

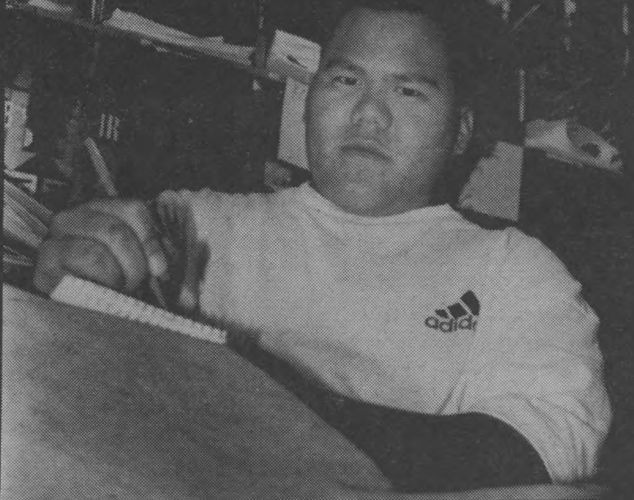
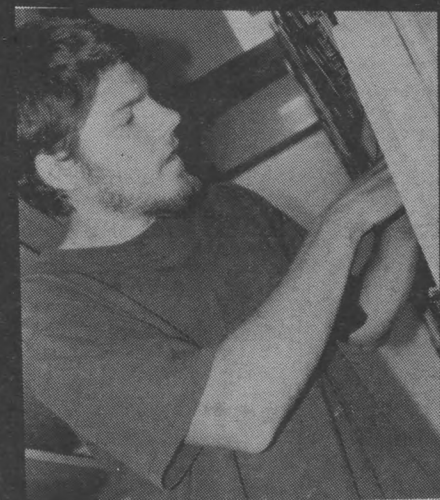
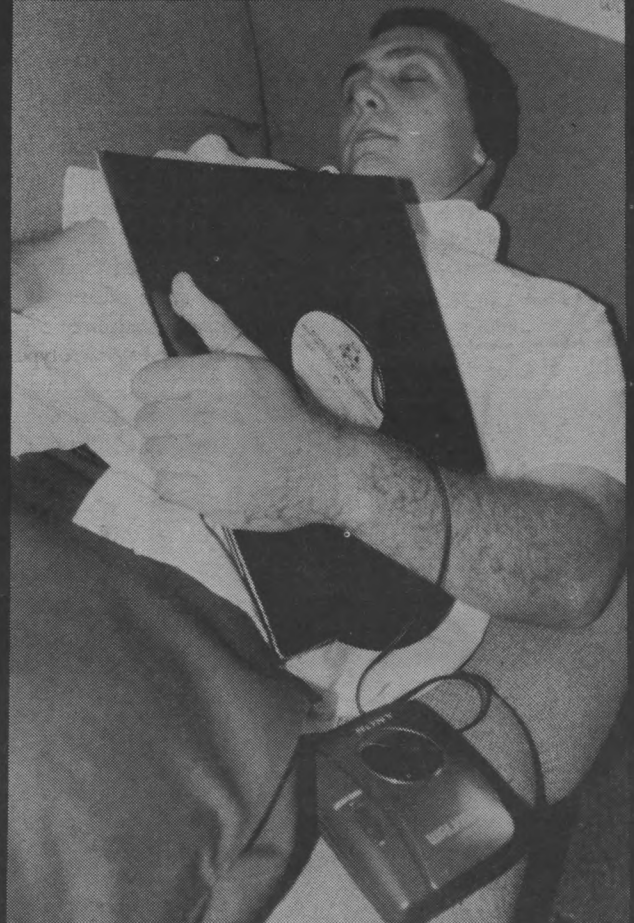
I'm a professional cynic but my heart's not in ...

Artsweek

Graham blur Interview part II Hip-Hop Invades KCSB "The Tempest" Man or Astroman?



Introducing
the Brainsurgeons
p. 4A



Today

Movie: Ulee's Gold
7 p.m. I.V. Theater



Friday

Band: The Gluey Brothers
9:30 p.m.
Mercury Lounge
5871 Hollister

Saturday

blur with Smashmouth
Santa Barbara
County Bowl
7 p.m.



Monday

Movie: The
Pillow Book
7 p.m. I.V. Theater



Wednesday

Artist: Rod
Tyron
Street painting
at Campbell Hal
9 a.m. to 6 p.m

ALAN JACOBY / DAILY NEWS

interview 2

Jolie Lash learns M.O.R. about Graham Coxon

There's a bare-bones acoustic guitar song on the new blur record. If you didn't know any better, you might think it was the formulaic Noel Gallagher "Sad Song"/"Don't Look Back in Anger" track, tacked on as a joke.

The singer, (and this time it's not Damon) manages to convey — through a kind of muddled, pathetic plea — a routine life filled with loneliness and repetition.

"Sad drunk and poorly / not feeling so great / wandering lost in a town full of frowns / sad drunk and poorly dogs digging up the ground."

This Pavement-esque song, a dedication to a loved one, ("and I feel the light when you tell me it's OK,") of high school shy-boy level, is Graham's. "You're So Great," manages to convey a brief shimmer of hope, if just barely, through a thoughtful guitar line. It's American indie pop at its finest: the uncertainty, the seemingly basic song structure, the desperate-sounding high-pitched vocals, and it's from blur!?!

The once zeitgeist for a whole generation of proud-to-be-British musicians have taken their craft and gone West. Or at least Graham has. A comparison of the days of blur's britpop obesity with *Parklife* and the more recent, increasingly obvious audible melodic intricacies of *blur* gives one the sense that blur is changing — for good.

As we continue to probe the mind of the quartet's guitarist Graham Coxon, we wonder, what was going on before America, when it seemed blur wanted nothing more to do than tout the Union Jack across the globe.



Artsweek: So with *Parklife*, the world and the British press especially decided to make you guys the poster boys of what they wanted to call "britpop." Do you think it was fair to pin your music down as being that culturally specific?

Graham Coxon: Yeah, I think it was probably fair. ... I mean, I think we're very guilty of being culturally specific ourselves and, you know, Damon especially was scarily kind of obsessed with this crap and at that point really obsessed with



L-R: Dave, Damon, Graham and Alex

[these] kinds of things. He seemed to have this kind of weird liking for stuff we should really hate and [we were] writing about it and, it was kind of difficult to feel. ... I find it really difficult to have any sympathy toward — musical sympathy — toward a subject I'm not particularly fond of. So songs like "Ernold Same" [off *Parklife*] you know, I'm feeling pretty cold about it and put down pretty passionless ideas about it I suppose.

The blur vs. Oasis "battle" was no real contest. Pick any of blur's post *leisure* records and you'll hear what I mean. Loud guitars and whining are no substitute for clever harmonies and a kind of eclecticism, stemming all the way down to the blur's bassist, Alex James. With Graham's hold on the *blur* record, these intricacies really seem to present themselves in a much more obvious format.

Graham: I think a lot of our production previously had covered up anything subtle or whatever we'd done with our recordings. So [on] this one production, I think, [it's] kept quite minimal — it's just produced in a different way. It's mixed slightly differently. The guitars are louder, probably, and there's less junk on the tracks like excessive backing vocals or excessive keyboard nonsense. So ... apart from a couple of tracks like "On Your Own"

which is ... like junk, ridiculously covered in junk, but it kind of works with that one. I suppose we just wanted to put what the songs needed on to them and leave it at that, I think.

As an MTV Buzz Clip, "Song 2" blew down doors previously shut for the band in America. MTV alone played the raucous whirlwind video 248 times. Major radio, not just in L.A. or San Francisco, but across the country took up the song as well. All these things and a possible addition of videos "M.O.R." and "Beetlebum" to MTV are bound to continue to change blur's audience for good. But why now? What was going on that kept blur out of the American consciousness for so long?

Graham: Uum ... I dunno. ... I think our audiences that we had for seven years or whatever sort of understood what we were doing and I ... think probably half the people at our shows now

don't understand what we do.

Really?

Yeah. Certainly [in Cleveland] there were a lot of blokes there that didn't give a shit what we were doing, did they. They don't even understand or care and are interested in kind of running around in circles and kind of hitting each other and shouting "Chelsea! Chelsea!" to Damon for some bizarre reason.

Maybe it's because he's the only member of blur in glasses that makes Graham the most intriguing member of the group. Or, maybe it's just him.

I had one last question which is kind of weird, but funny, but I promised myself I would ask it, and that's how do you feel about being an alterna-hunk?

Oh god! Is that what I am?

Yeah.

Isn't Damon one of those?

No 'cos you wear the glasses, or you used to.

I still do. (Puts on a deep voice) "I wear the glasses in this band."

I read somewhere that you were going to change your horned-rimmed glasses to something different.

I've got about four different kinds of glasses depending on my mood. I mean I've got my thin ones with hardly any frames ... glasses for driving. Then I've got some new ones that are kind of just as nerdy as the other ones and I've still got my old brown ones and my old black ones. I've got the original ones I used to wear when I was like 18. The ones I used to wear when I was 18 were like the real kind of ... just the old national health, free, black frames ... that Versace do now for like 500 pounds or something.

So did you not realize that you are kind of ... the alternative girls — they've made you their pinup idol.

Awww, bless.

Sort of the thinking girl's pinup. Like Damon obviously gets the teenie boppers and all that kind of stuff, but it seems to me you are the thinking girl's kind of a thing.

Yeah, I know what you mean.

So you didn't realize that?

Well I kind of had an idea that ... there's a kind of person that would like Graham and there's a kind a person that would like Alex or whatever and everyone likes Damon. And I might meet people who obviously like me more than the others. It's like yeah, it's like different from people who just think they're meeting a rock star, who are just idiots you know ...

They're very kind

And shy

Sort of. Chicken soup and you know ...

Oh, is that what they give you?

No, that's what I'm expecting soon.



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Battery Acid Blues

Sometime Artsweek columnist Keir Du-Bois is back with his somewhat-not fictitious meanderings throughout the life of the Mojo Wire, formerly the loveable yet controversial blues act the Clap.

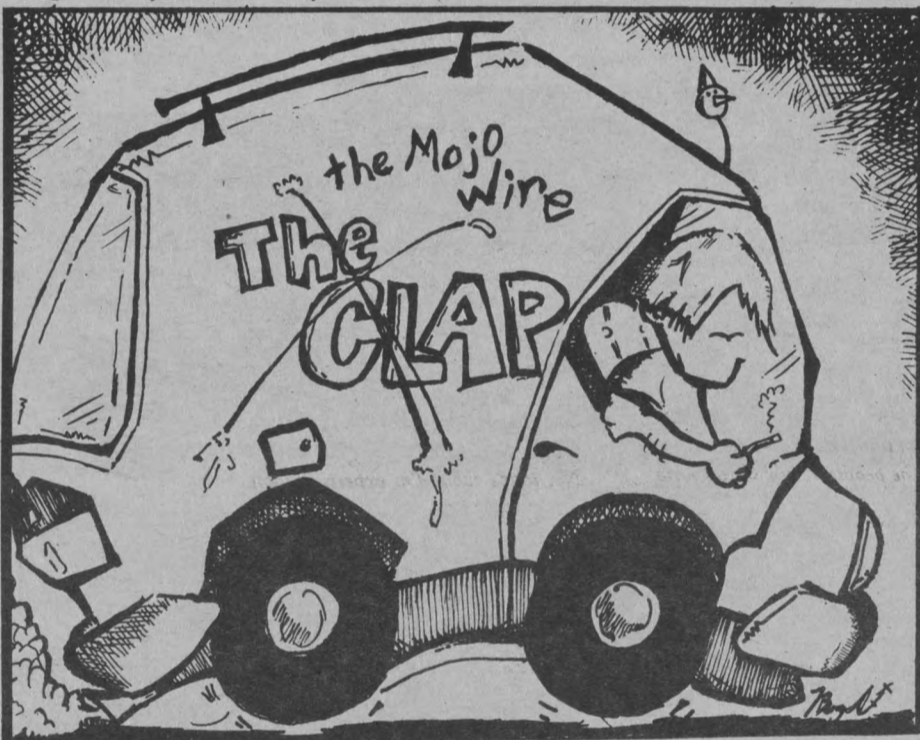
"From the ashes of a popular and successful blues band has arisen a smaller band, skilled but unknown. The faces are the same and the talent remains, but what has arrived in Isla Vista, playing the most corrosive blues, the most reverb-drenched surf, the snappiest pop and the cheesiest country, is a band called the Mojo Wire."

Kevin laughed at our attempt at self-promotion. "You twits," he chided, "you think that will get you where you want to go? Hell, if people see that, they just might take you seriously, and you know that any band in I.V. who takes themselves seriously is laughed out of town as pretentious egomaniacs!"

"But Kev," I replied, "we are egomaniacs. Well, at least Bryn and I are." Bryn is my brother and a guitar player in the band. I play bass guitar, only because nobody else wanted

mate's concerns. "We'll be going soon. We've got plenty of time." He took two slow ambling steps down the driveway, looked at the ocean, and came back. Something was getting to him, but I couldn't tell what it was. When he wasn't happy he had this look on his face like he was distantly occupied with the matters of the universe, the way the rest of us looked when we were stoned or hungover.

Adam could also be the flashiest of all of us. We're not usually dressed formal for gigs, but our first show as the Mojo Wire was at a wedding. We're the world's worst wedding band, but we pulled this show off because Adam looked like a rock star. We played great, but he was dressed like a corporate surfer plus mafiosi in one, which bested my suit, which made me look like a goofy Secret Service man. He writes all of our silliest songs, though, so even if we do start to think that he's infinitely cooler than we are, we just have to recall our most famous Adam-penned song, "Your Mama's a Ho," which elegantly speaks for itself.



TONY BOGDANOVSKII / DAILY NEXUS

to. I turned sheepishly to Adam, the singer, guitarist and frontman, and argued, "Adam has no ego. He's far too modest." I thought it was useless to add that, as such, he's a great choice for a photogenic bandleader. "Besides," I continued, "you're not coming, so what's it to you?"

Kevin, a drum prodigy at 15, merely laughed. "Without me, you jokers will be hard-pressed for gigs. Face it, your only gig here at home is a repeat of last year's Christmas Boat Parade fiasco, and furthermore, drummers are hard to find."

To this Bryn reminded our oh-so-mature skinsman that he's so young that he has to ask his dad if he can jam with us. Bryn ripped deeper. "Remember, we saved you from drumming with that crazy punk band, you doofus, so you better appreciate that Christmas gig." Bryn is a little bitter himself about said performance; our employer is cheap, so we only get free food and drinks for playing. Never mind that we'll get valuable exposure, playing on a 50-foot yacht, which itself must have eaten up most of the funds of our esteemed patron, whom we only know as "Ms. C."

Soon we'd have to leave for school. All of our equipment was packed into a medium-sized white Aerostar, an auto that looked more like a giant egg than a car. At the wheel was our friend Ian, who, in addition to being the sometime driver, was also the resident manager, accountant, lawyer, lighting and sound tech, bookie, and mafia man. He revved the engine impatiently. "Let's go, huh? If we wait any longer, we'll hit traffic!" We've never met anyone more concerned with time and money than Ian, and that's why he is where he is.

Adam was indifferent to his future room-

Bryn was humming that same song when it occurred to me that these songs belong to a different band. They're our songs still, but that was when we were the Clap. Now that we'd be away and without Kev, some of us had no intention of having such a name. Not me. "I miss the Clap," I blurted out at random. "I think I'll write a song called 'I Miss the Clap.' It was such a great name for a blues band."

"No," corrected Bryn, "it was a hilarious novelty of an unpoetic name. I like our new name much better, and you forget, bro', that we are not just a blues band."

The same debate we'd had all summer, with the one exception being that I agreed we shouldn't be just a blues band. What was odd was to hear a comment like that from my brother, the Blues Purist. No, that's not true; Bryn's not all blues and nothing else, but if he had to play only blues guitar for the rest of his life he'd be perfectly happy.

My thoughts were again interrupted by Ian yelling that it was time to go. We all said goodbye to Kev, promising that his spot at the Christmas gig was secure. "Excellent," he said, clapping his hands together and snickering. "I shall await your ultimate return." He cackled suddenly. We all laughed at the sight of the young terrorist riding into the sunset on his bike. We piled into the van and sped off in the opposite direction.

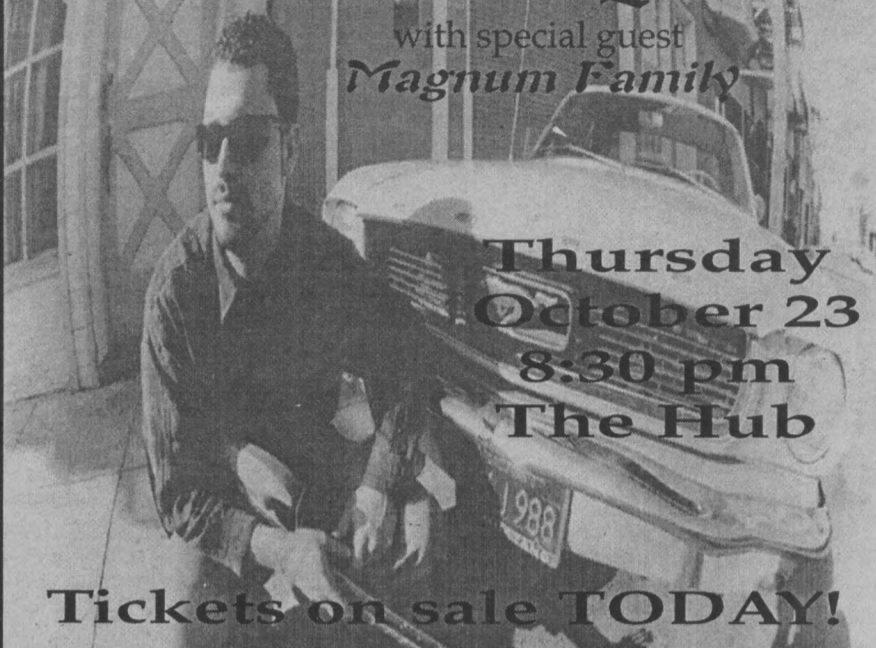
It's been three weeks since then, and the three of us are still somewhat unrehearsed. Sure, we can bust out all of our old blues songs in our sleep, but we need drums behind us. Not just drums, though; Kevin is one of our best friends and it'll be hard to replace him.

That said, if you're interested call 968-4364 and ask for Keir or Bryn or e-mail udubojo0 at mcl.ucsb.edu to set up a jam.

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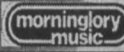


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HIP-HOP 'TIL DA DON'T STOP

JOLIE I. LASH
STEPS INTO
THE LAIR

KCSB, the radio station known for bringing you all that is not grounded in pop-culture, may have its most mainstream show of the year lined up as seven hip-hop DJs known collectively as the Brainsurgeons combine their styles and skillz for four shows a week.

When the station's fall schedule goes into full swing Monday, DJ Lion, Rüd theInstructor, D-Knowledge, ERIKsolow, DJ No, A-Double and Lil' Slugger, as well as occasional appearances by Quarterbar, will be hosting several weekly shows in order to promote a new hip-hop world order.

Each program will feature a primary DJ or duo, with the rest of the crew slated to join in, bringing new trends and old-skool standards.

Artsweek: So how did the idea for this program come about?

DJ Lion: Actually Erik was the one with the great idea and he asked all of us. We decided that we can [promote] KCSB's hip-hop listenership if we all combine and contribute our own styles and our own flavors to the hip-hop shows on KCSB.

So, therefore, all of us ... decided we'd like to do it.

So what are people bringing individually to the group?

D-Knowledge: All of us have different styles, from techno to [jazz] to hip-hop.

On my show we get into original stuff. ... A lot of [hip-hop has] roots in old jazz and just older music from the '60s. Like ... an hour and a half of my show, we play an hour and a half of funk and then we get into the underground hip-hop.

DJ Lion: I bring a different flavor 'cos I DJ so I bring more elements — kind of like turntablism ... scratching and mixing live on the air, and that's an element of hip-hop that is needed.

People bring knowledge and people bring skills and that's what hip-hop is.

A-Double: Like on my show, it's almost the same kind of show as D-Knowledge — it's a variety show, it's a lot of what came before hip-hop. I like to play a lot of that on my show.

There's always so much tight stuff from the underground — there's a lot of shit to play, so basically [on] my show we play a lot of the new underground cuts ... like The Outfit or Swollen Members ... all underground shit.

How do you plan to combine your shows into one without it turning into anarchy or a big party?

Rüd theInstructor: Well, like every time, I'm sure it's not going to be everybody [in the studio]. ... Like A-Double was saying, we're all different. Like Lion with The Lair, he does a 40-minute mix set. I don't have that ... but I have other stuff, like freestyle cut of the week and all the stuff that I bring out.

Everyone's show is so eclectic, we'll have everything. ... There's a lot of different things with each show and two hours goes by just like that.

So all your shows are now sort of one show?

ERIKsolow: We're all gonna' be represented on different



the Brainsurgeons in the limelight

Photos by
Alan Jacoby



A-Double: tight stuff from the underground

days in different shows. We're all gonna' try to get down as many as possible of us to each show and bring different elements of whatever we listen to or what we wanna' play ... crazy old jazz records ... house and techno ... soul music ... we all play different stuff. I got all kinds of shit that I bought off the Internet, real underground hip-hop tapes people made in their bedroom. So we're just trying to bring all this stuff together.

What are some of the highlights for this quarter?

ERIKsolow: We're trying to get a bunch of underground heads to come down and perform on the air, DJs, ... crazy giveaways and stuff. Plus, we're doing a mixtape and organizing a few hip-hop compilation records.

DJ Lion: If you want to listen to some crazy stuff and get free music, just listen to our show.

If you are interested in a copy of KCSB's schedule or are interested in knowing when you can listen to the Brainsurgeons on air, call 893-3757. Do it now!

ATTENTION:

All Present and Prospective Comparative Literature Majors!

The Chair of the program in Comparative Literature invites all interested students to a meeting about the newly revised program.

The meeting will take place on Thursday, October 9 from 4:00-5:00pm in Phelps 3217. Refreshments will be served. If you have any questions before the meeting, please call the Department at 893-3161.

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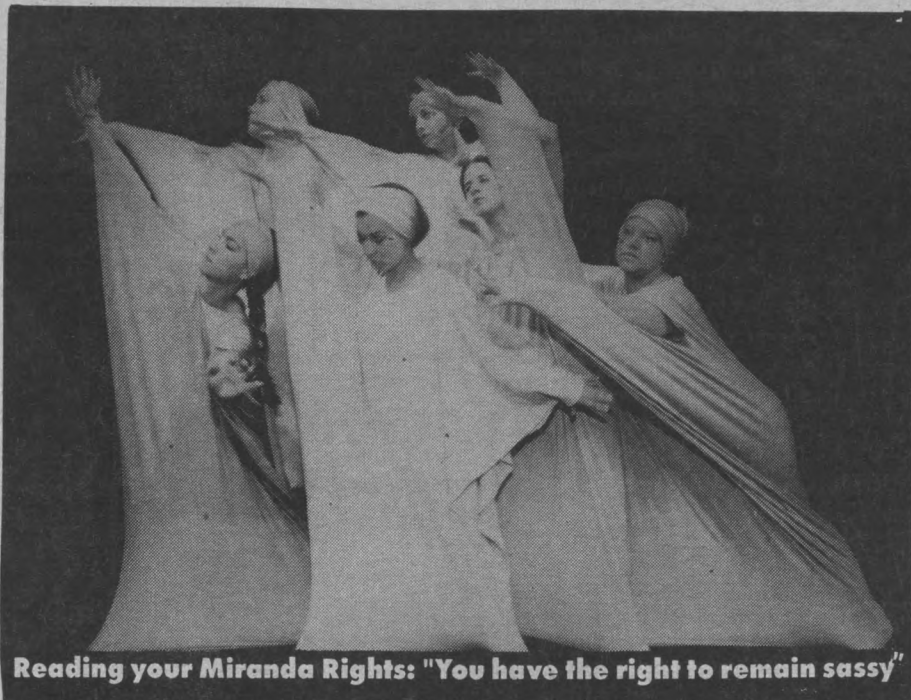
The Bard Is Back

Shakespeare enthusiasts take note: Hatlen Theatre opens its doors for you — yes you — this Friday at 8 p.m. to offer you a chance to experience the magic of "The Tempest," presented by Theater Artists Group, a theater group in residence at UCSB.

Guided by well-respected and well-versed director Peter Lackner, Shakespeare's final play gets the royal treatment with the innovation and experience of its cast. Shakespeare veteran, UCSB faculty member and professional actor George Backman depicts

English-trained actors along with students. "With Shakespeare, it's almost a necessity," she said. Faline also pointed out the visual strength of "The Tempest," calling it "a spectacle to watch."

The sprightly though slightly morose Spirit Ensemble, which consists entirely of UCSB students, has a special place in this production, according to spirit Katie Miller. "The spirits are all women purposely, because women are the sounds and movement of Prospero's island ... and all the people that



Reading your Miranda Rights: "You have the right to remain sassy"

an authentic Prospero, as he was trained at the Royal Academy of Dramatic Art in England.

Elements of romance, myth and mysticism play a role in the multilayered tale of Prospero and his daughter Miranda after they are unjustly exiled to an island.

The cast of actors presenting the program contributes to the Shakespearean masterpiece. TAG's "The Tempest" includes such engaging features as a mixed cast of both UCSB drama students and professionals. Student member Faline England, who plays Miranda, stresses that one of the performance's key aspects is its being composed of

come to the island are men," Katie said.

The unique directing approach of Peter Lackner and the creativity of the cast are exemplified by the lack of sound cues, replaced by voices from the ensemble. "We did workshops all summer where we would improv. ... The director would give us scenarios and we would interpret from the play and create scenes," Miller said.

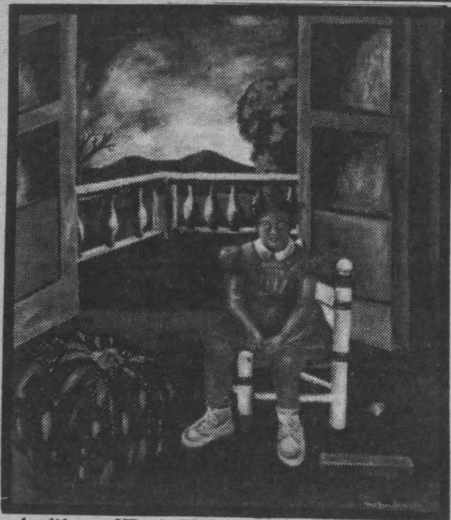
"The Tempest" will run at UCSB's Hatlen Theatre Oct. 3, 4, 9, 10 and 11 at 8 p.m. and Oct. 5, 11 and 12 at 2 p.m. For more information, please call the box office at 893-3535, and don't miss out on the magic.

— Tony Bogdanovski

Carving a Niche

Melding together themes of all sorts rich with color, there is a unifying message in the works of Maria Izquierdo. Her paintings, which comprise the latest exhibit at the Santa Barbara Museum of Art, are titled "The True Poetry: the Art of Maria Izquierdo."

Maria Izquierdo is said to be one of Mexico's most renowned artists, although during her life her work was often overshadowed by



the likes of Frida Kahlo. Her paintings range from water colors to oils, and depict such scenes as the circus or the struggles of women, often seen in her self-portraits. The striking quality about all of the works is the vibrant colors, which jump out at you and smack you in the face. The colors make these works truly beautiful, as they paint a female artist trying to carve a niche for herself at a time when male artists ruled the stage.

The exhibit runs through Dec. 28 and should not be missed.

— Tami Mnoian

Missed out on Graham blur, Part I? Come talk to Artsweek and we'll loan you a copy. Thanks for reading.

Love Artsweek



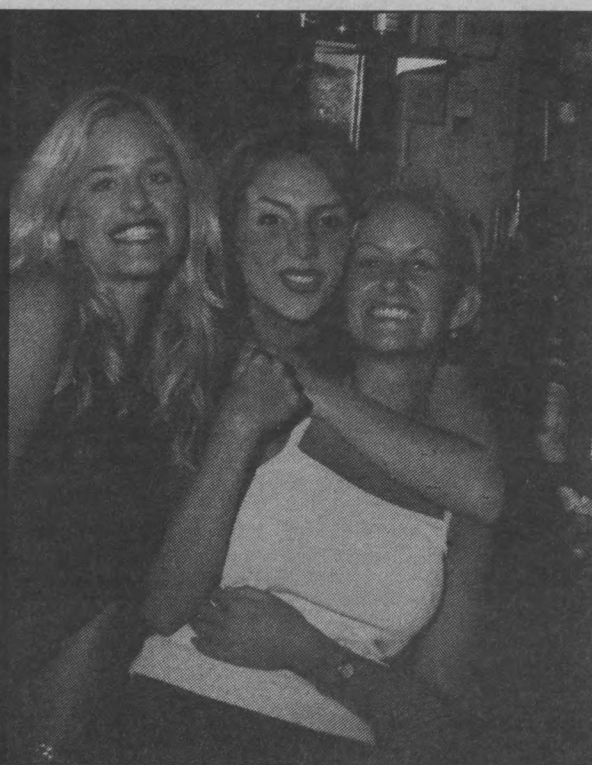
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Interview Tip Number 2:

Discuss your important personal strengths. HP wants candidates with expertise in their field, but we're looking for applicants who also have the following qualities:

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Check with your UCSB Placement Center for interview schedule availability and information about HP.





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On "Ain't

Morrissey / *Maladjusted* / Mercury
Paul Weller / *Heavy Soul* / Island

This is probably the only place you'll see Moz and the premiere mod in the same sentence. What could be more of a peculiar pairing than '80s alternative guru Morrissey, of The Smiths



(as if you didn't already know), and '70s mod-god and Oasis father figure, Paul Weller (of The Jam)?

Despite obvious musical differences, the pair has a lot in common. Besides being label mates via their Polygram parent company, both artists have done a great deal to inspire some of today's biggest names.

And both have continually returned to the musical arena with maturity and expertise to continue to instill a belief in music for the baby Oasis' and blurs of today.

Whereas Moz's *Maladjusted* is a foray back into critical pop territory, once the Mancunian's own, Weller's *Heavy Soul*, a follow up to the terrific *Stanley Road*, is a record to make mod-rockers proud.

Weller, with his throaty, cutting voice and his rock-steady guitar playing (ie: he could jump in the air on a down beat and not appear the least bit cheesy), is on his way toward putting the sex back in drugs 'n' rock 'n' roll.

Moz's crooning, with a batch of decent pop tracks, much more so than on his last few efforts, has the same effect as Weller — just for a different crowd.

Everclear / so much for the afterglow / Capitol

"I am still living with your goat" ... uh, "ghost," is how the now-permanently embedded-in-your-head tune "Santa Monica" starts out — the song that put Everclear in the race with the other post-Nirvana bands out there.

It is clear that Everclear's sound has become more clear, while cocky, pissed-off lyrics still fuel the pop rock tuneage. There are excursions into fast-paced punk, heavy distortion, and even country-tinged pop. From the first single, "Everything to Everyone," which creates a bouncy and energetic atmosphere, to the progressive de-grunged "I Will Buy You a New Life," Everclear find themselves up there with your favorite alcoholic snack: great taste and less filling.

— Tony ... uh ... Bogdanovski



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the Record it cool?"

Man or Astro-Man? / made from Technetium / Touch and Go

Writing this whole thing in zapf dingbats would be the only way to portray Man or Astro-Man? as the damn freaks they really are. Although you might not give a shit about zapf dingbats (and if you had the time to



actually decode that font, you would be a certified loser anyway) you should take note of *Technetium*. The radioactive manmade element is the subject of this album's artwork, but god only knows what the hell these songs are about. "Jonathan winters frankenstein?"

B-movie intros and seriously fucked reverb have been the key elements in setting these boys apart from the tidal wave of surf bands. This is not forgotten on *Technetium*, but there is also an unusual amount of singing and noise in conjunction with their already successful formula. For a band who can dip its mutated little toes into digital, surf and sonic drone, Man or Astro-Man? once again delivers a hearty meal that would make Cliff over at IHOP poo his pants. Check please.

— Tony or Bogdanovski?

the sea and cake / two gentlemen / thrill jockey

Taking a song and adding your own artistic digital spin to it has become almost as

popular an idea as playing it unplugged on empty ... uh ... MTV. Suffice to say, you won't be seeing a sea and cake buzz clip being projected onto your 25" electronic pacifier any time soon, so this EP of remixes will have to do.

Five beautifully shadowy tunes on much too short of an EP allude to the idea that there could be a similar prospective project in the same vein. For those who are keen on the cake's bloodline to Tortoise, the Jim O'Rourke remix will prove as delicate as either of the two groups' creations, as sounds on "I took the opportunity to antique my end table" build on each other like a game of Jenga. Dive into your easy chair and just exist while the songs progress.

— Tony Bogdanovski

Forest for the Trees / Forest for the Trees / Dreamworks

If music were not sounds, but colors, Forest for the Trees would be a magnificent kaleidoscope. Not simply for the diversity exemplified via their use of hip-hop, bagpipes, sitars, choirs and samples on their current single "Dream," but for almost an entire album's worth of Beck-esque, peculiar originality.

Despite a few dull points, like the mono-toned "Tree," Forest is a delightful foray into experimental pop. Sampling from meditation/relaxing tapes, fax and answering machines, and even sprinklers (!), this — the vision of a single man — one Carl Stephenson, is pushing boundaries and placing him on the cusp of pop.

— Jolie of the Lash

Pick 'O The Week

the verve / Urban Hymns / Virgin

While Oasis may have slipped off the mark in their goal to be the modern-day Beatles, the verve are standing strong as a modern-day attitude equivalent of The Stones.

With the band's demise in the summer of 1995, the verve took with them the only inkings of an edge in the modern British rock scene, leaving a major hole that Noel Gallagher knew could be filled by only one person.

As he penned the lines "bound with all the weight of all the words he tried to say / ... and as he faced the sun he cast no shadow," Noel Oasis was thinking fondly of verve frontman — referred to lovingly by the British press as "Mad Richard" — Richard Ashcroft.

Ashcroft's stirring vocals touched a chord in the on-musically imaginative Oasis composer/guitarist. Backed by guitarist Nick McCabe's powerfully imaginative guitar lines, Noel once called the verve the third-best band in Britain (after Paul Weller, and of course, his own).

The resulting focus on a group that had actually been playing together longer than the rising loudmouthed starlet added to serious internal problems, ending in the verve's split. Throwing the towel in right when the somber-yet-cleansing "On Your Own" was taking Britain by storm left an empty burning in the pit of a genre of music that needed a soul.

Deciding to reform, and the resulting brilliance of *Urban Hymns*, has in one fell swoop closed a seemingly bottomless sea of blackness.

Songs like "The Drugs Don't Work" and "Weeping Willow" make up for the two-year-long desperately empty vacancy. In fact, the entire album is a collection or recollection of all that the verve stood for, a kind of blatant honesty, an earnestness, an exposed desperation. This, the band's fourth record, comes in to remind you what it's like to feel, again.

The verve are not The Stones, but they encapsulate in every note an attitude, an attention and a way of life for a series of emotional music junkies who are given a reason, besides the radiant, melodically absorbed, radiohead, to believe in music again.

In "Lucky Man," Ashcroft sings: "I am looking back with fire in my hands / ... I feel a smile with no disgrace," and you can't help but believe in him.

— Jolie I. Lash

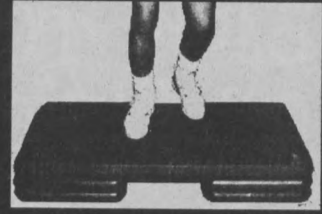


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YOUR DAILY HOROSCOPE

BY LINDA C. BLACK

- ★ To get the advantage, check the day's rating: 10 is the easiest day, 0 the most challenging.
- ★ **Aries (March 21-April 19)** - Today is a 5 - Let the other person run with the ball today. Actually, it's more likely that tactful negotiations are required. You're a person of action, but hold off. Wait until you get the go-ahead from a person with greater diplomatic skills and you'll be more successful.
- ★ **Taurus (April 20-May 20)** - Today is a 3 - There's more than enough to keep you busy. If you're feeling overwhelmed, ask a distant mentor for advice. This person's too far away to do the job, but he or she can give you courage. The problem is that things keep changing. Start by helping the others make a decision.
- ★ **Gemini (May 21-June 21)** - Today is a 10 - You're even luckier than you were yesterday, and that's saying a lot! You're also charming, creative and darned good looking. Try to keep them from fighting over your attention. Don't let them spend too much money on you, either. Be a calming influence.
- ★ **Cancer (June 22-July 22)** - Today is a 5 - You may feel like staying in hiding most of the day. That may not be possible, but at least you can retreat into your sanctum sanctorum tonight. There's too much confusion there, too. Let a loved one console you with talk of how nice it will be. Your sweetie will be right, by tomorrow.
- ★ **Leo (July 23-Aug. 22)** - Today is an 8 - You're getting smarter and smarter. Don't let it go to your head. Instead, find more ways to have it go into your pocketbook. It's good to manifest more of your talents, of course. Do it in a way that's marketable and you'll also make your future more secure, while having fun.
- ★ **Virgo (Aug. 23-Sept. 22)** - Today is a 4 - The danger isn't past. It's getting worse. Temptations are on every side. It's so hard for you to stick to the straight and narrow. Luckily, you have a wise friend to give you counsel and advice. This friend can be counted on for a swift kick in the right direction, too. Make contact.
- ★ **Libra (Sept. 23-Oct. 23)** - Today is a 10 - Again, you sparkle and shine. People want to be near you. They want you to help them solve their disputes. They want you to give them the benefit of your wisdom, so they can gain new insights. How to reach them all? Maybe you ought to start writing a book.
- ★ **Scorpio (Oct. 24-Nov. 21)** - Today is a 5 - Continue to keep most of what you know to yourself. The temptation to tell all will be great. If you're in a private setting with people you trust, that's OK. You may learn more if you listen, however. You already know what you know. Find out what else is going on.
- ★ **Sagittarius (Nov. 22-Dec. 21)** - Today is an 8 - You can get just about anything through your network of friends. Let them know what you want. You're also figuring out new ways to do it yourself. You can save lots of money by fixing stuff that's broken. That may be necessary later tonight.
- ★ **Capricorn (Dec. 22-Jan. 19)** - Today is a 5 - There's definitely a need to take action, but what to do first? Should you focus on your career or what's going on at home? The career will demand attention during the middle of the day. If you're not tuned in then, you could suffer a major setback.
- ★ **Aquarius (Jan. 20-Feb. 18)** - Today is a 9 - You're being enticed to try things you've always wanted to do. It's all so fascinating! How to choose? Well, reality will play a role in your decision-making. One thing requires more education and another requires you finish an old assignment first. These are doable.
- ★ **Pisces (Feb. 19-March 20)** - Today is a 4 - Don't feel like a victim. Actually, you have more control than you probably realize. Start by paying money you owe. That always makes you feel better. Then, get into conversation with the lender. This person is in the mood to compromise. Don't be wishy-washy. State your case boldly.
- ★ **Today's Birthday (Oct. 2)** - You're in the mood to compromise this year. Make sure you work a deal that benefits you, too. Get your objective firmly in mind in October. The money comes in November. Learn to be more assertive in December. Face an old problem in January, and progress. Accept a loving surprise in February. Hold your own against a fierce adversary in April. You're getting stronger, and it shows. Go for the raise in July.

"Shall I get dressed or is it foreign movie time?"

—Romy Schneider

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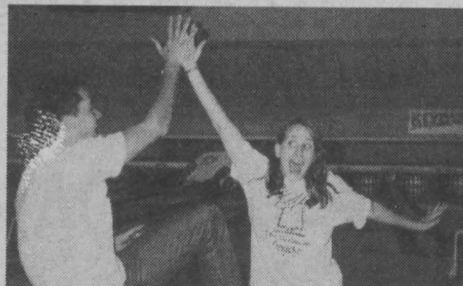
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