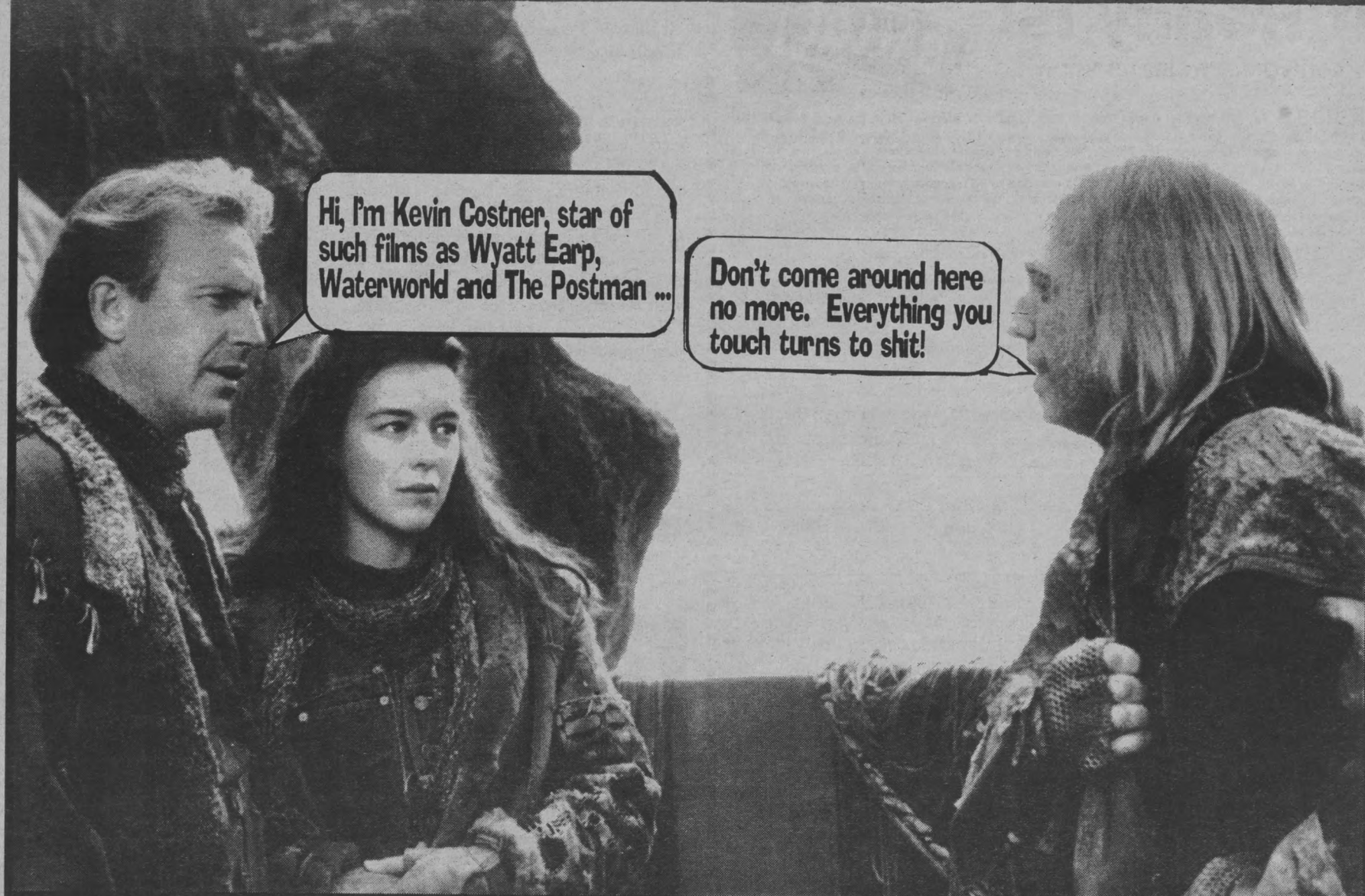


Robert Forster rides naked on a horse for Brando while reading ...

Artsweek

JACKIE BROWN THE POSTMAN HENRY ROLLINS SPIKE AND MIKE'S FESTIVAL



Hi, I'm Kevin Costner, star of such films as Wyatt Earp, Waterworld and The Postman ...

Don't come around here no more. Everything you touch turns to shit!

Today

An Evening Of
Spoken Word
with Henry Rollins

8 p.m. Campbell Hall

Friday

9th Annual
Rockabilly Roundup

8 p.m. Victoria Hall
965-2376



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&
Bill White Acre

8 p.m. Lobero Theatre

Tuesday

Art Opening:
Gustavo Godoy

6 p.m. Arts 1434



Wednesday

Film: Dakan

6 p.m. MCC Theater



First Class (Fe)Mail

"I was sitting at home in London, terminally unemployed, thinking it was time to give up acting, when Kevin Costner rang me up and asked me to be in his new movie — so I said yes, strangely enough."

It's not even lunchtime on a Saturday in early December, but for a table full of voracious film critics dinner has just been served. Having been hand-picked by Costner himself to assume the role as the female lead in his latest attempt at an epic, "The Postman," 29-year-old London actress Olivia Williams is in the middle of dealing with becoming a Hollywood "it" girl. And she's about to receive her first taste of Americana at its best. Like the dysfunctional family at Disneyland, the pushing, shoving and shouting is about to begin.

How did he find you? What is your previous experience? How many roles have you had? What programs have you been in? How old are you? Where are you from? What about your family? Blur or Oasis?

A barrage of questions come in fast and furious from chubby men with silver hair and breathing problems. Sitting up straight at the edge of the oblong wooden table in the soft folds of a dark velvet coat that highlights her translucent, flawless skin, Williams takes a few pulsed breaths and begins her first press junket. What Williams is not privy to is that questions of apparent general interest are red herrings. Like

the wolf at granny's house, the table full of fidgety film critics from across the country have cloaked themselves to disguise their true carnivorous intentions toward Little Red Riding Hood.

Last night, in the rain, after the longest cross-town journey in the history of L.A. County from Beverly Hills to Burbank, film tastemakers from across the country screened "The Postman." And this morning Williams sits with her seltzer water, unaware that at this point, with one or two minor exceptions, no one sitting at the table with their note pads, Bics and tape recorders actually liked "The Postman." In fact, mere moments before her fresh face was brought into this feeding frenzy, a balding, overweight man from the Midwest stated he liked Costner's last project, the abominable "Waterworld," better.

It's not Olivia or her performance or the performance of co-stars Larenz Tate ("Love Jones") and Will Patton ("No Way Out"), though, that they are after. Their performances were just fine. Behind beady little eyes around the room (and we're not talking about agents here), these critics have only one agenda: get Costner. And they will use any means necessary to get him, even manipulating inexperienced, fresh-faced foreigners.

After flattering her with feigned interest, Williams gives them an inlet through which they can seek out their prey. In

the futuristic drama, where feudalism rules, Williams' character, Abby, lives in a small run-down village. There is a scene in the film, after Abby and Costner's Postman have a moment, where she goes back to her husband and does her daily morning chores peeling some sort of starchy post-apocalyptic vegetable. Originally the script called for her character to be tending a quaint little garden, but this previously unknown actress, in the middle of an \$80 million epic with the backing of Warner Brothers studios, Kevin Costner and some of the biggest producers in Hollywood, decided to speak out against Abby's assigned action.

"It was all rather like Martha Stewart," Williams begins.



Change it, this sucks ... Oh, it's The Bodyguard

"My activity was to be potting pansies, and I said 'Hey, come on, guys. We are feeding ourselves here. You know, surely if they have a garden, it's going to be full of food, and if she's doing anything, she's digging turnips.'"

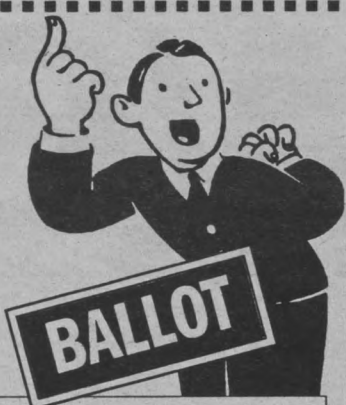
At this point one of the three female writers all clustered at one corner of the table pipes up in general astonishment: "You told them ... and they listened to you?"

"I was quite amazed by that, too, at the time," Williams replies. "I was just gonna try this and see if this worked. It was quite late on and I'd been extremely obliging for the last three

See MAIL, p.3A

THE DAILY NEXUS' 1998
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Rules: 1. NO PHOTOCOPIED BALLOTS. 2. Ballots must be dropped off at the Daily Nexus Ad Office, underneath Storke Tower, by **Wednesday, February 18, at 5pm.** 3. The "Best Of" issue will be published on Friday, February 28. 4. ONE Ballot per person. 5. Ballots must be filled out with reasonable completeness. Ballots with less than half of the blanks filled will be recycled with alacrity. 6. NOTE: The Nexus' "Best of UCSB" is intended to be a good-natured contest among business groups and others in the community. In other words, this is not a cutthroat competition whose results are somehow of deep and lasting significance. Please do not take it as such. 7. Decisions of Ballot referees are final.

1. Best Annual Event in S.B.
2. Best Asian Food
3. Best Ice Cream Place
4. Best Bar
5. Best BBQ Joint
6. Best Beach
7. Best Bike Shop
8. Best Bookstore
9. Best Breakfast Place
10. Best Tanning Salon
11. Best Burger
12. Best Job
13. Best Car Repair Shop
14. Best Cheap Beer
15. Best Class to Sleep Through
16. Best Class to Wake Up For
17. Best Excuse for a Late Paper
18. Best Coffeehouse
19. Best Graffiti
20. Best Hair Salon
21. Best I.V. Park
22. Best Lines to Get in Front of the Keg
23. Best Local Band
24. Best Men's Bathroom
25. Best Mexican Food
26. Best Music Store
27. Best Place to do Laundry
28. Best Pasta Place
29. Best Pizza
30. Best Place for a First Date
31. Best Place to Have Sex on Campus Without Getting Caught
32. Best Place to People-Watch
33. Best Place to See a Concert
34. Best Place to Grocery Shop
35. Best Time to Go Grocery Shopping
36. Best Place to Sleep Outdoors
37. Best Place to Watch the Sunset
38. Best Professor
39. Best Radio Station
40. Best Restaurant (When Parents Pay for It)
41. Best Sandwich Shop
42. Best Surf Shop
43. Best Surf Spot
44. Best Vegetarian Food
45. Best Video Shop
46. Best View
47. Best Expensive Beer
48. Best Way to Get Tar Off Feet
49. Best Ways to Avoid Studying
50. Best Women's Bathroom

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On The Record ...

What do you get when you cross Rold Gold with Serta?

Bedhead / *Transaction de Novo* / Trance
Syndicate

Silence is golden. And Bedhead understands this. Instead of the chaotic noise associated with most Albini-produced outfits, Bedhead's sound makes use of the silence around it and the intoxicating effects of quiet.

Their third record rises as an exemplary product of what can be accomplished in the lo-fi world after Pavement has laid out the blueprints. Each song reveals its dark tones with the effervescence of an Alka-Seltzer. Sober eventually molds into anxious. Bedhead speeds up, striking passionate chords into the surrounding nothingness. Such climactic tunes as "Psychosomatica" serve as evidence against the critics who lump Bedhead in with "those other quiet bands," Co-deine and Low.

The more you attempt to peer into Bedhead's music, the more intertwined it becomes, and you'll find the musical formula of a Twilight Zone marathon at your ear.

— Tony Bogdanovski

Broken Pretzel / *Top of the World* /
Doubletime

Although this seven-track ska album sounds more like a broken record than a broken pretzel, the San Diego teens compensate for their meaningless lyrics about aliens and ska power in the heavy horn sections featured in each song.

What these kids definitely don't lack is musical talent, which transforms the ordinarily 12-lined, 30-second songs into one-minute, entertaining tunes peppered with trumpet solos and excellent bass lines, giving them a style similar to that of Less Than Jake.

Another plus: The band's three saxophones appeal to not only the younger moshing fans but also blues fans, who'll enjoy the album's attempt to revive the old-school style with a modern twist.

But as implied by the final track, "Skasian Invasion," the band intends to make ska fans out of any audience and plague the ska charts, in the same manner Green Day did years ago, so beware.

As long as you can dismiss the random jargon which precedes the instrumental segments, this album will easily provide for a good seven minutes of skankin' tunage.

— Rabia Shirazi

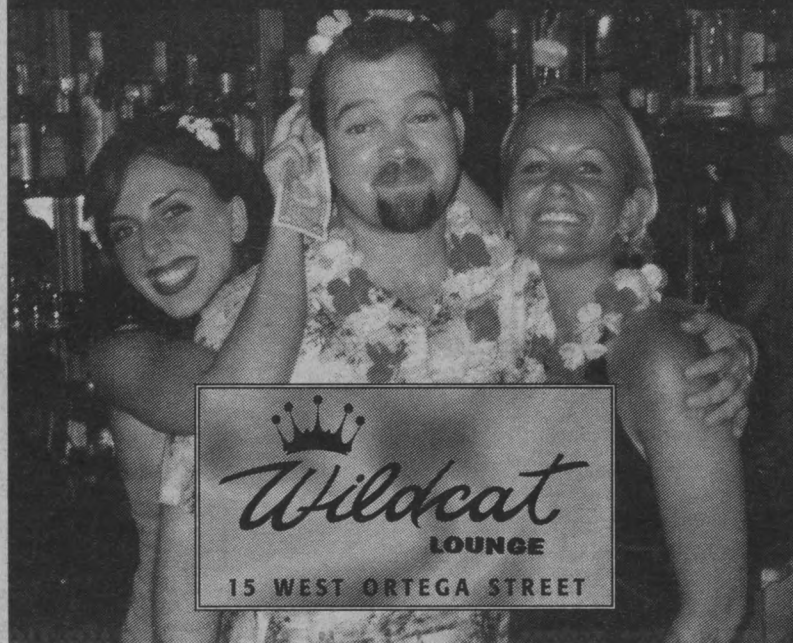
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MAIL

Continued from p.1A

months, and I thought maybe I'd try and just have that one objection.

"It had just started to rain when I said it, so we couldn't have shot straight away, and they had time to throw away the pansies and dig up the lawn. The man whose house it was looked a bit upset at what they did to his garden. After that, I felt rather guilty."

What originally started out as a planned ambush of Costner, and the uncontrolled ego they see him as having, has reached an unexpected turn. Little Red Riding Hood has managed to stave off the wolf with a surprise treat from her basket. Now, Williams' own headstrong qualities, not unlike her character in the film, have sparked real interest from the critics. A change of plans has ensued, and instead of hammering her with questions on their warpath to Costner, they've taken an aside with Olivia. One they might not return from.

After getting an English degree at Cambridge, they find out, the daughter of lawyers was encouraged to take up a profession "more interesting" than the family tradition. So, with the encouragement of her parents, she pursued acting and won herself a place at the Royal Shakespeare Company.

For three seasons, Williams took her turn in different productions, mostly in roles that didn't actually have names. In Richard III she toured America as an understudy — and something else.

"I was that kind of universal nonspeaking woman. I came on as a nurse in Act 1, a maid in Act 2 and a whore in Act 3."

She did a small television drama and did a film in Belgium. And to be quite blatant, when "The Postman" landed in her lap, Olivia wasn't really doing anything. She was "watching daytime television and applying for a law conversion course at the time."

"And resting?" asks one of the gentlemen now smitten by her frankness.

"Resting's such an inappropriate word for it," she replies to a charmed laugh that erupts from the table. She's on a roll now, and the unnerving atmosphere emitted from the table when the press junket began is now gone. For the rest of her interview, the ob-



session with Kevin Costner's ego is gone too.

At his press conference later in the day, Kevin Costner will be asked why he selected the unknown, unemployed Olivia to be in his new movie. They know he had his pick of females. They also know that his selection for female lead in "The Postman" would become a Hollywood "it" girl. They know whomever he chose would not have her own choice: dozens of big-budget scripts. They know that for this girl the word "struggling artist" would no longer apply.

When someone finally vocalizes the question as to what made Williams the one, he genuinely conveys that there was some spark in her acknowledgedly awkward audition tape.

"Her audition wasn't that great, but she smiled," he says.

A simple smile from a girl about ready to chuck it all in for that law degree, and he knew she was the one. She had a special spark that charmed Costner and a movie studio as well. The critics get their answer, but they already knew.

— Jolie I. Lash

Dark Entries

OK ... you've seen them on campus enduring a 90-degree afternoon — pale, tragic, dressed all in black, and clutching a cigarette for dear life. Feeling the need to question their sanity, you wonder aloud ... how do they do that? Where do they come from, and where the HELL do they go?! Six days out of the week the answer to all three of these questions would simply be Hollywood. On Tuesday nights, however, the answer is quickly becoming Zelo's.

Every city in the U.S., big or small, needs their token gothic lair, and now once again Santa Barbara has one to call its own. The aptly titled "Backlash" operates

out of Zelo's every Tuesday night, offering up a menu of hellish beats, occasional live bands and sheer havoc to our peaceful, unsuspecting seaside paradise.

Respective KCSB and KJUC DJs Ilene Avervach and Teri Aronson mix up an intriguing array of hard-edged techno, experimental industrial and edgy gothic hymns which work to produce a soundscape that would make even the most hardened club kid saunter about tragically. The pair also opt to nix much of the cliché-ridden '80s pop tracks in favor of the more up-to-date electronic chaos of today.

The atmosphere is surprisingly cozy and festive

despite the skin-deep pretentiousness that envelops any club of this nature. Those under 21 are confined to the back half of the club, leaving the bar area roomy and accessible to those with a legit ID. Attendance can range from sparse to downright packed, allowing one to wonder aloud once again about the undead population here in Santa Barbara.

Generally speaking, however, you probably won't be able to find a better mix of music anywhere else outside of L.A. "Backlash" holds true to the standard array of drinks and cover charges at Zelo's and shouldn't disappoint anyone in the mood for something a little out of the ordinary.

— Robert "My, I'm Feeling Glum" Hanson



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Bow Wow Wow

We've all heard the phrase "give credit where credit is due" at some point in our lives, but have you ever heard the phrase "give credit where credit is due, unless you're working on a massive government cover-up"? Probably not (except for you X-philes out there). But director Barry Levinson's new political satire "Wag The Dog" tackles this, and other clever concepts, and gets great results.

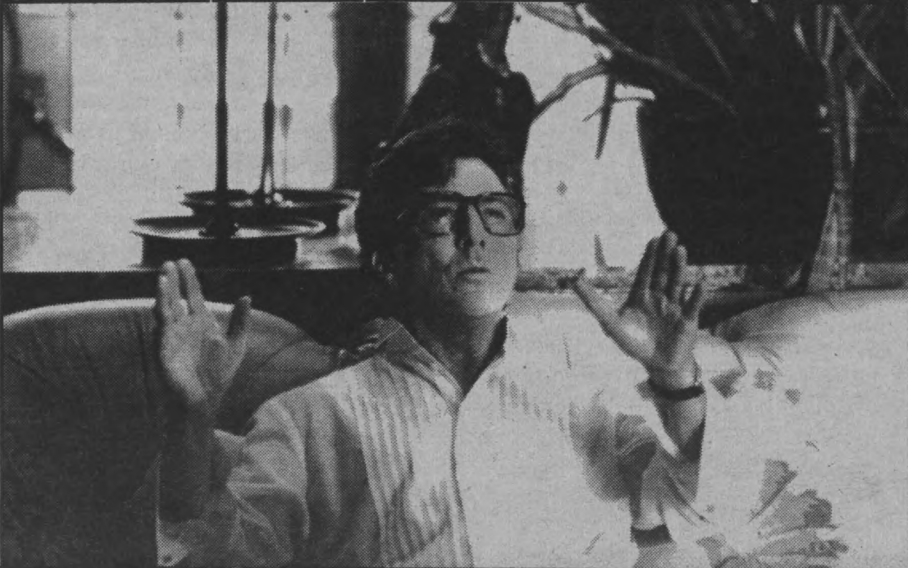
Two weeks before the president is favored to be re-elected, allegations that he had sex with a girl scout in the Oval Office emerge. The president hits the panic button, and in comes mysterious spin doctor Conrad Brean (Robert De Niro). Brean's solution: Create an even bigger story to divert the public's attention from the sex scandal. But since few stories are as involving as sex scandals these days, Brean decides to sell the public on the ultimate story: war.

So who do you go to in order to create a war? The Secretary of Defense? How about Hollywood producer Stanley Motss (Dustin Hoffman)? Brean asks Motss to produce his war, or "a pageant" as he calls it, and Motss is giddy about the opportunity to manipulate the entire American public.

Before you know it, Motss is in the studio producing computer-generated images of war-torn villages in Albania (yes, we're at war with Albania), having Johnny Green (Willie Nelson) compose a theme song for the war, and having the Fad King (Denis Leary) come up with a horde of gimmicks and merchandising opportunities for the war. But all of this is nothing compared to what happens when they try to pass off psychotic, nun-raping military prisoner William Schumann (Woody Harrelson) as a hero of the



Hoffman, Heche, and De Niro talk politics.



Dustin describes the final scene in Boogie Nights

Albanian war.

Needless to say, "Wag The Dog" is dark and mean-spirited, but that's what makes it so much fun. It's nice to see a movie that couldn't care less about political correctness. De Niro and Hoffman are great in the film, and they appear to be having a blast playing such manipulative characters. Anne Heche is also good in the film, playing it straight (no pun intended), as her character must constantly react to Hoffman and De Niro's devious ways.

Although the idea of tricking the American public through the media was fascinating, the most interesting aspect of the film was Hoffman's character. After completing the best work of his career, Motss realizes that he can't tell a single soul about it, or he'll be killed. This moment is oddly moving and a sly tribute to Hollywood producers, who rarely get the treatment that stars and directors do. It's sad to think that Stanley Motss would have to join the likes of the guy who played Skippy on "Family Ties," Andrew Ridgley (the other guy from WHAM!) and Andy Richter as stars who brought us great (sometimes cheesy) entertainment, but will never earn the credit they truly deserve.

— Patrick Reardon



Ooh, Foxy Lady

With the film "Jackie Brown" having come out on Christmas day, it appears that writer/director Quentin Tarantino thinks he has somehow blessed us with a gift. And a surprise it was. Samuel L. Jackson has a different hairdo every scene,

Quentin also seemed chained down by his mostly linear format, which made for some ridiculously drawn out scenes. However, the '70s-themed soundtrack, featuring classic soul tunes from the likes of Bobby Womack and The Delfonics,

and tells Ordell she is going to help him smuggle in even more money right under the nose of a wily ATF agent (Michael Keaton). With the help of veteran bail bondsman Max Cherry (Robert Forster), Jackie sets this brilliant plan



Robert De Niro plays a washed-up criminal and gets pissed off only once, and most of all, the violence level was considerably low (for a Tarantino movie, that is).

One disappointing aspect — it wasn't the epic Tarantino dialogue that made it funny, but rather a more non-verbal style of actions and interactions that he relied on for humor.

was funky as usual.

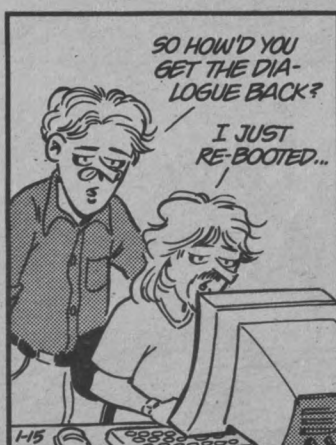
"Jackie Brown," which is based on Elmore Leonard's crime novel "Rum Punch," stars Pam Grier as the title character, a flight attendant who gets caught smuggling a whole gangload of cash from Mexico into the U.S. She tells the police she will help them nab Ordell Robbie (Samuel L. Jack-

son), and tells Ordell she is going to help him smuggle in even more money right under the nose of a wily ATF agent (Michael Keaton). With the help of veteran bail bondsman Max Cherry (Robert Forster), Jackie sets this brilliant plan

into action, and what's more, she juggles these two sides while not lying to either, a moral message straight to the heart, Quentin. Although the premise of the movie is revealed early on and the progression thereafter is somewhat predictable, it deserves one and a half thumbs up. — Eric Cinnamon

Doonesbury

BY GARRY TRUDEAU



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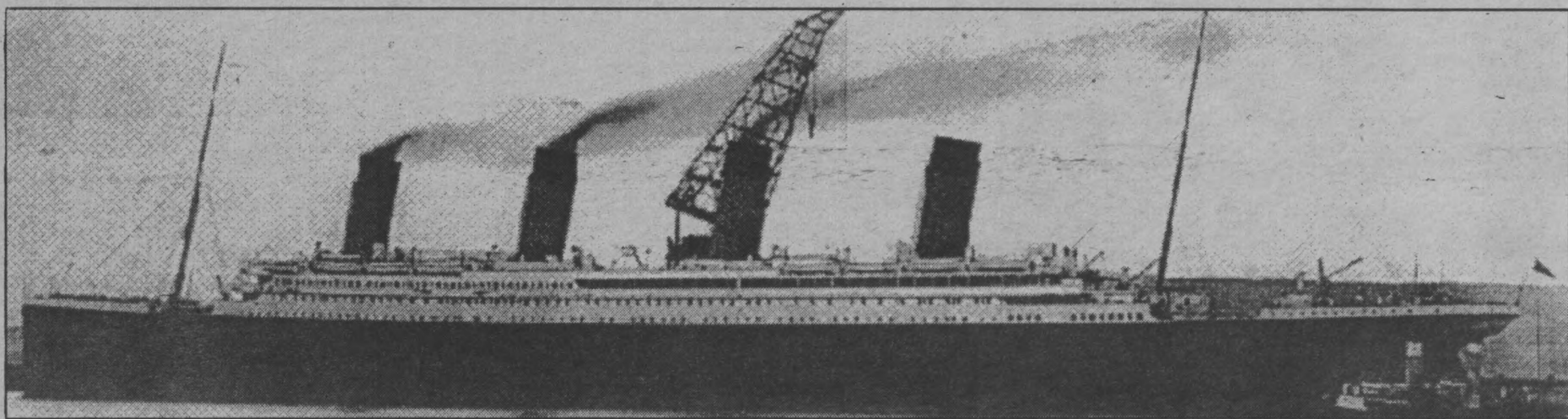
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Sink Baby Sink



Despite spectacular reviews from the nation's critics and phenomenal success at the box office (already over \$200 million in the U.S. alone), writer/producer/director James Cameron's "Titanic" is a washout! Cameron makes the big mistake of writing the screenplay himself, and it's clear from the results that he and realistic characterization go together like oil and sea water. While some of the visual effects are breathtaking, the human element is so simpleminded and dialogue so flat you can't wait for the iceberg to arrive. The film is so long that it seems like the voyage was actually filmed in real time.

In stormy water already, things really run aground when star Leonardo DiCaprio

comes onto the scene. A loveable but rebellious brat who sleeps rough every night yet still manages to wash his blonde hair daily, he is dressed in period garb, but might as well have stepped out from a rap video for all the feeling of 1912 he conveys. Not only does he travel the world living off his wits, but he's also an accomplished and sensitive artist as well. (How's that for believability?) Strolling the deck, he makes his first big speech to the love interest Rose (Kate Winslet), ending with "You could just call me a tumbleweed blowing in the wind." Take this man by ambulance to the nearest script doctor immediately!

Cameron, who did such a good job in

staging the "Terminator" films, is all at sea here in a job that requires more than simply supplying Arnie's next wisecrack. It seems that the only thing that he understands about an "epic" movie is that it's very long. The real story of the Titanic is extraordinary in itself and needs little embellishment.

At times we get glimpses of the sleek and purposeful vessel the film might have been rather than the bloated wreck it turned out to be. Cameron sets the scene for the sinking superbly, cleverly even fitting in computer animation, and makes the enfolding disaster that much more fascinating and beautiful. Beautiful, too, is the way the underwater sequences of the actual ship are merged with

footage of the reconstructed one.

It's a pity he didn't leave it there. Instead he leaves no cliché unturned, with characters so thickly painted they undermine everything that happens. Somehow it just doesn't ring true. To use the maritime metaphor just one more time: Unless you come only for the action thrills, then give "Titanic" a wide berth.

— Martin Knight

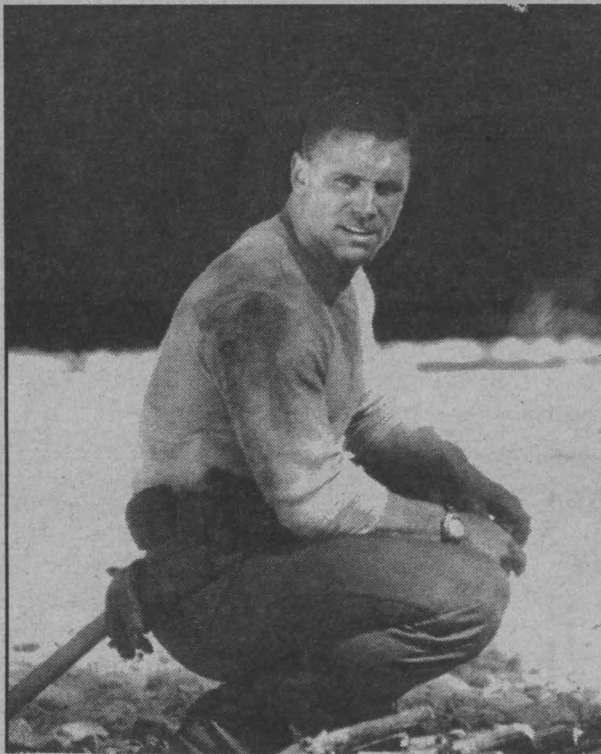


Burn Baby Burn

To keep it simple, "Firestorm" is the bastard child of "Backdraft" and "Twister," which is what passes for genius in Hollywood.

The film stars ex-Raider Howie Long (who played one of the henchmen in "Broken Arrow") as Jesse, a "smokejumper." A "smokejumper," for those of you who don't know, is a forest-fire fighter that parachutes into the middle of a blaze. The film's plot centers around a prison break in the middle of one such forest fire. The escapee is Shaye (the always-nice William Forsythe), a psycho-murderer-nutcase that specializes in all things bad. In the token female role, Suzy Amis plays Jennifer, a local birdwatcher. Shaye breaks out, takes Jennifer hostage, Jesse saves her, Jesse and Jennifer run from Shaye while he kills off all of the people who helped him break out, yadda yadda yadda.

I'm sure that there's more to the plot somewhere, but who cares? This film manages to blow just about every opportunity at character development, and take every chance it gets to make itself look stupid. (How come all four of Shaye's accomplices never realize that whenever he's alone with one of them, the accomplice winds up dead?) The film is wall-to-wall bad lines and lousy action sequences (except a cute little diddy involving a chain saw being thrown from a motorcycle through the windshield of a following car).



The film comes off less like a professional job than like the product of some Hollywood director's kid who got ahold of daddy's camera. Which is a surprise, considering that the director is Dean Semler, the cinematographer from "Dances With Wolves" and several other beautiful films. But there's just no excuse for this film. It's not bad in that it makes you conscious of it and you want to leave, like "Turbulence" did—but let's just say I saw the matinee, and by dinner I was trying to figure out what I had done that afternoon.

And what's up with Howie Long? In "Firestorm," he seems like a wanna-be Schwarzenegger. Admittedly, it's nice to watch and not wonder why an evil computer that wants to destroy the human race would create a cyborg with an Austrian accent, but at least Arnold can act. Unfortunately for Long, his talents begin and end with his smile and his stuntwork. There's a good film out there somewhere for him, but it sure as hell isn't "Firestorm."

— John Fiske



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Sick Spike

Smoking, sluts, slugs, Santa and Satan all have more in common than the obvious. They make up only a fraction of the topics presented at this year's Spike and Mike's Sick and Twisted Festival of Animation. Squirring their way onto the Isla Vista Theater screen this Friday the 16th and Saturday the 17th, and then again on Friday the 23rd and Saturday the 24th, will be some of the most unconventional and uncensored forms of animation ever created.

Sick and Twisted may be best known for exposing audiences to such now-household names as Beavis and Butthead and "The Spirit of Christmas," the catalyst that spawned "South Park." The festival thrives on the uncharted waters of obscenity and taboo, and the man behind it all, "Spike" Decker, is especially proud of this year's inclusion of the absolute sickest film ever made, "Sloaches Fun House."

Artsweek: Can you tell me anything about "Sloaches" without giving it away?

Spike: Some people got sick in L.A. when they saw it ... it's kind of hard to describe.

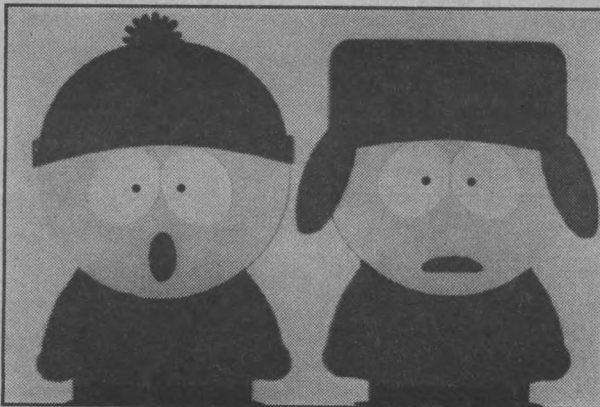
One short, "Ab L'Amour," was done by a UCSB student, Don Hertzfeldt.

Yeah, that's one of the audiences' favorites ... excellent humor and timing. It's a great film about dating and also funny as hell.

Are there any personal favorites?

"Devil Went Down to Georgia" with Les Claypool. It's probably the best clay animation I have ever seen in my life.

"The Spirit of Christmas" characters have now gained



mass appeal through "South Park," so do you see any one of this year's inclusions as a prospective series?

Yeah, we were the first to show "The Spirit of Christmas," and this is the only place in the country people can see it in 35mm. There's "Hut Sluts" ... people who live at the beach will identify with "Hut Sluts," and we are in the process of developing it for television.

What are the criteria for the films chosen to run?

Humor is number one. Accessibility to the audience, and then just sick or twisted.

Have you ever received something that is just too vile?

Not yet. "Sluts" is the worst I've gotten. You really have to try hard to beat that.

What type of audience is the festival aimed at?

The late-night party crowd and just people who like to have a good time. It's really diverse within that. We've had punks and doctors and lawyers. This is the best show since we started, and people are in for one hell of a treat.

Isla Vista Theater showtimes are Jan. 16 at 8 p.m., Jan. 17 at 7 p.m., Jan. 23 at 11 p.m. and Jan. 24 at 9 p.m. and 11 p.m.

The Arlington will also screen the festival on Jan. 31 and Feb. 7 at midnight. Tickets are available at the box office an hour prior to the show, or can be purchased through good ol' Ticketmaster at 583-8700.

— Tony Bogdanovski

Assistant Resident Director Selection 1998-99

The Office of Residential Life invites those interested to apply for 1998-99 Assistant Resident Director positions. The A.R.D. is a 66% time position responsible for assisting the Resident Director in the management of an on-campus residence hall.

Job Duties:

- Advise student government
- Supervise educational programming and community development
- Assist in supervising the residence hall staff
- Safety and security in the residence hall
- Counsel and advise residence hall students

Qualifications:

- Senior status or have earned Bachelor's degree
- Good Academic standing—Cumulative GPA 2.3 or above
- Strong leadership and communication skills
- Previous or current related experience, e.g. Resident Assistant, organization or club officer, peer counselor, advisor, etc.

Orientation Session #1

Thursday, January 15, 5:30pm
San Miguel Formal Lounge

Orientation Session #2

Tuesday, January 20, 6:00pm
San Miguel Formal Lounge

You must attend an orientation session in order to receive an application.

For additional information, please contact the Office of Residential Life at 893-7196.



MISSION Security & Patrol

If you are looking for a great work experience while going to school, Mission Security & Patrol has the perfect job for you. Mission Security & Patrol will be hiring for many positions, including security at exclusive locations, and concert staff for summer and winter. The following is a list of why working for Mission Security & Patrol is such a great opportunity while going to school:

Flexible Hours

You decide how much or how little you would like to work.

Excellent Opportunity to Make Money

If you are a motivated person and dependable, Mission Security & Patrol has many opportunities to help you get through college.

Management Opportunities

You may work into one of many management positions.

To apply for a job, you can come by the office or call and make an appointment at the following address:

Mission Security & Patrol
9 W. Figueroa St.
Santa Barbara, CA 93101
(805) 969-7275

Ask for Chris or Brian



MISSION
Security & Patrol

When Henry Rollins speaks, people listen. People also laugh their asses off, which is quite unusual, considering his weight lifter build, highlighted by an array of tattoos, which would allude to your getting the piss beat out of you for even smirking at such a powerful and intense figure. But Rollins knows how to entertain. His spoken word performances can reach three hours — no sign of notes or cues, just Henry and a mike

Rockin' Rollins Tweet, Tweet

and an enthralled audience.

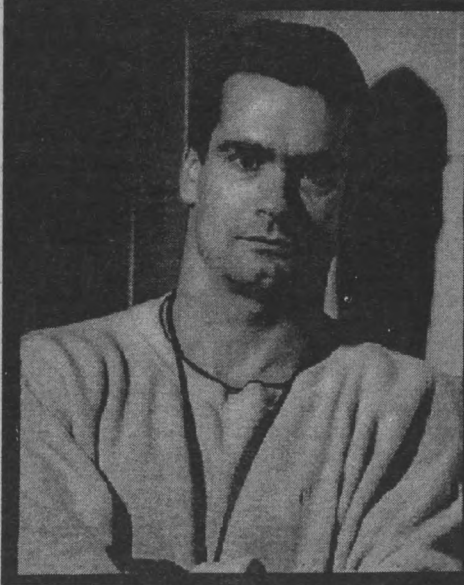
Prior to establishing the highly eccentric Rollins Band, Henry fronted the legendary punk band Black Flag. Like many punk sinners who didn't overdose or overkill by attempting a reunion tour, Rollins took

his ideas and stories to other domains. He has written 11 books to date, acted in such films as "The Chase" and "Lost Highway," composed poetry, and even appeared in ads for The Gap and Saturn.

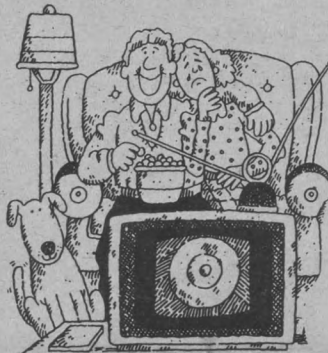
But the best way to understand what is going on

inside this man's head is to listen to his spoken word and partake in the cranial workout. A.S. Program Board will bring Rollins and his powerful, motivational message to UCSB's Campbell Hall on Thursday, Jan. 15. Tickets are available at the A.S. ticket office for only \$10 until 4 p.m. the day of the show, otherwise \$15 at the door. For more information, call 893-2833.

— Tony Bogdanovski will get in the van



Next Week: Denzel Washington



BASSMINT ADVENTURES IN HIP-HOP PRESENTS Keith Murray & The Def Squad

Where: Earl Warren Showgrounds, S.B.

Date: Jan 23, 1998 Doors Open: 5:00pm

Get Your Tickets Early, Call (805) 448-1715



Just Added
To The Show:
Dead I Click
Paleface

Student Organizations & Campus Departments

wishing to get a ballot measure considered for a proposed Spring 1998 election, must first submit to the Campus Elections Commission petitions of support by **February 3, 1998**. Final proposals are due by **February 18**. Please call 893-4467 for further information.

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Earl Warren Showgrounds

Highway 101 at Las Positas Road, Santa Barbara, Calif.

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Santa Barbara Parking Co.

HIRING

If you are looking for a great work experience while going to school, Santa Barbara Parking Co. has the perfect job for you. Santa Barbara Parking Co. will be hiring for many positions, including valet parking at exclusive locations, and concert staff for summer and winter. The following is a list of why working for Santa Barbara Parking Co. is such a great opportunity while going to school:

Flexible Hours

You decide how much or how little you would like to work.

Excellent Opportunity to Make Money

If you are a motivated person and dependable, S.B. Parking Co. has many opportunities to help you get through college.

Management Opportunities

You may work into one of many management positions.

To apply for a job, you can come by the office or call and make an appointment at the following address:

Santa Barbara Parking Co.
9 W. Figueroa St.
Santa Barbara, CA 93101
(805) 969-PARK (7275)
Ask for Chris or Brian



thursdays

10:30pm to 2am

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featuring members of Magnum Family
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www.clspringboard.com

Interested candidates should complete an application by accessing our recruiting website at www.clspringboard.com

Our new online application is now the only way students seeking careers with C&L can apply

Springboard application deadline
On-campus interviews

Monday, January 19, 1998
Tuesday, January 27, 1998

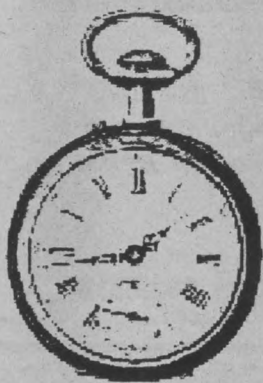
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BY THE REC SPORTS OFFICE IN REC CEN ROOM #1110