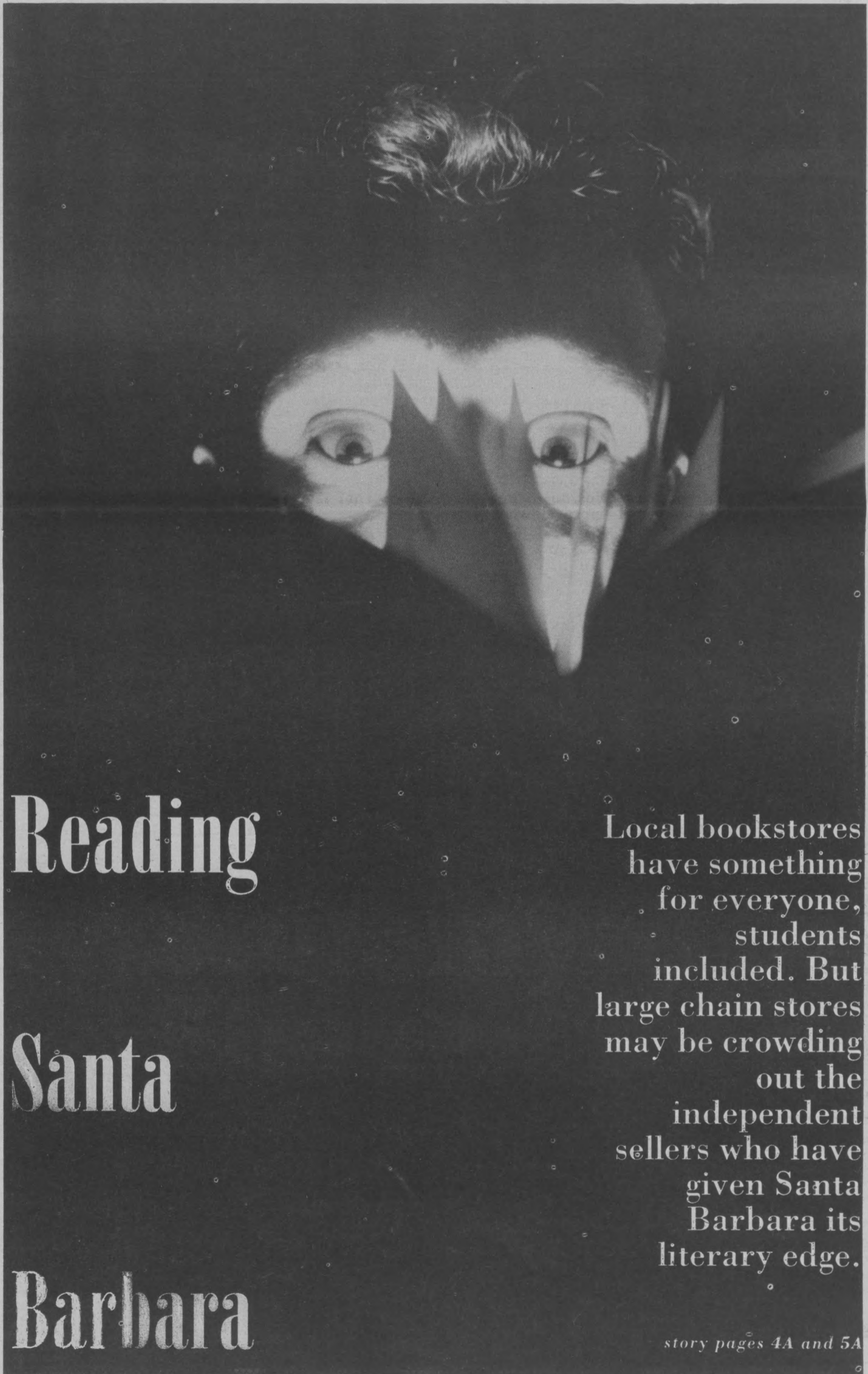
•NIGHT ON EARTH will screen in UCSB's Campbell Hall at 8 p.m.

tuesday

•BONNIE J. MCCAY will give a lecture titled, 'Comedies of the Commons: The Ways We Try to Protect Our Environment;' Main Theatre, 4 p.m.

wednesday

•FINGERPAINT THE 'F' WORD ('F'eminist) on the Women's Center Lawn at noon. They'll supply the art supplies.



Reading

Santa

Barbara

Local bookstores have something for everyone, students included. But large chain stores may be crowding out the independent sellers who have given Santa Barbara its literary edge.

story pages 4A and 5A

Making I.V. Better

Last November, the Isla Vista Enhancement Committee drew up a thoroughly researched, very detailed plan on how to make this college town a better place to live. Some campus and community groups have been working slowly but surely, trudging through administrative and financial muck, to turn the plan into reality by implementing a few of those suggestions.

One of the IVEC's suggestions was that there should be more entertaining activities in I.V., including cultural events, so that residents can have the option of not sitting around and getting drunk every day in order to pass the time. So, Associated Students Program Board, who lost their main venue when the Pub went under in December, started working on a proposal to hold regularly scheduled events in the Isla Vista Theater, including comedy nights, cultural and musical events, and films. Now that they've got the go-ahead (and the money), Program Board is working to establish regularly scheduled events at the underused theater.

The board's first project for the theater this quarter is a series of films which will screen over the next five Saturdays at 8 and 10:30 p.m. The controversial film *Reservoir Dogs* will kick off the series this Sat., April 17.

"We're trying to get a



A little guy with a big gun in 'Reservoir Dogs.'

good consistency going," said Heidi Brasch, Program Board film and ticket coordinator. In addition to the Saturday films, Program Board hopes to begin hosting comedy nights and cultural events on Wednesdays, and other events on Tuesdays and Thursdays.

In order to obtain funds to get the I.V. Theater events off the ground this quarter, Program Board appealed to various campus and community organizations and were able to raise \$8,000, Brasch said. In order to keep the events going for a long time, funds generated from this quarter's events will be used to fund I.V. Theater programming in the fall, and so on. "Hopefully it will continue for a long time," she said.

Andrea Woodward, manager of the defunct Victoria Street Theater, has been working with Program Board to pull the series together. "We thought it would be a great thing to see a fully functioning I.V. Theater," she said.

And speaking of the Vic, the New Vic Theater is currently operating as "a gypsy theater," showing films at different places around town. Woodward said a fixed location for the independent film house is very close to becoming a reality, and that full-time operations should begin in the fall.

Reservoir Dogs will screen at the I.V. Theater on Sat. at 8 and 10:30 p.m.

—Bonnie Bills



Mahlathini and the Mahotella Queens will perform on campus Sunday.

Dancing in Sneakers

Mahlathini and the Mohotella Queens will bring their upbeat and irrepressible style of South African 'mbaqanga' music to campus this weekend for a night of music and dancing that is likely to literally knock some socks off.

Simon "Mahlathini" Nkabinde and the three "Mohotella Queens" — Hilda Tlou-batla, Mildred Mangzola and Nobesuthu Mbadu — have been playing together for over 20 years. Their music has been so influential that Paul Simon later popularized the style on his *Graceland* album in 1986.

Together they have toured the world numerous times, and have sold more than a million copies of every recording they produced.

During her shows, Mahlathini follows a fairly traditional dress code, wearing a

lion skin outfit, while the queens wear grass skirts that twirl when they dance, along with traditional headresses and sneakers. The women, now well into their 40s, dance throughout the entire show. They just can't stop groovin'.

The musicians recently released *Mbaqanga*, their first new recording in three years. It's an album that features a blend of Zulu and English lyrics, vocals and harmonies, American pop music stylings, gospel—style singing and a number of unusual instruments like the penny whistle. Essentially, it is modernized South African music that makes for happy countenances and non-stop dancing.

Mahlathini and the Mohotella Queens will perform in Campbell hall on Sunday, April 18, at 8 p.m.

—Molly Meade

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CLIP AND SAVE

CLIP AND SAVE

CLIP AND SAVE

music

Down to Earth Effort

Sting
Ten Summoner's Tales
 A&M Records

☆☆☆☆

It seems that Sting has finally rejoined the ranks of the living, and frankly, it's about time.

After exploring the depths of depression in 1991's *The Soul Cages*, an album that dealt mainly with the death of Sting's father, the former frontman of the Police has returned with a lighter offering entitled *Ten Summoner's Tales*. The title is at once a fib — there are eleven songs on the album — and a wordplay on the real last name of the artist. Don't you dare call him Gordon Sumner, however; the man wants to be called Sting. His own kids call him Sting, for goodness' sake.

Keeping intact the band that was responsible for *The Soul Cages*, Sting stays away from the morbid stuff this time around. In fact, "Something the Boy Said," a song about a tragic journey, is the only cut that would fit on the previous album. Instead, *Tales* is more on the frivolous side, both musically and lyrically.

As early as the second song, it is clear that the Stingmeister isn't going to play it too safe. "Love is Stronger than Justice" combines both a country and a jazz feel, and may give the experienced Sting fan a start upon first listen. Two other numbers, "Seven Days" and "Epilogue (Nothin' 'Bout Me)" would easily fit into a Broadway musical. Not that the man is taking any big chances, mind you; he's doing just enough to keep things from getting boring.



Sting

Other notable songs include "It's Probably Me," a remake of the song that Sting and Eric Clapton performed for the movie *Lethal Weapon 3* last summer, and "Fields of Gold," a beautiful piece in the vein of "Every Breath You Take."

Not every song is a keeper, but overall, a strong and surprisingly lighthearted effort from a man who gives the term "pretentious" new meaning. If *The Soul Cages* brought you down, this one will pick you back up.

—Dino Scoppettone

Real Ska Bands Wear Plaid

Bosstones
Ska-core, the Devil and More
 Mercury Records

☆☆☆☆

Ska-core, the Devil and More is the Bosstones' latest effort, packing all of the rocksteady and hardcore elements typical of their earlier releases into a neat little six-song package. It is an album as diverse as the musical strains this self-proclaimed ska-core band brings together.

The Bosstones are a plaid-clad bunch who have long been crucial members of the new ska generation on the East Coast. They call Cambridge, Massachusetts, home, but you won't find them eating finger sandwiches on the banks of the Charles. No indeed, these boys are to be found in the darkest and deepest holes of the cum clubs in the backstreets of America's finest neighborhoods.

"Ska-core," as the hyphenated name suggests, has particular roots in two separate musical strains. It combines the island rocksteady beat associated with the earliest reggae artists of mid-century Jamaica and the fast aggressive hardcore music which boomed from urban underground clubs in the '80s. This two-part namer well represents the Bosstones' style which pledges allegiance to both the rocksteady Jamaican camp, also called bluebeat, and the truculent hardcore side.

This genre-mixing is especially evident in the borrowing of some random selections on this album. "Think Again" is a track written by the skaterocker band Minor Threat in the mid-'80s, reappearing on Ska-core in its hard and originally angry form. The Bosstones really turn on the power on this one exhibiting a hard-nosed, raw style which goes and is done away with on tracks like "Simmer Down," a Bob Marley and the Wailers remake. This track is from Marley's earlier ska days and remains faithful to the strong and steady bluebeat influence which figures prominently in the band's dichotomous aesthetic.

The last cut on the album is from a live performance that took place last year in a local Boston club. This song truly captures the Bosstones' spirit as it jumps back and forth between hardcore and ska.

A fun blend of rocksteady and hardcore make Ska-core an example of the birth of a new music. These boys are downtown busy-busy and the sometimes sunny, sometimes dog-bite quality of their music makes it stand alone. If you like either style you might like what the Bosstones have parented on this one.

The Bosstones will be playing right here in Isla Vista at the Anaconda on Sunday, April 18.

—Dave Rittenhouse

Stoney Rock and Roll Bash

Anisq' Oyo' Park will be the site of Hemp Fest '93 this Saturday, a music festival to promote the legalization and appreciation of marijuana. From noon to 6 p.m., the park will be filled with the sounds of local favorites Rain, Los Guys, Evil Farmer, Electric Blue and Los Angeles reggae band Shagnatty.

Featuring a teach-in with speakers from Hemp for Victory and other environmental and pro-marijuana groups, the music festival is not just a good stoney time, but a way to educate people about the environmental and economic importance of hemp as a viable environmentally friendly alternative to wood pulp and cotton, event organizer Chris McCann said. "Up until the 1930s, everything was made on hemp paper. ... Legalization is extremely important. We can make our textiles out of it, make our paper out of it, there's all kinds of things" you can make out of it, he said.

This is the third year in a row that the popular festival will be held, according to Evil Farmer bassist Ari Gorman. "We're

just doin' it because it's a good chance to make some music in the park. I'm sure it'll be a nice day ... and I do adhere to the belief that pot should be legalized," he said.

"I know a lot of the basic facts about the usage of the plant for paper products and all kinds of things that are made with it, so I do think it's pretty important, and I'd like to see it legalized. I also like it ... because I like to get high," Gorman said.

"For this event we've been preparing some really cool mixtures of music that I think people will really dig, we think people will really like — especially if you're on acid or PCP," he said.

"Whether or not you support the cause, you should come out to the park and see what it's about anyway. ... Personally I would like to light up a huge spliff on stage in the middle of our set and pass it into the audience," Gorman added.

—Robert Shisler

A.S. PROGRAM BOARD presents...

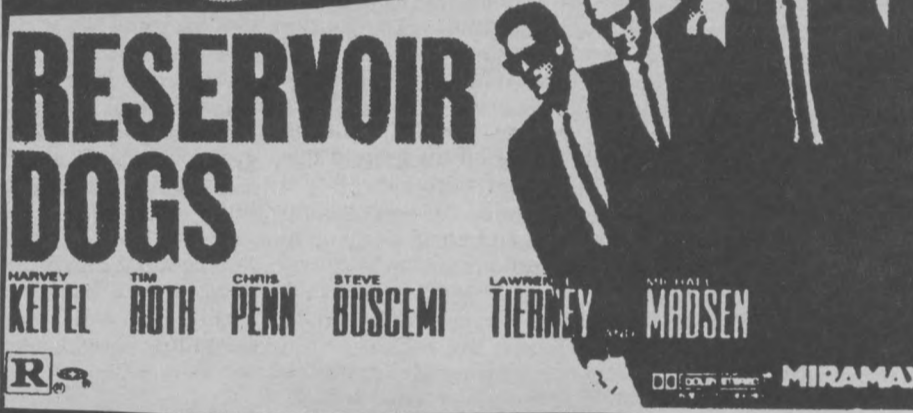
SPOT

FRIDAY, APRIL 16
 STORKE PLAZA NOON

SATURDAY, APRIL 17

I.V. THEATRE 8:00 & 10:30

\$3/stu.
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 A.S. PROGRAM BOARD will sell your tapes/CD's at EXTRAVAGANZA '93. Contact Christy for more info.
 FOR MORE INFO CALL 893-3536

Santa Barbara's got books. Lots of 'em. With nearly three dozen bookstores providing texts on topics ranging from art to Americana, local shops have it all. The only problem is, there may well be too many of them...

Santa Barbara is no Charrington Cross Road, or even a Telegraph Avenue, but it definitely has its share of booksellers. In fact many bibliophiles travel up from as far south as La Jolla and down from the Bay Area to browse through local bookshops' shelves.

In the Santa Barbara area, there are nearly three dozen bookstores, serving a wide variety of needs. The largest and most competitive market is the latest release of general-interest books which are piled high within bookstores like Chaucer's or Earthling. The stores that carry these new titles are often very large and carry over 100,000 titles.

At the other end of the spectrum are the smaller, more traditional bookshops, but these tend to focus on antiquarian, out-of-print and used books. One advantage of shopping at a used bookstore, besides the lower prices, is a deeper breadth within a certain subject that superstores can't match due to the relative scarcity of variety in books in print, while used book stores have all titles ever published at their disposal.

Another type of bookstore is the "book and bible"-type that sell everything from the Torah to holy trinkets for believers. While these stores do carry many books titles, they are almost all religious tracts. There are a number of good book stores that are fun for kids as well, focusing specifically on literature for children and child rearing. Bookstores that sell books specifically dealing with art and art supplies occupy yet another literary niche.

Some bookstores, like the high-priced Joseph The Providor on Micheltorena, sell few books to walk-in customers and depend instead on mail-order to sell first-editions and manuscripts.

But books aren't all that local bookstores have to offer. The Lost Horizon has an inviting inlaid chess set and the Earthling has a cozy fireplace where visitors can read the books without necessarily having to buy them. Local shops also offer cultural and literary events like book readings, signings, live music, poetry readings, writers consortiums and open-mike nights for beginning writers. Some people even go to Again Books just to talk the day away with owner/conversant John Sloan.

Due to State Street renovations and book-selling success, several stores have expanded over the last two years. The Book Den moved to a larger location — after closing its Isla Vista branch — and the Earthling upgraded to a much larger lot which was formerly a Woolworth's department store site. Perhaps due to the long success of these two stores — The Book Den has been in town since 1933 and the Earthling since 1974 — nationally known Barnes and Noble has recently taken over the large space on State Street where Miller's Outpost used to be situated.

While the book industry's sales have declined substantially across the country throughout the late '80s and early '90s, largely due to the success of television and movies, Santa Barbara is an exception, hosting more and bigger bookstores than ever. So who is buying all these books?

Barnes and Noble salesperson Andy Bailey — who formerly worked at Brentano's books as well — said that Santa Barbara contains a very literary-oriented community.

"There are a lot of writers in the Santa Barbara area ... it's conducive to writing. A lot of people use Santa Barbara as a getaway to write. A writing community is conducive to a reading community; beyond that it's a very artistic community."

Bookseller and owner of Again Books, John Sloan has been selling books in Santa Barbara since 1978. He said he has no idea who could be buying all these books and expressed skepticism about the new and recently ex-

panded superbookstores' chances of long-term survival.

"I have not formed an opinion as to why Santa Barbara should have both an Earthling and a Chaucer's. I'm not aware that Santa Barbara has unique people that are interested in the printed word," Sloan said.

But as far as Santa Barbara's literary community goes, it may be the independent bookstore owners who will bow to the recession and competition from large national discount chains. "All over the country there is a trend for bigger stores, because it's so expensive to start a business," said Mahri Kerley, the owner of Chaucer's Books in the Loreto Plaza mall.

While the bigger stores are growing and speculating with large overhead, smaller bookstores like Avalon and Kisch downtown, and Pluto's, Book Den and Merlin's in Isla Vista, have all had to close over the last few years due to high rents and lower sales. Shelly Vogel was the former owner of Avalon Books on Chapala street. He said he was forced to close his store because of road construction for the Paseo Nuevo mall, high rents and the recession. Today he runs a bookstore through the mail, from his home.

Independent bookstore owners feel so threatened, in fact, that a minor brouhaha has developed surrounding the recent arrival of the Barnes and Noble, a chain-bookshop. While there are other chain-bookstores in Santa Barbara — including the two Crown bookshops, Brentano's and, technically, the Earthling which has a branch in San Luis Obispo — Barnes and Noble is by far the largest and most threatening competition to the local independents.

The popular Earthling, located just down the street from the new Barnes and Noble, has felt the chain's effects, General Manager Joe Palladino said. "It took two weeks before we started to feel it. People are generally curious about it. We've been trying to adjust to some things."

Chaucer's Kerley said it is too early to tell how much business Chaucer is losing to the new chain, although she said that the opening of yet another huge bookstore will definitely effect sales at Chaucer.

Chaucer buyer Judy Young said that the new store will reap the benefits of a book-buying community that independents have spent years establishing. "Barnes and Noble is here because we are here. People like us have spent 20 years trying to build a clientele."

Since they're marketing a different kind of book, used book stores shouldn't be significantly affected by the new Barnes

and Noble. "They're in the new book business so I could care less," Sloan said. "I went into Barnes and Noble on their opening. It's very mass-market. One hates to say it, but Barnes and Noble is the commercial annex to the Santa Barbara Public Library — which also went commercial."

Aside from just trying to be competitive, many locals suspect Barnes and Noble is trying to usurp the business of independents across the country who often have spent decades compiling a loyal clientele.

Palladino explained: "There is a national trend by Barnes and Noble and Super-Crown books. What they do is locate next to a successful independent. Two hundred fifty of them are opening right now. Including four in the Berkeley-San Francisco area, one next to Cody's and another next to City Lights."

Because chains are able to purchase books for very low prices due to their scales of economy, they are able to often sell books for less than the suggested cover price. Sometimes publishers add free freight shipping as well, due to the amount of books a chain orders.

It will be especially difficult for Chaucer's to attempt to charge as little for their books as the bigger chains because Kerley insists on running a shop friendly to the employee and the customer. "I've got a lot more overhead



The glitzy new Barnes and Noble on State St. is the newest, biggest bookstore in town.

than other stores because I've got books I think should be available. Also my staff gets good wages and full medical benefits."

Barnes and Nobles' Bailey concurred, but suggested the competition is not as lethal as some suggest.

"We're a discount chain. [Critics] see us as a predator, because they can't afford to discount the way we do. But in Santa Barbara there is enough room for everyone — it's enough of a literary community. A bookstore located six blocks from an independent won't necessarily eat up all the competition."

Vogel is more practical about the chain versus independent tension. "It's just an example of capitalism. Either way your money is going to go to the owner. But it is definitely good news for the browser to have more stores come to town."

In the used book market, the competition is much less heated and admirably cooperative. Jerry Jacobs, owner of Lost Horizon, on Anacapa Street, said that The Book Den is his only competition, although "it's a friendly one."

"Used book stores don't take customers away from each other — we send customers to each other," Jacobs said. "We're all here to make a living but it's also fun. If we can get someone a book they're looking for, that's nice."

While The Book Den carries few new books, they certainly compete with the bigger stores in the sense that many successful new books can be found on the used

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There's a bookstore for everyone in Santa Barbara. Book enthusiast and UCSB student Steve Ross reads and sips mocha at Earthling (left). Choose from over 100,000 titles at Chaucer's (above), or chat the day away with John Sloan at Again Books (below).

TOP TEN LOCAL BOOKSTORES

store/location	nice features
•1• Again Books /16A Helena Ave.	talkative owner, war stuff, Christian literature, children's books
•2• Andromeda /5756 Calle Real	closest to I.V., science fiction
•3• Art Book Only /715 State	spacious, more art than anyone
•4• Barnes & Noble /829 State	lots and lots of magazines, wide range of literature
•5• Book Den /11 E Anapamu	good prices and selection
•6• Brentano's /Paseo Nuevo Mall	good discounts, in the mall
•7• Chaucer's /3321 State	nice atmosphere, broadest selection in town
•8• Earthling /1137 State	cafe, events, gay/lesbian section, small press
•9• Lost Horizon /703 Anacapa	good prices, chess set, maps, Americana
•10• Ted's /2008 De La Vina	cheapest, good fiction

text by
Martin Boer
♦
photos by
David Ruddy

tele. Also, many students come here to buy paperbacks and literature."

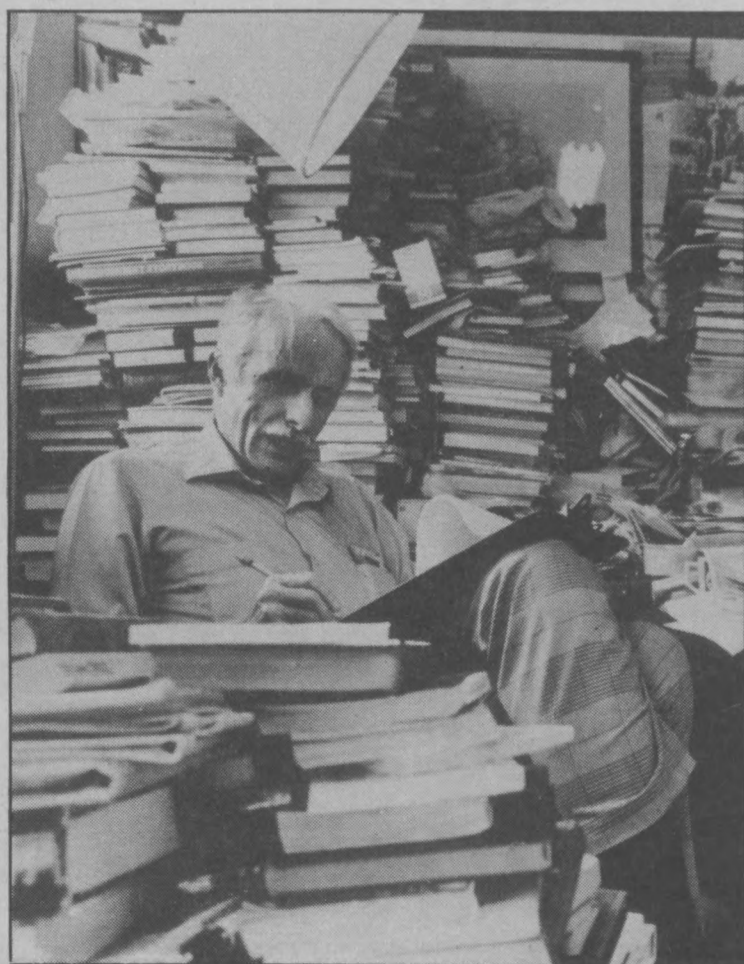
Despite the flak, the large bookstores do have some redeeming qualities. Besides offering the lowest prices on many best sellers, Barnes and Noble has by far the best magazine selection in town, with over 1,000 titles, including many magazines and newspapers from abroad.

And, as patrons know, the Earthling Bookshop is the most user-friendly store in town. Besides just displaying books, customers are encouraged to read around the fireplace, attend poetry readings, book signings, travel slide shows or sip a mocha in the cafe. According to Palladino it has the largest selection of small press, Spanish, large-print and gay and lesbian books, due to community requests. There is also a mural of famous writers including locals John Winters and Sue Grafton.

The bookcases at Earthling are remarkably low as well, and while it may look like a way to circumvent shoplifting, Palladino explains there is a very practical reason for the shelves' situation. "We've lowered the shelves so people can run into each other. You can meet people through this system."

At Chaucer's, the bookcases are just the opposite — very tall and filled to the brim with books. Because of its wide breadth in almost every field, Chaucer's is a favorite of many UCSB professors and students. The store also hosts readings and signings.

So browse away.



ed as well. used book stores often come upon new books, which can sell for much cheaper than a bigger chain store, rant Friedrich, a Book Den employee, explained. st of our books we sell at half [cover] price. If we get ok in that costs \$8.95 at the Earthling, we sell it at

ll other used book sellers don't consider the larger stores competitors at all, citing the difference be- n the reading audiences. obs explained that buyers at Barnes and Noble and book buyers come from completely different types eading audiences. "The same people that watch tele- n are buying the bestsellers. We have a nice clien-

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THE Anaconda

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4/18 Sun. Mighty Mighty BOSSTONES
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4/24 Sat. INDICA, Grinchfist, Redrum
4/27 Tues. FUGAZI w/ BIKINI KILL
4/29 Thur. LIQUID SUNSHINE, SUGAR DRIVE
4/30 Fri. THE OFFSPRING
5/4 Tues. HELMET JESUS LIZARD, THERAPY
5/8 Sat. GIN BLOSSOMS ARIEL
5/19 Wed. FLOTSAM & JETSAM, Damn The Machine
6/7 Mon. FLIPPER

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book review

Eternal Racism

Inequality is Here to Stay But Derrick Bell Will Keep Fighting

by Charles Hornberger

Imagine America stretched out on Dr. Derrick Bell's couch. Eyes on the far wall, America is confessing to the social psychologist, opening up its hidden motives, its secret prejudices, its vanities. It is white America on the couch, for the most part, but the civil rights leaders are in there too, and the university professors and the lawyers of nearly every stripe or color. Dr. Bell takes notes furiously, scribbling and nodding and uh-huhing along with the stream of revelations about crimes subtle and overt, and especially about its Problem. As America unfolds itself, Dr. Bell looks closely at one of its longest held and most frustrating inadequacies.

In Derrick Bell's most recent articulation on the state of racial affairs in America, *Faces at the Bottom of the Well: The Permanence of Racism*, the former Harvard Law School professor reevaluates the Problem at its most fundamental level. Racism, Bell says, is here to stay. Much of America's social fabric is dependent on it. And full equality is probably never going to become a full reality. What those concerned about maintaining Blacks' rights must do, he argues, is drop their ideological commitment to concepts such as full equality and focus on what works.

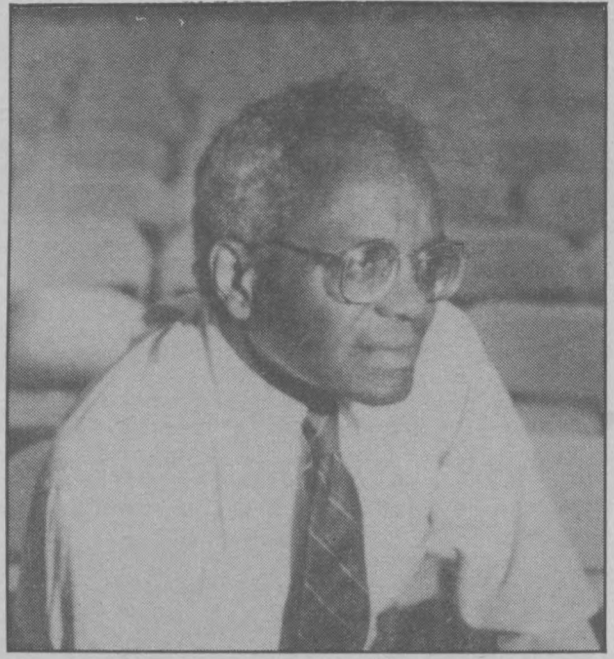
Faces at the Bottom of the Well is neither optimistic or pessimistic; it tries to look straight into the heart of the matter, often with almost clinical detachment. Bell is distrustful of establishment America; for him, the erosion of civil rights protection and Black economic gains during the '80s and '90s point to the "expendability" of African-Americans.

Blending fictional allegories with legal analysis and government statistics on the socioeconomic status of African-Americans, Bell has this bit of unhappy wisdom to offer, spoken through one of his characters: "[T]he law works for the Man most of the time, and only works for us in the short run as a way of working for him in the long run."

Yet his book is laced with uplifting spirituals and gospel songs, and ends with a reassurance — different versions of which are scattered throughout the text — that "giving up the fight" is not what he's about. His appeals to hope and struggle, however, are bittersweet, tainted by the recognition — quite plain to see for Bell — that whites are not about to give up their fight either. His psychoanalysis of white America depends on a vision of "white bonding," which says that discrimination functions in America's dominant culture to preserve the status quo, to give whites a scapegoat in hard economic times, and to ensure that even the poorest whites will always feel that they're never at the bottom of the social ladder. It is a sweeping analysis, one that perhaps is better suited to Bell's unconventional format than to a traditional scholarly text or law review article, though he draws on plenty of them. In a day when discrimination and racism are driven "underground" by laws that make them criminal, such conclusions could be hard to make stick. They're especially difficult for a Black author to make convincing to white audiences, who generally — as Bell holds in his startlingly clear but hardly surprising "rules of racial standing" — tend to view Black complaints skeptically, as if they were "special pleading" and automatically biased because the speaker is, after all, Black.

So Bell goes for the psychiatrist's seat, diagnosing many (but by no means all) whites as carriers of a societally nurtured strain of "white preference": "When whites perceive that it will be profitable or at least cost-free to serve, hire, admit or otherwise deal with Blacks on a nondiscriminatory basis, they do so. When they fear — accurately or not — that there may be a loss, inconvenience, or upset to themselves or other whites, discriminatory conduct usually follows. Selections and rejections reflect preference as much as prejudice. A preference for whites makes it harder to prove the discrimination outlawed by civil rights laws."

It is this white psychology of preference and racial bonding that make Bell skeptical of traditional, legal civil rights remedies to discrimination and infringement of Blacks' rights. While his generalized comments about



Derrick Bell

white group psychology are sure to put many readers off — as is his admonishment that "Slavery is, as an example of what white America has done, a constant reminder of what white America might do" — they serve as a well-tailored point of departure for his critique of civil rights laws.

Bell outlines in one chapter, through one of his allegories, the passage of a Racial Preference Licensing Act, which would allow businesses to purchase permits to discriminate; for Bell, it isn't as outlandish as it sounds. And he plugs it, with a few reservations. Blacks might be reasonably assured of some benefit from the revenue such permits, along with heavy fines for violators, would generate, he argues. The real upshot of the story is not that he wants such a law, but that (given "what white America might do") civil rights adherents might do well

It is time to get real about race and the persistence of racism.

to reconsider their commitment to integrationist ideologies. He challenges them to expand their thinking to include other remedies to America's racial problems than the traditional, idealist ones. "[I]t is time to 'get real' about race and the persistence of racism."

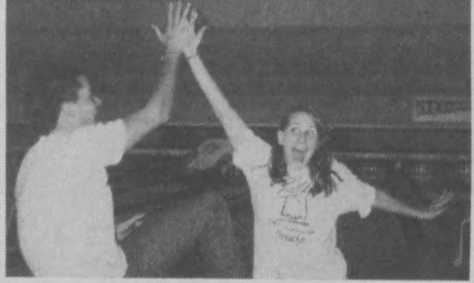
Bell's debunking goes further than the legal realm; it extends to racial symbols, like the naming of a national holiday for Martin Luther King, which Bell believes are often dangerous placebos. A holiday, after all, won't get you a job, won't reel in spiraling Black unemployment rates, won't put well-kept parks in South Central Los Angeles. He also goes after white reliance on the lack of blatant signs of discrimination — like "Colored" and "White" signs over drinking fountains — as proof that the Civil Rights Act of 1964 somehow worked. He attempts to explode the notion that whites really want to get rid of racism and discriminatory conduct; after all, the fewer people competing for that job, that spot at law school, that professorship, the better your chances, right?

He might have pointed out, although you can't really count it as an omission, that the Civil Rights Act was passed on Congress's power to regulate interstate commerce, not on the authority of the 14th Amendment. That fact, underscoring the notion that Blacks' rights are enforced when it's good for whites (after all, limiting market size through disallowing customers does affect the economy), seems to get back to the idea that the law, even civil rights laws, "works for the Man most of the time."

Bell's book, as I said, is not optimistic. It is strikingly stark, no less in its analysis than in its almost total adherence to a Black vs. white viewpoint. In a multicultural age, it's perhaps not quite what we'd expect. But there it is, propped up on Dr. Bell's psychiatrist's couch.

The book takes comfort in its own claim to realism and pragmatism. Bell constantly reminds us that he is not telling us to lay down and quit when he says that racism is permanent, but rather to acknowledge that fact and get on with it. "That ... is the real Black History, all too easily lost in political debate over curricular needs. It is a story less of success than of survival through an unremitting struggle that leaves no room for giving up."

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film reviews

Depp's Weird Again in 'Joon'

Benny & Joon is the simplest, sweetest kind of film; it is one that has a small story to tell, takes a small time to do it and gives its audience a small sense of satisfaction. There is no room for moralizing or a deep-seeded message here (or time for it, either; the movie runs about an hour and half).

This is not to suggest that the film lacks substance. In fact, it pleasantly tackles a difficult subject — mental illness and familial responsibility — with a kind of grace and subtlety that would make Oliver Stone shudder. The children of deceased parents, Benny (Aidan Quinn, a last-minute replacement for Woody Harrelson, who makes the role his own) and his sister Joon live alone in an All-American suburb where the local car mechanic really does have good deals and the diner always has fresh pie.

Joon is what the politically correct might call "sanity-challenged," though Benny very incorrectly brands her "crazy." She's not crazy, but she is love with Sam, a unique outsider whose amazing gift of physical comedy stems from studying hours of Buster Keaton. If Joon is crazy then Sam must be labeled eccentric, but both are ultimately the sanest of the bunch. It is Benny who has the most trouble adapting to a world without parents, without love and without the safety net his role as Joon's caretaker provides.

Mary Stuart Masterson has proven equally talented and adorable in previous work, allowing her to play characters ranging from a pregnant high school student to a yuppie wife with financial problems. In *Joon*, she gets perhaps her most adult role, if only because the character allows her to combine every one of her strengths into a child-like woman whose lines of reality and fantasy are blurred.

It is Johnny Depp, though, who is the star of the film, giving the kind of performance which merits the listing of his name before Quinn's and Masterson's in the credits even though he has fewer lines and screen time. Depp is the wizard of odd, following his cut-up work as Edward Scissorhands with Sam, the same sort of outcast.



Johnny Depp

Though the hair is longer, the skin is unscarred and the face is full of color, this is surely the same Depp, a man whose feature film talents once where overshadowed by his facial features. For this project, he has obviously studied the comedy of silent film, and astutely recreates the art of the genre. He and a Chaplinesque Robert Downey Jr. might consider some sort of revival.

Director Jeremiah Chechik pulls all the right strings, and then pulls away before the simple story overstays its welcome. It's a smart move by a young director, and also the best argument to other filmmakers who insist on three hours plus running times to tell a story. Who says more is better?

—Brian Banks

'Chocolate' Is Hot, So Hot

Like Water For Chocolate is a magical film infused with sensual images, feelings of passion, repressed sexuality and sumptuous feasting during the Mexican revolution.

This film will make you salivate. *Like Water For Chocolate* is literally brimming with hot anger and fiery lust. Visually, it presents a series of images bathed in an ethereal gold light, breathtaking landscapes and romantic images like horse drawn carriages silhouetted against a brilliant red sky.

Only *Babbette's Feast* has placed such succulent matter upon a table. Meals in this film are just as gorgeous only there is the added dimension of sex as it oozes from repressed diners. Rich feasts are served at a series of dinners and weddings that supplant the cook's sexual desires.

Like Water for Chocolate is written by Laura Esquivel and directed by her husband Alfonso Arau. Esquivel's story spans through six generations of a matriarchal family, its struggles with family obligation and each woman's process of individuation. It is told predominately through one woman, Tita, played marvelously by Lumi Cauaoks. The film explores her coming of age in the early 1900s despite stifling, cruel and illogical cultural traditions imposed on her by the film's antagonist, Tita's mother.

Being the youngest daughter, it is Tita's fate that she will never marry because she

must care for her mother until the old bat dies. This woman is the Mexican version of *Mommy Dearest*. Hardly the portrait of a virtuous, kind or loving person herself, she sets out to squelch Tita's innocent sensuality as well as her legitimate anger.

When Tita's sister, Rosaura, marries her boyfriend Pedro, she cries into the cake batter, sending all the wedding guests on a vomiting spree. Another time, Tita is filled with love after Pedro confesses that he married her sister only to be close to her, and she creates a delicate feast which embodies its creator's sensuality.

It is after this meal that Tita's older sister Gertrudis runs to take a cold shower only to have her desire ignite her bathhouse. This in turn magically summons her soul mate to rescue her. Upon escaping from the flame-engulfed building she runs naked into the hills and leaps upon her lover's lap as he's galloping on his horse.

Everything works out for the characters that stay true to themselves or find their true selves. Tita waits all of her life for her true love and this dedication is the only annoyance of the film. It becomes tiresome to watch her live a lonely, loveless life while Pedro is married to her sister.

—Allison Dunn



Filipino Poet

Filipino American poet Jeff Tagami will give a free public reading at the UCSB MultiCultural Center today at 4 p.m. He is the author of 'October Light,' a book of poems that chronicles the lives of working class Filipino Americans. His highly personal poems range in topics from incest and abuse to tales of endless labor, as well as happy remembrances of working with his family.

CORRECTION:

In the last issue of Artsweek, our cover art was missing something. Specifically, it was missing the name of the person who drew it. That person is Matt Ragland. Thanks, Matt.

Matt Ragland — a great artist and a swell guy.

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