

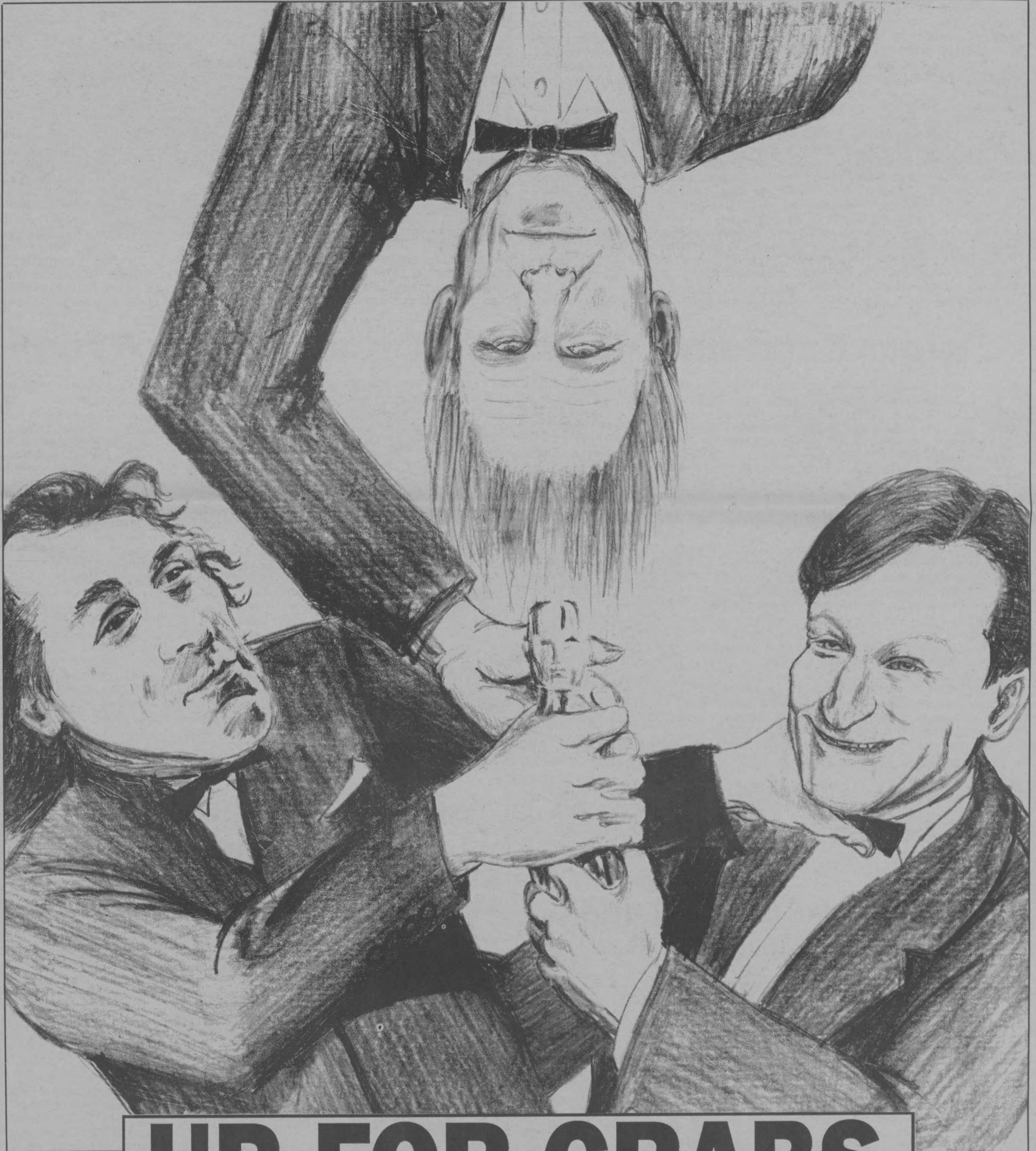
Staging the Aftermath of the Vietnam War.....pg 5A



ENCORE

THE ARTS AND
ENTERTAINMENT
SECTION OF THE
DAILY NEXUS

For The Week of February 20, 1992



PAT STULL/Daily Nexus

UP FOR GRABS

Robert De Niro, Nick Nolte and Robin Williams Are
Part of the Most Wide-Open Oscar Race in Years.
page 4A

The Ol' Blues Hook

John Lee Hooker Visits the Anaconda

John Lee Hooker was born in Clarksdale on August 22, 1920. His father was a minister and little John Lee's first taste of performance was at church. His stepfather, Will Moore, gave him guitar lessons and introduced him to blues giants Charlie Patton, Blind Blake and Blind Lemon Jefferson whenever they stopped to see Clarksdale.

With this background, it is not surprising that Hooker hit the road to become a bluesman when he was 14. Eleven years later, he was discovered in Detroit by a talent scout and given the opportunity to record. The single that came out of that session, "Boogie Chillen," was a huge hit for Hooker. It leapt to the #1 spot in the Billboard R&B chart in January 1948 and stayed for four and a half months. The song became Hooker's signature work and marked the beginning of a recording career that spanned five decades.

Other hits followed, including what is arguably his best and definitely biggest tune, "Boom Boom." The song, released in 1962, has been covered by artists as diverse as The Animals, Mae West and Bruce Springsteen. Hooker himself did a version of it for *The Blues Brothers* in 1980. Other songs include "Crawlin' King Snake," "Dimples," "I'm in the Mood," "John L'House Rent Boogie" and "One Bourbon, One Scotch, One Beer," the last two of which were most recently covered by George Thorogood.

Now in his seventies, Hooker is still active. Last year he was inducted into the Rock and Roll Hall of Fame. In October of 1990, a tribute concert was held in his honor at Madison Square Garden. Among the performers on the bill were Bonnie Raitt, Joe Cocker, Ry Cooder, Huey Lewis and Albert Collins.

Hooker has also had a recording renaissance in the past few years. In 1989, he recorded *The Healer* with guest appearances by musicians Raitt, Thorogood, Robert Cray and Carlos Santana. The album won a Grammy and the video for his duet with Raitt, "I'm in the Mood," received substantial airplay. 1989 also saw Hooker sing on Pete Townsend's album project *Iron Man*.

Hooker's newest album, *Mr. Lucky* was released 1991 and, like *The Healer*, *Mr. Lucky* features cameos by well-known rock musicians — Santana, Cray, Chuck Berry, pianist Johnnie Johnson, Keith Richards and Van Morrison — who play alongside on old classics and new material.

With the exception of B.B. King, no blues artist has done more to expose modern mainstream audiences to the blues. John Lee Hooker is, simply put, an institution.

John Lee Hooker will perform at the Anaconda Theatre on Saturday, February 22. Call 685-5901 for more information.

—Tom Cahill



Legendary guitarist John Lee Hooker, now in his seventies, continues to record new material. His latest album is called *Mr. Lucky*, and Hooker proudly wears the title on his license plate.

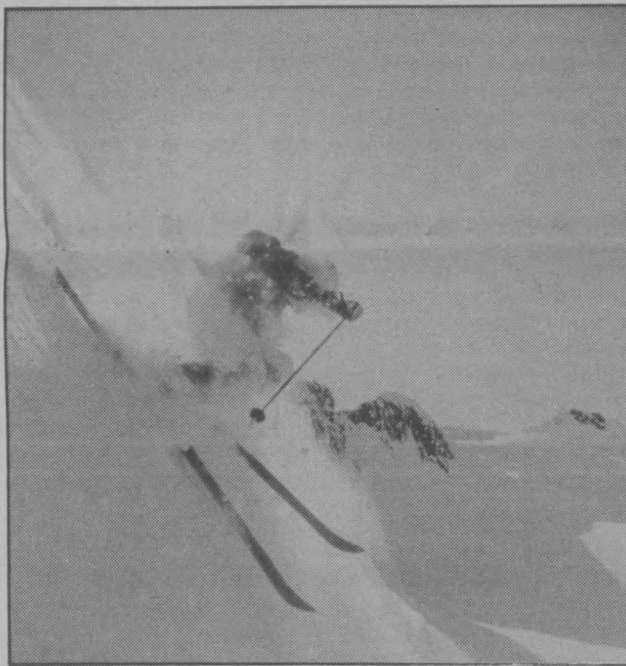
Tales: Extreme Ski Bum's Dream Come True

There isn't a bit of "downhill" skiing in the film *Tales From the Snow Zone*. Instead, there are 60-degree cliffs, 14,000-foot peaks, 3,300 vertical-foot race courses and glaciers that skiers and snowboarders fly down at literally breakneck speeds.

James Angrove and Jon Long, the producers, confess that *Tales From the Snow Zone* was "the ultimate ski fantasy and (their) best ski footage ever." Believe it. This is a film that should make Warren Miller throw away his camera in hopeless depression. This is a film with more powder than Tammi Faye's face. This is a film for the hardcore ski bum.

Tales From the Snow Zone combines incredible skiing, tasteful humor, beautiful, panoramic views, and even includes music that appeals to the film's young audience — something that Warren Miller overlooked. Hot, energetic tunes from INXS and the Red Hot Chili Peppers, for example, add to the excitement of the visuals, involving the audience in the adrenaline rush of extreme skiing.

From locations like British Columbia and Alber Glacier, the skiers and snowboarders in *Tales* invent a new form of skiing — "heli-extreme skiing." For instance, Trevor Peterson and Eric Pehota, with a reputation for descending any slope, are flown by helicopter to a remote area. They then climb the 60-degree, 1,500 foot slope to discern the skiing conditions. On the way down, any wrong turn could create an avalanche, and sweep them uncontrollably down the



Tales is at the Victoria on Feb. 18 and 19.

mountainside. Calling this technique "extreme" skiing seems to be an understatement.

Any serious skier will be bogged by the few opening shots. And, once the movie is in full swing, their mouths will be watering for the slopes of any resort within driving distance.

Snowboarders, unlike in other recent ski flicks, are not overlooked in this film; instead, they are shown diving down the steepest slopes of Chamonix, Jackson Hole and Tahoe along with the die-hard skiers. In Whistler, Canada, three snowboarding gods tear up a monstrous quarter pipe, filmed with fantastic aerial shots that will leave the audience breathless in disbelief.

Long and Angrove emphasize the fact that these people are not in this film for the fame, money or publicity. Looking for any chance to hit the slopes, they often work as dishwashers in the lodge just so they can ski all season. The men and women in this film jump off cliffs for their own entertainment, for their love of the sport and the thrill of danger.

Tales From the Snow Zone does not show beginners falling or kids snowplowing down bunny-slopes, nor does it include cheesy narration. It is a film dedicated to the sport of skiing and snowboarding, and to the people who thrive on the life of a ski bum.

—Jenn Myers

 ☆ S.W.A.T. ☆
 After months of toil and years of need, **S.W.A.T.** magazine is ready to be borne. ☆
 Tuesday **February 25** go to your newsstands and pick up your **Nexus**. If you don't you will lose.
 ☆ Read every word of **S.W.A.T.** Thank us later. ☆
 No kidding. Mark it down.
 ☆

MUSIC REVIEW

At the Anaconda . . .

Don't Try This at Home
 Billy Bragg
 Elektra Records

It's a softer Billy Bragg this time around.

The British rocker, known mostly for political anthems like "Help Save the Youth of America" and "Waiting for the Great Leap Forwards," has not abandoned his raw, guitar-based trademark sound. Rather, on his latest release, *Don't Try This at Home*, Bragg introduces a slicker, more polished studio effort.

Previously equipped with only an acoustic guitar, Bragg incorporates a heavier drum beat, violin and even a mandolin a la R.E.M.'s Peter Buck. The distinct wailing of Buck's counterpart Michael Stipe



can also be heard in "You Woke Up My Neighborhood."

Bragg is a master at combining music and sociopolitical statements. It is on these grounds that *Don't Try This At Home* succeeds the sociological ends of early albums, including *Workers Playtime* and *Talking to the Tax-*

man About Poetry. With subjects ranging from love to the desperation of man, the singer/songwriter focuses on real human problems, even addressing sexual awareness in his light-hearted "Sexuality."

Bragg is a thought-provoking musician to say the least. While other folk/rock musicians are delivering pretentious, whiny lyrics, Bragg offers his listeners an honest assessment of the world around him. Appearing at the Anaconda Theater Wednesday Feb. 26, his show should highlight well the boldness that pervades his music and, more importantly, his character.

—Melissa Lalum





JOHN TREVINO/Daily Nexus

COMMENTARY

Still the Boy's Club

Streisand Snub Reflects Sexist Trend

By Brian Banks

Protesters at the 1983 Academy Awards ceremony greeted nominees entering the Dorothy Chandler Pavilion with signs that relayed their important message.

Score — 1927-Present, Best Director Nominations: Men—273; Women—1.

They also carried posters of their forgotten heroine. Barbara Streisand was represented only by her likeness; the director and star of *Yentl*, recipient of five nominations but none for the woman most responsible for its success, stayed home.

The Academy has always played the game of politics with its nominations and awards. The days following the announcements of both are usually marked by anger at who or what wasn't honored, rather than the actors and films who were.

But the controversy never lasts. Who were the five Best Director nominees in 1983, named instead of Streisand? The protesters themselves have probably forgotten. The game is a vicious cycle — everyone knows that the controversy will happen again next year, so nobody pays much attention to it now.

But what happened to Streisand — and all working women — on Wednesday morning should not be grouped together with disappointment over other snubs. Streisand was not nominated for the Best Director Oscar, despite the fact that her film, *The Prince of Tides*, her star, Nick Nolte, and her film's screenplay were. She was even nominated for the Director's Guild Award two weeks ago, and was a contender for the Golden Globe Award last month. But no Oscar.

There are those who will dismiss this controversy

with the same backhanded attitude with which they have dismissed the entire Academy Award proceedings. But this time, there is a real issue at stake. Of course, the worthiness of her direction is very subjective, and a strong case can be made for any of the five men who were nominated. While all deserving of the honor, there is no real excuse to leave Streisand off the list again.

This is especially unfortunate in a year of films in which a record number of women were behind the camera. With Streisand at the helm of *Tides*, Jodie Foster directing *Little Man Tate*, Martha Coolidge's *Rambling Rose*, Lili Fini

have ample amounts of testosterone.

Only one woman has ever been nominated in the Best Director category — Lina Wertmuller for the 1976 film *Seven Beauties*.

The other branches of the Academy do not suffer a similar problem. Women are now regularly nominated in the screenplay and editing categories, and it was just two years ago that Zanuck accepted the Best Picture Oscar for producing *Driving Miss Daisy*. Women rarely are scrutinized in other categories because of their gender — the awards are given based on merit alone.

But Streisand is a victim again. Perhaps she will have

Streisand was not nominated for Best Director, despite the fact that her film, star, and the film's screenplay were.



Zanuck's *Rush* and Agnieszka Holland's *Europa Europa*, there were a number of worthy candidates. But Streisand's work was clearly what the Academy loves — beautiful design, nice pacing and the requisite feel-good tone.

If this is not enough for an Oscar nomination, then it appears that the institutionalized sexism that keeps Streisand and her female colleagues out will continue. The Director's Branch of the Academy, which chooses the Best Director nominees, is a boy's club. Membership requires more than a camera and film school degree. To be eligible, it seems, one must also

to be the one to suffer so that female directors in the near future can quote the "Barbara Streisand Incidents" as justification for equality.

On March 30 of this year, protesters will again greet the nominees entering the ceremony. Something will have to change, sometime. Streisand, Foster, Collidge, Zanuck, Holland and many other women are going to continue to direct features.

The Academy has just given them a purpose.

Score — 1927-Present, Best Director Nominations: Men—313; Women—1.

A.S. PROGRAM BOARD events

THE MON., FEB. 24

An evening of conscious comedy with
The MOONEY TWINS
"Laughing with Reality"

Show starts at 7PM
\$2 Students / \$4 General

TUES., FEB. 25

COMEDY NIGHT

8:00PM \$2 students
\$3 general

WED., FEB. 26

4:00 - 6:00 PM

Acoustics
features
RAP artists
FREE!! RAGTIME

I.V. THEATER FRI., FEB. 21

Canada's RAP Entertainment presents this stunt-filled SKI FILM

TALES FROM THE SNOW ZONE

Showings at 6:30 - 8:15 - 10:00
\$4 Students / \$5 General
Co-sponsored by Women's Soccer Team

Foreign Affairs FILM SERIES WED., FEB. 26

Gallipoli

directed by
Peter Weir
(director of Dead Poet's Society & Witness)
Showings at 8 & 10:30 PM
Tickets: \$3 students/\$5 general

UCEN GALLERY The Artwork of

Roderick Soloman

in conjunction with Black History Month
Monday, February 24 - Friday, March 6

Reception will be held on
Friday, February 28 from 11:00AM - 4:00PM

NEW! SEE THE HOTTEST SKI FLICK OF THE YEAR!!!!

TALES FROM THE **SNOZONE**

ONE NIGHT ONLY!

• Feb. 21 (Fri.) I.V. Theater at 6:30, 8:15, 10:00 pm
Tickets \$4 Students, \$5 General Admission • Benefit for Women's Soccer Team • Co-Sponsored by AS Program Board

And the Best Picture Award Goes to....



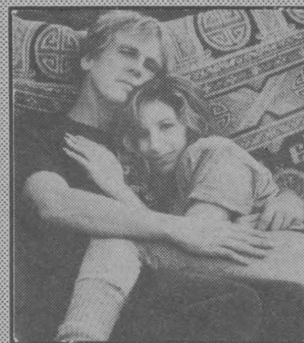
Beauty and the Beast



Bugsy



JFK



The Prince of Tides



Silence of the Lambs

Let the Games Begin

The Oscar Nominations Kick Off a Month of Speculation and Disappointment

By Brian Banks

There were a few firsts, a few surprises and one very notable snub in the nominations for the 64th Annual Academy Awards, announced Wednesday morning in Los Angeles.

The Best Picture nomination for *Beauty and the Beast* marked the first time an animated film has received the honor, despite 50 years of classic moviemaking from the Walt Disney Company.

But the name expected to make history in the Best Director category was missing. Barbara Streisand, whose work behind the camera on *The Prince of Tides* was strong enough to earn her a Director's Guild Award nomination and the film itself a Best Picture nod, was not named. (see commentary, page 3A.)

The controversy overshadowed the Oscar performances of *Bugsy*, *JFK* and *The Silence of the Lambs*. The three films, leaders in total nominations, joined *Beauty and the Beast* and *The Prince of Tides* in the hunt for the Best Picture Oscar.

The race is boiled down to one simple fact — *Bugsy* has the fewest knocks against it. *JFK* is too controversial, *The Prince of Tides* has no director up for an Oscar, *Beauty and the Beast* had to overcome tremendous odds just to get nominated and *The Silence of the Lambs* was released a year ago. The last non-fall or winter release to take home the Big One was *Annie Hall* in 1977.

Warren Beatty, *Bugsy*'s star and one of its producers, could pick up two Oscars. In addition to the Best Picture award (which goes

Best Actor



Nick Nolte

- Warren Beatty (*Bugsy*)
- Robert De Niro (*Cape Fear*)
- Anthony Hopkins (*The Silence of the Lambs*)
- Nick Nolte (*The Prince of Tides*)
- Robin Williams (*The Fisher King*)

to the producers), Beatty was nominated in the Best Actor category.

Joining him were four Hollywood veterans. Anthony Hopkins, who played the memorable Hannibal Lecter in *The Silence of the Lambs*, Nick Nolte, the tormented husband and father in *The Prince of Tides*, Robert DeNiro, the chilling ex-con out for revenge in *Cape Fear* and Robin Wil-

son, the benefactor of years of hard work in the business, a nice role with plenty of emotional range and a nice reputation in the business. It also helps that he overcame a drug problem — good PR.

The Best Actress category features both *Thelma and Louise*, as Geena Davis and Susan Sarandon received nominations. Jodie Foster, the FBI agent in pursuit of a

The race is boiled down to one simple fact — *Bugsy* has the fewest knocks against it.

killer in *The Silence of the Lambs*, Laura Dern, the sexually provocative teen in *Rambling Rose* and Bette Midler, the performer who entertains troops through three wars in *For the Boys*, were also nominated.

Williams, the homeless man with a quest in *The Fisher King*, rounded out the category. Beatty, Hopkins, DeNiro and Williams had better get their fake smiles ready. Nolte is the clear fa-

Foster will win, if only by process of elimination. How can they give Davis the award and not Sarandon? And vice-versa. Besides, which one was *Thelma* and which was *Louise*? Midler got the token singer-turned-good-actress nod, and Dern's nomination was deserving but still surprised many. Foster is well-liked by many, she's won before and she starred in a hit movie. Oh yeah, now she's directing, too.

Barry Levinson, director of *Bugsy*, Oliver Stone (*JFK*) and Jonathan Demme (*The Silence of the Lambs*) are the front-runners in the Best Director category only because their films were also nominated for Best Picture. Levinson and Stone have won before, for *Rainman*, *Platoon* and *Born on the Fourth of July*, respec-

tively. *Boyz N the Hood* director John Singleton received his first nomination, as did Demme and Ridley Scott (*Thelma and Louise*).

People weren't very impressed with the made-for-Oscar look of *Bugsy*, so Levinson probably won't win. Singleton and Scott don't stand a chance, simply because the Best Director award has never gone to a filmmaker whose film was not even nominated for Best Picture. So that leaves Demme and Stone. Stone has won twice before, and will subject millions of viewers to a "The government is telling a terrible lie" speech if he wins, so Demme's chances are good.

Bugsy placed two of its actors in the Best Supporting category — Harvey Keitel and Ben Kingsley. *JFK*'s Tommy Lee Jones got

the only acting nomination from that film, surprising considering the presence of Academy-darling Kevin Costner in the leading role and a number of well-known actors in supporting roles. Barton Fink's Michael Lerner and *City Slickers*' Jack Palance also were honored.

The ensemble piece *Fried Green Tomatoes* placed only one of its four stars in the acting categories, Jessica Tandy for Best Supporting Actress. She will compete against *Rambling Rose*'s Diane Ladd (the mother of Dern — the first time mother and daughter have been nominated in the same year), *The Fisher King*'s Mercedes Ruehl, *The Prince of Tides*'s Kate Nelligan and *Cape Fear*'s Juliette Lewis.

Kingsley and Keitel will cancel each other out, Lerner's reward was the nomination, and Jones is out because the Academy doesn't usually like to honor actors who play suspected presidential assassins with homosexual ties to the New Orleans underworld. Palance will be the recipient of the traditional "Old and Never Won" award (see Tandy in 1989, Don Ameche in 1985, etc.).

The Best Supporting Actress award could go to any of the candidates, but the fact that Tandy won two years ago hurts. Lewis is still a teenager, and the Academy doesn't want its highest honor being used as a doorstop in a college dorm. That leaves Ruehl, Nelligan and Ladd. Any of them could take it, but the money here is on Nelligan. Heck, she had to wear age makeup.

Best Actress



Bette Midler

- Geena Davis (*Thelma and Louise*)
- Laura Dern (*Rambling Rose*)
- Jodie Foster (*The Silence of the Lambs*)
- Bette Midler (*For the Boys*)
- Susan Sarandon (*Thelma and Louise*)

Best Supp. Actor



Ben Kingsley

- Tommy Lee Jones (*JFK*)
- Harvey Keitel (*Bugsy*)
- Ben Kingsley (*Bugsy*)
- Michael Lerner (*Barton Fink*)
- Jack Palance (*City Slickers*)

Best Director



Oliver Stone

- Jonathan Demme (*The Silence of the Lambs*)
- Barry Levinson (*Bugsy*)
- Ridley Scott (*Thelma and Louise*)
- John Singleton (*Boyz N the Hood*)
- Oliver Stone (*JFK*)

Best Supp. Actress



Mercedes Ruehl

- Dianne Ladd (*Rambling Rose*)
- Juliette Lewis (*Cape Fear*)
- Kate Nelligan (*The Prince of Tides*)
- Mercedes Ruehl (*The Fisher King*)
- Jessica Tandy (*Fried Green Tomatoes*)

The aftermath of the Vietnam War hits UCSB Friday night when the dramatic arts department presents the documentary play *Still Life*.

Written by Emily Mann in 1978, this Obie Award-winning play tells the story of a Vietnam veteran's struggle to cope with the war's aftermath upon his return home. Mann edited the play from over 140 hours of interviews with a Vietnam vet, his wife and his mistress, and the dialogue is extracted from their exact words.

Directed by visiting faculty member Frank Condon, *Still Life* tells the story of Mark, a Marine veteran (BFA acting major K. Michael Healey) who has trouble adjusting to life at home after spending three years in combat in Vietnam. The play is structured around Mark's own testimony as intertwined with that of his wife Cheryl (BFA acting senior Angela Perry), and his mistress Nadine (graduate student Meredith McMinn). Sitting amid a backdrop of Vietnam slides, the three give compelling narratives of their lives,



(Above) Angela Perry, K. Michael Healey, and Meredith McMinn star in *Still Life*. (Below) Healey makes a statement.

Written in Stone

The Dialogue In the New UCSB Drama *Still Life* Should Sound Realistic. It Comes From Actual Interviews With Vietnam Vets.

By Karen Skanderson

(Writer) Emily Mann edited the play from over 140 hours of interviews with a Vietnam vet, his wife and his mistress...

amounting to a portrayal of how Mark's involvement in a war abroad translates into a war at home. Ultimately the confessions and lamentations lead Mark to reveal

his one dark secret.

Condon was drawn to the play for its documentary appeal. "I like the fact that you can't deny something that's not just written by a playwright, but written by real people," he said.

Aside from this aspect, Condon was attracted to the play because of the importance of the issues it deals with. "I have to be moved to do a play," he said. "I don't just do them. I have to feel strongly about what the play's about."

Still Life deals with the connection between post-traumatic stress disorder and domestic violence, and tackles the effects it has on both those who suffer from it and their families. "It's important to see (the violence) for what it really is," Con-

don said.

Condon, a 1967 graduate of UCSB, said that his involvement in the play was partly rooted in the reaction he witnessed of UCSB students to the Persian Gulf War one year ago. According to Condon, who experienced the anti-Vietnam riots in Isla Vista in the '60s, the recent protests made him think that things haven't changed much. He said the presentation of *Still Life* is important because the Persian Gulf War seemed to cure the idea of the "Vietnam Syndrome," quelling fears that the United States could not win a war.

Much of Condon's previous work consists of documentary and American cultural and historical ma-



terial. He said that political theater, as a medium, can open people up to new ideas and present them with contemporary issues in a fresh and assertive way. "Theater, to me, must be very powerful," Condon said. "It must move us to think. Move us

to do something. ... I feel that theater is extremely important in society," he said, adding that, when done well, political theater can be potent.

Perry, who portrays a troubled wife and mother incapable of coming to terms with Mark's behavior, was also drawn to the play for its documentary style. "These are three very real people," she said, adding that documentaries are more difficult to act in than standard fiction because it is hard to relate to the logic behind the actual people and there's no room for interpretation of fictional characters.

The play takes on a unique confrontational nature, setting the characters in a situation where they

talk directly to the audience, instead of to each other. Assistant Director Jason Loewith said the complexity of the play made it a challenge to put together. "*Still Life* is a challenge because it's a mixture of fact and fiction," he said, adding that it was difficult to maintain the reality of the interviews in play form. Loewith said that the need to make the heavy, sometimes controversial, subject matter relevant to students who are more familiar with the Gulf War than Vietnam provided an extra edge.

Still Life will be presented in the Studio Theatre Feb. 21-22 and Feb. 25-29 at 8 p.m. and on Feb. 23 and 29 at 2 p.m. Tickets are available at the Arts and Lectures Box Office.

Don't go to class — come write for the Nexus instead.

Come sweat your butt off in a dingy, concrete cave with a bunch of degenerate, know-it-all journalists. You'll like it. You'll like us. You'll talk to Chancellor Uehling twice a day.

WOODSTOCK
PIZZA
presents...
THE FAR SIDE

Two 12" Cheese Pizzas for only \$9.99 + tax
Additional Toppings Extra with this ad
By GARY LARSON



"Hey! So I made the wrong decision! ... But you know, I really wasn't sure I wanted to swing on a star, carry moonbeams home in a jar!"

Not good with other offers • One coupon per pizza

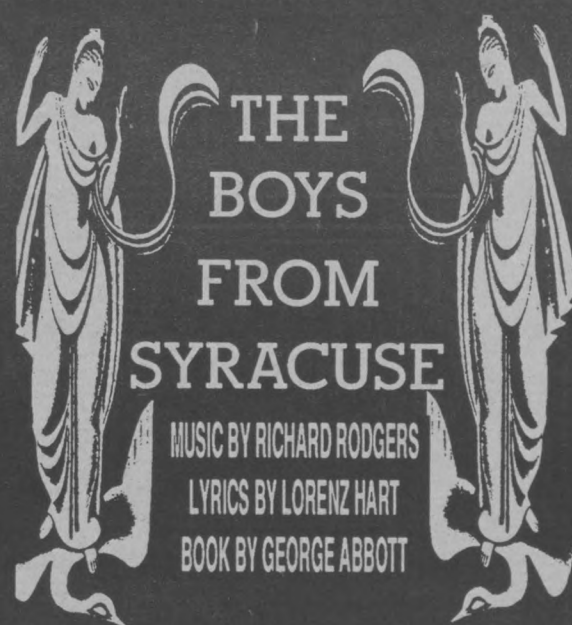


STILL LIFE

A DOCUMENTARY BY EMILY MANN

FEBRUARY 21 - 22 and FEBRUARY 25 - 29 8:00 PM
FEBRUARY 23 and 29 2:00 PM STUDIO THEATRE
NO LATE SEATING
GENERAL \$8.50 STUDENT \$7.00 BOX OFFICE 805-893-3535

DEPARTMENT OF DRAMATIC ART
THEATRE AT UCSB
UNIVERSITY OF CALIFORNIA - SANTA BARBARA



THE BOYS FROM SYRACUSE

MUSIC BY RICHARD RODGERS
LYRICS BY LORENZ HART
BOOK BY GEORGE ABBOTT

FEBRUARY 28 - 29 and MARCH 4 - 7 8:00 PM
MARCH 1 and MARCH 7 2:00 PM MAIN THEATRE
GENERAL \$10.00 STUDENT \$7.00 BOX OFFICE 805-893-3535

DEPARTMENT OF DRAMATIC ART
THEATRE AT UCSB
UNIVERSITY OF CALIFORNIA - SANTA BARBARA

MUSIC REVIEWS

Pop Backwash Hits the Cowboys

Junkies' Black-Eyed Man Strays Dangerously Close to Mediocrity

Black Eyed Man
The Cowboy Junkies
RCA Records

Some time ago, a record producer sat in a smoky office and said, "You know, those Cowboy Junkies are good, but their music is just so darn depressing! We should change that." And so, with near godlike power, the producer changed the style of one of the country's most popular college bands.

Although the change isn't huge, it is noticeable. Gone are the slow, bluesy numbers that allowed lead singer Margo Timmons' voice to shine on past albums such as *The Trinity Session* and *The Caution Horses*. In their place are several upbeat songs which still feature the country-bluesy sound, but definitely in a more pop tone.



Margo Timmons

The majority of the tracks on the album were written

by guitarist Michael Timmons, marking a departure from the Junkies' penchant for covers. Most are loosely based on events that occurred on the Junkies' "Backlash '90" tour. Townes Van Zandt, who opened for the group during the tour, also contributes two songs.

Highlights include "Townes Blues," chronicling a crap game as the tour bus cruises east, and "If You Were the Woman and I

Were the Man," a duet with singer John Prine.

Despite the changes, the album still works, and should be fairly enjoyable for Junkies fans. However, in their effort to maintain originality, the Cowboy Junkies are straying dangerously close to the pit of common mediocrity into which so many young bands plummet.

—Ross French

RERUNS

Previously owned Clothing, Jewelry & Accessories

Used 501's Only \$18.00

726-C Anacapa St. (behind Polar Bear & Salvage Co.)

962-2066

Off-street parking in front of the store Monday-Saturday 10am-5pm



Dear Kristen, My roommate just left for Rio. 15 members of his host family will meet him at airport! I'm off to the Amazon tomorrow. Archbishop Desmond Tutu just boarded the ship. Can't believe we will spend 10 days crossing the Atlantic hearing him lecture on South Africa and talking informally at dinner and on deck.

Com Amor, Brian

P. S. Glad to hear you got your application for Semester at Sea by calling 800-854-0195. Send it in now!

Back to Basics

Rush Soundtrack
Eric Clapton
Reprise Records

The guitar ability of Eric Clapton has never been called into question. Through stints with the Yardbirds, Derrick and the Dominoes and Cream, he transformed his playing into an art. In his lengthy solo career, he has added style to his substance.

Too often, however, his albums get loaded down in commercialism. 1989's *Journeyman* had many great moments, but also had that studio-manufactured sound usually reserved for Clapton's imitators.

The *Rush* soundtrack is all-new Clapton, the first original work in three years. Unlike with *Journeyman*, Clapton is under no pressure to fill a CD, cut a track in three minutes, and market a few hits. *Rush* — whose sounds were used effectively in the recent film — marks his return to soulful guitar, to the days when he could pick up the instrument and just play.

It is clear from the album's song arrangement that this is not meant to tear up the charts. The first seven songs are all instrumentals used to score the film. Only the final three tracks have lyrics, but Clapton does not let the words get in the way of what his fans pay good money to hear. Even on "Tears in Heaven," which is as mainstream as Clapton gets on *Rush*, the slow guitar work carries the same force as in the tracks without lyrics. This album gives Clapton a chance to let the instrument be the star.

—Brian Banks

Essential, Not Dental

Essential
The Pogues
Island Records

The songs on this compilation album may be "essential" for any Pogues diletante, but the collection is far from definitive.

Essential documents the output of the Irish octet since their first LP with Island in 1988. That album, *If I Should Fall From Grace With God*, stands as one of the decade's most powerful and vital Irish exports. It signaled the growth of the band's rough swagger into a swaggering professionalism that got them seats on every Top Ten List in 1988.

Five of the 14 songs on *Essential* are from this seminal album, the rest being taken from more recent releases. Unfortunately, the later material starts to pale in comparison to their earlier work. While still fast and catchy, the last two LPs have moved away from the band's punk roots. The selections from 1989's *Peace and Love*, in particular, seem too polite for their company.

This should be the Pogues *Essential*, Vol. II. If put in the context of the band's origins, the style of the recent material



would be highlighted, but without that counterpoint things just aren't as interesting.

Welcome additions (both from 1988) include a cover of "Honky Tonk Women" and the obligatory never-before-released re-mix (in this case, "Yeah, Yeah, Yeah, Yeah"). But the real disappointment is the lack of even a single photo of Shane MacGowan's dental work anywhere in the packaging.

—Alex MacInnis

FILM REVIEW

Unabashedly Base Triumphs in World

Wayne's World. Starring Mike Myers, Dana Carvey, Donna Dixon, and Rob Lowe. Directed by Penelope Spheeris. AT THE GRANADA 3 THEATRE AND CINEMA TWIN.

A post-modern joyride into the almost surreal adolescent psyches of Wayne (Mike Myers) and his dweeby pal Garth (Dana Carvey), *Wayne's World* is both better than *Bill and Ted's Bogus Journey* and even features an Ugly Kid Joe song.

The much-hyped flick follows Aurora's favorite public access talk show hosts as they are vaulted toward megastardom by a

seedy television producer (Rob Lowe). Basically a series of campy gags, the film keeps its audience entertained with constant references to MTV culture, including a "Clapper" commercial and a special appearance by a member of the T2 cast.

Does guest star Alice Cooper wax philosophical? Sure.

Is there a requisite '70s TV show reference?

Of course!

In fact, *Wayne's World* makes a reference to just about anything anybody raised on Queen, Shawn

Cassidy and "Laverne and Shirley" would find funny. Yes, the humor is of lowest common denominator. But that's the same unabashedly base comedy that made *Bill and Ted's Excellent Adventure* such an entertaining picture. And, when most of us are stressed and searching the cable stations for that rare "Land of the Lost" rerun, this is what we want. And they give it to us.

Mike Myers is characteristically great as Wayne Campbell, eking out that chipper tyke smile that seems to say "boy/man" and "Hi, it's me" simulta-

neously. The arguably brilliant Dana Carvey provides amiable support as the no-lipped geek Garth Algar, but stays relatively in the background.

The film's biggest faults, however, lie in the dol-drums between truly funny parts. These are the points where, not unlike many "Saturday Night Live" skits, things seem to slow to an uncomfortable crawl as they try to pass off lame and unoriginal material as profoundly humorous. Fortunately, these moments are infrequent enough that they don't manage to spoil the

film.

This flick, from director Penelope Spheer (*Decline of Western Civilization Pts. I & II*), and producer Lorne Michaels ("Saturday Night Live"), might be just the thing for those seeking a movie that doesn't demand very much from its audience. Laugh now, because in a few years the trendy, adolescent humor of *Wayne's World* might not be funny anymore.

Way.

—Pax Wassermann

The Anaconda

935 Embarcadero Del Norte 685-3112

2/20 THURSDAY SOUP KITCHEN Agent 94

2/22 SATURDAY JOHN LEE HOOKER Student Discounts

2/23 SUNDAY INDICA RED RUM

2/26 WEDNESDAY BILLY BRAGG & the Red Stars

2/27 THURSDAY RAIN

2/29 SATURDAY FUNGO MUNGO The Upbeat Indica

3/4 & 3/5 WEDNESDAY & THURSDAY PUBLIC ENEMY

3/6 FRIDAY DRIVIN' & CRYIN'

3/7 SATURDAY NO FX

3/13 FRIDAY SCREAMING JAY HAWKINS

3/14 SATURDAY THIS ASCENSION DECEPTION BAY

3/15 SUNDAY NO DOUBT

3/17 TUESDAY JAMES COTTON

3/25 WEDNESDAY THE CRAMPS

3/29 SUNDAY ICE-T w/BODYCOUNT 2 Different Sets

4/9 THURSDAY MURPHY'S LAW

4/12 SUNDAY BAD RELIGION

4/18 SATURDAY SOCIAL DISTORTION

TICKET INFO: 685-5901



Santa Barbara 965-6300

EarthSave Presents

JOHN ROBBINS

author of

"Diet for a New America"

founder of EarthSave on

How Your Food Choices Affect Your Health and the Health of Your Planet with special entertainment

Bruce Becvar, Joan Jacobs & Friends

Saturday, February 22, 1991 • Campbell Hall, UCSB

6:30pm: Organizations Booths and Food • 7:30pm: Entertainment

\$8 advance tickets, \$10 at the door. (6 tickets for \$36) Students: \$5 advance, \$7 at the door. Tickets available at Paradise Found 564-3573; UCSB AS Tickets 893-2064, Visa/MC accepted.

Booths include: Farmers Market, EarthSave, Cedarlane Foods, Dempsters Gourmet, Green Party, Animal Emancipation, Environmental Defense Center, Peace Resource Center, Higher Octave Recording Studios, Earth Day Committee



John Robbins Pulitzer Prize nominated author compelling speaker, brilliant researcher, will empower you to make choices for a healthy, happy, sustainable world.



Encore

Perestroika Pen Pal?

Mysterious Letter Spurs Exciting New Contest

Ed Note: The following is an excerpt from a letter sent to us last week. It was signed only "V.G." Read the following and consider ... Is this the work of The Video Guy?



... that's not borsht, that's my sister. And while I'm at it, get your forboski's out of my placibovs.

You see, they do have humor in the former Soviet Union! And, despite a variety of rumors, they also have a wide variety of fine videos to choose from. Why, just the other day I was at the local video store, *The Warehouse-kavich*, and I stumbled upon a gem from the days of yore—a little film called *Scanners*.

It is the story of these people who can read other peoples' minds, but if they read too much, the person who is getting read will A) get his head blown up, B) burst into flames, C) get a really bad headache.

Unfortunately, option A — head blowing up — is only used once. This comes as such a shock because this film was made by David Cronenberg — the king of heads blowing up.

The best character is this guy who thinks he is Orson Welles. He really doesn't pull it off, though, because he is skinny and his name is Dr. Ruth. This causes a strange effect in that when ever anyone says "Dr. Ruth," you expect a short Germanic lady and instead you get this anorexic Citizen Kane look-a-like.

Michael Ironside has big ...

Ed Note: This is all we could decipher. Is this The Video Guy? We think not. Look at the facts.

FACT: This "V.G." goes for five paragraphs without once mentioning breasts or alcohol of any kind.

FACT: There is no mention of a "Beer-o-Meter." (i.e. "I give Scanners a '9' on the Beer-o-Meter.")

FACT: At this crucial stage in the primaries, an extensive visit to Kiev, Russia would seriously damage The Video Guy's chances in the 1992 election.

So, at this point it should be obvious. This is not The Video Guy. So, where is The Video Guy? We thought that this was a good question, so we've decided to get some cheap publicity at the expense of our Guy Video.

Presenting the "Find The Video Guy Contest." It's fun and easy! Here's what you do. Write down on a piece of paper the following: Where is The Video Guy? Then answer that question.

Be creative, have fun!

The winner will win a complete The Video Guy library, including fine performances by Mickey Rooney and Richie Sambora. This is not a joke.

Take your answer to The Nexus Offices under Storke Tower. Say, "Hey, I know where The Video Guy is!" Do it. Today!

Next week, we dig deep into the Nexus files and present to you, The Best Of The Video Guy.

BOOK REVIEW

Wastelands: King's Sidestep

For four years, Stephen King fans have anxiously awaited the next installment from the *Dark Tower* saga, a series that is rumored to have already been completed. The third book has arrived, and *The Wastelands* might be the best yet.

Readers that have faithfully kept up with both *The Gunslinger* and *The Drawing of the Three* will already know that *The Dark Tower* series is a delicious sidestep for King, delving into a world of treachery and medieval undertones.

King picks up his narrative exactly where it ends in *The Drawing of the Three*, as Eddie and Susannah progress with their gunslinger training while Roland heals.

The three press inland from the Western Sea to fight a motley arrangement of beasts — both mechanical and human. This segment features more action than any of the other installments, as the three gunslingers tackle an unprecedented number of obstacles.

The group takes on a fourth, as Jake, the boy Roland

sacrifices to the man in black in *The Gunslinger*, returns to the story to become almost a child to Roland. Not only is Jake back, but also a character from King's novel, *The Stand*, appears in the story, adding a whole new dimension to Roland's world. This book is only the end of the beginning, as more questions about Roland's world, the group's fate, and, of course, *The Dark Tower* are raised.

A novel brimming with adventure, *The Wastelands* brings Roland's group closer to their destination with every page, dragging them through meetings with everything from a giant mechanical bear to a riddle-loving monorail. The reader is left primed for more. But King, in his author's note, gives only a tantalizing taste of what is to come in Book Four.

Meanwhile, King die-hard fans must be content to stew in the questions and parallels *The Wastelands* provides, and to hopefully sort them out by the time the next book arrives.

—Jenn Myers

FIND THE VIDEO GUY

Everyone's favorite columnist is lost, missing, vanished. And only you can find him.

Just tell us where he is. He could be in another state, another country, or just at his aunt's house. We don't know! Drop off your answer at the *Daily Nexus* office underneath Storke Plaza.

Did we mention that the winner will receive the complete Video Guy Film Library?

ENCORE Staff

Assistant Editor

Pax Wassermann

Editor

Brian Banks

Contributors

- Tom Cahill
- Denis Faye
- Ross French
- Anna Kent
- Melissa Lalum
- Alex MacInnis
- Jenn Myers
- Karen Skanderson
- William Toren



"An audacious winner."

"One of the best films of the year! Wonderful, wise and funny. A homerun directing debut!"

"One of the best movies I've seen in years. The performances are on-the-mark perfect!"

"A 10! 10! 10! 10! 10!"

little man tate

Jodie Foster Dianne Wiest

Friday Feb. 21

8:00 & 10:00pm

Campbell Hall

\$3.50

Sponsored by: Residence Hall Assoc.

TRI-COUNTY AUTO GLASS



NEW WINDSHIELDS
From **\$99** Installed

FREE ESTIMATES • FREE MOBILE SERVICE
ASK FOR STUDENT DISCOUNT

75-84 RABBIT JETTA	\$99 TNT
80-87 CHEV. IMPALA CAPRICE	\$109
74-91 FORD MUSTANG	\$109
81-91 FORD ESCORT	\$115
83-91 FORD TEMPO	\$115
82-91 CHEVY S-10 PUBLAZER	\$118
80-83 TOYOTA COROLLA LIFTBACK	\$118 TNT
80-83 TOYOTA COROLLA SEDAN	\$118 TNT
81-83 HONDA HATCHBACK CIVIC CVCC	\$120 TNT
87-90 VOLVO SEDAN 144 to 262	\$120 98
87-90 VOLVO STATION WAG. 145 to 262	\$120 98
84-87 HONDA CIVIC CRX	\$135
82-91 CHEVY CAMARO	\$135 TNT
84-87 HONDA CIVIC S, Si, DX	\$130

Prices subject to change without notice
Requires new molding
Other makes & models at comparable pricing

We also carry a full line of Vent, Door and Back Glass

SANTA BARBARA 963-6203 FAST, SAME OR NEXT DAY SERVICE

TRI-COUNTY AUTO GLASS • P.O. Box 41708 Santa Barbara, CA 93140

SPIKE'S PLACE This week at Spike's

Thurs—SAM ADAMS Night

Fri—The Humanics 9-12 pm

Sat—Bill Fernberg 9-12 pm

Sun-Mon—Late Night Happy Hour

Tue—Steve Stafford 9-12 pm

Wed—John Lyle 9-12 pm

964-5211
6030 Hollister
Goleta CA 93117



HEY UCSB!

ROCK N' BOWL EVERY THURSDAY NIGHT

9:30 pm - Midnight

- All you can Bowl for \$10/person
- KTYD DJ Plays Rock Videos
- Prizes from THE COMPACT disc & TAPE STORE
- 99¢ Beer
- Domino's Pizza Specials

ORCHID BOWL

5925 Calle Real • Hwy 101 at Fairview in Goleta • 967-0128



20% This coupon entitles you & your family and friends to a twenty percent discount on your next meal!

plus \$1.50 WELL DRINKS & \$1.00 BEER ON TAP (HAPPY HOUR 'till 7:00 p.m.)

J.K. Frimple's Restaurant

805/569-1671

1701 State St., Santa Barbara

Expires 3/30/92

Not valid with any other offer.



The Ballots are in...
They are being counted **RIGHT NOW!**
We're making a list and checking it
TWICE!

The wait is almost over!!!

FIND OUT FEB. 26

in the Daily Nexus "Best of UCSB Lifestyle"!