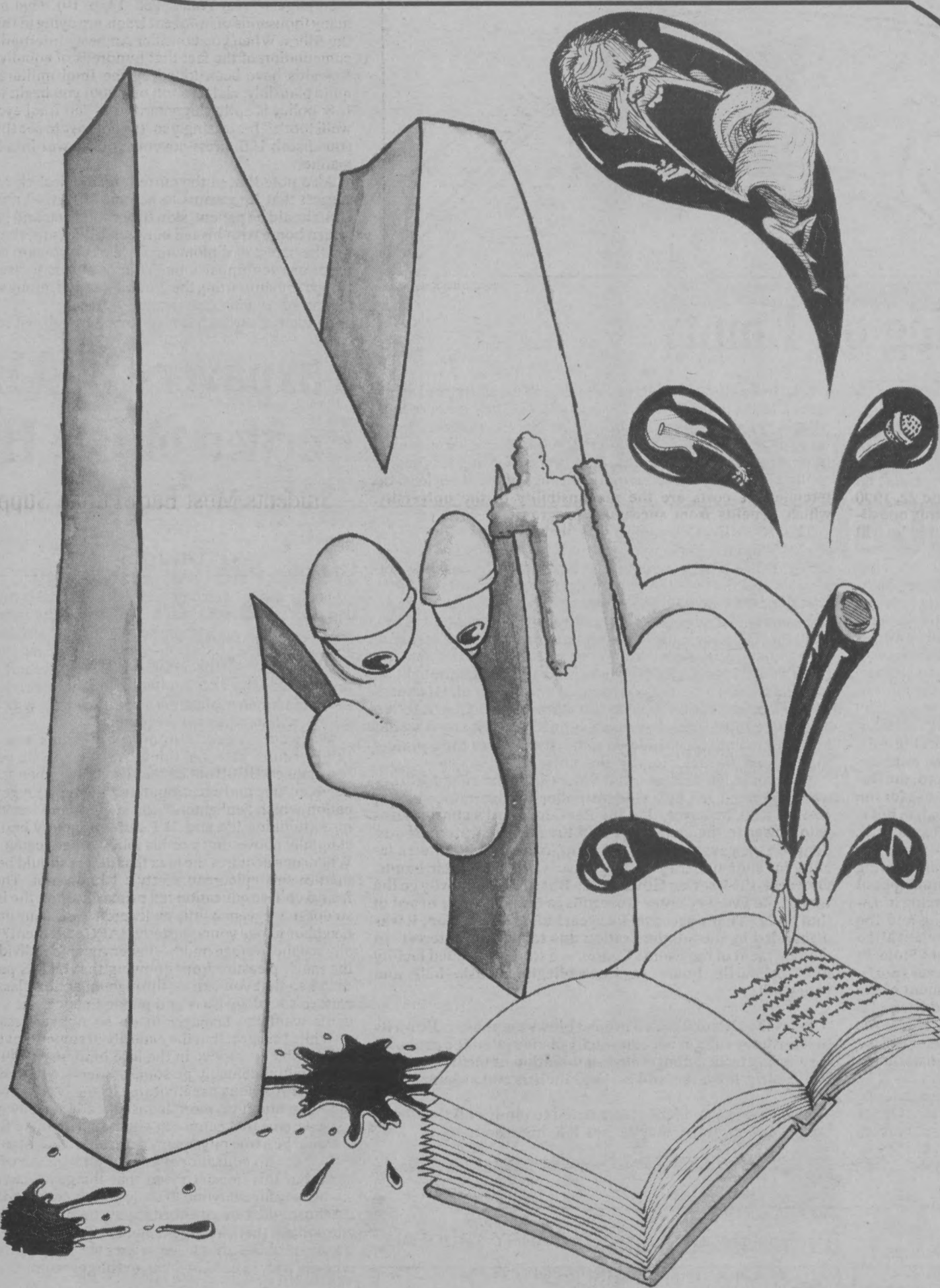


Here at MTV, we have a lot of silly fluff from which a few good things pop up. Hmmm ... that sounds a lot like ...

INTERMISSION

The Arts & Entertainment Section Of The Daily Nexus

For The Week of
February 20



Rock n' Read

☞ Kurt Loder's New Book Offers Some Swell Insights

In the 10 years that MTV has been on the air, they have done one good thing. They hired Kurt Loder.

In contrast to the bubble-headed, no personality idiots who dominate the channel (all of whom either have a bad fashion sense, big hair and/or a speaking voice that rivals nails on a chalkboard), Loder's dry humor and journalistic credentials have brought style, substance and intelligence to what would otherwise be a vast wasteland.

Prior to the MTV stint, Loder was a senior editor at *Rolling Stone* and one of the magazine's most prolific writers. With his newfound status as a spokesman for music news fans everywhere, Loder has resurrected his key articles written for the pop culture rag.

Bat Chain Puller, Loder's collection of essays and interviews from 1979- 88, focuses on, as

Please turn to PULLER, pg. 4A

MUSIC

5A

MUSIC HEDS IN A FEDORA

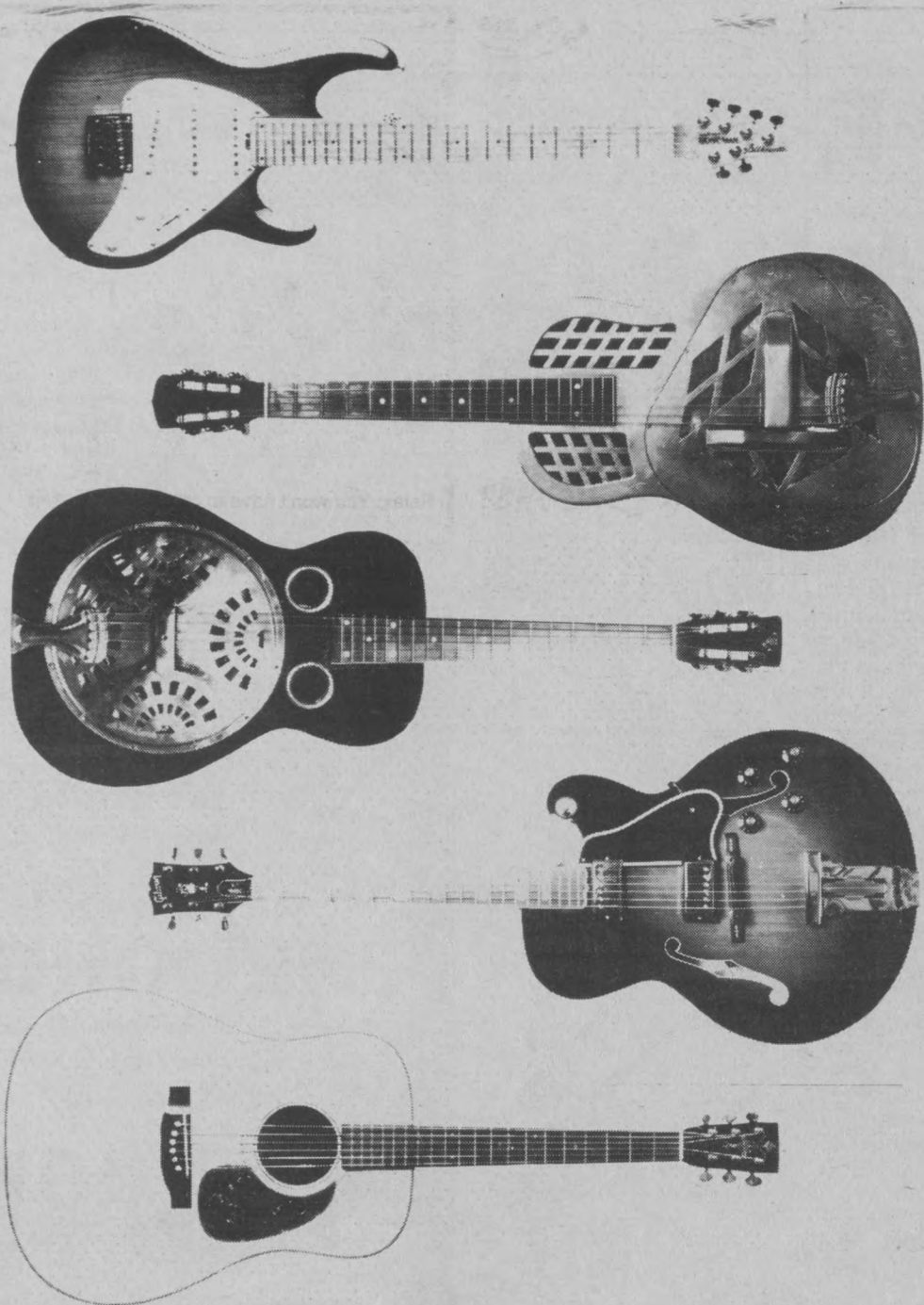
CINEMA

7A

KING OF FUNNY ON KING RALPH,
NOTHING BUT TROUBLE

ARTY STUFF, AND NOT SO ARTY STUFF

4A



The Pick of Guitar Tours Comes to UCSB

Six Concerts in One!

Tickets are going fast for the musical feast of the year. The show is called **Masters of the Steel String Guitar**, and that title says it all.

The all-star roll call includes: rockabilly guitarist Albert Lee, jazz legend Cal Collins, Appalachian picker Wayne Henderson, Hawaiian slack-key guitarist Ledward Kaapana, Dobro player Jerry Douglas and Piedmont bluesman John Cephas. This extraordinary tour comes to Campbell Hall on Wednesday, February 27 at 8 PM.

One of the finest rockabilly guitarists, **Albert Lee** has played with such greats as Eric Clapton, Emmylou Harris, Joe Cocker and the Everly Brothers. His scorching style has earned him "Best Country Guitarist" five years in a row by *Guitar Magazine*.

Cal Collins discovered jazz when he was 11 and became deeply influenced not by other guitarists but by jazz pianists Art Tatum and George Shearing. Collins is best known for his unique "ten finger" style of playing and his stunning improvisations on jazz classics.

John Cephas, master of the intricate fingerpicking eastern Piedmont blues style, is respected for his rich baritone voice and genial stage style. His remarkable music is a synthesis of both urban and rural African-American musical influences.

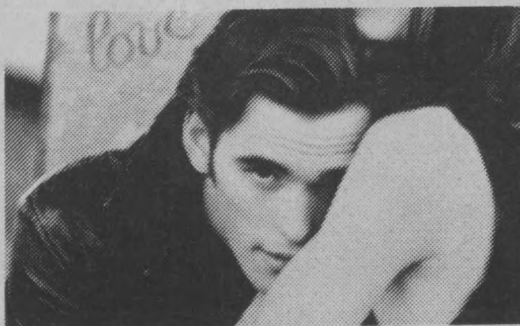
Dobro, once the province of the world of bluegrass, has been made familiar to fine artists of all genres thanks to the ingenious playing of **Jerry Douglas**. This five-time winner of the *Frets Magazine* "Dobro Player of the Year" also won a 1983 Grammy Award for his recording of the tune "Fireball."

A great innovator of the art of slack-key guitar, **Ledward Kaapana** is also respected for his

Hawaiian language falsetto singing. Kaapana was featured in a special Hawaiian presentation at the Smithsonian Institution's 1989 Festival of the American Folklife.

Wayne Henderson is the Appalachian flatpicker all the Nashville players talk about. Henderson also produces handmade guitars that have become a sign of having "made it" among guitarists lucky enough to own one.

Masters of the Steel String Guitar is made possible by the National Council for the Traditional Arts, the non-profit organization that brought us the pure fun of *Masters of the Folk Violin* in 1989 and last fall's *Raíces Musicales: Musical Roots of Mexico* and the *American Southwest*.



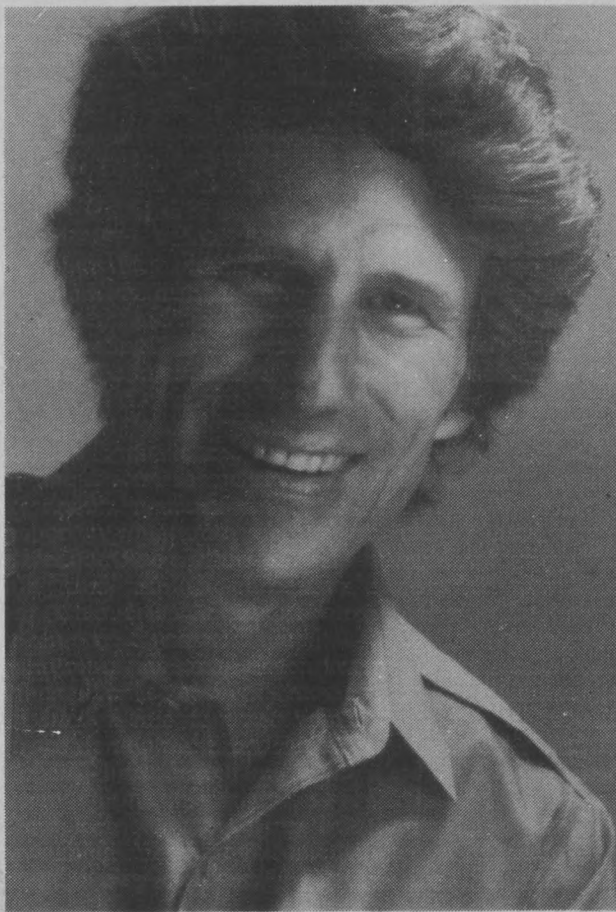
On the Road Again

Matt Dillon turns in a strong performance as the leader of a foursome, a family of sorts, on the prowl in search of the next drug high. *Drugstore Cowboy* is about outsiders who do not intend to be bad people, but who cannot shape their own lives for the better. Directed with the perfect balance of seriousness and humor by Gus Van Sant Jr., the film also stars Kelly Lynch, James Le Gros, and Heather Graham, with an outstanding cameo appearance by William S. Burroughs. It screens Sunday, February 24 at 8 PM in Campbell Hall as the concluding offering in the *American Adventures Cinema Series*.

Myths to Live by

When it comes to myths, **Wendy Doniger** (O'Flaherty) knows her Zeus from her Woden. Currently the Mircea Eliade Professor of the History of Religion at the University of Chicago, she delivers the lecture "Rachel & Leah and Jekyll & Hyde: Sexual Doubles and Masquerades" on Monday, February 25 at 4:30 PM at the University Center Pavilion. The lecture is free and open to the public.

While some researchers look for parallels in the world's myths, Doniger is also interested in the variations among the similarities. For Doniger, once you see the parallels in two mythical stories, "then the real fun begins, when you find out how *different* a Chinese journey is from a French journey — how the goals are different, how the entire point of the story is different."



Galen Rowell

Next Week: Photographing on the Top of the World

Famed wilderness photographer **Galen Rowell** has made more than 35 trips to the highest mountains of the world. From expeditions to Mount Everest to Mount McKinley to Mount Kilimanjaro, he has carried his trusty 35mm camera in search of what he calls "dynamic landscapes." The results of his journeys appear in his ten large-format books of photo and text, including his latest work, *Mountain Light: In Search of the Dynamic Landscape*.

Come experience Rowell's high and wild world at a lecture/slide show and book signing titled "Endangered Tibet: Survival on the Roof of the World," Friday, March 1 at 8 PM in Campbell Hall. The program is presented with Great Pacific Iron Works, the Department of Physical Activities and Recreation/Outdoor Recreation Program.

TONIGHT
the
WASH

A poignant story of love in the sixty-something generation, adapted from the award-winning play by Philip Kan Gotanda called *The Wash*, screening tonight in Campbell Hall at 8 PM.

For tickets or information, call
Arts & Lectures at 893-3535.

UCSB
A&L
ARTS & LECTURES

SCENE ONE

A Calendar of Upcoming Events

Another week, another *Intermission*. Seems like only yesterday that midterms were just a glimmer in your mother's eye and UCSB had nary a worry in the world. Now finals are looming, a long and bloody ground war seems inevitable and reg fees are going to go up 40 percent. Thus, we are decreeing this the *Life's a Bitch and Then You Die, So You Might as Well Go Out and Have a Good Time Now* issue of **Intermission**. Below are some recommended antidotes to angst, suffering and dread. Use them ...

Rock, Bach and Dvorak: This is a hot week for music of all varieties. For the classically inclined, double bassist extraordinaire Hannes Giger is giving a recital Feb. 23 at 5 p.m. in Music 1145. Admission is free. Just afterward at 8 p.m., S.B.'s *Musica Antiqua* will perform ol' Johann Sebastian Bach's *Brandenburg Concertos* at Lotte Lehmann for a whopping three smackaroos at the door. Then, with your suit and tie not even dry-cleaned yet, an all-star cast of faculty musicians turn around and smack you in the head with a performance of Mozart and Dvorak on Sunday the 24th at 8 p.m. down in Montecito at the Music Academy of the West — \$6/General and \$3/UCSB students at the door. ... **On the more rockus side** of the musical world, *Pub Night* Thursday features Topeka at 8 p.m. Then KCSB presents *Pub Rock* featuring Miracle Workers, Fria? and local boys Mons Pubis for \$4/students and \$6/mere mortals Saturday at 8 p.m. All ages welcome, so bring the kids. ... **Funhouse** will be rocking at the Carnival tonight. ... **Then we take a breather** until Wednesday

the 27th when the *Nigerian Talking Drum Ensemble* performs at noon in the Music Bowl, and you find Jerry "Flux" Douglas from Nashville showing off his skills on the Dobro at the Santa Barbara Library. **The Library????** Oh well, at least you don't need to bring ear plugs. Later on that night at 8 p.m. is the *Masters of the Steel String Guitar* performance at Campbell Hall. All guitar lovers should check this one out. Call 893-3535 for ticket info.

Arte: At the Women's Center, Christi Ava's show of paintings titled *Nice Ladies in Cages and Other Places* will be on display through March 29. It definitely sounds worth checking out. ... **Friday, Feb. 22, 5-7 p.m.**, is a reception at the Contemporary Arts Forum for the opening of Clarie Rabe's assemblages *Near Goleta but Closer*. ... Later in the week on Monday, writer *Wendy Doniger* will lecture on the role of sexual doubles in society at 4:30 in the UCen Pavilion. We don't quite know what sexual doubles are, but we're turning in our applications for the job as soon as possible. ... **Lastly, New York** performance artist *Charles Dennis* will appear at the Contemporary Arts Forum Wednesday at 8 p.m. Call 966-5373 for info.

Pelliculas: The *American Adventures Series* continues with *The Wash* tonight at 8 p.m. in Campbell and *Drugstore Cowboy* starring Matt Dillon Sunday the 24th. Same time, same place.

That wraps it up, like a Beverly Hills housewife in a cellophane shrink wrap. Good luck. Good times. And Good Riddance.



The real reason dinosaurs became extinct

NOT FUNNY?

Need Help Quitting?
FREE TOBACCO CESSATION GROUP

Two 2-hour sessions:
1st session
Monday, February 25
3-5 pm
SHS Medical Library-
OnGoing Support
Every Friday • 2pm
SHS Medical Library.

For more information on the program, or to reserve a space, call 893-2914, or take a chance and come to the first meeting.

Relax: You won't have to quit in the first session!

GOING, GOING, GONE

Yes, it's breakin' our hearts but Santa Barbara's finest selection of Reggae, Jazz, Blues, Cajun/Zydeco, International (and even some rock!)

RECORDS

have gotta go to make room for our ever-growing CD inventory.

MOST TITLES JUST

\$5⁰⁰!!

You won't have another chance to find most of these great titles anywhere at any price so

HURRY!!

Oh, not to worry. We still buy & sell used LPs, CDs & tapes.

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Strummin' Strings

If you had a chance to go back in time and see Robert Johnson, the legendary influential blues guitarist play, you would most certainly take it. Imagine if jazz great Wes Montgomery was on the same bill, with Andres Segovia and Jimi Hendrix. Sounds like a dream, doesn't it? Well, a gathering of guitar masters not dissimilar to the one mentioned above has scheduled a stop for your town (and mine) in the near future; Feb. 27, to be exact.

On this glorious Wednesday, The Masters of the Steel String Guitar Tour of spring 1991 will make a stop at UCSB's own Campbell Hall. The tour, widely hailed by *Guitar Player Magazine* as "an ear-opening demonstration of the guitar's enormous versatility," features six guitarists from different musical genres, all recognized as masters of their particular school.

From the backwoods fingerpicking of Wayne



Henderson to the Hawaiian slack key playing of Ledward Kaapana to the Piedmont Blues of John Cephas to a man who revolutionized the Dobro, Jerry "Flux" Douglas, to

jazz guitarist Cal Collins to session great Albert Lee — who has backed, among others, Eric Clapton — the eclectic group will undoubtedly blow minds. As unlikely as this collection of musicians is, the men all say that the tour has been a great experience. The opportunity to play with musicians of different styles is rare in the professional lives of these talented guitarists, and the change is a welcome one.

Ticket prices range from \$18 to \$14, or if you are a student, \$16 to \$12 and are on sale at the Arts & Lectures office or by phone at 893-3535.

The fact that the tour is making its second cycle is a good testament to its success, but the proof is in the pudding and Wednesday night is when the proving will be done. If you miss this, your grandchildren will make fun of you and think that you were a fool, even when you were young.

— Jamie Reilly

INTERMISSION ADMIT ONE

starring...

Todd Francis	Karen Peabody	Denis Faye
Brian Banks	Barbra Dannov	as Klink
Tony Pierce	Cindy Kemakorn	Andrew Rice
Jamie Reilly	Kevin Casagranda	as Hogan
Kia Neri	Jeanine Natale	and Capt. Condom
Ross french	Michelle Ortiz Ray	as Czar Smith

PARAMOUNT'S ORIGINAL

LASER SPECTACULAR

Featuring the music of PINK FLOYD

THE MOST SPECTACULAR TOURING LASER SHOW IN THE WORLD!

10,000 WATTS OF DIGITAL CONCERT-QUALITY STEREO SOUND!

"The audience ate it up...classic hits never had it so good!" -The Boston Phoenix

"Lights, color, sound - AWESOME!" -WIYY, Baltimore

Thursday, February 21, 1991 - The Oxnard Civic Auditorium,
Tickets are on sale now
\$12.00 in Advance \$14.00 Day of Show
at all TicketMaster locations & the box office
8:00 p.m. (90 minutes)
486-2424

Pot Lucky

Intermission Says "Tight Butts Drive Us Nuts!"



Colors Of The World

The Third World Seen Through First World Eyes

UCSB is a treasure chest of diversity! No, really, where else can you find such a variety of blond people? The campus is teeming with every shade of blond hair on the planet.

Not to fear, a splash of color has landed on the plains of UCSB. Kristy Jimenez, a senior art history major, has, through the medium of art, brought to the MultiCultural Center even more culture. From now until the end of Winter Quarter, nine of her paintings will be on display, focusing on women of non-western cultures. Jimenez, a California blonde, is fascinated with the multichromatic worlds of Africa and the West Indies. The subjects of her works are very simple descriptions of every day life, but the dazzling colors demand attention. Not only does the skin color of her subjects come in different shades, but the fabric of their costumes also covers the entire spectrum.

In her most popular painting, *Women's Talk*, the vivid expressions of the characters seem to suggest that these women are having a juicy gossip session (a true pleasure in any culture), and the colors of their costumes cheerfully contrast with a drab, stone wall in the backdrop.

Realistically, there are far more dreary elements in non-Western, Third-World societies than Jimenez reveals. She brings to her canvas only the brilliant and happy hues that surround life there. As a Westerner, she says she is intrigued with their exotic colors and customs. "My view is in the beauty," says Jimenez, "I don't know the hardships, even though I'm aware of it." Poverty is not an issue in her work. That would require her to paint in drab grays and browns. Painting wild costumes gives her more fun colors to mix and blend. Exotically colored turbans and robes are, in part, what has prompted Jimenez into portraying non-Western cultures. "The colors are much louder, more brilliant," she claims. She serves only the mysterious and scintillating aspects of the culture in an effort to feed the hungry eye. Indeed, upon first perusal of her work the colors are the most appealing feature. And once the eyes accept these radiant shades, the women of her work also take on character.



Cultures face off in the Multi-Cultural Center

"Women of non-Western as well as Western cultures carry a majority of the labor in a family and society and are not recognized," says Jimenez. She works to give them a little of their deserved recognition. Her paintings present the oppressive conditions of women in these cultures as colorful, and attractive, never once including the possible brutality these women may face in harsh conditions. She says, "Although they have a hard time supporting the family unit, they still find the fruits of life." *From the Market,*

West to see "how happiness is gained in a society with so much misfortune." Actions such as gossiping, selling coffee beans and carrying baskets are, in her work, wonderful pleasures in life. Like sparks that fly from a destructive fire, she captures the wonderful moments from lands of material poverty. She shows that these cultures, although often downtrodden, are also lively, happy communities.

done in acrylics, depicts an African woman toting her child across her back and balancing a basket of goods atop her head. If the woman's face were showing, she might have a look of duress on it. However, Jimenez does not allow this. She says that although this character is responsible for chores and a baby she is "not angry, not burdened; she finds peace and serenity." Jimenez' mission is to show how these women not only cope, but even find joy in the day to day life of a Third-World nation.

She challenges her viewers to "Feel good inside and feel bad inside, to evaluate their values." She worries that Western cultures are too materialistic. The women of her paintings do not display material wealth, but they clearly have a spiritual richness. Most of all, Jimenez wants people of the

— Kia Neri

Moted!

Video Guy's Butt Has Been Imploded!

Editorial Notification: On behalf of mankind, the editors of Intermission apologize for the existence of The Video Guy.

Sometimes, a movie floats up out of the plumbing and bellows, "Hey! Hey! The Video Guy! See this movie! It's really, really wacky!" So was the cassette for *Meet the Hollowheads*. I'm The Video Guy, and welcome to another fruit-flavored The Video Guy Column.

Ed. Note: We have been told by many groups on and off campus the he is an offensive, bad, son of a motherless goat. Among these groups are the ASPCA and EPMD.

So I know what you're thinking. "Hey this sounds like a swell movie." And it should, especially when you hear that they dice frogs and that a lot of stuff gets smushed and makes noises like, "Squish," "Squash" and "Gloyk." But it's not.

It is rated PG-13.

Ed. Note: We do, however, have a few rights that he cannot argue with. We have, as the Constitution so allows, the right to censor him.

That's right, PG-13. That means that we don't get to see anyone's **censored**. Even though the teenage daughter is a hot **censored** and you think she might let her **censored censored**, it just doesn't happen. I hate these "let's see how gross we can get and maintain a PG-13 rating" films. It is very immature. It makes me want to **censored** someone in the **censored**.

On the Mondo Movie Beer-o-Meter, I gave this flick a 7, because I felt like I was watching a movie that was being **censored censored**.

This is the Video Guy saying, "**censored, censored** the **censored**."

PULLER

continued from cover

Loder writes, "people whose lives have been shaped by rock ... and how they dealt with celebrity status (or lack of it) and the exigencies of maintaining a career in the '80s." His notion of fame and celebrityhood as a destruction of the rock & roll ethic rings all too true — especially in reference to today's Spinal Tap-ish, manufactured "rock star" *a la* Nelson, Winger and Warrant.

Loder's article on Mick Jagger gives the best criticism of celebrityhood in the age of rock. Loder writes, "There are two guys named Mick Jagger. One of them, whose life is laid out in lurid little exploits in the tatty press, seems a perfect prancing ass. The other one, however, makes these lately great-again albums with the Rolling Stones, whom he also inveigles out onto the road every three years or so in order to dredge up a quick \$40 million and thus finance further society wallows. One suspects that these two are acquainted, but you never see them together (well, maybe on stage)." This description of Jagger as being torn between rock credibility (as Mick 2 exhibits) and society mogul (Mick 1) lays down the theme for the rest of the book and poses as one of Loder's most articulate, dry-humored pieces.

His definite anti-celebrity stance is further exhibited in articles on people as diverse as Iggy Pop ("His records with the Stooges are essential artifacts. And his

late-'70s albums ... are among the most richly conceived and musically stirring LPs of that decade. You and I know this ... (but) there hasn't been much of a market for raw, challenging music in this country lately, which just goes to show ... well, something pathetic and depressing"), Ronnie Lane ("He stayed on to live the rock & roll high life after Rod Stewart and Ron Wood joined ... (The Faces). Stewart went on to solo renown, Wood joined the Rolling Stones and Ronnie Lane came down with multiple sclerosis. His sad story is a reminder that there are worse things in rock & roll than dying before you get old"), Captain Beefheart ("As is the case with many true originals, he has no imitators. His career is a case history of what can happen to a gifted artist who refuses — either through disinclination or capability — to play the music biz game") and Don Johnson ("This is the kind of assignment that sets music writers weeping at their keyboards. A TV glamour boy making a 'rock' album? Is God on vacation, or what?"), to name a few.

While some articles have a tendency to be bogged down in over-description and other pieces can be questioned concerning their importance to popular culture (e.g. Cyndi Lauper, Max Headroom and London's early-'80s

"In the ten years that MTV has been on the air, they have done one good thing."

New Romantic scene), *Bat Chain Puller* is an often times hilarious and colorful, other times depressing and spite-filled mix of rock & roll/pop culture analysis.

The ironic thing about Loder's point is that MTV has made him a celebrity to some extent. Just as celebrityhood has ruined a majority of commercial rock music (and has ruined the chances of those who aren't commercial), will it ruin the status of the rock journalist? Well, *Bat Chain Puller* proves that Loder's a damn good writer, not a made-for-(M)TV puppet. If other rock journalists follow the path to fame, let's just hope they have at least some of Loder's talent. Hmm ... the rock journalist as celebrity. Come to think of it, that's not a bad idea at all.

— Barbara Dannov



The
Video
Guy



"He is an offensive son of a motherless goat."

This has got to be about the most phallic film I've ever seen. There are fewer penis references in a sperm bank.

It is the story of this happy family in some alternate future. It is kind of like driving down the *Brazil* highway and making a pit stop at the *Ozzie and Harriet* truckstop. Everyone has weird names like "Oliver Digits" and "Seymour Legs." Bobcat Goldthwait makes a cameo as cop/child molester "Jack Cheez."

Ed. Note: Unfortunately, due to his celebrity status, he is signed up for a five-year or 30,000-mile contract, and since no one at the Daily Nexus wants to use their car to drag him 30,000 miles, we are in a bit of a spot.

Music

Amadeus, A National Obsession



Sing Da Blues

It's really hard to imagine a wizened, 72-year-old violinist, a harmonica player named Harvey and an unassuming concert producer getting together to blow down some heavy-duty, rip-roarin', wailin' blues.

But it's actually going to happen. And it's going to be good.

Papa John Creach, Harmonica Fats and the Bernie Pearl's Blues Band will be at Fess Parker's Red Lion Resort on Wednesday, Feb. 27, to present a Blues Spectacular that promises to blow your socks off into next month.

Papa John has played violin for over 50 years,

has been a bluesman for almost as long and has jammed with his trio, the Chocolate Music Bars, Jefferson Airplane, Carlos Santana, and even Jerry Garcia. Even though he's officially retired, Papa John says he still digs on "boogying with rock-and-rollers."

Harvey, better known as Harmonica Fats, has toured with everyone from Bill Cosby to the Beatles in the last 30 years. He blew the crowd away at the 1989 San Francisco "Battle of the Blues Harmonicas" and is recognized as one of the last authentic Louisiana harmonica men in the world.

Bernie Pearl and his Blues Band have been touring with Harmonica Fats since 1986 and appear annually at the Long Beach Blues Festival, which Pearl founded. The band features Hollis Gilmore on tenor sax and Pearl on slide and lap steel guitar.

Tickets are on sale for \$15 at the Red Lion, the Arlington Center, the Compact Disc and Tape Store in Goleta and Ticketmaster. No one under 21 is allowed, which means you're in for one dangerous snow. GO! Call 564-4333 for info.

— Jeanine Natale



HIP-HOP



Brown & Proud

A Lighter Shade of Brown
Pump Records

Growing up Chicana in Cali, I listened to the typical musica: oldies, funky soul and, by high school, heavy doses of rap. Rap didn't hit with all the gente. It had a serious groove and all, but not everyone was hip to the message. Rap was born in the Black community and has for the most part spoke of that experience. While both cultures have a lot to share, Latino life had not been widely chronicled in rap — until now.

Last year, Mellow Man Ace hit with a Cuban rhythm and Kid Frost, a strong Chicano from L.A., was the first to make it big in a Chicano voice with the slammin' single "La Raza". But now a new posse has stepped up with not just a single, but an album that slays 'em solid. *Brown & Proud* from the Cali group A Lighter Shade of Brown seems to be the first album to use music, slang and stories from Chicano culture. These Aztec warriors are serious brown and proud and say so with lyrics like: *Brown and proud, so I'm singing it loud/ I'm Mexicano, here to throw down/ Lyrics and musica para mi gente/ Yo, it's time for something diferente.*

Diferente, indeed. The album opens with a scratchy mono sampling of the Mexican national anthem which drops into a kicking rap beat on the title cut. Chicanos will also be tickled by doses of "La Cucuracha," War's "Spill the Wine" and my favorite sample, James and Bobby Purify's "I'm Your Puppet." ALSOB also drops some conscious Chicano knowledge along the way, most heavily in "Pancho Villa," an homage to the Mexican revolutionary.

It's about time that Chicanos have some fresh music that speaks of our experience. A Lighter Shade of Brown has done a righteous service to not only the Latino community, but the entire rap audience. *Que viva!*

— Michelle Ortiz Ray

POP



2nd Wind

Todd Rundgren
Warner Bros.

Imagine, if you will, a record store.

Clerk: "May I help you?"

Record purchaser: "Why, yes. I've just come into an absurdly large sum of money and I would like to build upon my CD collection. I want to get some hard rock, mellow rock, ballads, selections from obscure musicals, upbeat music, introspective music and music with social commentary. And none of it can be cheesy. I want good music. I guess I'll have to spend a lot of money, right?"

C: "Oh, no. I've got just the thing for you. Here."

RP: "Uh, no, I don't want any Oingo Boingo. Allergy to Danny Elfman, you see."

C: "Don't let the skeletons on the cover fool you. It's really Todd Rundgren."

RP: "Rundgren? Is he new?"

C: "No, not as such. He been around for, oh, about 21 years. He formed the group Utopia in the '70s and has produced albums ranging from Meat Loaf to XTC. Have you ever heard of 'Bang the Drum All Day'? That's one of his."

RP: "But does it have everything I want?"

C: "Oh yes. It was recorded in front of 2000 people in San Francisco, but in a studio style. Just like cramming people into the studio, but without the problems of body odor. It is fully digital. You can really hear the sound. It also features three cuts from Joe Orton's play "Up Against it."

RP: "Wow! I'll take it!"

— Ross French



Christmas Carol

Book of Love
Warner Bros.

OK. Even though there are many reasons to be a Book of Love fan, this album is not one of them. From the first song on the CD, I was lulled to sleep by overly-repetitious melodies and high, childlike vocals. Some of the songs, like "Orange Flip" are OK, but generally *Candy Carol* is an unfortunate regression from their previous albums, so unless you like preschool sing-alongs or sugarcoated lyrics, I recommend putting your money toward a more immediate and necessary causes. Like prophylactics and flowers.

— Cindy N. Kemakorn

College



The Name Above The Title

John Wesley Harding
Arista

John Wesley Harding is in the same place musically that Elvis Costello was about five years ago. That would be a very nice place to be, had not Elvis already blazed the trail and gone on to bigger and better things.

Although *The Name Above The Title* sounds a lot like the echo of someone else, John Wesley Harding has put enough of himself into it to make a generally good album. Some songs are so hot you need asbestos gloves to even touch them, while others leave one wishing for a few less repetitive choruses and a bit more discretion on the mixing board, as several tunes sound muddled and blaring.

Despite its drawbacks, you might as well give poor ole John Wesley a chance and a listen. If worst comes to worse, you can pretend like you've just lucked into a rare bootleg release of all the outtakes of *Elvis' Blood and Chocolate*.

— Andrew Rice

Assistant Undersecretary of Intermission Waste Recycling



The Blue Aeroplanes

World View Blue
Chrysalis Records

Help.
Why?

Because I said so!

Life is hard to figure out. But the new album, *World View Blue* by The Blue Aeroplanes (I spelled it right) is much harder to figure out than the addition of Drinking 101, which appears in the Spring '91 *Schedule of Classes* under the alias --- Drinking 101.

Help Me.

Someone please explain to me why two of the songs are live and two of the songs ("I Wanna Be Your Lover" and "Sweet Jane") are rehashed into something so upbeat that these songs lose a lot of their original flavor. And why is the last song — "World View Blue" — highlighted as the Acoustic Version when the real, non-acoustic version does not even appear anywhere in the universe? (It might, but I can't seem to locate it on this album).

Help Me, Please.

Who does this group really sound like? Some say it is R.E.M. wearing pink underpants and green hats, while others say that it is The Cars clad in Dee-Lite style body wraps who are the influence for this generic-sounding album. Whichever it may be, who cares anyway, right?

Today, oh this glorious day, The Blue Aeroplanes' *World View Blue* shook the land with a meager 2.6 on the Richter scale.

— Kevin Casagranda and Denis Faye

Music



Pork Chops, A Rational Concession

GOOD FUN / GOOD SENSE
GOOD VISION



INTERMISSION



Pv̄bis Rock Pubis

Local Band is just one of many goodies **KCSB** offers at its **Pub Debut**

If you've never heard of the UC Radio Network don't fret, but hide the beer because they're descending on UCSB like so many maggots on a week-old T-bone.

Every quarter, representatives from the eight UC radio stations hold a convention at a different campus to compare microphone sizes and discuss new ways to say, "Here's Jane's Addiction." No, actually, it's a meeting of the minds, or as Marc Brown, KCSB co-music director put it, "It's a communications link between the UC radio stations."

Still, who cares? You should, because just like making a meal from eating hors d'oeuvres at a cocktail party, shrewd music lovers should reap the benefits the UCRN is bringing with it — namely two big concerts which promise to be an orgy of alternative delights.

Starting Friday night in Isla Vista's illustrious Red Barn will be Agent 94, Rogue Cheddar and Garden Party. Agent 94 is relatively new to the I.V. rock scene, but they have already cut a demo which includes a cover of the Public Enemy hit "Channel Zero." Rogue Cheddar's third offering *Into The Blind* has been on the shelves for almost a month now, although their tapes rarely stay unsold. And Garden Party, the darlings of the *Santa Barbara Press*, continues to stay loyal to Isla Vista in spite of their State Street club success and overwhelming demand from their relatively new self-titled tape.

All that is free and worth it, if only to hang inside a barn sipping King Cobra from a brown bag, while listening to a wide spectrum of local music.

Saturday, the tag-team continues at The Pub where for \$4 (\$6 if you're not a student) you can experience the majesty of Mōns Pv̄bis, who'll open for the sonic sounds of The Miracle Workers.

Marc Brown says KCSB booked the Miracle Workers because they've never played in S.B. before, and they're

gonna have a record out soon on XXX Records (which Jane's first recorded on), but still, who cares, MONS PVBIS, the kings of Isla Vista arena rock will be making their on-campus debut!

"We're gonna rip UCSB a new rock-and-roll asshole," promised bassist Jeff Pv̄bis. Added guitarist Greg Pv̄bis, "I'm really looking forward to playing in The Pub. I hope they're serving beer."

The meat of the Miracle/Mons sandwich are members of the Black Rock Coalition, Frija? UCRN Coordinator and KJUC Program Director Monty Luke said that Frija? is from Long Beach and "(has) a very unique style of hard rock with tinges of funk bordering on hardcore. They're better than the (Red Hot) Chili Peppers because when they get funky it's more than a groove ... but they're more similar to Bad Brains than anyone else." Notice he didn't mention anything about the Pv̄bis, who have been around since the summer and have not only put together an arsenal of fine material, but also know what exactly to say to the objective press.

"We love our fans. We're all about good-time rock 'n' roll," said Greg. "It's an honor to open for the Miracle Workers."

Brown says that the Saturday show will be special for KCSB, as it'll be the first concert they've presented alone. "It's an alternative to Program Board," he said, explaining that the station's hopes are to provide a little more alternative fare to Program Board's menu.

Greg Pv̄bis denied allegations that they sounded so much better than Spinal Tap that Tap released *Smell the Glove* on CD to mark off their territory. He added, "Well, I don't know what's going on in their heads, but it doesn't sound entirely too farfetched."

— Tony Pierce

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CRITIC'S PASS
for
Brian Banks

When David S. Ward, writer-director of the new comedy *King Ralph*, sat down to make this movie, his first move was seemingly to read the most over-used book in Hollywood — *How to Make a Formula Comedy Without Really Trying*. It's a fairly popular book around the studios, and Ward most likely had to wrestle it away from the set of the new Carl Reiner movie.



"What a dumb movie."

Anyway, Ward's reading would begin with Chapter One, titled "Hire a Hot TV Star." Tom Selleck, Fred Savage and Kirstie Alley — Hollywood's first choices for formula comedies — just wouldn't fit the role of a slovenly Vegas lounge singer who becomes the King of England. Ward's solution? Get John Goodman, the star of TV's *Rosanne* and all-around oafish guy.

Skipping ahead to Chapter Four — "Setting Up the Plot in the First Five Minutes" — Ward introduces the audience to the entire royal family. It's not just the queen, a couple princes, and the royal dog present, it's the entire family — gardeners, family doctors and a few illegitimate children. Even before the credits roll, the whole clan is killed off in a freak photo-session accident. At least the photographer had the lens cap off, so we get to see the horrified look on ev-

ery one of the dead royals' faces. Funny stuff!

After reading Chapter Eight, Ward decides that a little "Montage of the Main Character's Wackiness" is necessary. Goodman's Ralph Jones becomes the King of England and proceeds to do his best John Candy impression, while wallowing his way through horse rides, dart games and trips to Burger King. Of course, as Ward finds out on Page 143, all the wackiness must end when the main character is faced with an imposing dilemma. The solution? It's right there in Chapter Eleven — "The Sol-

ution" — have our hero excel in a demanding situation in which he is forced to give up something he cherishes. But not for too long, though, as the next chapter details how to make an implausible ending plausible and send every moviegoer home humming the theme song.

Of course, I have skipped a few chapters — "The Good-Looking Girlfriend Who Would Have Nothing to Do With the Guy in Real Life," "The Straight-Laced Supporting Character," and the all-important "Chain-Smoking Villain Who Gets his Hilarious Comeuppance With 10 Minutes Left in the Movie." But Ward did not forget to read those parts, and each of those stereotypical characters is present. The only thing that distinguishes them from the typing paper on which they were conceived is some fine performances, especially from "Straight-Laced Supporting Character" Peter O'Toole, the seven-time Oscar-nominated actor, who must have really been late with the rent check to do this movie.

Goodman is fine, too, but Ward's writing has left Ralph severely underdeveloped. The audience knows nothing about his feelings, his past or of his life before becoming King. But, after watching this textbook comedy, we could hardly care less.

Weird As Hell!

CRITIC'S PASS
for
Denis Faye

Nothing But Trouble shows how weird Dan Akroyd is but John Candy ain't so dandy

Nothing But Trouble was written by, directed by and starred-in by Dan Akroyd. Dan Akroyd is really, really strange.

This is a tale of Chevy Chase and Demi Moore, and how they go to a symbolic hell-on-earth for being rich and pompous. This hell-on-earth, filled with fire and brimstone, sheet metal and mutant cherubs, goes by the name Valkenvania and is ruled by an old man with a phallic nose (played by that strange guy Dan).

Many will be put off by this film. True, it does have a number of useless scatological and obesity jokes, but look beyond that. How can you not like a movie with special surprise guests *Digital Underground*?

Unfortunately, it seems as though Akroyd is carrying this film. Chevy



Small door; large child

Chase depends too much on his "I am a witty asshole" persona. Demi Moore depends too much on her "I am very attractive and don't mind showing off my body, but that doesn't stop me from rolling around in dirt and doing other unladylike things" persona. John Candy, unfortunately, depends on no persona at all. He has two roles, one of which is a straight man and the other, a mute lady. Candy, although he is a comic genius, just doesn't float one's boat whilst in drag. Sad.

However, even this can't keep Dan Akroyd's strange vision from permeating your skull and making you say, "Huh?" It is an unusual movie, the kind that makes cults. So if you see it in its original run, you can tell your kids you did.

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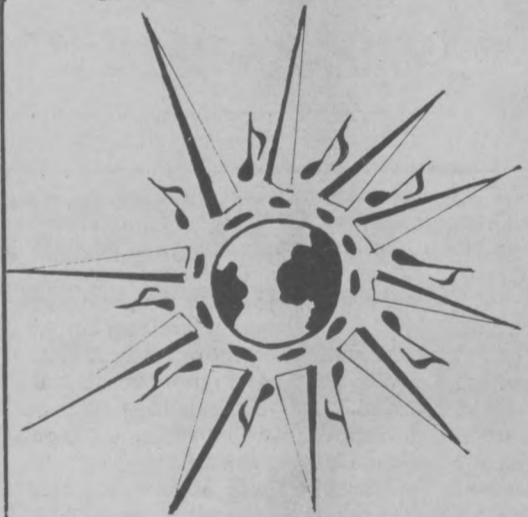


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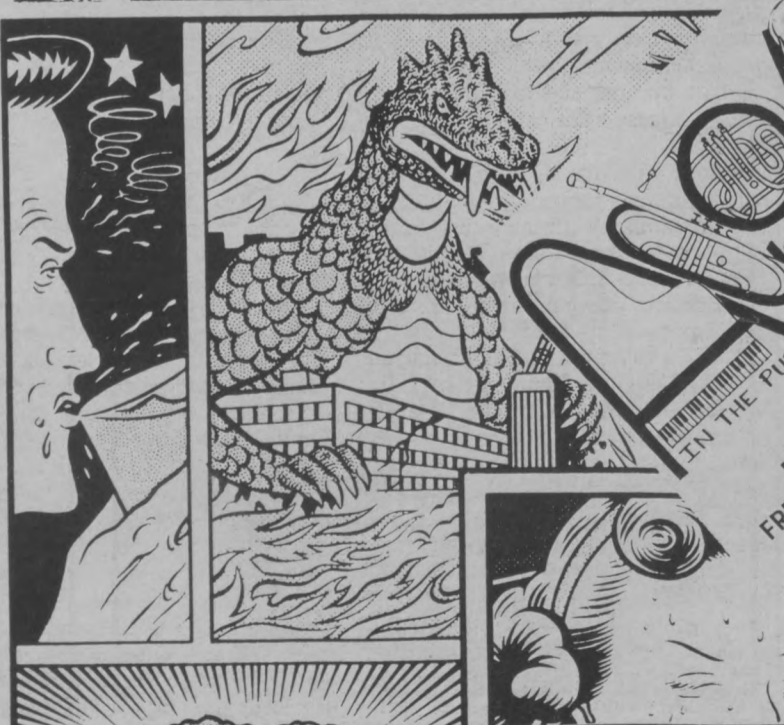
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