



The Arts & Entertainment Part Of The Daily Nexus

For The Week Of September 14-20, 1990 A.D.



art's **WEEK?**

Those Aren't Bats In Your Bellfry And Other Arty Projects That Ate Santa Barbara This Summer

Up in the sky ... it's a bird, it's a plane.
Sort of.

Actually the sounds that you are hearing from Storke Tower *are* birds, but they're not *real* birds. Well they are real, technically. They were, at least. Still are, probably, maybe, but they're not in there. Where are they? Hell, I don't know. Nobody knows. But they're not in the Tower.

Hey, it's art, leave me alone.

No really, it is art. It's part of a really big art exhibit hosted by the UCSB Art Museum called PULSE-2 (People Using Light, Sound and Energy). The noises are a *piece* called "Elevated Sounds" which caused quite a little stir here this summer because this doctoral candidate wrote the Nexus because he said he couldn't study because the bird sounds were making too much noise. He also said that the wind chimes out at Campus Point were "vulgar" and ruined the solitude that can be found there.

Everyone called him a nut, even the "Elevated Sounds" artist who wrote in to the Nexus just to tell him off.

Besides being cool, a lot of the art is *user friendly*, meaning it's interactive, meaning the nosy museum guards at the University Art Museum and the Creative Studies Art Museum won't yell at you if you touch it. Be careful, though, if you're new to UCSB. Yes, the art in the lagoon is part of the exhibit, but the grocery carts, burnt couches and green slime floating on the top of the lagoon *aren't* art, so don't touch

them.

More PULSE-2 stuff can be seen at the Santa Barbara Airport, the Santa Barbara Museum of Art, Museum of Natural History, the Courthouse ... hell, a good rule of thumb to those who've been away for the summer or who are new here is: "If it looks weird and makes a noise when you look at it too long ... it's probably art." And that's a good thing.

Also new to the campus is about \$20,000 worth of improvements to KCSB-FM and it's sister station, Cox Cable — aired KJUC. If you're familiar with the stations, take another listen and you'll notice the difference in clarity and professionalism. Otherwise, *it just sounds as good as always*.

New to Santa Barbara is a huge shopping mall on State Street to handle that burning problem of not enough shopping on State Street. In the middle of the HUGE mall-like structure is a tiny club which could possibly host some underground musical acts. Meanwhile in some of the unused storefront windows you may see some more art. What else were you expecting? Santa?

That's about all you missed by staying at home and flipping through cable TV shows in your parents' airconditioned rec room. Glad you're back. Enjoy the noise. I understand there may be a keg on D.P. this weekend.

— Tony Pierce

Inside:

③B Who Is Art?

⑧B Video Guy Returns

⑬B NWA

⑤B Summer Movies

⑪B A Great Movie

Cover Photo by Mutsuya Takenaga

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UCSB Arts & Lectures 1990-91

Children of Bali 10/2

Youthful dancers and musicians from the fabled isle.

ISO and The Bobs 10/6

Ex-MOMIX dancers meet a whacky *a cappella* quartet.

Joel Nascimento and the Brazilian Sextet 10/9

A rhythmic mix of samba and choros: best of Brazil.

Angeles Quartet 10/12

"Persuasive, passionate polish" says the *L.A. Times*.

National Theatre of the Deaf 10/16

Depression-era "livin' off the land" — in Central Park.

Turtle Island String Quartet 10/18

Jazz and more, from the front lines of the new acoustic music.

Gustavo Romero, piano 10/26

"Superb agility... a Major Talent." *Washington Post*

Raíces Musicales/Musical Roots 11/7

Thrilling, hot sounds from below (and above) the border.

Joe Goode Performance Group 11/14

Artfully blending dance and theater in the Disaster Series.

Patrick Stewart 11/17

Charles Dickens would love this version of *A Christmas Carol*.

Missouri Repertory Theatre 11/27

Life and music of a true hero: Woody Guthrie.

Kronos Quartet 1/15

The string quartet joins the 20th Century.

Culture Clash 1/23 & 25

The cutting edge of fresh, new Latino comic genius.

Garth Fagan Dance 1/29 & 30

Tomorrow's language of dance today.

Dell'Arte Players Company 2/5

Low comedy reaches new heights in *Slapstick*.

Jean Redpath 2/9

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Newberry Consort 2/12

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The Paul Taylor Dance Co. 2/18 & 19

Nobility of modern dance.

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Benita Valente, soprano 3/8

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Theatreworks/USA 3/9

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Bill T. Jones/Arnie Zane & Co. 3/12

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Santa Fe Chamber Music Festival 4/9

Best of the fest, including Schubert's "Trout" Quintet.

Jazzdance 4/17

Much more than high kicks, gyrating hips and the ol' soft shoe.

Seattle Repertory Theatre 4/20 & 21

The Miser: biting comedy from these Tony Award-winners.

DanceBrazil 4/27

When dance meets martial arts, it's *capoeira*.

El Teatro de la Esperanza 5/7

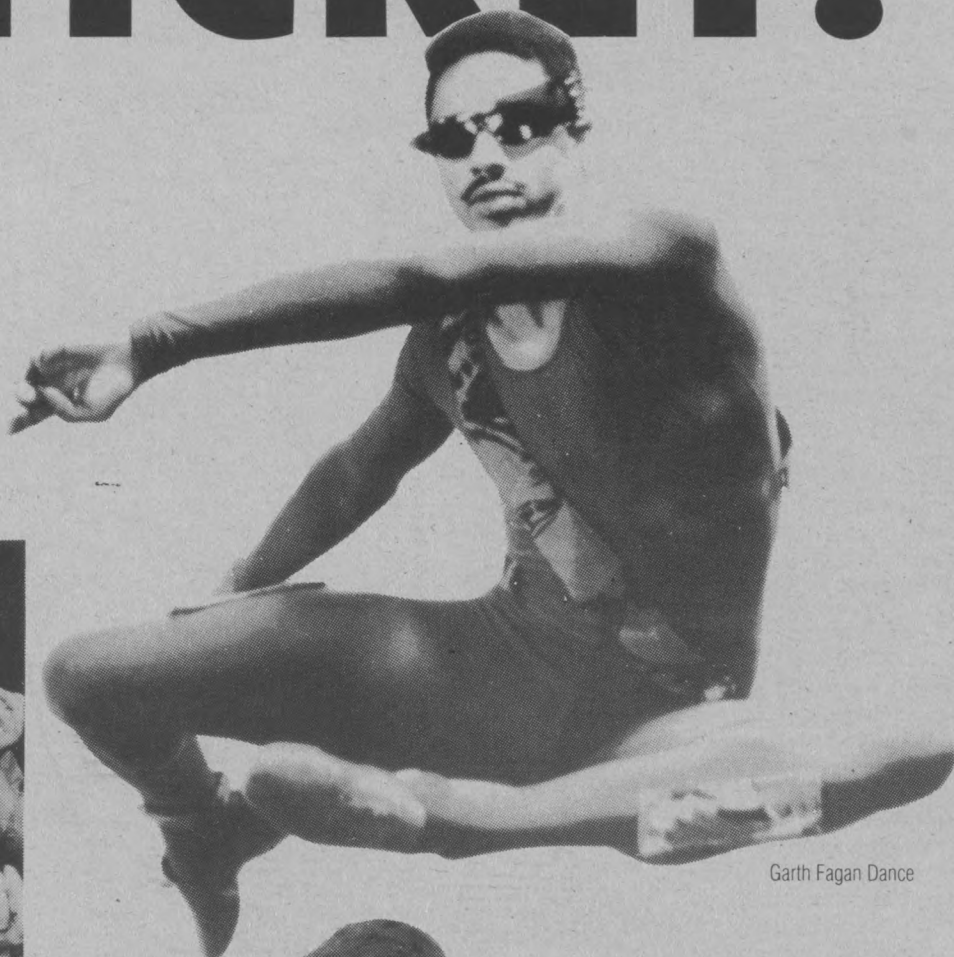
Love, lunch and the law in *Real Women Have Curves*.



El Teatro de la Esperanza



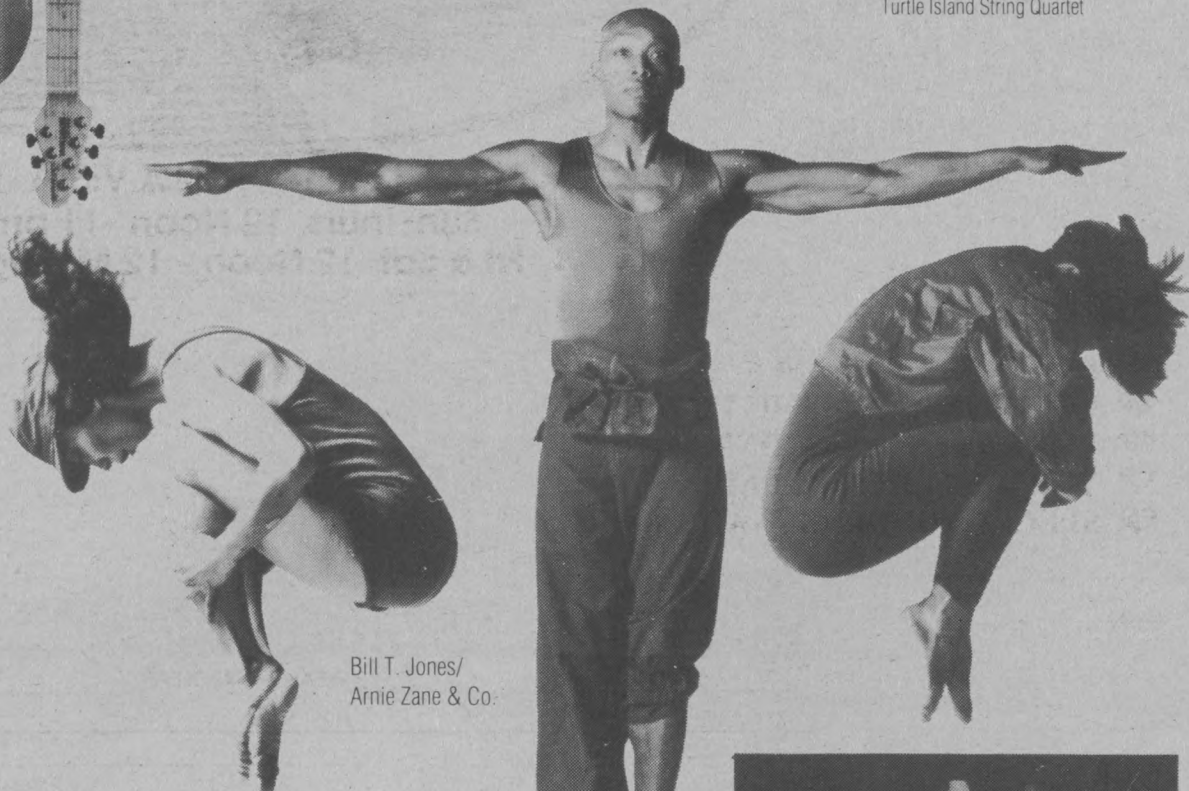
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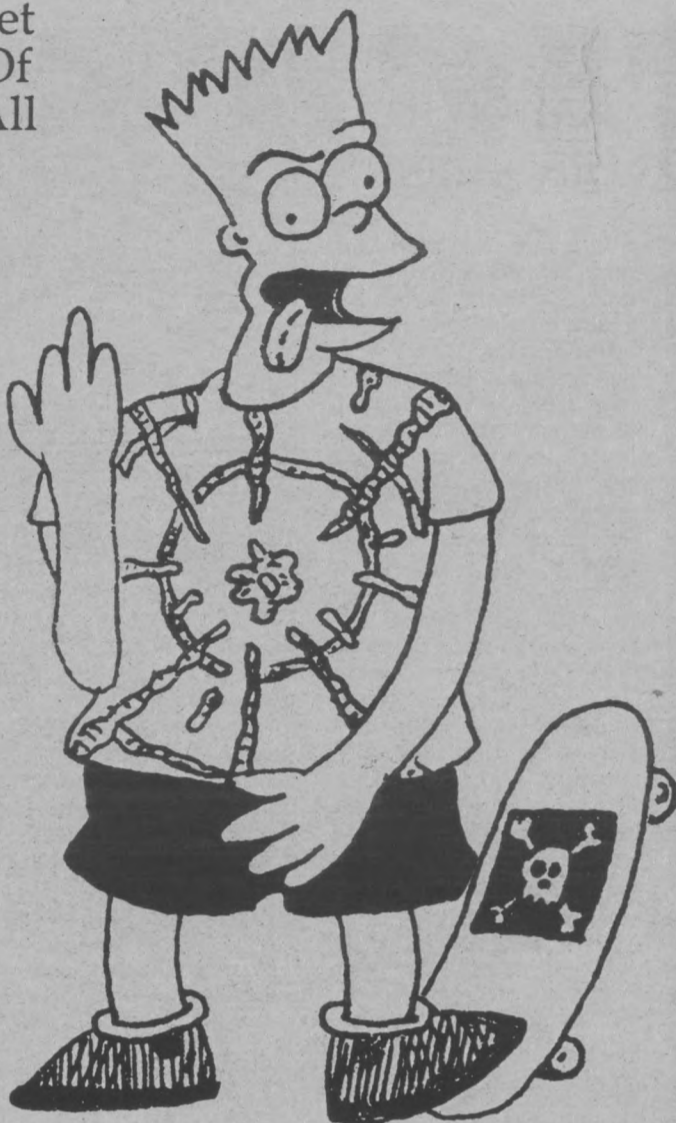
Who In The Sam Hill Is Art?

This Is My Sheet And A Game Of Marbles Was All I Needed, Man

As you can tell from the lack of originality and zest and the general sloppiness of these pages here, the Arts section of this fine publication has taken a new look and steered (veered) onto a new course. Basically it's under a new ownership.

No, Artsweek wasn't bought by some art collectors overseas or steamrolled by a zealous corporation looking to bulk up its portfolio. Rather, Artsweek was suckered away from competent hands by a 15-year-old in a crooked marble match. That's the reason for the new look.

The new boss is a high-school-dropout-cum-computer-hacker (charges have been pressed) named Arthur (last name unknown) who goes by the alias Art. No one from the Nexus has ever seen Art, not even me, the editor, but from the speakerphone business meetings and office memos, I'd say Art probably closely resembles a popular Fox cartoon character of the same age group — except our Art has a much more well-rounded grasp of the fine arts: heavy metal, cyberpunk films, porno comic books, Jane's Addiction.



DEBBIE URLIK/Daily Nexus

Artist's rendition of the new C.E.O. of the Arts & Entertainment section of the Daily Nexus, our man Art.

Because he owns us, his word goes, and every Thursday you will read about the movies, music, performances and books that grabbed his attention that week. Since he's an Isla Vista resident, be prepared to read about the bands, kegs and drinking games he was involved in before Arts & Lectures dance recitals and Victoria Street Film Fests.

Art loves the Video Guy and asked him kindly to take my job as Editor of the section but Video Guy is a busy fella. After a few long weeks of contract negotiations, billiard playing and clever blackmailing, Video Guy finally conceded, kindly gracing the section — and UCSB in general — as Art's assistant editor and regular contributor, as this week's section attests.

Well, that's what we're all about. Tell us what you're all about. If you have an entertaining musical group that's worth mentioning in these pages, if you know of some Art out there or if you'd like to work for Art's Week, call us at 893-2691 or come down under Storke Tower, walk into the Nexus office and ask for Tony, that's me, and I'll be glad to help you.

Art, remember, likes Weird, Bizarre, New and Unusual. Be prepared for it in the coming weeks. Until then, Peace.

—Tony Pierce

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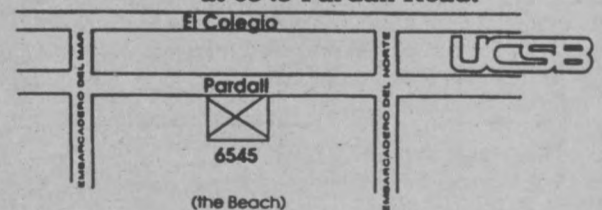
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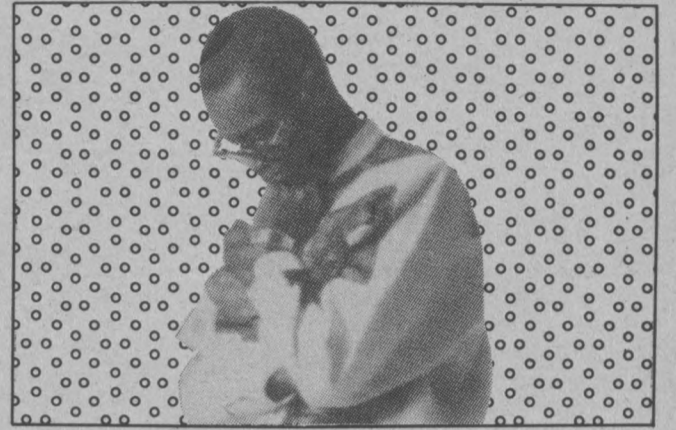
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A Cranium Which Is Quite Luminescent

Reggae & Rap With Shinehead



Shinehead ponders his latest recording attempt.

In a rare occurrence, rap came to Santa Barbara in the unique form of Shinehead — a roots rapping group led by Edmund Carl Aiken Jr. which blends house music with a reggae beat. Sept. 2, Shinehead rocked La Casa de la Raza to a racially mixed crowd of bee-bop youngsters and diehard Rastas.

Coming from the Lee "Scratch" Perry and Sly & Robbie genre of African-American roots-based rap, Shinehead came on the scene in 1988 with the debut album *Unity*. He performed at the Reggae Sunsplash this summer and surprised the predominantly Reggae audience with an impressive rap that left those ganga-tinged Rastas def.

The encore performance at La Casa brought out a near-capacity crowd who were not let down by the promise by this new star even though the driving rhythms of bass, guitar and drums at Sunsplash were replaced with "scratchers" who kept the house dancing to some premium hip-hop.

Shinehead's new album, *The Real Rock*, continues the tradition of cutting-edge Rap 'n' Reggae mixed with socially conscious lyrics. Some songs are a bit monotonous ("Till I Kissed You") and

clicked ("Realize Your Full Potential") but they still provide the listener with an earful of pure harmonic pleasure.

The debut album, "Unity," probably outshines this follow-up because the bass, rhythm and percussion were live last time, whereas this time the same chords are synthetically contrived via drum machine.

Nonetheless "The Real Rock" teaches, preaches and reaches deep inside the heart of American urban culture aptly dealing with everything from Nintendo kids to cigarette buttheads. Edmund Carl Aiken Jr. provides the rapping rouse that keeps you asking for more.

The highlights of the album include "World of a Video Game" (set to the Mario Brothers theme song) about a grown-up kid who masters a videogame to the embarrassment of his friend. "Love and Marriage" is a

Sinatra-Bundyesque tune that talks of the stereotypes of American families, their trials and tribulations. "Cigarette breath" is a song about smokers who kiss their lovers without first brushing their teeth, reminiscent of the NOMEANSNO tune "I am married to a cigarette butt" and further reminds me why the hell I want to quit smoking dem damn cancer sticks. These excellent rapping tunes and "Who The Cap Fit" from the debut album were all performed def-ininitely well live.

A discreetly advertised performance was supposed to take place the next night at the Caribbean Cuisine but it was cancelled because so few people showed up; obviously the last-minute tactics did not work. Regardless, I'm sure Santa Barbara waits with anticipation for the next time Edmund Carl Aiken, Jr. shows his shiny head in town.

— Trevor Top

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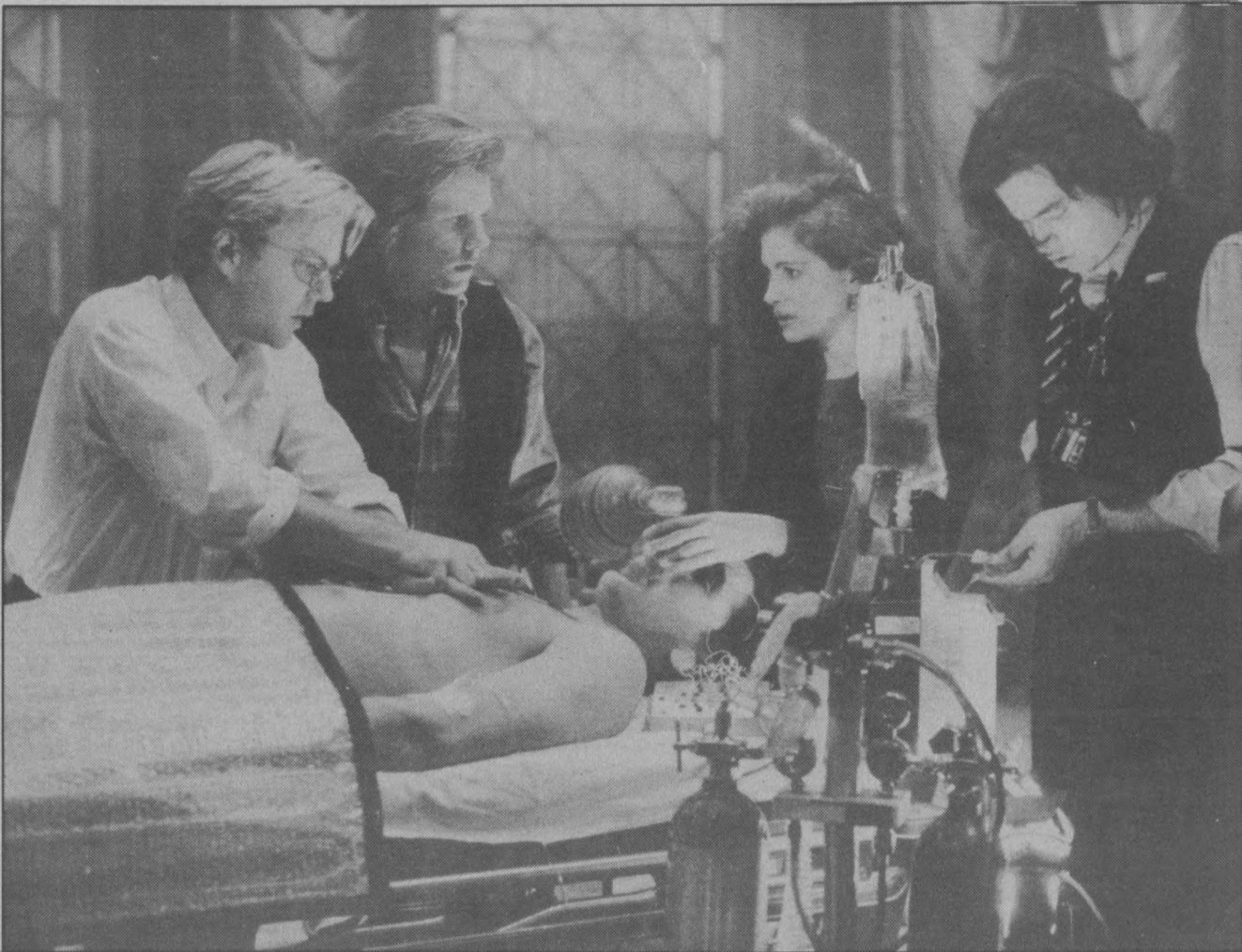
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Cinema and Common Sense

We Review Films And This Is The Story About How And Why We Do

By Dan Jeffers and Ali Shraim
Staff Writers

There you are, ready to stake \$20 and the future of a relationship on a movie. Siskel and Ebert went one up and one down with the old thumbs, but what does that tell you? Do you know which one is which? (The short round one is Ebert.)

And there's more than just your money, your time and your date at stake here. Movies are a big part of how we see ourselves, other people and the nature of life. Seeing a bunch of sappy moronic films could leave you thinking that life is best lived in a state of dewey-eyed unrequited love. Or worse.

So we collect information about a film before we lay our money down. We ask friends, watch commercials (called "trailers" by those in the know) and read reviews. And we still end up seeing movies we wish we hadn't, and sometimes we see something on video and regret we missed it on the big screen.

Since you've made it all the way to college, we can assume you know that trailers are not to be trusted. Some, such as the trailer for *Jason Takes Manhattan* have more artistic integrity than the film itself. Many are aimed at a wider audience than the movie.

Friends and reviewers are also not to be trusted. Many of them mean well, but they really can't be responsible for figuring out your taste in films — most barely understand their own. Yet you listen to your friends and to newspapers, and pay good money (in trickling amounts, but it is real) for film reviews.

All reviewers are opinionated, but if you know what makes them tick, what they tend to like and not like, then their reviews are useful. And so, without any apologies, we will outline some of our general attitudes towards films.

We like profound movies. The ones that stick with you long after all the James Bond movies have merged into one continuous memory. We also like James Bond, especially with Sean Connery, but just for fun.

We like movies with a story. Stories can be tightly plotted thrillers like *Presumed Innocent* or slow building easy moving pieces such as *Mo' Better Blues*, but they move from beginning to end and take the viewer along. We don't like staggering episodic flicks that move from scene to scene driven only by

the need to get the whole thing over with and use up the ridiculously high budget. *Dick Tracy* is a recent example of this.

We like movies that are fun. *Indiana Jones*, *Back to the Future I, II and III*. Not as much as we like profound movies, but a sense of fun can carry a movie long past the point where an overserious movie has bogged down in its own sense of self-importance.

We also like the no-holds-barred dark approach that isn't afraid to show us the full range of life. Any movie which does not bow to the commercial value of a happy ending gets at least one good mark in our book.

To be perfectly honest, we do like artsy foreign movies that show at the Vic. But we know that no one wants to hear endless rambling about films that nobody has seen, so we'll stick mostly to the big stuff.

There are a few things that, no matter how good the movie has been up to that point, ruin the whole thing for us. We hate cheap endings.

We just don't understand how a movie like *The Abyss* can go along with great effects, tight suspense and genuinely interesting characters, only to ruin the whole thing with a cheap *deus ex machina* (latin for "only God could sort out these dangling plot threads") ending. In most modern films, God has been superseded by Benevolent Aliens.

Over-climactic endings to movies like in *Bird on a Wire* can be devastating to a film. Someone at the studio must have panicked and thought that the movie wasn't taught enough, so the whole thing was shifted from a cross-country chase into a wild-animal infested zoo exhibit for the final grueling shoot-out. The same thing must have happened to *Top Gun*. The movie was supposed to be about a school for fighter pilots, but the concluding scene was a dogfight against Russian fighters, for which no reason was ever given.

There are certain things that should not be stuck into a movie gratuitously, with only minimal connection to the story. These elements are added to increase the attractiveness of the movie to specific target audiences, but inevitably degrade the movie as a whole.

Two obvious examples are the dreaded duo, Sex and Violence.

See WILD, p. 12B

art's AMIGOS

Jennifer Adams Dylan Callaghan Morgan Freeman A.J. Goddard Dan Jeffers Barb Maclean George Ramelkamp Ali Shraim George Simpson Trevor Top Matty T. Debbie Urlik	Linda, for the pizza and The Masked Defender Tony Pierce with his Swarthy Steed Denis Faye Slaw
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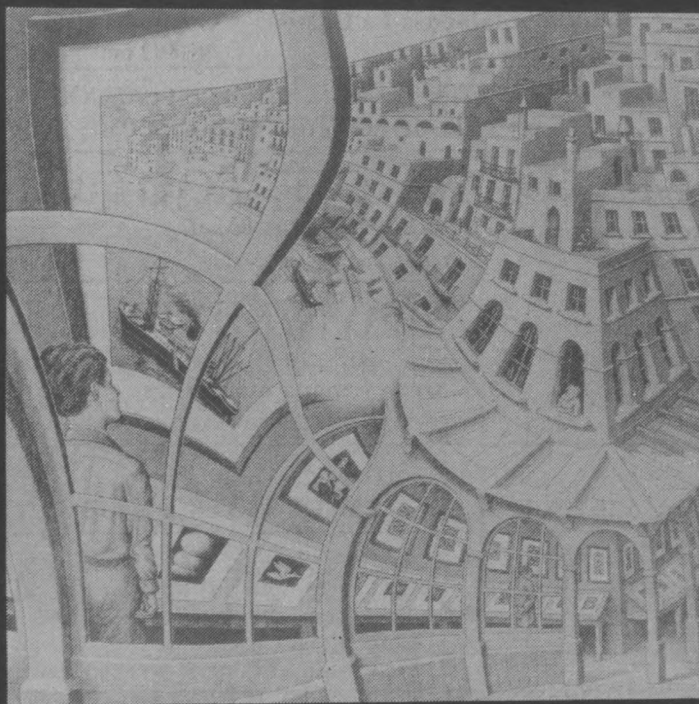
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Psychefunkapus will be playing for the Chancellor and you Tuesday.

Psychefunkapus Now!

It doesn't take the Associated Students Program Board long to kick the school year into motion with one of their favorite bands. Psychefunkapus, San Francisco's latest rock-funk sensation, rocked the Pub last spring and left many people wondering when they would return. Well, the question has been answered: Sept. 18 in Storke Plaza for the Chancellor's Convocation Dance.

With the onslaught of freshpersons here for orientation, Psychefunkapus has found a fertile audience for their oftentimes audaciously adolescent music. But hey, at least these kids are "of age" so no subpoenas will be necessary. Chains might be in order, however, because this band unleashes some extraordinarily energetic jams. This convocation craziness will invariably begin on time, so better be there around 7:30 p.m. if you want to see No One You Know or 8:30 p.m. for Psychefunkapus.

The debut album by Psychefunkapus has seen some reservedly critical acclaim having been signed by Atlantic, a big label trying to find an underground smash hit. Mixing heavy metal, funk and dance music, Psychefunkapus has found a niche in the sound-starved studios of corporate chaos. With an MTV video on the way, big label success and lots of good gigs Psychefunkapus has the makings of something big.

"We are the Young" is a socially conscious song that reaches the youth while "Freedom" is a Jimi Hendrix cover that gives lead guitarist Johnny Axtell some room to strut his stuff. Less redeeming tracks include "A.M." an Oingo Boingo-ish dance number and "17 and Under" which they don't mind except that they'll be put in the slammer if they get caught.

The concept for a dance around the Chancellor's Convocation Speech arose in 1988 when the A.S. Program Board brought

the Bonedaddy's to what was then called Barbara's Boogie. This was a chance for the freshmen to meet and even dance with the chancellor. Also it was Program Board's opportunity to expose students to the entertainment they provide for the campus and recruit interested volunteers.

Last year's convocation dance was doused with a much-needed Santa Barbara sprinkle which caused the bands to play in the rain and few freshpersons chose to endure the dampness for the likes of Toad the Wet Sprocket or The Groov. In the past, Program Board spent \$3000 to \$4000 on the somewhat controversial expenditure.

Now the chancellor's office has decided to integrate the formerly segregated events into one event and financially assist the Program Board, with the free concert bringing all the freshman into Storke Plaza for a pre-school days ice cream social-style convocation.

Also appearing will be No One You Know, an up-and-coming cover band that flyers the town like strewn beer cups on Del Playa. Their early days of frat-packing DP-dwelling gigs seem to be over as this band hits Santa Barbara's club scene and opens for a stellar attraction like Psychefunkapus. Be sure and get plenty lubed for the gig, get your dancing shoes on and try to find some spleef, even though it's so dry, because the ice cream's on the chancellor.

If you make the call for "speech, speech" don't do it for Babs; do it for Psychefunkapus: "Let's not judge ourselves by color, by religion or by sex. Let's reach out to one another and bring out our very best. We believe in what we're sayin', so put your trust in us. We express ourselves by playin', we're called Psychefunkapus."

— Trevor Top

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Stevie Ray Vaughan: 1954-1990

Death Of The Blues

Shortly after his Aug. 27 performance with Eric Clapton and Robert Cray at the Alpine Valley Music Theater in Wisconsin, blues guitarist Stevie Ray Vaughan and four others boarded a Chicago-bound helicopter which crashed into a nearby hillside just moments after its 12:40 a.m. departure.

Vaughan, 35, Clapton's Hollywood agent, Bobby Brooks, Clapton's assistant tour manager, Colin Smythe, Clapton's bodyguard, Nigel Browne and pilot Jeff Brown were all killed instantly.

Vaughan was considered by many to be one of the best blues guitarists ever. His last album, *In Step*, went gold and won a Grammy, and *Family Style*, his most recent album, is scheduled for release later this month.

Vaughan grew up in Dallas, Texas and was showing signs of guitar talent by age

eight. He left high school at 17 and began performing at Austin nightclubs, sporting his trademark bandito hat. It was his stunning set at the 1982 Montreux Jazz Festival that landed him his first record contract.

Vaughan's five albums, countless tours and guest appearances with rock stars such as B.B. King and David Bowie established the goateed musician as one of the greats in his field.

Vaughan's death is a tragic addition to the list of air-crash fatalities that have claimed such music industry stars as Patsy Cline, Buddy Holly, Richie Valens, Otis Redding, Jim Croce, Rick Nelson and others.

Although Stevie's live performances have been silenced forever, his family, fans and friends will always have his music to keep alive the memories of one of the most talented musicians to pick up a guitar.

—Morgan Freeman

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The Video Guy

Bad Movies, Bad Jokes, Trout, And Then Some

Good Morning, and thank you for reading The Video Guy. If you are not familiar with The Video Guy, please move to paragraph "Q" - The Video Guy Starter Kit. If you are already an avid The Video Guy reader, continue reading here and read through to the end, chuckling to yourself when you read Paragraph Q, because of the way it bluntly mocks those nutty freshmen. If you don't care for The Video Guy, move on, there's nothing to see here.

By the end of last year, many of you were crying out to me. "Video Guy," you belated, "Why are you threatening to make your column a monthly fanfare and why are you writing such dumb columns?"

Well, you had every right to complain. I left you, My Faithful Video Subjects, in a chartreuse haze of threats of going monthly, bad Trout and new scrubbing bubbles. The Video Guy's tape had come off its spool. Crash and Burn, babes. Crash and Burn.

No one knew why. Many felt that the cause was a tragic blimp accident over the Rose Bowl on New Year's Day. Some said syphilis,

The
Video Guy
By Denis Faye

others said Phyllis Diller. Still others said Killer Tillis really chills my Miller. Alas, it was all of the above, and much, much more.

Actually, I was dead. That's right, dead. Dead as day-old roast beef. D-E-A-D. Dead.

Fortunately, a group of highly skilled surgeons were driving home from Captain Cream's Hot Cream Wrestling & Nude Sushi Bar. (No, the waitresses were the naked ones, the sushi was fully clothed.) They happened to notice my Video Corpse on the side of the road.

"By gum, he's dead," said one of the highly skilled

surgeons.

"Yes, but we can rebuild him," said highly skilled surgeon #2, who we'll call Burt, for all intensive purposes.

"Yes. Stronger, faster, better," said highly skilled surgeon #3, who we'll call late for dinner, for all intensive purposes.

So, highly skilled surgeon #1, Burt, late for dinner and highly skilled surgeon #4 piled me, The Video Stiff, into the back of their Miata and, after a brief stop at the Circle K for 32-ounce Pepsis, got to work.

My sight was sharpened, my bladder expanded, remote control installed and, of course, dual wishbone suspension was thrown in.

So now I'm back, and I plump when you cook me. I'm excited to be here and, well gosh, I just want to say how much I love you all, each and every one. So, if you want to love me back, especially you Video Ladies, you can get hold of me here at the Nexus. This is going to be quite a year, Video Boys and Girls.

PARAGRAPH "Q" - The Video Guy Starter Kit
Hi, Freshmen! My name is The Video Guy! What is your



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y Strikes Back



name? That is nice! I want to be your friend! I review movies with lots of nudity and violence. I write about beer, Really Great Beer, like Keystone! Do you like Keystone? That's nice! I objectify women and call them "Chicks" and talk about their knockers. Do you like knockers? That's nice! I like myself a lot! I have a friend named Trout. He is very special. He is going to go to Iraq to kick some butt. I will tell you about that next time.

back when there was the Tracy Lords controversy? This chick was about nine, but she told everyone she was 18 so she could make porno movies—but then she got caught with her pants down, so to speak. Well, good old Tracy went legit, and who but me, The Video Guy, can be trusted to review her non-humping (sort of) film, *Not of This Earth*? Of course, there is still a thin residue of goop left over from her XXX days. Her face

screen, making it up as he goes along" soundtrack. The plot line is simple, yet well told. This alien comes to Earth from a dying planet whose leader looks like David Crosby. He needs human blood to survive. He hires Tracy as his nurse. Tracy's ChiP beau does not like this. He looks like Erik Estrada. Cynthia Thompson, who plays the role of Prostitute #3, says her single, earth-moving line, "Neat," takes off her clothes and dies.

If you don't care for The Video Guy, move on, there's nothing to see here.

Here are some tips to help you, The Video Frosh, along.

- When a Frat (that's short for Fraternity) Guy tries to sell you an elevator pass for \$5, don't let him! You can only buy elevator passes from me, The Video Guy, and they are only \$4.50.

- The Foot Patrol in Isla Vista likes and encourages you to offer them a freshly opened brewskie out of your twelver, especially out in the middle of the street. So don't be shy, go ahead and make their day.

- As you well know, Santa Barbara beaches are entirely topless. Let's see those hooters!

That completes Paragraph Q and its accompanying subparagraphs. Lets review a movie, shall we?

Remember a few years

is a tribute to Max Factor. In her "drying off her naked flesh after a shower" scene, she takes about five months, and doesn't leave much to the imagination. (Also in this scene she—get a load of this—*itches her naked butt*. Not just a light tickle, mind you, but a real groper.)

She delivers entire monologues in one breath. I wonder what else she would have to hold her breath real long to do.

Once you sift through all the ta-ta and pee-pee humor, you don't have much left in this movie. A good thing, I believe.

One very refreshing thing about this film is that instead of the usual "guy with a Casio keyboard just off screen, making it up as he goes along" soundtrack, you got a "guy with an organ just off

Everyone takes off their clothes and dies. Tracy lives happily ever after. The End.

One last thing. Many of you will probably recognize the scenes in the background during the opening credits. For no apparent reason, the producers of this quality feature decided to throw in scenes from another movie. Yes, you guessed it right, what you are watching there are scenes from "Universe of Terror."

On The Video Guy Mondo Movie Beer-o-Meter, I drank 10 of my 12 possible beers. It's a keeper.

This is The Video Guy, saying, "Goodnight and good riddance."

Editor's note: For the Freshpeople out there, this means that this column is over and either you can wipe now or read another story. Thank you.

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<p style="font-weight: bold; text-align: center;">GRANADA 3</p> <p style="font-size: 0.7em;">1216 State St., S.B.</p> <p style="font-size: 0.7em;">After Dark, My Sweet 12:15, 2:35, 5:10, 7:45, 10:15 Repossessed 1:35, 3:30, 5:25, 7:30, 9:30 Death Warrant 1:50, 3:50, 5:50, 8, 10</p>	<p style="font-weight: bold; text-align: center;">CINEMA TWIN</p> <p style="font-size: 0.7em;">6050 Hollister Ave., Goleta</p> <p style="font-size: 0.7em;">Postcards from the Edge* 5:10, 7:20, 9:30 Sat & Sun also 1:10, 3:10</p> <p style="font-size: 0.7em;">Hardware Fri 5:25, 7:30, 9:35 Sat & Sun also 1:35, 3:30 M-Th 7:30, 9:35</p>	<p style="font-weight: bold; text-align: center;">PLAZA DE ORO TWIN</p> <p style="font-size: 0.7em;">349 Hitchcock Way, S.B.</p> <p style="font-size: 0.7em;">Double Features Delta Force 2 5, 9:15, S&S also 12:45 Air America 7:05, S&S also 2:45 Pump Up the Volume 5, 9:05 S&S also 1 Taking Care of Business 7, S&S also 3</p>
<p style="font-weight: bold; text-align: center;">FIESTA 5</p> <p style="font-size: 0.7em;">916 State St., S.B.</p> <p style="font-size: 0.7em;">The Lemon Sisters 2, 4, 6, 8, 10 Men at Work 1:15, 3:15, 5:15, 7:30, 9:45 The Dark Man 1:30, 5:30, 7:45, 10 Sat & Sun also 3:30 Flatliners 1, 3:15, 5:30, 8, 10:15 Rocky Horror Fri at Midnight My Blue Heaven 3:45, 5:45, 7:45, 9:45 Sat & Sun also 1:45</p>	<p style="font-weight: bold; text-align: center;">FAIRVIEW TWIN</p> <p style="font-size: 0.7em;">251 N. Fairview, Goleta</p> <p style="font-size: 0.7em;">Ghost 7, 9:25 Sat & Sun also 2, 4:30 The Dark Man 5, 7:15, 9:30 Sat & Sun also 12:30, 2:45</p>	<p style="font-weight: bold; text-align: center;">ARLINGTON TICKET AGENCY</p> <p style="font-size: 0.7em;">1317 State St., S.B.</p> <p style="font-size: 0.7em;">HOURS: MON-SAT 10-5:30 SUN Noon-5 Information: 963-4408</p>

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Patric Does It, After Dark

There has been too much movie hype this summer. Too much of Tom Cruise gone NASCAR, too much of the post-Brat-pack crowd playing in graveyards, too much of the dirty dancer gone spiritual and far too much Darkman. Even still, as we slowly wind away the month of September, a continuous string of new Hollywood hot air balloons, hyped far beyond their value, are blowing up at theaters near you. But this, as anyone who lives in this movie—mad country knows, is certainly nothing new.

However, hidden between the full-page newspaper ads and the flashy movie promos on TV, there is a less-publicized movie that is something new. *After Dark My Sweet*, based on the Jim Thomson novel, is a film made in Hollywood that deserves a lot of hype.

After Dark is the tale of a former boxer, Kevin "Kid" Collins (Jason Patric) who has escaped from an insane asylum where he had been placed after killing an opponent in the ring. Out in a California desert town, Collins becomes enmeshed in a kidnapping plot with a sexy but self-destructive widow, Fay (Rachel Ward), and the two-bit con man Uncle Bud (Bruce Dern). Set and written in the 1950s, the novel is brought into the present by the film's director, James Foley, avoiding the overdone recreation of the 1950s look, while leaving the integrity of the gritty film noir Thomson novel unscathed. The re-

sult is a brilliantly fresh, effortless film, charged with a captivating tension throughout.

What truly sets *After Dark* apart from its overblown Hollywood counterparts is the stunning performance of Jason Patric, who reminds all of us who saw Tom Cruise squinting and grinning his way through his dragstrip melodrama how acting is done. From start to finish, Patric consumes the role of the slightly-off-kilter boxer whose intelligence and morality far surpass his initial appearance.

Opposite Patric is a somewhat-less-rewarding performance by the seductive but inconsistent Rachel Ward. Though at times her character works, on the whole she does not match up to Patric's electricity — at times she detracts from the centrally important core, their passionate relationship.

Veteran actor Bruce Dern is excellent — complimenting Patric's intensity with a funny, memorable portrayal of a washed-up con artist trying to make his big score.

After Dark leaves you wondering why all Hollywood's movies can't be this good. A good story, intelligent direction and prime acting talent is all it takes — no hot air necessary.

After Dark, My Sweet is playing downtown at the Granada. Call the MTC Movie Hotline at 963-9503 for more info.


—Dylan Callaghan

Hey Sailor, how'd ya like to write for Art's Week?

I need big, strong writers and artists to help little ol' me review everything from heavy metal albums to dinner theater.

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See ya soon. *Betty*



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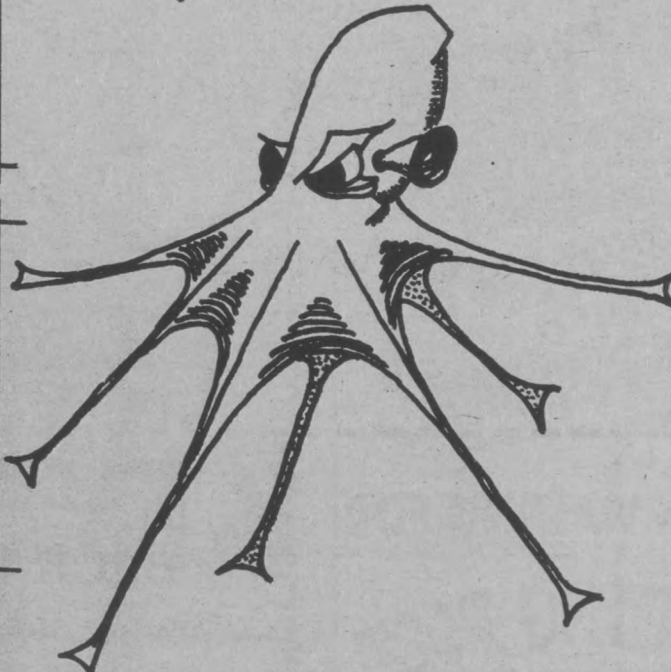
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WILD: Lynched In Oz

Continued from p.5B
 lence. We agree that both are part of the life experience, and both are worthy subjects of cinema. But why add apparently irrelevant sex scenes just to bring in the teenage crowd?

Sex and Violence are frequently discussed, but they aren't the only things the studios are likely to randomly stick in. One common villain is the "mandatory" love story. Another sin of *Top Gun* was the unlikely inclusion of a love interest for Tom Cruise.

Unjustified general cuteness is also a distraction. The Ewoks are the single factor that made *The Return of the Jedi* the weakest of the *Star Wars* trilogy.

Special effects, at least those that have little to do with the story, are also a weakness. In some movies, where the story is not compelling to begin with, the special effects may overwhelm everything. *Dick Tracy* again.

Now that you know a little bit about how we think, we'll clue you into one good movie that you should see at least once on the big screen. It has plenty of violence, true, and more than a little bit of sex. There are even some special effects, it's a love story (which we rarely go for), and there's a lot of cuteness. But everything is part of the story, every cracked head,

sweaty body and floating witch is part of the director's vision.

The movie is *Wild at Heart*, David Lynch's version of *The Wizard of Oz*. Critics have mistakenly called this a "road" movie, alluding to *Easy Rider* and others. And, misled by their misperception, they have called it confused and discontinuous. But if you watch closely, and think about the plot of *Oz*, you can see why everything goes in the direction it does.

See *Wild at Heart* at least once. And keep reading this column, even if you disagree with us. At least we'll let you in on our "hidden agendas."

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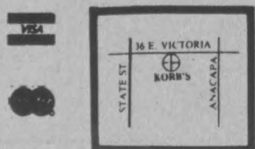
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The Pixies
Bossanova
4AD/Elektra Records

Straight outta Beantown, the Pixies have followed up their critically acclaimed *Doolittle* album with a 14-song chameleon of a record aptly named *Bossanova*.

It's aptly named because 4/9ths of the wax is extremely BOSS. Kickin' off with a powerful cover of the Surftones' "Cecilia Ann" which nicely segues into the vicious "Rock Music," *Bossanova* loses steam with the slower-paced "Velouria" (their first single). This is unfortunate because what comes next, "Alison," is such a great slap in the face of pop music — while being poppy — that it could easily be compared to Sonic Youth's "Kool Thing" if you were writing an essay about alternative rock of the summer of 1990.

This is where the other 5/9ths, which sounds like a bad episode of a *Nova* program, comes in. You remember *Nova* — that trippy, kinda-out-there PBS show that would give you chunks of really cool facts in between mounds of boring drivel? Well, that's what more than half of this record is like.

But relax, it ends nicely with the soothingly dreamy "Havahina," and after a few listens to the rich "Dig For Fire" and "Down to the Well," you'll understand why this record is number one on the college charts this week and why Jane's'll be there for the rest of the summer.

— Tony Pierce

art's TAPES

Van Morrison
The Best of Van Morrison
Mercury/Polygram

"The Best of Van Morrison" is not only some of Van Morrison's best, but it's some of rock music's best as well. It's the kind of album that's easy to like on the first listening — not like some Top 40 that has to be drilled into your head before any enjoyment can come of it, by which time your head feels like it might explode if you hear the same synthesized song one more time.

The album contains music ranging from the late 1960s through the late 1980s and will appeal to a variety of musical tastes. From Morrison's days in the group "Them" come the classic rock sounds of "Gloria" and "Baby Please Don't Go." "Moondance" offers a twist of jazz and "Have I Told You Lately" will make you want to turn the lights low and dance.

The highlight of the album, in my opinion, is "Brown Eyed Girl," though, of course, I'm biased. I didn't especially like "Did Ye Get Healed"; Morrison didn't seem quite sure of what sound he was trying to create. But, again, that's just my opinion.

— Jennifer Adams

NWA
100 Miles and Runnin'
Ruthless Records

It's back! Beat's boomin'. Rhythm's rollin'. Flyin' high on the comeback tip, it's definitely back on a rampage of stone-cold ruthlessness.

And it's dope. Shootin' through the lowered beat-machines of the pugilistic stone-faced B-boys across the nation. And it's dope.

Daring all middle-class Tipper Gores stuck on their righteous tips to flinch. And, yeah, it's dope.

Taunting nervous, ill-humored, straight-laced, moon-tanned program directors. And, well, it's simply mutha-fuckin' dope.

DOPE - walkin' on eight legs, sneering at babies, floorin' shit-faced inebriates and perpetratin' the "wild thing" like a hoard of cats in heat. Dope spelled N.W.A.

What does one expect from a bunch of Compton thugs comin' off their notorious debut LP *Straight Out Of Compton*? In an album that dropped some irreverent science on the tumultuous hell-hole of gang-ridden Compton, Calif., defined and glorified "free love" 1980s style, insisted that the boys in blue "fuck off," and made bank in the process, you'd think they'd exhausted their contributions to the enlightenment of the American mind.

Nope. Wrong. Once again, straight out of Compton, comes N.W.A. on the strength with their new EP "100 Miles And Runnin'." And it runs. Straight for your

jugular.

The five cuts on the EP send you spiraling into hip-hop paradise. The undisputed masterpiece takes "Fuck the Police" from their previous LP, adds a dope bass line, new lyrics, a remixing and calls it "Sa Prize." And it certainly is quite a surprise to find your head reeling to the boomin' bass underlying the lyrical onslaught on the institution of law enforcement.

They hit harder, and they're more vulgar. "Just Don't Bite It" is just short of being a step-by-step instruction on "the art of sucking dick" with graphic slurps and all.

And just when you're about to reach the hip-hop orgasm of your life the record starts making that obnoxious "scheee ... scheee ... scheee" noise. Sorry, end of EP and end of review. Go buy the LP when it comes out, suck!

— Matty T.



Van Morrison

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Joey Santiago of the Pixies (top).
Niggers With Attitudes (above).



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art's **TAPES**
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Queensryche: building an empire

Queensryche
Empire
 EMI Records

As usual, Queensryche has delivered a masterful conglomeration of intense beats, vehement vocals and powerful lyrics, producing a trail-mix new release of awe-struck music.

Geoff Tate's incredibly infecting voice takes the forefront, evoking in his listener anything from a calm serenity to an eerie hypnotism to a riled soul. He can do it. Whatever it is that Queensryche's lyrics and music are trying to express, Tate always manages to convey with the intensity of an Alfred Hitchcock film.

The rest of the band is still at their best.

Chris DeGarmo and Michael Wilton play traditional Queensryche repetitive riffs that continuously build, climaxing perfectly with Tate's voice.

The band experiments heavily with keyboards, percussion, horns and acoustics on *Empire*, but the keyboards oscillate between manufactured cheese sludge and reigning crescendos. They have wrought their most textured LP yet, combining the vehemence of *The Warning* (1984), the eerie-stalklike feel of *Rage For Order* (1986) and the surreal complex concept-building epic in *Operation: Mindcrime* (1988). The only thing that's missing is the dynamic "Queen of the Reich" Geoff Tate magni-scream that always leaves you breathless.

— A.J. Goddard

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Mother Love Bone
Apple
 Polydor Records

Dreams, beauty and passion. Perseverance, intensity and apathy. Social commentary, goodness, heartfelt confusion. APPLE.

My Polygram record rep told me six months ago that Apple is "a masterpiece. If you liked the ("Shine") EP, you'll love this." He was right.

But after the death of lead singer Andrew Wood in March due to a heroin overdose, whether *Apple* would even be released was the big question at hand — rarely will a record company distribute a record for a band who can't tour to support the material.

Well, those Polygram boys made an excellent decision in releasing the thing. Give it one listen and it won't be

your last. But I'll say no more, except that when you listen to it and realize that you'll never see and hear its incredible contents live, and never again will you hear Mr. Wood's beautiful voice creating the new, restating the old, you'll probably cry. I did. Dammit, Andrew! Another talent destruction tragedy at the powerful hands of drugs.

— A.J. Goddard

The Dwarves
Blood Guts & Pussy
 Sub Pop Records

The cover to this record is fairly striking in that it shows two women and one man covered with blood and bare of any clothing. The women seem to be walking, perhaps sauntering towards the camera with an air of nonchalance as the man — a midget — appears to be attempting sexual violence against a dead widdle white bunny wabbit.

If your teachers in high school ever told you about symbolism, foreshadowing or punk rock, this is the time recall their

lectures. The Dwarves rock. Blag Jesus, Salt Peter, He Who Can Not Be Named and, especially, Vadge Moore play hard, fast, and quickly. Sorta like the Ramones on speed with a premature ejaculation problem, all 11 songs rip raw and leave the bullshit in the men's room with the poseurs and their makeup.

"Let's Fuck," "Flesh Tantrum" and "Gash Wagon" may remind some of GWAR, but take a listen to "Detention Girl" or "Insect Girl" and you'll hear the feeling behind the sensitive lyrics of the Dwarves.

— Tony Pierce

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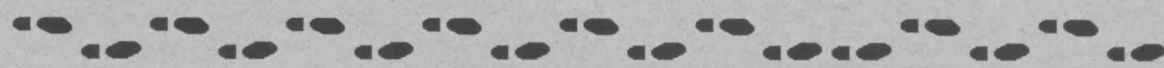
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The Arts & Entertainment Part Of The Daily Nexus

For The Week Of September 14-20, 1990 A.D.




art's **WEEK?**

Those Aren't Bats In Your Bellfry And Other Arty Projects That Ate Santa Barbara This Summer

Up in the sky ... it's a bird, it's a plane.
Sort of.

Actually the sounds that you are hearing from Storke Tower *are* birds, but they're not *real* birds. Well they are real, technically. They were, at least. Still are, probably, maybe, but they're not in there. Where are they? Hell, I don't know. Nobody knows. But they're not in the Tower.

Hey, it's art, leave me alone.

No really, it is art. It's part of a really big art exhibit hosted by the UCSB Art Museum called PULSE-2 (People Using Light, Sound and Energy). The noises are a *piece* called "Elevated Sounds" which caused quite a little stir here this summer because this doctoral candidate wrote the Nexus because he said he couldn't study because the bird sounds were making too much noise. He also said that the wind chimes out at Campus Point were "vulgar" and ruined the solitude that can be found there.

Everyone called him a nut, even the "Elevated Sounds" artist who wrote in to the Nexus just to tell him off.

Besides being cool, a lot of the art is *user friendly*, meaning it's interactive, meaning the nosy museum guards at the University Art Museum and the Creative Studies Art Museum won't yell at you if you touch it. Be careful, though, if you're new to UCSB. Yes, the art in the lagoon is part of the exhibit, but the grocery carts, burnt couches and green slime floating on the top of the lagoon *aren't* art, so don't touch

them.

More PULSE-2 stuff can be seen at the Santa Barbara Airport, the Santa Barbara Museum of Art, Museum of Natural History, the Courthouse ... hell, a good rule of thumb to those who've been away for the summer or who are new here is: "If it looks weird and makes a noise when you look at it too long ... it's probably art." And that's a good thing.

Also new to the campus is about \$20,000 worth of improvements to KCSB-FM and it's sister station, Cox Cable — aired KJUC. If you're familiar with the stations, take another listen and you'll notice the difference in clarity and professionalism. Otherwise, *it just sounds as good as always*.

New to Santa Barbara is a huge shopping mall on State Street to handle that burning problem of not enough shopping on State Street. In the middle of the HUGE mall-like structure is a tiny club which could possibly host some underground musical acts. Meanwhile in some of the unused storefront windows you may see some more art. What else were you expecting? Santa?

That's about all you missed by staying at home and flipping through cable TV shows in your parents' airconditioned rec room. Glad you're back. Enjoy the noise. I understand there may be a keg on D.P. this weekend.

— Tony Pierce

Inside:

③B Who Is Art?

⑧B Video Guy Returns

⑬B NWA

⑤B Summer Movies

⑪B A Great Movie

Cover Photo by Mutsuya Takenaga

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Joel Nascimento and the Brazilian Sextet 10/9

A rhythmic mix of samba and choros: best of Brazil.

Angeles Quartet 10/12

"Persuasive, passionate polish" says the *L.A. Times*.

National Theatre of the Deaf 10/16

Depression-era "livin' off the land" — in Central Park.

Turtle Island String Quartet 10/18

Jazz and more. From the front lines of the new acoustic music.

Gustavo Romero, piano 10/26

"Superb agility... a Major Talent." *Washington Post*

Raíces Musicales/Musical Roots 11/7

Thrilling, hot sounds from below (and above) the border.

Joe Goode Performance Group 11/14

Artfully blending dance and theater in the Disaster Series.

Patrick Stewart 11/17

Charles Dickens would love this version of *A Christmas Carol*.

Missouri Repertory Theatre 11/27

Life and music of a true hero: Woody Guthrie.

Kronos Quartet 1/15

The string quartet joins the 20th Century.

Culture Clash 1/23 & 25

The cutting edge of fresh, new Latino comic genius.

Garth Fagan Dance 1/29 & 30

Tomorrow's language of dance today.

Dell'Arte Players Company 2/5

Low comedy reaches new heights in *Slapstick*.

Jean Redpath 2/9

Divinity in the form of an unpretentious Scottish folksinger.

Newberry Consort 2/12

Glowing with the warmth of melodic early music.

The Paul Taylor Dance Co. 2/18 & 19

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Bill T. Jones/Arnie Zane & Co. 3/12

"Full of vibrant emotion." *New York Times*

Santa Fe Chamber Music Festival 4/9

Best of the fest, including Schubert's "Trout" Quintet.

Jazzdance 4/17

Much more than high kicks, gyrating hips and the ol' soft shoe.

Seattle Repertory Theatre 4/20 & 21

The Miser: biting comedy from these Tony Award-winners.

DanceBrazil 4/27

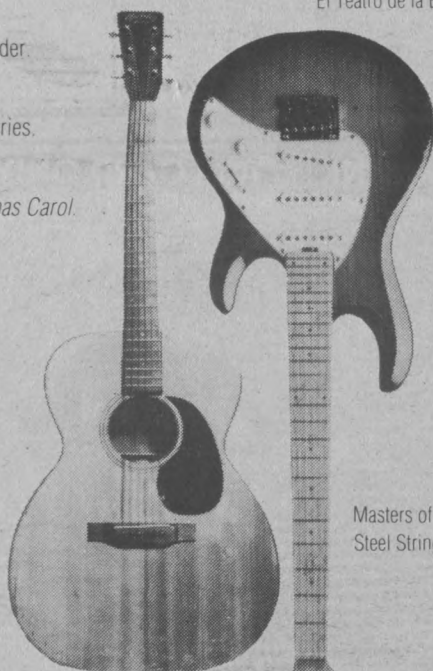
When dance meets martial arts, it's *capoeira*.

El Teatro de la Esperanza 5/7

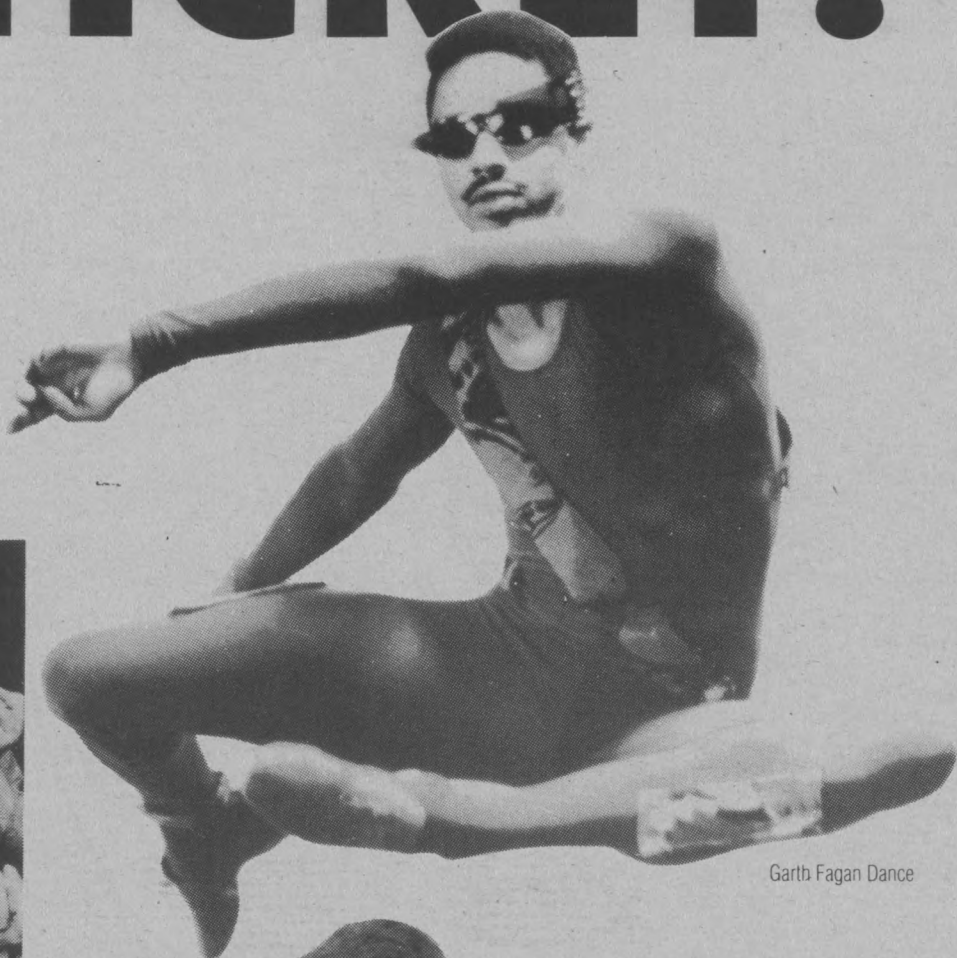
Love, lunch and the law in *Real Women Have Curves*.



El Teatro de la Esperanza



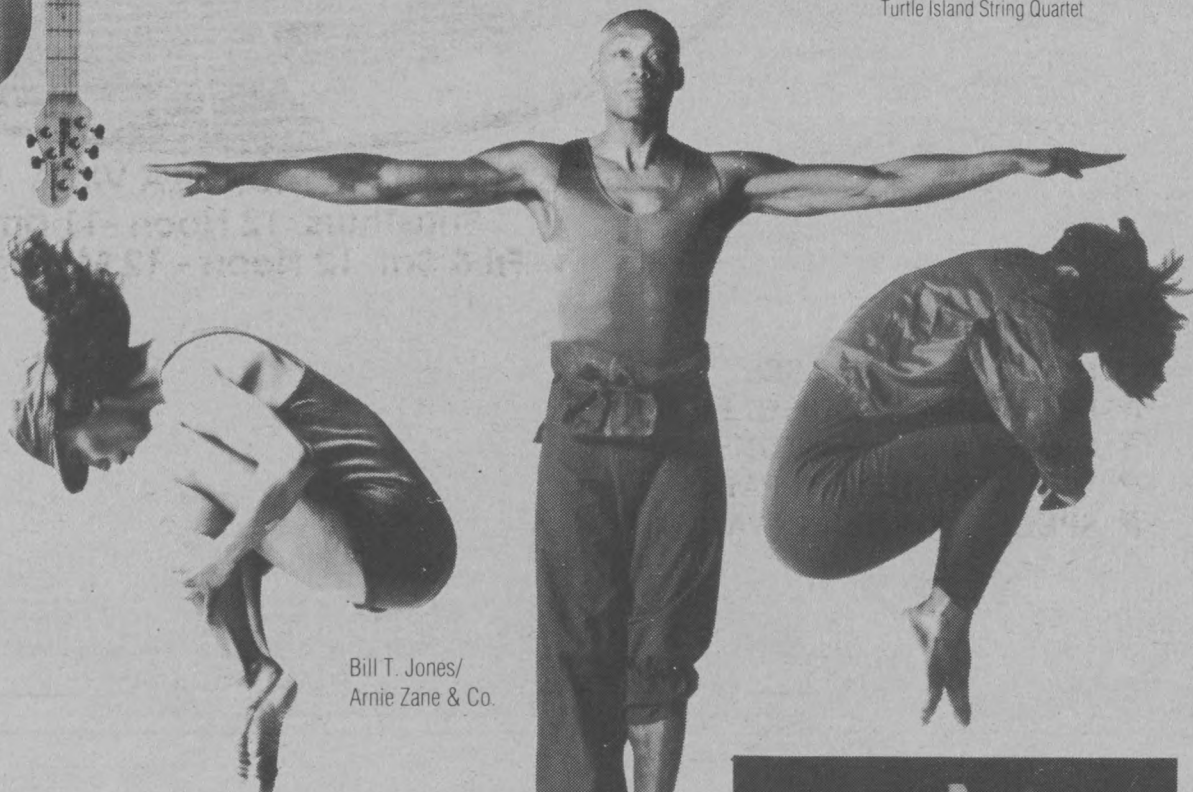
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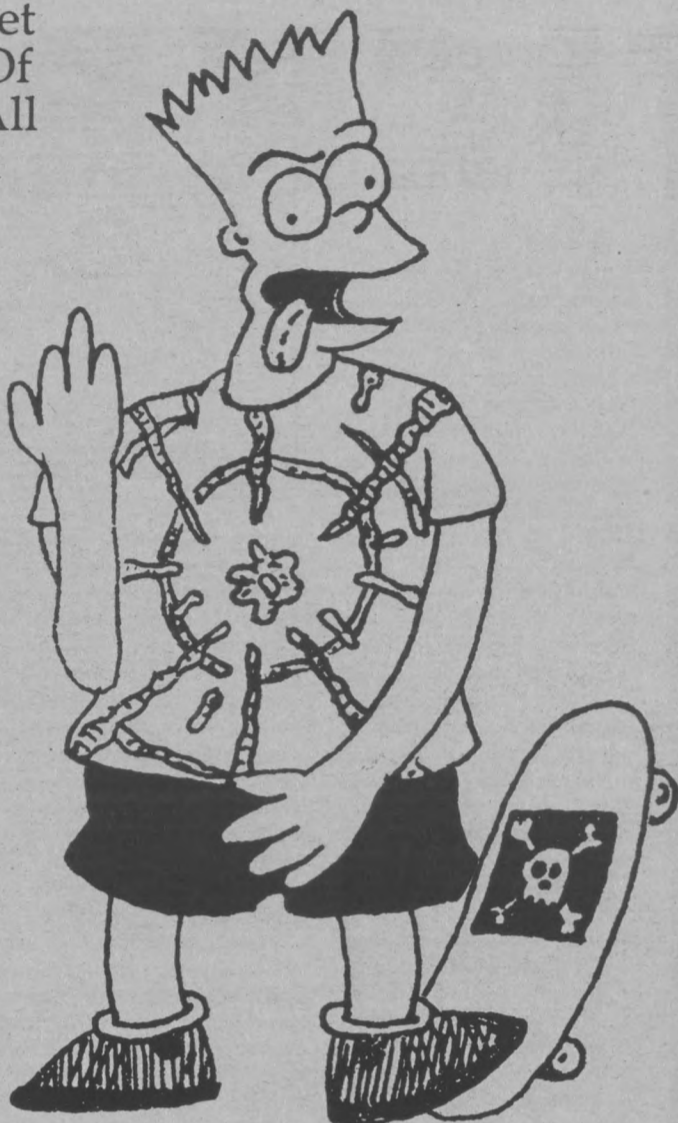
Who In The Sam Hill Is Art?

This Is My Sheet And A Game Of Marbles Was All I Needed, Man

As you can tell from the lack of originality and zest and the general sloppiness of these pages here, the Arts section of this fine publication has taken a new look and steered (veered) onto a new course. Basically it's under a new ownership.

No, Artsweek wasn't bought by some art collectors overseas or steamrolled by a zealous corporation looking to bulk up its portfolio. Rather, Artsweek was suckered away from competent hands by a 15-year-old in a crooked marble match. That's the reason for the new look.

The new boss is a high-school-dropout-cum-computer-hacker (charges have been pressed) named Arthur (last name unknown) who goes by the alias Art. No one from the Nexus has ever seen Art, not even me, the editor, but from the speakerphone business meetings and office memos, I'd say Art probably closely resembles a popular Fox cartoon character of the same age group — except our Art has a much more well-rounded grasp of the fine arts: heavy metal, cyberpunk films, porno comic books, Jane's Addiction.



DEBBIE URLIK/Daily Nexus

Artist's rendition of the new C.E.O. of the Arts & Entertainment section of the Daily Nexus, our man Art.

Because he owns us, his word goes, and every Thursday you will read about the movies, music, performances and books that grabbed his attention that week. Since he's an Isla Vista resident, be prepared to read about the bands, kegs and drinking games he was involved in before Arts & Lectures dance recitals and Victoria Street Film Fests.

Art loves the Video Guy and asked him kindly to take my job as Editor of the section but Video Guy is a busy fella. After a few long weeks of contract negotiations, billiard playing and clever blackmailing, Video Guy finally conceded, kindly gracing the section — and UCSB in general — as Art's assistant editor and regular contributor, as this week's section attests.

Well, that's what we're all about. Tell us what you're all about. If you have an entertaining musical group that's worth mentioning in these pages, if you know of some Art out there or if you'd like to work for Art's Week, call us at 893-2691 or come down under Storke Tower, walk into the Nexus office and ask for Tony, that's me, and I'll be glad to help you.

Art, remember, likes Weird, Bizarre, New and Unusual. Be prepared for it in the coming weeks. Until then, Peace.

—Tony Pierce

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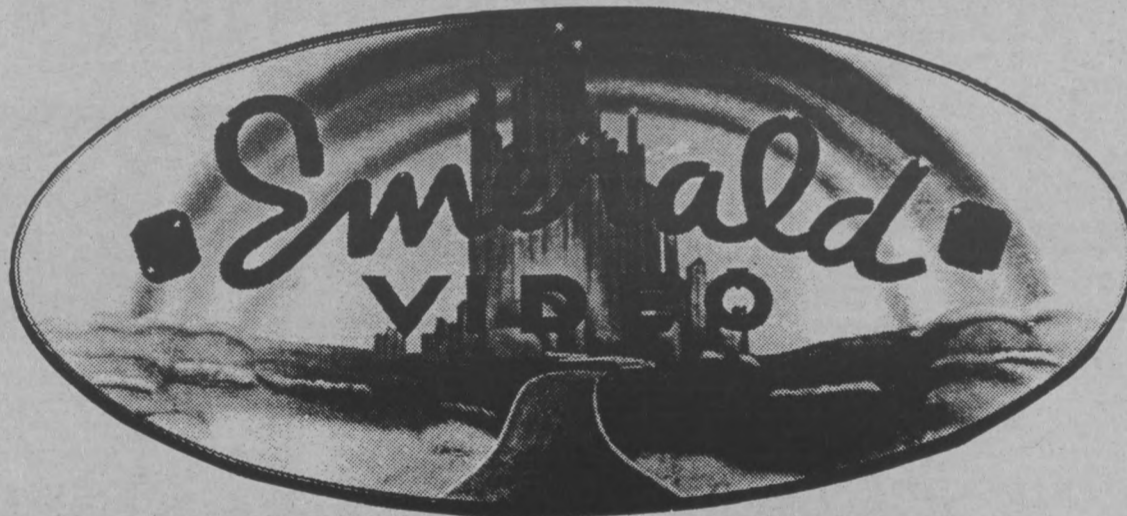
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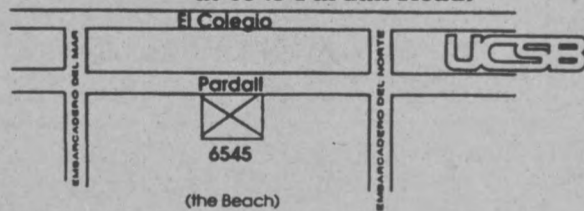


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A Cranium Which Is Quite Luminescent

Reggae & Rap With Shinehead



Shinehead ponders his latest recording attempt.

In a rare occurrence, rap came to Santa Barbara in the unique form of Shinehead — a roots rapping group led by Edmund Carl Aiken Jr. which blends house music with a reggae beat. Sept. 2, Shinehead rocked La Casa de la Raza to a racially mixed crowd of bee-bop youngsters and diehard Rastas.

Coming from the Lee "Scratch" Perry and Sly & Robbie genre of African-American roots-based rap, Shinehead came on the scene in 1988 with the debut album *Unity*. He performed at the Reggae Sunsplash this summer and surprised the predominantly Reggae audience with an impressive rap that left those ganga-tinged Rastas def.

The encore performance at La Casa brought out a near-capacity crowd who were not let down by the promise by this new star even though the driving rhythms of bass, guitar and drums at Sunsplash were replaced with "scratchers" who kept the house dancing to some premium hip-hop.

Shinehead's new album, *The Real Rock*, continues the tradition of cutting-edge Rap 'n' Reggae mixed with socially conscious lyrics. Some songs are a bit monotonous ("Till I Kissed You") and

clichéd ("Realize Your Full Potential") but they still provide the listener with an earful of pure harmonic pleasure.

The debut album, "Unity," probably outshines this follow-up because the bass, rhythm and percussion were live last time, whereas this time the same chords are synthetically contrived via drum machine.

Nonetheless "The Real Rock" teaches, preaches and reaches deep inside the heart of American urban culture aptly dealing with everything from Nintendo kids to cigarette buttheads. Edmund Carl Aiken Jr. provides the rapping rouse that keeps you asking for more.

The highlights of the album include "World of a Video Game" (set to the Mario Brothers theme song) about a grown-up kid who masters a videogame to the embarrassment of his friend. "Love and Marriage" is a

Sinatra-Bundy-esque tune that talks of the stereotypes of American families, their trials and tribulations. "Cigarette breath" is a song about smokers who kiss their lovers without first brushing their teeth, reminiscent of the NOMEANSNO tune "I am married to a cigarette butt" and further reminds me why the hell I want to quit smoking dem damn cancer sticks. These excellent rapping tunes and "Who The Cap Fit" from the debut album were all performed def-ininitely well live.

A discreetly advertised performance was supposed to take place the next night at the Caribbean Cuisine but it was cancelled because so few people showed up; obviously the last-minute tactics did not work. Regardless, I'm sure Santa Barbara waits with anticipation for the next time Edmund Carl Aiken, Jr. shows his shiny head in town.

— Trevor Top

Reservations

MC • Visa



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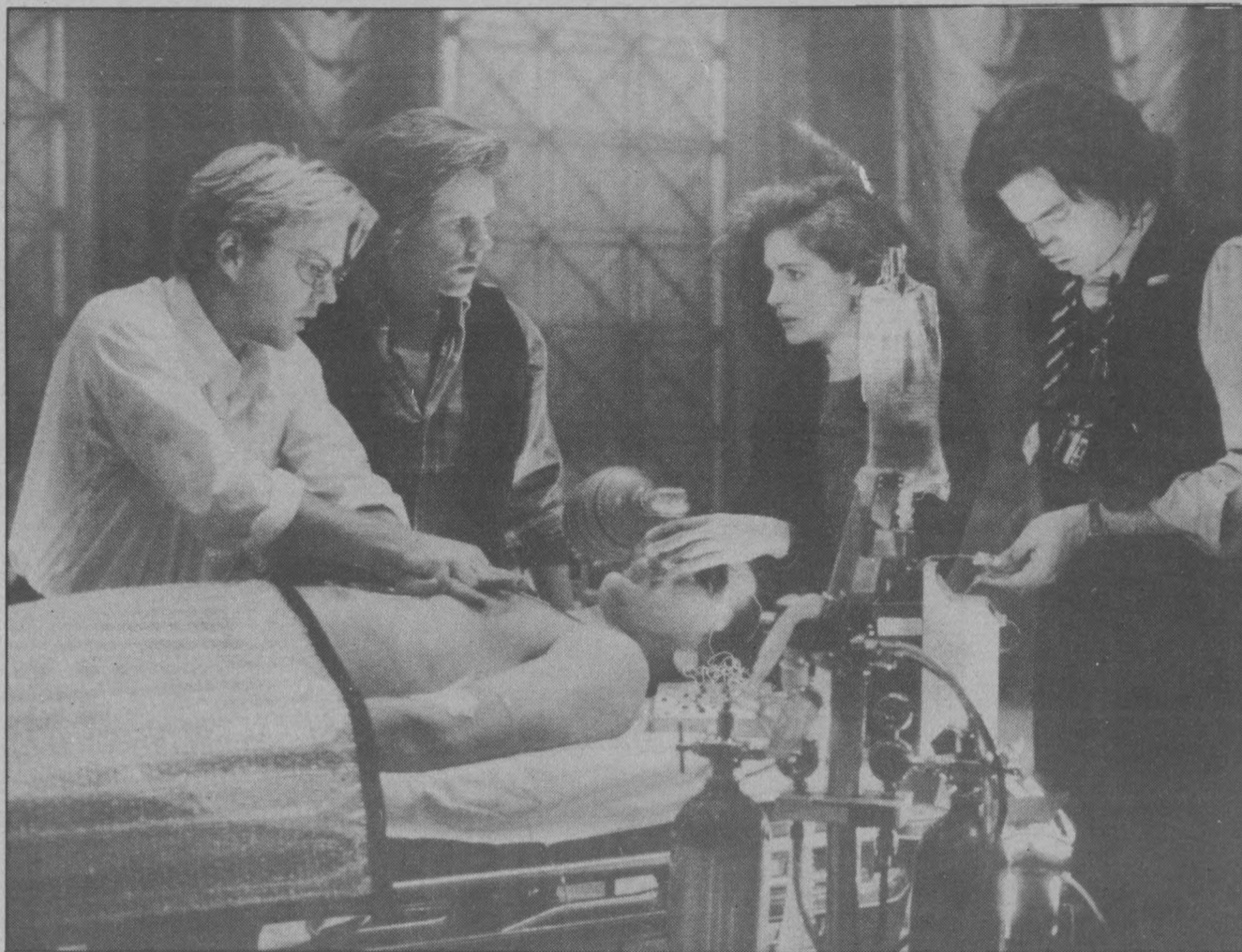
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Cinema and Common Sense

We Review Films And This Is The Story About How And Why We Do

By Dan Jeffers and Ali Shraim
Staff Writers

There you are, ready to stake \$20 and the future of a relationship on a movie. Siskel and Ebert went one up and one down with the old thumbs, but what does that tell you? Do you know which one is which? (The short round one is Ebert.)

And there's more than just your money, your time and your date at stake here. Movies are a big part of how we see ourselves, other people and the nature of life. Seeing a bunch of sappy moronic films could leave you thinking that life is best lived in a state of dewey-eyed unrequited love. Or worse.

So we collect information about a film before we lay our money down. We ask friends, watch commercials (called "trailers" by those in the know) and read reviews. And we still end up seeing movies we wish we hadn't, and sometimes we see something on video and regret we missed it on the big screen.

Since you've made it all the way to college, we can assume you know that trailers are not to be trusted. Some, such as the trailer for *Jason Takes Manhattan* have more artistic integrity than the film itself. Many are aimed at a wider audience than the movie.

Friends and reviewers are also not to be trusted. Many of them mean well, but they really can't be responsible for figuring out your taste in films — most barely understand their own. Yet you listen to your friends and to newspapers, and pay good money (in trickling amounts, but it is real) for film reviews.

All reviewers are opinionated, but if you know what makes them tick, what they tend to like and not like, then their reviews are useful. And so, without any apologies, we will outline some of our general attitudes towards films.

We like profound movies. The ones that stick with you long after all the James Bond movies have merged into one continuous memory. We also like James Bond, especially with Sean Connery, but just for fun.

We like movies with a story. Stories can be tightly plotted thrillers like *Presumed Innocent* or slow building easy moving pieces such as *Mo' Better Blues*, but they move from beginning to end and take the viewer along. We don't like staggering episodic flicks that move from scene to scene driven only by

the need to get the whole thing over with and use up the ridiculously high budget. *Dick Tracy* is a recent example of this.

We like movies that are fun. *Indiana Jones, Back to the Future I, II and III*. Not as much as we like profound movies, but a sense of fun can carry a movie long past the point where an overserious movie has bogged down in its own sense of self-importance.

We also like the no-holds-barred dark approach that isn't afraid to show us the full range of life. Any movie which does not bow to the commercial value of a happy ending gets at least one good mark in our book.

To be perfectly honest, we do like artsy foreign movies that show at the Vic. But we know that no one wants to hear endless rambling about films that nobody has seen, so we'll stick mostly to the big stuff.

There are a few things that, no matter how good the movie has been up to that point, ruin the whole thing for us. We hate cheap endings.

We just don't understand how a movie like *The Abyss* can go along with great effects, tight suspense and genuinely interesting characters, only to ruin the whole thing with a cheap *deus ex machina* (latin for "only God could sort out these dangling plot threads") ending. In most modern films, God has been superseded by Benevolent Aliens.

Over-climactic endings to movies like in *Bird on a Wire* can be devastating to a film. Someone at the studio must have panicked and thought that the movie wasn't taught enough, so the whole thing was shifted from a cross-country chase into a wild-animal infested zoo exhibit for the final grueling shoot-out. The same thing must have happened to *Top Gun*. The movie was supposed to be about a school for fighter pilots, but the concluding scene was a dogfight against Russian fighters, for which no reason was ever given.

There are certain things that should not be stuck into a movie gratuitously, with only minimal connection to the story. These elements are added to increase the attractiveness of the movie to specific target audiences, but inevitably degrade the movie as a whole.

Two obvious examples are the dreaded duo, Sex and Violence.

See WILD, p. 12B

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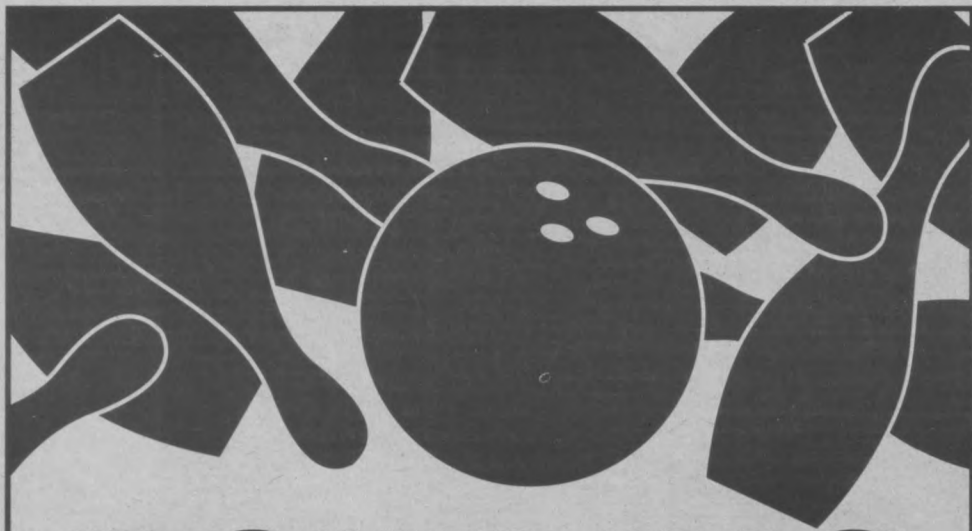
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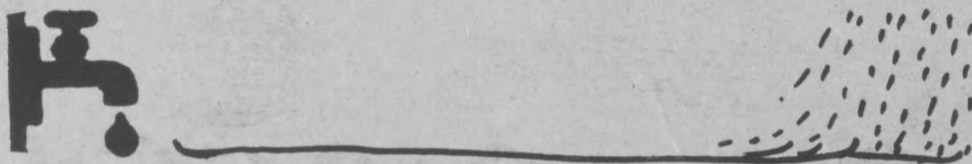
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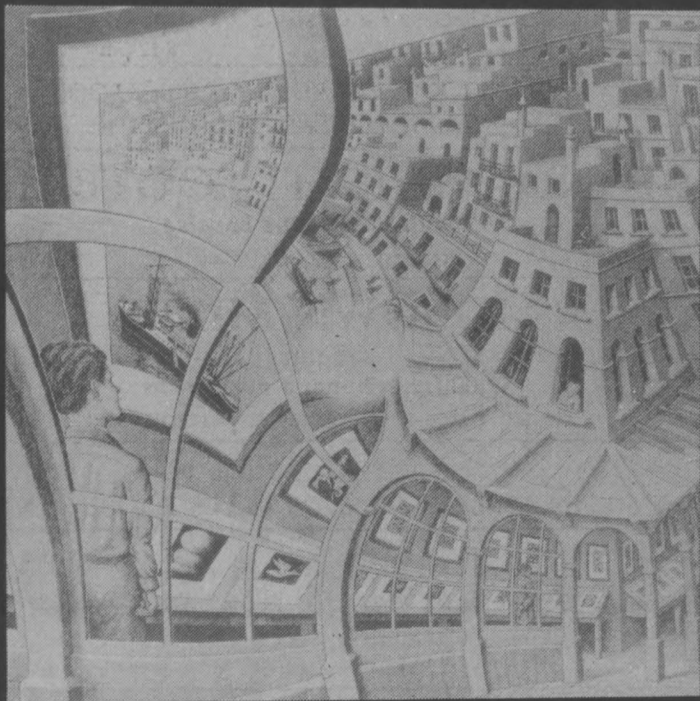
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Psychefunkapus will be playing for the Chancellor and you Tuesday.

Psychefunkapus Now!

It doesn't take the Associated Students Program Board long to kick the school year into motion with one of their favorite bands. Psychefunkapus, San Francisco's latest rock-funk sensation, rocked the Pub last spring and left many people wondering when they would return. Well, the question has been answered: Sept. 18 in Storke Plaza for the Chancellor's Convocation Dance.

With the onslaught of freshpersons here for orientation, Psychefunkapus has found a fertile audience for their oftentimes audaciously adolescent music. But hey, at least these kids are "of age" so no subpoenas will be necessary. Chains might be in order, however, because this band unleashes some extraordinarily energetic jams. This convocation craziness will invariably begin on time, so better be there around 7:30 p.m. if you want to see No One You Know or 8:30 p.m. for Psychefunkapus.

The debut album by Psychefunkapus has seen some reservedly critical acclaim having been signed by Atlantic, a big label trying to find an underground smash hit. Mixing heavy metal, funk and dance music, Psychefunkapus has found a niche in the sound-starved studios of corporate chaos. With an MTV video on the way, big label success and lots of good gigs Psychefunkapus has the makings of something big.

"We are the Young" is a socially conscious song that reaches the youth while "Freedom" is a Jimi Hendrix cover that gives lead guitarist Johnny Axtell some room to strut his stuff. Less redeeming tracks include "A.M." an Oingo Boingo-ish dance number and "17 and Under" which they don't mind except that they'll be put in the slammer if they get caught.

The concept for a dance around the Chancellor's Convocation Speech arose in 1988 when the A.S. Program Board brought

the Bonedaddy's to what was then called Barbara's Boogie. This was a chance for the freshmen to meet and even dance with the chancellor. Also it was Program Board's opportunity to expose students to the entertainment they provide for the campus and recruit interested volunteers.

Last year's convocation dance was doused with a much-needed Santa Barbara sprinkle which caused the bands to play in the rain and few freshpersons chose to endure the dampness for the likes of Toad the Wet Sprocket or The Groov. In the past, Program Board spent \$3000 to \$4000 on the somewhat controversial expenditure.

Now the chancellor's office has decided to integrate the formerly segregated events into one event and financially assist the Program Board, with the free concert bringing all the freshman into Storke Plaza for a pre-school days ice cream social-style convocation.

Also appearing will be No One You Know, an up-and-coming cover band that flyers the town like strewn beer cups on Del Playa. Their early days of frat-packing DP-dwelling gigs seem to be over as this band hits Santa Barbara's club scene and opens for a stellar attraction like Psychefunkapus. Be sure and get plenty lubed for the gig, get your dancing shoes on and try to find some spleef, even though it's so dry, because the ice cream's on the chancellor.

If you make the call for "speech, speech" don't do it for Babs; do it for Psychefunkapus: "Let's not judge ourselves by color, by religion or by sex. Let's reach out to one another and bring out our very best. We believe in what we're sayin', so put your trust in us. We express ourselves by playin', we're called Psychefunkapus."

— Trevor Top

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Stevie Ray Vaughn: 1954-1990

Death Of The Blues

Shortly after his Aug. 27 performance with Eric Clapton and Robert Cray at the Alpine Valley Music Theater in Wisconsin, blues guitarist Stevie Ray Vaughan and four others boarded a Chicago-bound helicopter which crashed into a nearby hillside just moments after its 12:40 a.m. departure.

Vaughan, 35, Clapton's Hollywood agent, Bobby Brooks, Clapton's assistant tour manager, Colin Smythe, Clapton's bodyguard, Nigel Browne and pilot Jeff Brown were all killed instantly.

Vaughan was considered by many to be one of the best blues guitarists ever. His last album, *In Step*, went gold and won a Grammy, and *Family Style*, his most recent album, is scheduled for release later this month.

Vaughan grew up in Dallas, Texas and was showing signs of guitar talent by age

eight. He left high school at 17 and began performing at Austin nightclubs, sporting his trademark bandito hat. It was his stunning set at the 1982 Montreux Jazz Festival that landed him his first record contract.

Vaughan's five albums, countless tours and guest appearances with rock stars such as B.B. King and David Bowie established the goateed musician as one of the greats in his field.

Vaughan's death is a tragic addition to the list of air-crash fatalities that have claimed such music industry stars as Patsy Cline, Buddy Holly, Richie Valens, Otis Redding, Jim Croce, Rick Nelson and others.

Although Stevie's live performances have been silenced forever, his family, fans and friends will always have his music to keep alive the memories of one of the most talented musicians to pick up a guitar.

—Morgan Freeman

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The Video Guy

Bad Movies, Bad Jokes, Trout, And Then Some

Good Morning, and thank you for reading The Video Guy. If you are not familiar with The Video Guy, please move to paragraph "Q" - The Video Guy Starter Kit. If you are already an avid The Video Guy reader, continue reading here and read through to the end, chuckling to yourself when you read Paragraph Q, because of the way it bluntly mocks those nutty freshmen. If you don't care for The Video Guy, move on, there's nothing to see here.

By the end of last year, many of you were crying out to me. "Video Guy," you belated, "Why are you threatening to make your column a monthly fanfare and why are you writing such dumb columns?"

Well, you had every right to complain. I left you, My Faithful Video Subjects, in a chartreuse haze of threats of going monthly, bad Trout and new scrubbing bubbles. The Video Guy's tape had come off its spool. Crash and Burn, babes. Crash and Burn.

No one knew why. Many felt that the cause was a tragic blimp accident over the Rose Bowl on New Year's Day. Some said syphilis,

The
Video Guy
By Denis Faye

others said Phyllis Diller. Still others said Killer Tillis really chills my Miller. Alas, it was all of the above, and much, much more.

Actually, I was dead. That's right, dead. Dead as day-old roast beef. D-E-A-D. Dead.

Fortunately, a group of highly skilled surgeons were driving home from Captain Cream's Hot Cream Wrestling & Nude Sushi Bar. (No, the waitresses were the naked ones, the sushi was fully clothed.) They happened to notice my Video Corpse on the side of the road.

"By gum, he's dead," said one of the highly skilled

surgeons.

"Yes, but we can rebuild him," said highly skilled surgeon #2, who we'll call Burt, for all intensive purposes.

"Yes. Stronger, faster, better," said highly skilled surgeon #3, who we'll call late for dinner, for all intensive purposes.

So, highly skilled surgeon #1, Burt, late for dinner and highly skilled surgeon #4 piled me, The Video Stiff, into the back of their Miata and, after a brief stop at the Circle K for 32-ounce Pepsis, got to work.

My sight was sharpened, my bladder expanded, remote control installed and, of course, dual wishbone suspension was thrown in.

So now I'm back, and I plump when you cook me. I'm excited to be here and, well gosh, I just want to say how much I love you all, each and every one. So, if you want to love me back, especially you Video Ladies, you can get hold of me here at the Nexus. This is going to be quite a year, Video Boys and Girls.

PARAGRAPH "Q" - The Video Guy Starter Kit
Hi, Freshmen! My name is The Video Guy! What is your



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y Strikes Back



name? That is nice! I want to be your friend! I review movies with lots of nudity and violence. I write about beer, Really Great Beer, like Keystone! Do you like Keystone? That's nice! I objectify women and call them "Chicks" and talk about their knockers. Do you like knockers? That's nice! I like myself a lot! I have a friend named Trout. He is very special. He is going to go to Iraq to kick some butt. I will tell you about that next time.

back when there was the Tracy Lords controversy? This chick was about nine, but she told everyone she was 18 so she could make porno movies—but then she got caught with her pants down, so to speak. Well, good old Tracy went legit, and who but me, The Video Guy, can be trusted to review her non-humping (sort of) film, *Not of This Earth?* Of course, there is still a thin residue of goop left over from her XXX days. Her face

screen, making it up as he goes along" soundtrack. The plot line is simple, yet well told. This alien comes to Earth from a dying planet whose leader looks like David Crosby. He needs human blood to survive. He hires Tracy as his nurse. Tracy's ChiP beau does not like this. He looks like Erik Estrada. Cynthia Thompson, who plays the role of Prostitute #3, says her single, earth-moving line, "Neat," takes off her clothes and dies.

If you don't care for The Video Guy, move on, there's nothing to see here.

Here are some tips to help you, The Video Frosh, along.

- When a Frat (that's short for Fraternity) Guy tries to sell you an elevator pass for \$5, don't let him! You can only buy elevator passes from me, The Video Guy, and they are only \$4.50.

- The Foot Patrol in Isla Vista likes and encourages you to offer them a freshly opened brewskie out of your twelver, especially out in the middle of the street. So don't be shy, go ahead and make their day.

- As you well know, Santa Barbara beaches are entirely topless. Let's see those hooters!

That completes Paragraph Q and its accompanying subparagraphs. Lets review a movie, shall we?

Remember a few years

is a tribute to Max Factor. In her "drying off her naked flesh after a shower" scene, she takes about five months, and doesn't leave much to the imagination. (Also in this scene she—get a load of this—*itches her naked butt*. Not just a light tickle, mind you, but a real groper.)

She delivers entire monologues in one breath. I wonder what else she would have to hold her breath real long to do.

Once you sift through all the ta-ta and pee-pee humor, you don't have much left in this movie. A good thing, I believe.

One very refreshing thing about this film is that instead of the usual "guy with a Casio keyboard just off screen, making it up as he goes along" soundtrack, you got a "guy with an organ just off

Everyone takes off their clothes and dies. Tracy lives happily ever after. The End.

One last thing. Many of you will probably recognize the scenes in the background during the opening credits. For no apparent reason, the producers of this quality feature decided to throw in scenes from another movie. Yes, you guessed it right, what you are watching there are scenes from "Universe of Terror."

On The Video Guy Mondo Movie Beer-o-Meter, I drank 10 of my 12 possible beers. It's a keeper.

This is The Video Guy, saying, "Goodnight and good riddance."

Editor's note: For the Freshpeople out there, this means that this column is over and either you can wipe now or read another story. Thank you.

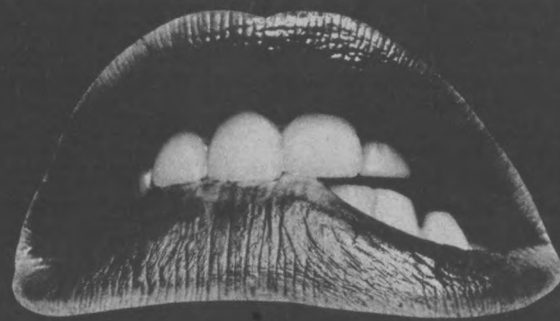
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ARLINGTON 1317 State St., S.B. Presumed Innocent 2:10, 5:05, 7:50, 10:15	METRO 4 618 State St., S.B. Ghost 1:45, 4:30, 7:20, 10 Wild at Heart 2, 4:35, 7:25, 10:05 Postcards from the Edge* 1:10, 3:25, 5:40, 8, 10:10 White Hunter, Black Heart 12:15, 2:35, 5, 7:30, 9:50	RIVIERA 2044 Alameda Padre Serra, S.B. Metropolitan 7, 9:15 Sat & Sun also 1, 3
GRANADA 3 1216 State St., S.B. After Dark, My Sweet 12:15, 2:35, 5:10, 7:45, 10:15 Repossessed 1:35, 3:30, 5:25, 7:30, 9:30 Death Warrant 1:50, 3:50, 5:50, 8, 10	CINEMA TWIN 6050 Hollister Ave., Goleta Postcards from the Edge* 5:10, 7:20, 9:30 Sat & Sun also 1:10, 3:10 Hardware Fri 5:25, 7:30, 9:35 Sat & Sun also 1:35, 3:30 M-Th 7:30, 9:35	PLAZA DE ORO TWIN 349 Hitchcock Way, S.B. Double Features Delta Force 2 5, 9:15, S&S also 12:45 Air America 7:05, S&S also 2:45 Pump Up the Volume 5, 9:05 S&S also 1 Taking Care of Business 7, S&S also 3
FIESTA 5 916 State St., S.B. The Lemon Sisters 2, 4, 6, 8, 10 Men at Work 1:15, 3:15, 5:15, 7:30, 9:45 The Dark Man 1:30, 5:30, 7:45, 10 Sat & Sun also 3:30 Fletliners 1, 3:15, 5:30, 8, 10:15 Rocky Horror Fri at Midnight My Blue Heaven 3:45, 5:45, 7:45, 9:45 Sat & Sun also 1:45	FAIRVIEW TWIN 251 N. Fairview, Goleta Ghost 7, 9:25 Sat & Sun also 2, 4:30 The Dark Man 5, 7:15, 9:30 Sat & Sun also 12:30, 2:45	ARLINGTON TICKET AGENCY 1317 State St., S.B. HOURS: MON-SAT 10-5:30 SUN Noon-5 Information: 963-4408

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Patric Does It, After Dark

There has been too much movie hype this summer. Too much of Tom Cruise gone NASCAR, too much of the post-Brat-pack crowd playing in graveyards, too much of the dirty dancer gone spiritual and far too much Darkman. Even still, as we slowly wind away the month of September, a continuous string of new Hollywood hot air balloons, hyped far beyond their value, are blowing up at theaters near you. But this, as anyone who lives in this movie—mad country knows, is certainly nothing new.

However, hidden between the full-page newspaper ads and the flashy movie promos on TV, there is a less-publicized movie that is something new. *After Dark My Sweet*, based on the Jim Thomson novel, is a film made in Hollywood that deserves a lot of hype.

After Dark is the tale of a former boxer, Kevin "Kid" Collins (Jason Patric) who has escaped from an insane asylum where he had been placed after killing an opponent in the ring. Out in a California desert town, Collins becomes enmeshed in a kidnapping plot with a sexy but self-destructive widow, Fay (Rachel Ward), and the two-bit con man Uncle Bud (Bruce Dern). Set and written in the 1950s, the novel is brought into the present by the film's director, James Foley, avoiding the overdone recreation of the 1950s look, while leaving the integrity of the gritty film noir Thomson novel unscathed. The re-

sult is a brilliantly fresh, effortless film, charged with a captivating tension throughout.

What truly sets *After Dark* apart from its overblown Hollywood counterparts is the stunning performance of Jason Patric, who reminds all of us who saw Tom Cruise squinting and grinning his way through his dragstrip melodrama how acting is done. From start to finish, Patric consumes the role of the slightly-off-kilter boxer whose intelligence and morality far surpass his initial appearance.

Opposite Patric is a somewhat-less-rewarding performance by the seductive but inconsistent Rachel Ward. Though at times her character works, on the whole she does not match up to Patric's electricity — at times she detracts from the centrally important core, their passionate relationship.

Veteran actor Bruce Dern is excellent — complimenting Patric's intensity with a funny, memorable portrayal of a washed-up con artist trying to make his big score.

After Dark leaves you wondering why all Hollywood's movies can't be this good. A good story, intelligent direction and prime acting talent is all it takes — no hot air necessary.

After Dark, My Sweet is playing downtown at the Granada. Call the MTC Movie Hotline at 963-9503 for more info.
—Dylan Callaghan

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I need big, strong writers and artists to help little ol' me review everything from heavy metal albums to dinner theater.

So why don't you come on down to the Daily Nexus offices, under Storke Tower, and talk to my "friends," Tony and Denis.

See ya soon.

Betty



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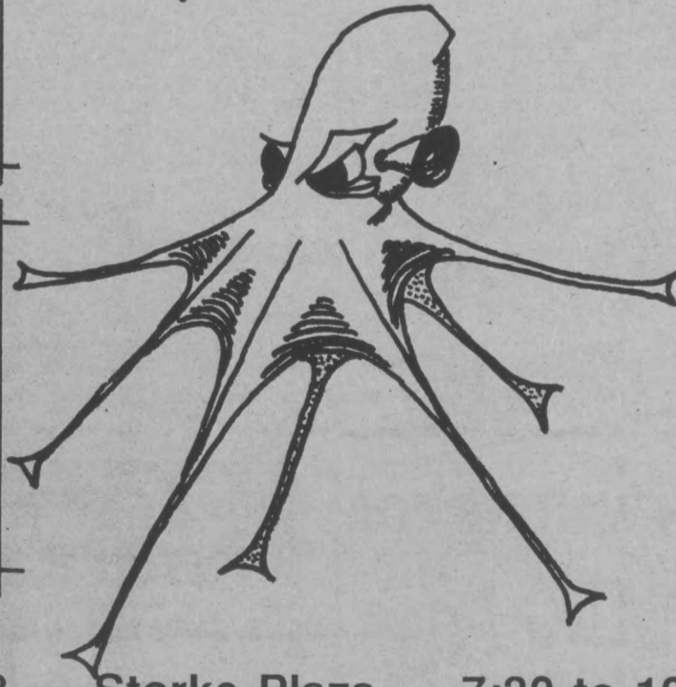
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WILD: Lynched In Oz

Continued from p.5B
lence. We agree that both are part of the life experience, and both are worthy subjects of cinema. But why add apparently irrelevant sex scenes just to bring in the teenage crowd?

Sex and Violence are frequently discussed, but they aren't the only things the studios are likely to randomly stick in. One common villain is the "mandatory" love story. Another sin of *Top Gun* was the unlikely inclusion of a love interest for Tom Cruise.

Unjustified general cuteness is also a distraction. The Ewoks are the single factor that made *The Return of the Jedi* the weakest of the *Star*

Wars trilogy.

Special effects, at least those that have little to do with the story, are also a weakness. In some movies, where the story is not compelling to begin with, the special effects may overwhelm everything. *Dick Tracy* again.

Now that you know a little bit about how we think, we'll clue you into one good movie that you should see at least once on the big screen. It has plenty of violence, true, and more than a little bit of sex. There are even some special effects, it's a love story (which we rarely go for), and there's a lot of cuteness. But everything is part of the story, every cracked head,

sweaty body and floating witch is part of the director's vision.

The movie is *Wild at Heart*, David Lynch's version of *The Wizard of Oz*. Critics have mistakenly called this a "road" movie, alluding to *Easy Rider* and others. And, misled by their misperception, they have called it confused and discontinuous. But if you watch closely, and think about the plot of *Oz*, you can see why everything goes in the direction it does.

See *Wild at Heart* at least once. And keep reading this column, even if you disagree with us. At least we'll let you in on our "hidden agendas."

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The Pixies
Bossanova
4AD/Elektra Records

Straight outta Beantown, the Pixies have followed up their critically acclaimed *Doolittle* album with a 14-song chameleon of a record aptly named *Bossanova*.

It's aptly named because 4/9ths of the wax is extremely BOSS. Kickin' off with a powerful cover of the Surftones' "Cecilia Ann" which nicely segues into the vicious "Rock Music," *Bossanova* loses steam with the slower-paced "Velouria" (their first single). This is unfortunate because what comes next, "Alison," is such a great slap in the face of pop music — while being poppy — that it could easily be compared to Sonic Youth's "Kool Thing" if you were writing an essay about alternative rock of the summer of 1990.

This is where the other 5/9ths, which sounds like a bad episode of a *Nova* program, comes in. You remember *Nova* — that trippy, kinda-out-there PBS show that would give you chunks of really cool facts in between mounds of boring drivel? Well, that's what more than half of this record is like.

But relax, it ends nicely with the soothingly dreamy "Havahina," and after a few listens to the rich "Dig For Fire" and "Down to the Well," you'll understand why this record is number one on the college charts this week and why Jane's'll be there for the rest of the summer.

— Tony Pierce



Joey Santiago of the Pixies (top).
Niggers With Attitudes (above).

art's TAPES

Van Morrison
The Best of Van Morrison
Mercury/Polygram

"The Best of Van Morrison" is not only some of Van Morrison's best, but it's some of rock music's best as well. It's the kind of album that's easy to like on the first listening — not like some Top 40 that has to be drilled into your head before any enjoyment can come of it, by which time your head feels like it might explode if you hear the same synthesized song one more time.

The album contains music ranging from the late 1960s through the late 1980s and will appeal to a variety of musical tastes. From Morrison's days in the group "Them" come the classic rock sounds of "Gloria" and "Baby Please Don't Go." "Moondance" offers a twist of jazz and "Have I Told You Lately" will make you want to turn the lights low and dance.

The highlight of the album, in my opinion, is "Brown Eyed Girl," though, of course, I'm biased. I didn't especially like "Did Ye Get Healed"; Morrison didn't seem quite sure of what sound he was trying to create. But, again, that's just my opinion.

— Jennifer Adams

NWA
100 Miles and Runnin'
Ruthless Records

It's back! Beat's boomin'. Rhythm's rollin'. Flyin' high on the comeback tip, it's definitely back on a rampage of stone-cold ruthlessness.

And it's dope. Shootin' through the lowered beat-machines of the pugilistic stone-faced B-boys across the nation. And it's dope.

Daring all middle-class Tipper Gores stuck on their righteous tips to flinch. And, yeah, it's dope.

Taunting nervous, ill-humored, straight-laced, moon-tanned program directors. And, well, it's simply mutha-fuckin' dope.

DOPE - walkin' on eight legs, sneering at babies, floorin' shit-faced inebriates and perpetratin' the "wild thing" like a hoard of cats in heat. Dope spelled N.W.A.

What does one expect from a bunch of Compton thugs comin' off their notorious debut LP *Straight Out Of Compton*? In an album that dropped some irreverent science on the tumultuous hell-hole of gang-ridden Compton, Calif., defined and glorified "free love" 1980s style, insisted that the boys in blue "fuck off," and made bank in the process, you'd think they'd exhausted their contributions to the enlightenment of the American mind.

Nope. Wrong. Once again, straight out of Compton, comes N.W.A. on the strength with their new EP "100 Miles And Runnin'." And it runs. Straight for your

jugular.

The five cuts on the EP send you spiraling into hip-hop paradise. The undisputed masterpiece takes "Fuck the Police" from their previous LP, adds a dope bass line, new lyrics, a remixing and calls it "Sa Prize." And it certainly is quite a surprise to find your head reeling to the boomin' bass underlying the lyrical onslaught on the institution of law enforcement.

They hit harder, and they're more vulgar. "Just Don't Bite It" is just short of being a step-by-step instruction on "the art of sucking dick" with graphic slurps and all.

And just when you're about to reach the hip-hop orgasm of your life the record starts making that obnoxious "scheee ... scheee ... scheee" noise. Sorry, end of EP and end of review. Go buy the LP when it comes out, suck!

— Matty T.



Van Morrison

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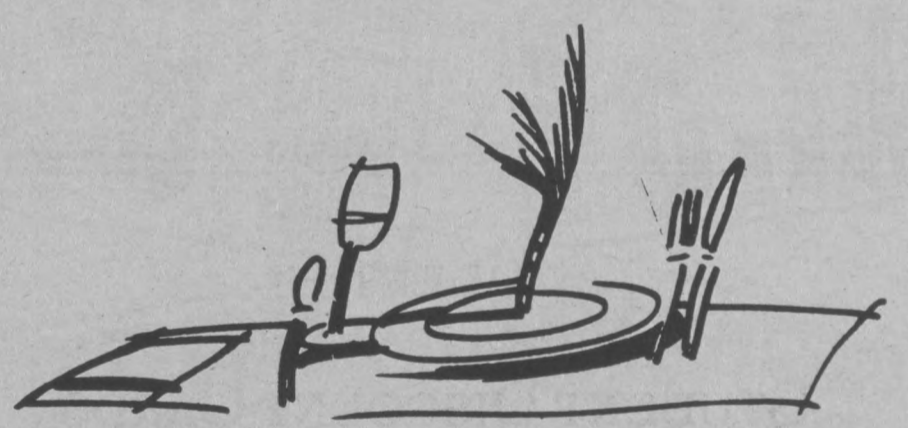
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art's **TAPES**
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Queensryche: building an empire

Queensryche
Empire
 EMI Records

As usual, Queensryche has delivered a masterful conglomeration of intense beats, vehement vocals and powerful lyrics, producing a trail-mix new release of awe-struck music.

Geoff Tate's incredibly infecting voice takes the forefront, evoking in his listener anything from a calm serenity to an eerie hypnotism to a riled soul. He can do it. Whatever it is that Queensryche's lyrics and music are trying to express, Tate always manages to convey with the intensity of an Alfred Hitchcock film.

The rest of the band is still at their best.

Chris DeGarmo and Michael Wilton play traditional Queensryche repetitive riffs that continuously build, climaxing perfectly with Tate's voice.

The band experiments heavily with keyboards, percussion, horns and acoustics on *Empire*, but the keyboards oscillate between manufactured cheese sludge and reigning crescendos. They have wrought their most textured LP yet, combining the vehemence of *The Warning* (1984), the eerie-stalklike feel of *Rage For Order* (1986) and the surreal complex concept-building epic in *Operation: Mindcrime* (1988). The only thing that's missing is the dynamic "Queen of the Reich" Geoff Tate magni-scream that always leaves you breathless.

— A.J. Goddard

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Dreams, beauty and passion. Perseverance, intensity and apathy. Social commentary, goodness, heartfelt confusion. APPLE.

My Polygram record rep told me six months ago that Apple is "a masterpiece. If you liked the ("Shine") EP, you'll love this." He was right.

But after the death of lead singer Andrew Wood in March due to a heroin overdose, whether *Apple* would even be released was the big question at hand — rarely will a record company distribute a record for a band who can't tour to support the material.

Well, those Polygram boys made an excellent decision in releasing the thing. Give it one listen and it won't be

your last. But I'll say no more, except that when you listen to it and realize that you'll never see and hear its incredible contents live, and never again will you hear Mr. Wood's beautiful voice creating the new, restating the old, you'll probably cry. I did. Dammit, Andrew! Another talent destruction tragedy at the powerful hands of drugs.

— A.J. Goddard

The Dwarves
Blood Guts & Pussy
 Sub Pop Records

The cover to this record is fairly striking in that it shows two women and one man covered with blood and bare of any clothing. The women seem to be walking, perhaps sauntering towards the camera with an air of nonchalance as the man — a midget — appears to be attempting sexual violence against a dead widdle white bunny wabbit.

If your teachers in high school ever told you about symbolism, foreshadowing or punk rock, this is the time recall their

lectures.

The Dwarves rock. Blag Jesus, Salt Peter, He Who Can Not Be Named and, especially, Vadge Moore play hard, fast, and quickly. Sorta like the Ramones on speed with a premature ejaculation problem, all 11 songs rip raw and leave the bullshit in the men's room with the poseurs and their makeup.

"Let's Fuck," "Flesh Tantrum" and "Gash Wagon" may remind some of GWAR, but take a listen to "Detention Girl" or "Insect Girl" and you'll hear the feeling behind the sensitive lyrics of the Dwarves.

— Tony Pierce

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