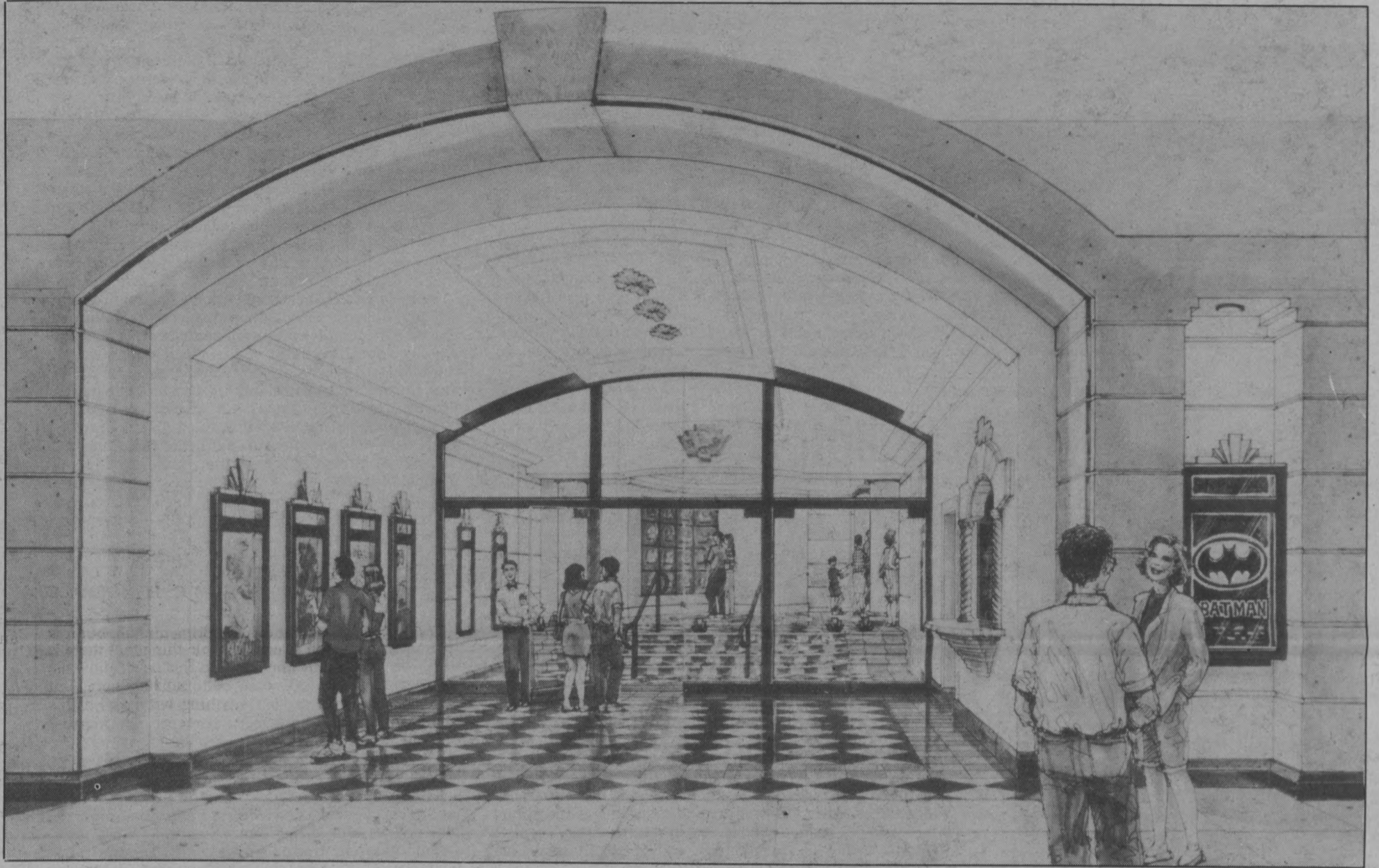




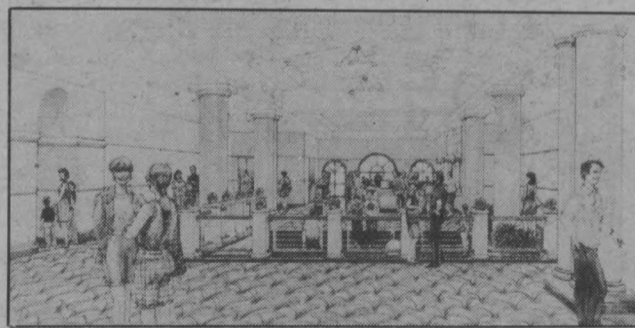
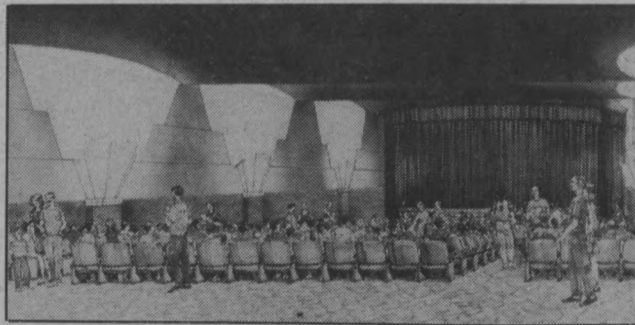
ENCORE

THE ARTS AND
ENTERTAINMENT
SECTION OF THE
DAILY NEXUS

F o r T h e W e e k o f A p r i l 9 , 1 9 9 2



**ENCORE
PRESENTS**



A New Theater
Complex Offers
Moviegoers a
Glimpse into
The Future
pg. 4A

REVIEW

STA TRAVEL

We've been there!

ROUND TRIP FROM LAX

PARIS	579
FRANKFURT	540
LONDON	439
TEL AVIV	900

ROUND THE WORLD!

LAX - NEW YORK - ATHENS - PARIS - LAX
\$1749

- LOW COST ONE WAYS
- EURAIL DISCOUNT WITH PURCHASE OF TICKET
- LIMITED RESTRICTIONS
- TRAVELER INSURANCE AVAILABLE

120 OFFICES WORLDWIDE

THREE L.A. LOCATIONS:

(310) 824-1574 WESTWOOD VILLAGE
(213) 937-8722 WEST HOLLYWOOD
(310) 394-5126 SANTA MONICA

OR CALL LOCALLY TO DEAN TRAVEL
(805)968-5151



FILM REVIEW

Rewriting a Good Book

Peter Greenaway's Latest Brings Video to the Bard

Here is a film working to recast the art of the past into the media of the future.

Prospero's Books is the latest endeavor of British filmmaker Peter Greenaway. Best known in this country as the creator of *The Cook, the Thief, His Wife and Her Lover*, he now takes one of Shakespeare's plays (*The Tempest*) and creates one of the first movies to incorporate contemporary video technology into a feature film.

With the continuing development of High Definition TV technology (HDTV), filmmakers are now able to create a video image of sufficient resolution to be comparable to that of 35 millimeter film.

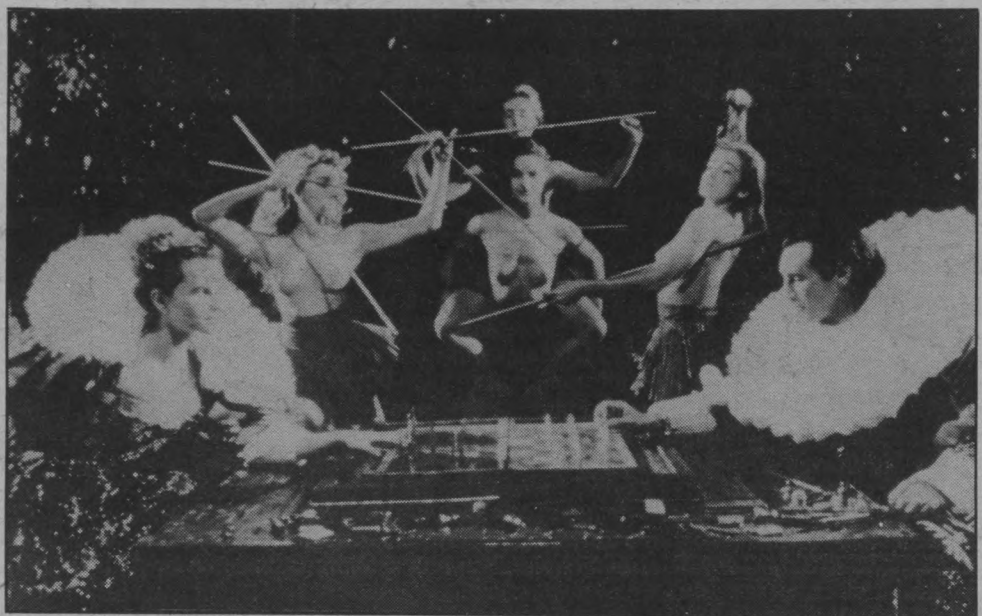
Greenaway, along with Wim Wenders in *Until the End of the World*, uses this to create images involving video effects that are impossible to get on film.

Prospero's Books includes two dozen examples of the eponymous manuscripts, each animated via computer video graphics. The pages of the books come to life; they move and dissolve from form to form while superimposed over film footage.

Beyond the distinctive look of the video material, the film images are among the most visually compelling in recent memory.

Cinematographer Sacha Vierny, a longtime collaborator with Greenaway, has created a surreal world of Renaissance light and shadow, highlighting both the opulent sets and the abundant naked bodies of ethereal fairies and base demons.

This aesthetic should come as little surprise to



Isabelle Pasco (far left) and Mark Rylance (far right) enjoy a game of chess amidst what could be termed a "primal" setting.

anyone familiar with Greenaway's work. With a background in painting and architecture, he brings to each of his films a surreal content observed with scientific scrutiny.

In films such as *Drowning by Numbers* and *A Zed and Two Noughts*, themes of love and death are examined within a unique framework that mixes artful drama with wry, scatological humor.

Prospero's Books only goes awry when Greenaway subordinates his own aesthetic for that of Shakespeare's. *The Tempest* is more interesting in what it

hints at than what it examines. The film is unable to overcome the play's emphasis on plot contrivance over development of the character Prospero, a king deposed because of his all-consuming quest for knowledge.

It is where Greenaway departs from the text that the film becomes remarkable. The book illustrations, the indulgent art direction, and the framing device of Prospero writing the play as it is performed in the film all add new levels to an otherwise-lightweight work of Shakespeare.

John Gielgud gives a characteristically amazing performance, playing not only the role of Prospero, but also reading the lines of all the other characters.

Be warned that the film is long, but the sheer amount of sensual detail and visual information will leave you amazed at the ever-growing possibilities of cinema.

Prospero's Books is being shown tonight at 8 p.m. in Campbell Hall. Call 893-3535 for more information.

—Alex MacInnis

STAGE REVIEW

Love's Cast Rises Above Basic

"Love's Labor's Lost," billed by director Homer Swander as one of Shakespeare's "bawdiest" plays, certainly lives up to its name.

Unfortunately, it is this not-so-subtle practice in sexual innuendo that, despite a round of solid performances, becomes the production's greatest fault.

A presentation of the student-run American Shakespeare Company, "Love's Labor's Lost" is the story of four young lords who take a vow to forgo women and gluttonous pleasures for three years in favor of diligent study. Upon meeting the princess of France and her entourage of beautiful ladies, the four break their promises and attempt to woo the women. The ladies, in return, set up a series of tricks to ridicule the lords' lust, and typical Shakespearean tomfoolery ensues.

The play is very funny, and includes some of Shakespeare's wittiest wordplay. But, at over three hours in length, the base level of humor, which overwhelmingly revolves around phallic references, becomes wearisome. The cast, though indeed capturing the physicality of the work, seems at points to be wasting their time. Though the play has much romantic poignancy, it is the innuendo that gets played up, often to the point of exhaustion.

Nonetheless, "Love's Labor's Lost" features one of the

most solid casts of Swander's recent productions. Though there are occasionally awkward moments, the cast delivers with the momentum and rhythm of the ablest professional company. Joe Jordan, as the ridiculous Don Adriano de Armado, is absolutely hilarious, from his pompous costume (wonderfully designed by Heather Piccotto and Taeyon Kim) to his frilly French accent. Similarly, Andrew Weiner, as Costard the Clown, maximizes the humor of the play, and, along with the rest of the company, acts out a superbly-blocked production.

The production does have something to say about the relations between men and women. Ending on a dry note, the play registers the distinction between love and lust, between true emotion and sexual frivolity. Though its body is characterized by the quick gratification of the sexual, its conclusion leaves the four couples striving for something more lasting, and much more difficult to attain. For those looking for a contemporary relevancy to Shakespeare's work, it is here that they will find it.

"Love's Labor's Lost" continues this weekend, April 9-12, with performances at 7:30 each evening, and 2 p.m. Saturday and Sunday, in Girvetz Theater 1004. For more information, call 893-3535.

—Pax Wassermann

WANTED
HOMECOMING 1993
STUDENT CHAIR

REWARD
One of your best experiences at UCSB

Plan festivities January 18-23, '93, culminating with the UCSB vs. UCI Saturday basketball game

Description:

Applicant should have enthusiasm, school spirit, creativity, strong organizational skills and the desire to work hard and have fun. Oversee homecoming committee and rallies, bonfire, festival, spirit week and more. Summer residence in Isla Vista or Santa Barbara is helpful.

If this description fits you or someone you know, call the UCSB Alumni Association at 893-2288.

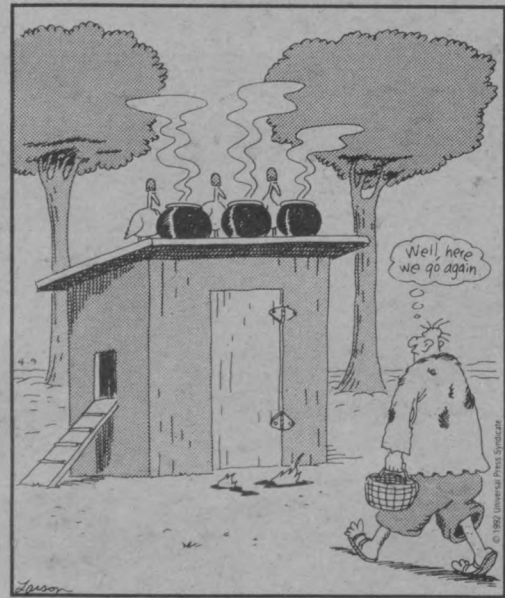


Two 12" Cheese Pizzas for only \$9.99 + tax

Additional Toppings Extra with this ad

THE FAR SIDE

By GARY LARSON



Medieval chicken coops

Not good with other offers • One coupon per pizza



ENCORE Staff

Assistant Editor

Editor

Pax Wassermann

Brian Banks

Contributors

Aaron Cappocchi

Denis Faye

Anna Kent

Alex MacInnis

Jeanine Natale

Traci Rossman

EMERALD VIDEO

6545 Pardall Rd. Isla Vista, CA 968-6059

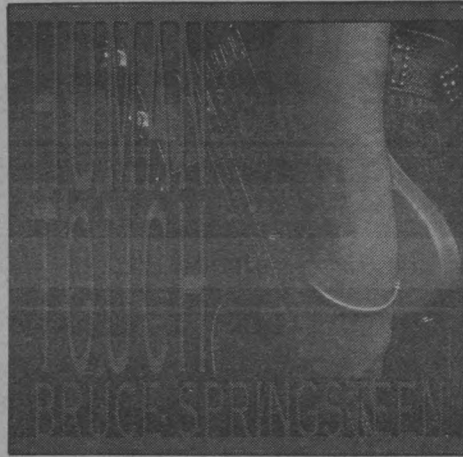
Presents... CALVIN & HOBBS

By Bill Watterson

FREE MEMBERSHIP \$1.00 OFF WITH ANY RENTAL w/this comic void w/other offer



MUSIC REVIEWS



Waiting in Vain

4 Years Later, Bruce Delivers a Bummer

Human Touch
Lucky Town
Bruce Springsteen
Columbia Records

Springsteen's latest pair of albums, *Human Touch* and *Lucky Town*, released simultaneously, lack much of the punch and bite of earlier works that made him the undisputed

More Music Reviews...
page 7A

Boss. How long has it been since his last release — three, four years? It's been too long a wait for the kind of mellow, Danielle Steelesque schmaltz that we get with these two albums.

Oddly, some of the songs on *Lucky Town* — the title track, "Local Hero" and the ballad "My Beautiful Reward" — sound as if Bruce recorded them while recovering from Novocaine shots at the dentist's. Slurred and numb sounding.

But all disappointment

aside, a couple of the tracks really rock. "Better Days" is an exultant declaration, while "Souls of the Departed" and "Leap of Faith" have some meaty grooves going with the gospel-like backing vocals of wife and



Call him Bruce.

former E-Streeter Patti Scialfa, plus Lisa Lowell and Soozie (seriously!) Tyrell. As the chorus shouts, "It takes a leap of faith to get things going." Indeed!

Meanwhile, *Human Touch* is a more mellow foray, with only "57 Channels" grabbing any

attention: *I bought a bourgeois house in the Hollywood Hills*

With a trunkload of \$100,000 bills

Man came by to hook up my cable TV

We settled in for the night, my baby and me

We switched 'round and 'round 'till half past dawn

There was 57 channels and nothin' on.

Is that what he's been up to all this time?!

While there is some good stuff in *Lucky Town*, including the beautiful pieces "If I Should Fall Behind" and "Book of Dreams," much of *Human Touch* could be relegated to soundtrack lore. It's mostly just the kind of nice, harmless music you can study to or have playing in the background while you watch a cool movie. And for the Boss, that's kind of a bummer.

—Jeanine Natale

Few Classics Identified In Queen Compilation

Classic Queen

Queen
Hollywood Records

While it's unfortunate that Queen should enjoy its greatest resurgence in popularity among American listeners months after lead singer Freddie Mercury died, the reissue of chart-climbing "Bohemian Rhapsody" has triggered the release of this compilation album. However, what should have been *Queen's Greatest Hits II* (I was a British import no longer available) smells suspiciously like a not-so-clever marketing ploy.

The reasons? Consider.

- The album has no real identity. Sure, most of the tracks are from the '80s, but it also features 1973's "Keep Yourself Alive," '74's "Stone Cold Crazy," '76's "Tie Your Mother Down," as well as 1975's "Rhapsody."

- Since it was already available on the *Greatest Hits* and *Live Killers* albums, the inclusion of "Rhapsody" is more of a hook to attract Wayne's World fans than anything else.

- '90s material such as "Headlong" and "I'm Going Slightly Mad" are fine listening, but hardly "Classic." Besides, with three other songs from the Queen-scored film *Highlander*, why wasn't "Princes of the Universe" included? It was



Classic Queen, Classic Look: The band's duds in '80s (bottom) and '90s (top).

the most daring, and certainly the most popular, of the band's songs in the film.

• The sad truth is that Queen probably died along with Mercury. It's inconceivable that Brian May, Roger Taylor and John Dea-

con could find someone with the tenacity, emotion and talent of their late lead singer. *Classic Queen*, then, provides them with one of their few remaining sources of income.

—Brian Banks

A.S. PROGRAM BOARD PRESENTS

4/6 TO 4/17 **FORMULATIVE METAMORPHOSIS**
CAST BRONZE SCULPTURE
BY TOM BILL
UCEN ART GALLERY

WED 4/15 **ACOUSTICS W/ TRUE BLUE**
AT THE PUB ALWAYS WED 4 PM ALWAYS FREE

WED 4/15 **SNEAK PREVIEW CITY OF JOY**
8 PM I.V. THEATER
FREE PASSES DISTRIBUTED ON WED 12PM OUTSIDE UCEN
2 TICKETS PER REG CARD, ONE REG CARD PER PERSON

THU 4/16 **INDICA LEADHEAD**
RED RIVER GUMBO
AT THE PUB 8 PM \$1/\$2

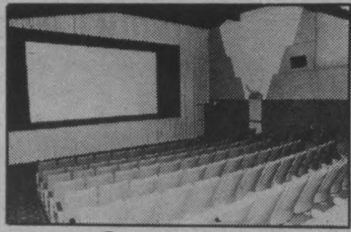
TUE 4/21 **COMEDY NIGHT**
AT THE PUB 8 PM \$2/\$3

THU 4/23 **SOUNDGARDEN**
SWERVEDRIVER MONSTER MAGNETS
ROB GYM 8PM UCSB STUDENTS: \$15 GENERAL: \$17.50
TICKETS ON SALE NOW!
AT TICKETMASTER AND AS TICKET OFFICE
STUDENT TICKETS ONLY AVAILABLE AT AS TICKET OFFICE

JOIN PROGRAM BOARD!
WE ARE NOW ACCEPTING APPLICATIONS FOR NEXT YEAR'S BOARD. IF YOU WANT TO BE INVOLVED IN CAMPUS EVENTS, COME AND PICK-UP AN APPLICATION AT THE A.S. PROGRAM BOARD OFFICE ON THE 3RD FLOOR OF THE UCEN. ALL POSITIONS ARE OPEN TO RETURNING STUDENTS. DO YOU HAVE WHAT IT TAKES? IF YOU THINK YOU DO, COME IN TODAY AND FILL OUT AN APPLICATION.

EXPERIENCE IN SOUND MIXING?
CONTACT MARC KAPLAN AT 893-3536

FOR MORE INFO CALL 893-3536



Bruce's Goose

MTC Chief Bruce C. Corwin Unveils SB's Newest Attraction. But Will It Fly?

By Brian Banks

When *The Babe* makes its Central Coast premiere Saturday night at the new Paseo Nuevo Cinemas, it will mark a new era in local moviegoing. The benefit will be the coming-out party for the area's most sophisticated theater complex, a combination of Golden Age dreams and high-tech realities.

But to the Metropolitan Theatres Corporation, the Paseo Nuevo Cinemas must be more than another movie house. To thrive in the already-crowded State Street film district, the new complex will have to double as an attraction. It must be a place where audiences go to see the theater as much as they do to see the film.

Currently, the closest thing State Street has to Disneyland is MTC's Arlington Theatre, once and still the king. Inside, patrons are treated to a Hollywood set in miniature. Audiences gaze at the surroundings

right up to curtain time, transforming a simple trip to the movies into an experience. Bruce C. Corwin, president of the MTC, envisions a similar effect on Paseo Nuevo moviegoers.

"It's the most beautiful theatre we've ever built," said Corwin, whose last theater opening was Nov. 16, 1989, when the Metro 4 opened its doors. "It's as close to perfection as we've been able to build."

The Paseo Nuevo Cine-

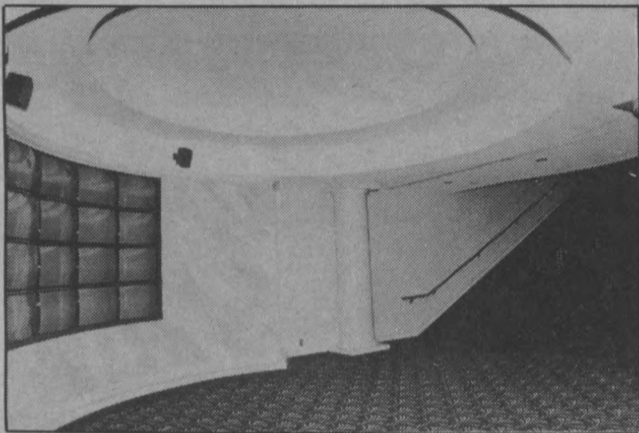
mas is Corwin's Spruce Goose. It's a mammoth undertaking, consuming over 13 months of construction and costing \$2.5 million. And like Howard Hughes, Corwin has built his own empire. In Santa Barbara, MTC controls 20 of the current 21 commercial movie screens. People won't watch the new complex with the same hawklike intensity that followed Hughes' airplane, but many will wonder silently if the

new project will fly.

If advance word is any indication, the reviews are overwhelming. According to theater manager Gene Marchu, passersby who stroll the Paseo Nuevo Mall have given the two-story structure their "oohs" and "aahs" of approval. Much of the appreciation has been directed toward a video wall of 16 monitors in the ground floor lobby that will show previews of coming attractions. It's the most blatant use of modern technology in a complex that hopes to take Santa Barbara movie-watching into the '90s and beyond.

"We tried to reflect achievement of high technology that exists in movies today," said Adrian Cohen, architect in charge of the project. "With the wall of monitors, you can see one big image or many separate images at a time."

Cohen and a team of associates from the Los Angeles firm of Widom



OFF CAMPUS COMEDY CLUB

JEFF MARDER

THURSDAY, APRIL 9 • 8 PM
UNIVERSITY OF CALIFORNIA
SANTA BARBARA

THE PUB / UNIVERSITY CENTER

ADMISSION \$2.00

APPEARING LIVE
ON CAMPUS



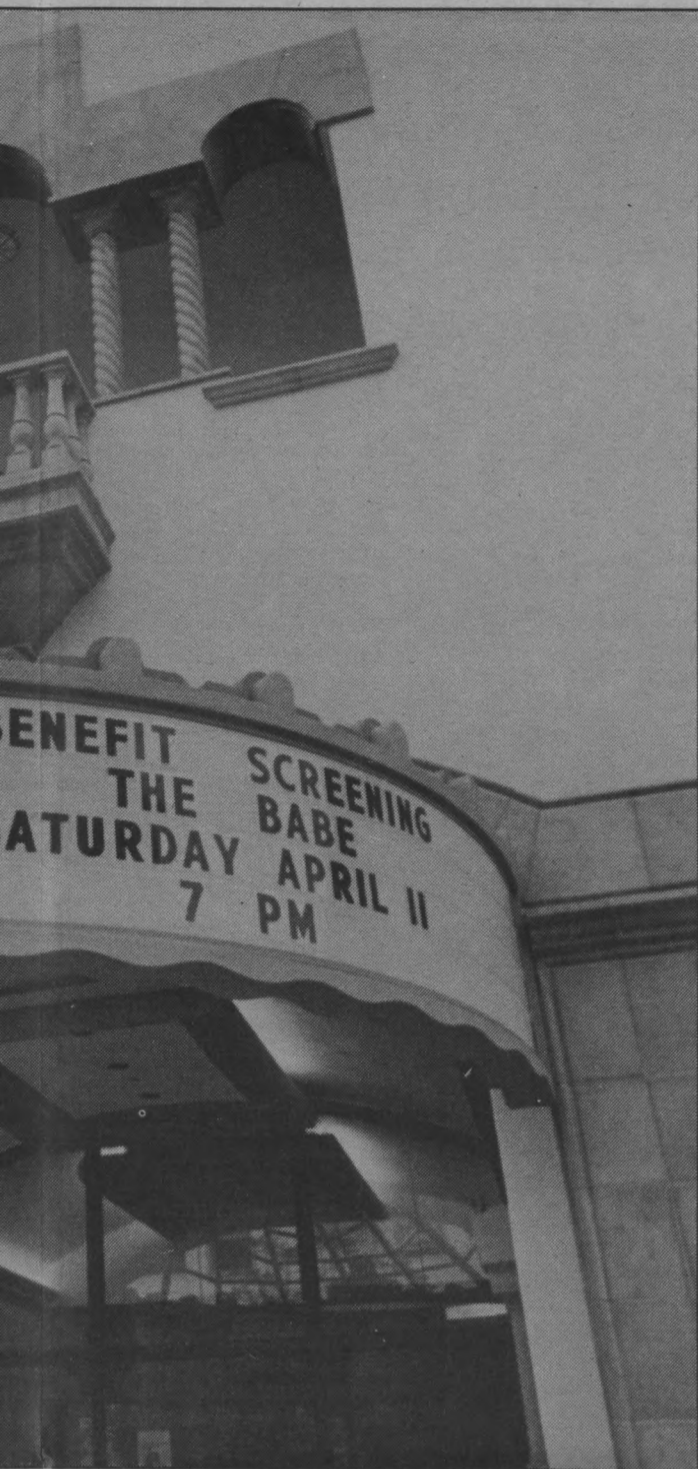
CO-SPONSORED BY
UCEN PROGRAMS

ENTER THE SWEEPSTAKES
AT THE SHOW TO WIN A TRIP TO
COMIC RELIEF IN LOS ANGELES!

A PERCENTAGE OF THE PROCEEDS
WILL BENEFIT

Comic Relief™ is a trademark of Gary Thison





The Paseo Nuevo Cinemas offers Dolby SR stereo in each theater (opposite, top), a 16-menitor wall (bottom), and two concession areas (above). Photos by CHRIS FITZ/Daily Nexus

Wein Cohen were faced with a difficult task: combine elements of two eras into the area's finest structural achievement. Corwin's order was a tall one, and he found a firm with no experience in theatre design. On purpose.

"We never had designed a theatre before, but that's what attracted (Corwin) to us," Cohen said. "He wanted something special, not like every other movie theater being built today. He felt we had the creativity to build something special."

The result is a four-screen palace that seems poised to fulfill Corwin's lofty goals. The Paseo Nuevo Cinemas features two concession

areas, a winding staircase to compliment the escalator and elevator, a Dolby SR sound system in each theater, and fully automated projection booths and box offices.

To spotlight the theater's opening, Corwin has scheduled *The Babe* to anchor a charity benefit Saturday night, beginning with a 7 p.m. ribbon-cutting reception at the Cinemas. Baseball and local celebrities are expected to attend, all at the "All-Star" price of \$50 a ticket. ("Major League" seats are also available for \$20.) Baseball terminology aside, the evening has a very serious purpose. Proceeds will go to four of Corwin's

"favorite" charities: Access Theatre, the Channel Islands Chapter of the National Multiple Sclerosis Society, the Santa Barbara International Film Festival and the UCSB Affiliates.

In the next week, the Paseo Nuevo Cinemas will screen 1991 films at a reduced price as it gears for an April 17 grand opening. Occupying the theaters' four screens in its first official week (this may be the answer to a trivia question someday) will be *The Babe*, *City of Joy*, *Mediterraneo* and *Under Suspicion*.

Corwin assumes his Goose will not get cooked, and plans for another theater opening in the near fu-

ture. Only this time, he will look beyond the center of town and build upon his empire on the outskirts of Santa Barbara.

"Our next plan is Goleta," he said. "We are looking for a site to build an 8-plex, that way we could play first-run films in Santa Barbara and Goleta all the time."

Corwin insists it is all part of the plan to make local moviegoing easier. Not to mention more interesting.

Tickets for Saturday's benefit screening of *The Babe* are available through the Arlington Ticket Agency. Call 682-8783 for more information.



SOUNDGARDEN

WITH SWERVEDRIVER AND MONSTER MAGNETS

THURSDAY APRIL 23 AT THE UCSB ROBERTSON GYM 8 P.M.

\$15 UCSB STUDENTS & \$17.50 GENERAL

TICKETS AVAILABLE AT ALL TICKETMASTER OUTLETS INCLUDING MORNINGLORY MUSIC AND THE A.S. TICKET OFFICE. FOR MORE INFORMATION CALL 893-3536.

Avalon



THE Anaconda
935 Embarcadero Del Norte 685-3112

4/9 THURSDAY
MURPHY'S LAW

4/10 FRIDAY
DRAMARAMA

4/11 SATURDAY
BLACKLIST CREATURE FEATURE

4/12 SUNDAY
INDICA LEADHEAD

4/13 MONDAY
REGGAE CULTURE

4/14 TUESDAY
BADLANDS

4/15 WEDNESDAY
WIND CAVE w/FREAKBEAT IRATION

4/16 THURSDAY
PHISH WIDESPREAD PANIC

4/17 FRIDAY
DESMOND DEKKER LET'S GO BOWLING w/ THE SPECS

4/18 SATURDAY
SOCIAL DISTORTION

4/19 SUNDAY
THREATENED HOPE

4/22 WEDNESDAY
BOOGIE DOWN PROD.

4/24 FRIDAY
JOHN MAYALL

4/29 WEDNESDAY
EXODUS w/ THE ORGANIZATION

5/2 SATURDAY
DICKIES w/ YOUTH BRIGADE

5/6 WEDNESDAY
YELLOW MAN

5/14 THURSDAY
BLUR

5/18 MONDAY
YOUNG GODS

5/22 FRIDAY
DEFIANCE

5/29 FRIDAY
2 NICE GIRLS

TICKET INFO: 685-5901



The battle for peace has begun.

STAR TREK
THE UNDISCOVERED COUNTRY

I.V. Theatre
7:00 & 9:00 pm
Thurs. April 9
\$3.50

Sponsored by: C.A.R.A.L. and A.S. Underwrite

THE HAND THAT ROCKS THE CRADLE

Friday, April 10
6:00, 8:00 & 10:00pm
I.V. Theatre
\$3.50

Sponsored by: Chicano Grad Committee & A.S. Underwrite

UCSB's American Shakespeare Company presents

LOVE'S LABOR'S LOST

Directed by Homer Swander at the new Girvetz Theater (1004)

Thu.-Sun., March 12-15 / 7:30 PM (2 PM matinee-Sun., Mar. 15)

Thu.-Sun., April 2-5 / 7:30 PM (2 PM matinee-Sun., Apr. 5)

Thu.-Sun., April 9-12 / 7:30 PM (2 PM matinee-Sat., Apr. 11 & Sun., Apr. 12)

Admission: \$8 / \$5 Students

For more information call:
UCSB Arts & Lectures (805) 893-3535
Special Performance Friday, April 24 / 7:30 PM

To the Death

Twenty-Four Dancers Give It Their All in UCSB's Spring Production of *Dance or Die!*

By Traci Rossman

U pbeat. Hot jazz. Smooth moves, attitudes, sharp bursts of passion. Another high-priced, imported dance company? Naaah ... it's UCSB's *Dance or Die!*

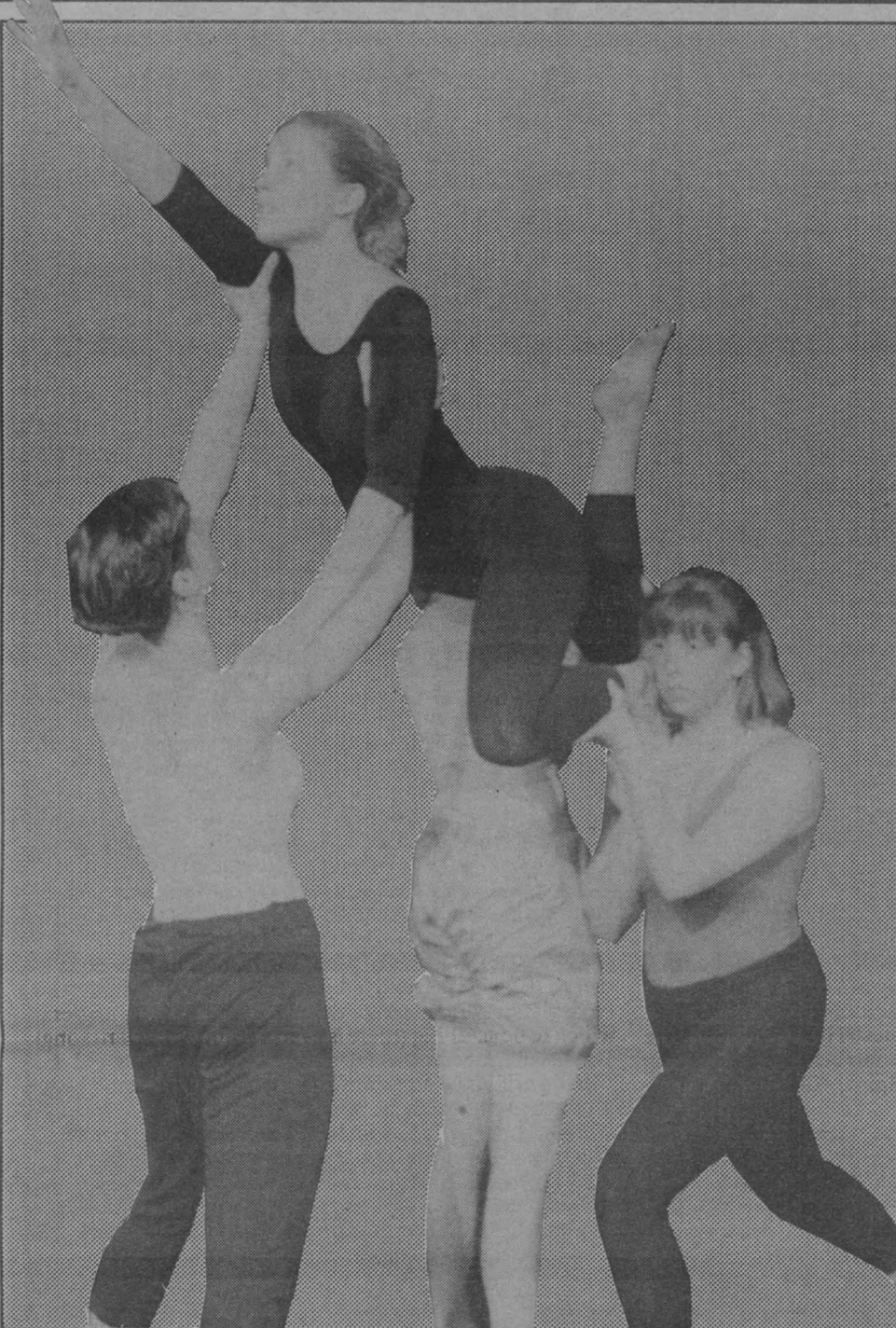
From a crowded subway to the Louisiana bayou, the dancers in this year's spring concert take their audience along. They know how to ham it up with style — and skill.

The choreographers (three instructors, three graduating seniors from the Dance Department) do not confine their pieces to modern, jazz or ballet, or even to the dance world. Take "Tunnel Vision," a modern dance and theatrical depic-

"Tunnel Vision" speeds through urban reality at 95 m.p.h.

tion of seven pedestrians in the big city. Choreographer Melinda Iverson explains, "It's just how you convey your artistic concept. I like to mix media."

Her piece speeds through urban reality at about 95 mph. It gets its strength from true-to-life rituals and a recurring focus on the identical essence of very distinct characters. (The key here is synchronization that comes naturally, not deliberate on their part.)



style, the piece uses a section of Beethoven's 7th Symphony. Few choreographers dare to interpret such quintessential greats, and still fewer can pull it off as successfully as instructor Jerry Pearson.

"What struck me," Pearson said, "was to do a juxtaposition of movement and structural forms that could express this lushness and strength of the individual feminine persona ... an aesthetic way for women's sexuality and sensuality to express itself."

Instructor Tonia Shimin presents a related concept in "Tehillim" (Hebrew for "praises"), yet with more

"Post-Isadora Dances" uses a post-modern style of dance.

depth and definition and through entirely different means. The dancers distance themselves from rounded grace with angular flexing and complex patterns (some look tribal). Ethnic chants and rhythms, fresh designs and sharp contractions progressively empower these liberated women.

Dance or Die! will be presented at the Mainstage Theatre tomorrow through Saturday at 8 p.m. Tickets are \$7 for students, \$8.50 for general admission. Call 893-3535 for more information.

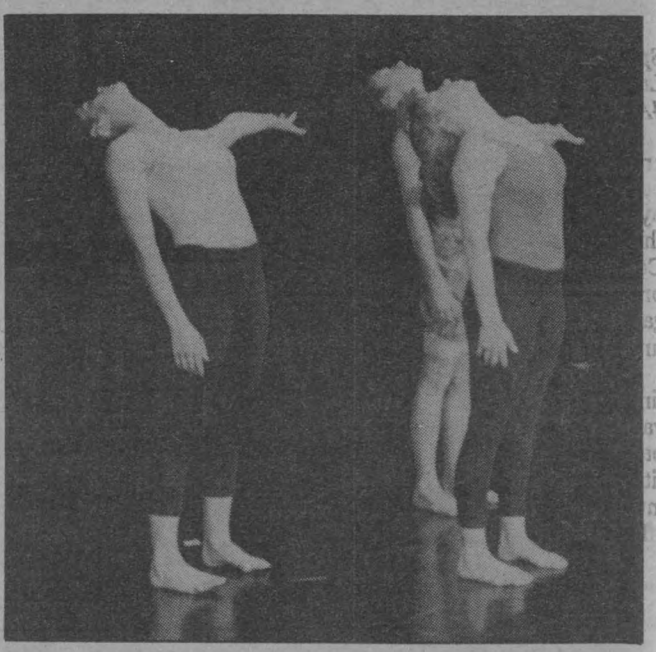
Alternately, the power of instructor and choreographer Valerie Houston's "Bayou Dreams" starts with crisp, stylized technique and syncopation. Set to Cajun music with hysterical inflated props, their be-bop drips with sugary smiles — absolute entertainment. It was inspired by the late Cajun singer Cleoma Breaux who, Houston assures, "comes back to haunt these contemporary dancers."

Most effective, both aesthetically and emotionally, is student choreographer Lucia Horn's "Sister Circle." The interaction is phenomenal — it offers up just about every dimension of female relations, and sends particularly strong messages about friends' boundaries (or lack of

them). The piece offers a new definition of playful; rarely can one have this much fun just watching.

On another plane, student choreographer Morgan Keller's "Six Duncan Court," a situational drama in modern style, evokes frustration, confusion and despair. Its depiction of a boy's social alienation from his family relies heavily on Micheal Mortilla's original score "Epitaph" for its traumatic mood. Mortilla concedes, "It became a much greater truth, a much deeper piece than I initially thought it would be."

All heaviness evaporates when 16 airy goddesses bestow "Post-Isadora Dances." Flowing with an elegant, often lyrical post-modern



A piece from *Dance or Die!*, directed by Christopher Pilafian, featuring 24 dancers.

Forget keg parties, forget friends, forget weekends, forget school. Come to the nexus and get fat.

Sinister Silicon Ploy Sunk

Guest Columnist Explains PC Simulator's Undoing

Editors Note: We ask now that you pay particular attention to the following: Last week's column was not written by The Video Guy.

Repeat: The Video Guy did NOT write last week's column.

One more time: The Video Guy DID NOT write last week's column.

We apologize for the foible. It seems that some The Video Guy impostor was slick enough to slip past our defenses and submit a The Video Guy Column which, you must admit, is the spanking image of a standard The Video Guy Column. We were as clueless as neutered Village People until we found that the foul impostor had made a fatal error. Where was the Keystone?

Well, it was all downhill from there. It was purely a matter of tracking down his serial numbers. We found his home address, went through the proper channels, conducted a search and what we found was frightening.

A highly sophisticated ENIAC computer running The Video Guy Simulator.

To explain to you what The Video Guy Simulator is, we've brought in guest-columnist Dr. Ellen Konheim. Dr. Konheim is a noted specialist. We now turn you over to the good doctor.

The Video Guy Simulator is, in essence, a program used to simulate The Video Guy Column. It's really a simple concept, keeping in mind the following factors:

- The Video Guy's popularity has declined heavily over the last year. This is primarily due to the fact that his column has become rather sporadic and sophomoric, which, in turn, is because he is probably dead. His writings have become antiquated and quaint. People occasionally read his work to laugh at him, not with or for him. He has be-



come the Wayne Newton of columnists. Imitating him would have been a simple task since no one even remembered how he wrote.

- Even if his fans remember his style, many well-known critics have likened his level of writing to that of a fifth-grader. It is a documented fact that it is very simple to imitate the scrawlings of a fifth-grader.

What The Video Guy Simulator does is ask for certain information: film title, something the programmer did that day

and a creative way of saying "boobs." The computer then put this information into a complex grid of the following formula:

- 1) Greeting
- 2) Charming Anecdote
- 3) Absurd transition to film review
 - a. short plot summary
 - b. creative way of saying "boobs"
 - c. Mondo-movie Beer-o-Meter rating
- 4) End sentence, "This is The Video Guy saying ..."

What our criminal did forget was the trademark random mention of beer, really great beer, like Keystone. That is all it took.

The Video Guy Simulator (not to be confused with the popular The Video Guy Stimulator) is a revolting development in this country. It should be stopped.

So, given our general incompetence, the executive branch of the Nexus has formed a committee to investigate the disappearance of The Video Guy. According to the powers that be, a crack team has, is and will be conducting an investigation that will discover the fate of The Video Guy. Next week we will publish their results. The Hornberger Commission will present The Video Guy Report.

MUSIC REVIEWS

Break: Bad Enough To Be Good

Break Like the Wind
Spinal Tap
MCI Records

The motion picture *This Is Spinal Tap* and its adjoining soundtrack were, without a shadow of a doubt, really good. Because of this, many feared that actors/writers/musicians Michael McKean/Christopher Guest/Harry Shearer were making a mistake/pushing it too far/beating a dead dog when they decided to reunite Spinal Tap/make a new album/tour nationally.

Fortunately, none of these fears were justified. Spinal Tap's latest album, *Break Like The Wind*, is every bit as bad as its predecessor, in a good sort of way.

Upon first listening to the album, one might consider it not bad enough. Not so. Once again, Spinal Tap manages to walk the fine line between parody and the real thing, for the most part. "Clam Caravan" would not be out of place

on a Robert Plant album and "Rainy Day Sun" is indiscernible from a Beatles song, unless you take stupidity into account.

Spinal Tap spends this album either doing variations on the stuff from the first album ("Springtime," like "Hell Hole," ends four separate times) or finding new angles at which to be scathing (there is even a country western song). The listener needn't worry about the joke getting old. Given the brilliance of its performers, there really can't be too much of a good thing when it comes to this band.

Even if *Break Like The Wind* had turned out to be a sophomore rehash of a dead joke, it would have been brilliant anyway. The creation of a follow-up album that doesn't need to exist is a parody of metal in itself. Let's just say that Ozzy Osbourne should spend a little more time taking care of his kids.

—Denis Faye

Lush Hits Sophomore Slump

Spooky
Lush
4AD/Reprise Records

One of the many bands to survive the "next big thing" craze sweeping the UK lately is Lush. They're a four-piece band with dual female guitarist/singers. Their patterns of hypnotic guitar feedback and angelic voices have earned the band an image akin to dreamy ethereal outfits like The Cocteau Twins (in fact, "Twin" Robin Guthrie is Lush's producer). Critics and Brits love Lush, but they have yet to gain a significant following in the U.S. Their latest work, unfortunately, isn't going to gain them many new fans.

For some reason, the new album is called *Spooky*. Their first was called *Gala*—and it fit perfectly. That album was a vast expanse of sonic assault and gentle seduction in one package. *Spooky* is not anywhere near that good, and its title has nothing to do with its content. A little mystery and musical adventure would have made this a much better effort.

There's a term in the music industry called the "sophomore slump." It means that, since artists have their whole

life to write and perfect their debut album and only six months or so to do their second, the follow-up usually loses creativity and originality. A good band can avoid this with new styles and fresh ideas.

Lush has none of these. *Spooky* is flat and uninspired. The songs are rough and awkward. Vocalists Miki Berenyi and Emma Anderson have pretty voices but they don't accomplish anything with them. Their vocals become sing-songy and their tunes irritating.

This isn't to say that there aren't good moments on the record. The first two singles ("Nothing Natural" and "For Love") are solid songs and stand up to repeated listenings. Other good tracks include "Covert" and the dumbest-title-so-far "Superblast!" But even these songs are only on par with the worst of *Gala*.

Lush is a talented band but *Spooky* is a dull album. Lush can do better than this—they have before and they hopefully will again. Buy *Gala* if you haven't already, but unless you worship Lush and must collect everything they make, pass this one over and wait for the next record.

—Aaron Cappocchi

At the Anaconda....

Soul Martini
Cavedogs
Capitol Records

Except for 16 bars of its last song, this album has only polished, but uninspired, craft to offer.

Soul Martini is an album without extremes. It seems caught between a desire for accessible pop songwriting and a harder, grungier edge that would make it palatable to an alternative audience.

The two impulses, instead of working to create an original synthesis, cancel each other out. As a result, the album is satisfying in neither respect. It is nothing more than a collection of slick but uninteresting songs.

Cavedogs, a trio of singer-songwriters, do little to further the standard guitar/bass/drums aesthetic of

countless other bands. The lyrics are ornamental, the song structures are straightforward and much of the coloration is limited to an occasional keyboard in the background.

The last track, "Circus Song," signals a departure from the rest of the album. With the addition of a string section and some creative songwriting, the tune climaxes in an instrumental of traditional circus melodies. Invoking calliope strains and the early Kurt Weill tradition, these 16 bars of musical whimsy are unparalleled elsewhere in the album.

Perhaps the band's true magic is in their stage show. Find out Friday night at the Anaconda, when they open for Dramarama. Doors open at 8 p.m. Call 685-5901 for more information.

—Alex MacInnis

Kathak Dance

A North Indian classical dance performance by ANJANI'S KATHAK DANCE OF INDIA

Anjani Ambegaokar and her Kathak troupe bring the legends of India to life in the movements of Northern Indian classical dance. Musicians will accompany the dancers.

Thursday, April 9 / 8 pm
Lotte Lehmann Concert Hall
General Admission: \$7
UCSB students: \$4

Tickets available from Arts & Lectures Ticket Office (893-3535), and at the door. Co-sponsored with the Music Dept., India Association, and Indus. For more information call the MultiCultural Center at 893-8411



SPIKE'S PLACE This week at Spike's

Thurs—Corona Night
\$1.00

Fri—Jeff Pine 9-12 pm

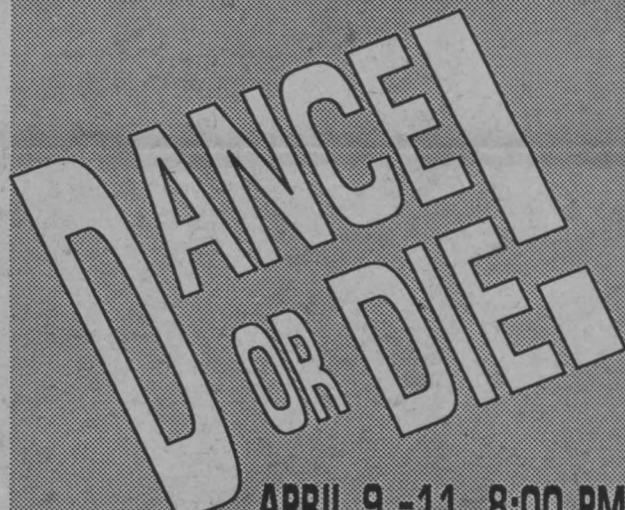
Sat—Bill Fernberg 9-12 pm

Sun-Mon—Late Night Happy Hour

Tue—Bill Fernberg 9-12 pm

Wed—John Lyle 9-12 pm

964-5211
6030 Hollister
Goleta CA 93117



APRIL 9-11 8:00 PM
MAIN THEATRE
GENERAL \$8.50 STUDENTS \$7.00
BOX OFFICE 805-893-3535

DIVISION OF DANCE
DANCE AT UCSB
UNIVERSITY OF CALIFORNIA - SANTA BARBARA

HEY UCSB! ROCK N' BOWL EVERY THURSDAY NIGHT

9:30 pm - Midnight

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

ORCHID BOWL
5926 Calle Real • Hwy 101 at Fairview in Goleta • 967-0128

**We are looking for
a few individuals who want:
Excellent Wages,
Excellent Conditions,
Flexible Work Hours,
Valuable hands-on experience!**

And are:

**Creative,
Dedicated,
Motivated,
Outgoing,
Organized
and
Persuasive.**

***Daily Nexus*
Advertising Office
Storke Communications Building
(805) 893-3828**

**Positions available now and in
the coming academic year.**