

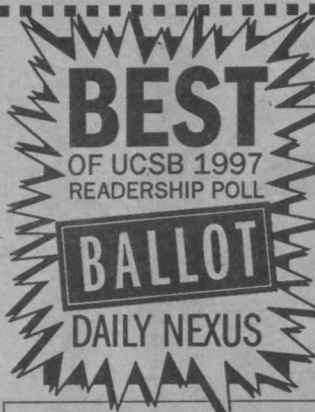
Are you seeing anyone? Or do you have an exclusive relationship with ...

Artsweek

Inside: Spice Girls Alumnus Success Story Star Wars Feedback Jamiroquai



-GLEASON '97-



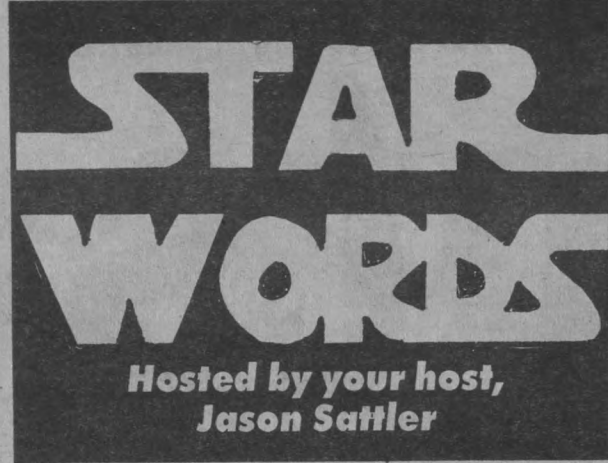
THE DAILY NEXUS' 1997 UCSB READERSHIP POLL
It's Time For Your Best!
 You've got to let us know!

Rules: 1. NO PHOTOCOPIED BALLOTS. 2. Ballots must be dropped off at the Daily Nexus Ad Office, underneath Storke Tower, by Wednesday, February 19, 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 3 a.m. Activity _____
2. Best Asian Food _____
3. Best Atmosphere in I.V. _____
4. Best Bar _____
5. Best BBQ Joint _____
6. Best Beach _____
7. Best Bike Shop _____
8. Best Bookstore _____
9. Best Breakfast Place _____
10. Best Brush-off Lines _____
11. Best Burger _____
12. Best Burrito _____
13. Best Car Repair Shop _____
14. Best Cheap Beer _____
15. Best Class to Sleep Through _____
16. Best Class to Wake Up For _____
17. Best Club _____
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 One-Liners _____
28. Best Pasta Place _____
29. Best Pizza _____
30. Best Place to Get Free Food _____
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 Shop _____
35. Best Place to Sleep Outdoors _____
36. Best Place to Watch the Sunset _____
37. Best Professor _____
38. Best Radio Station _____
39. Best Restaurant (When Parents Pay for It) _____
40. Best Sandwich Shop _____
41. Best Surf Shop _____
42. Best Surf Spot _____
43. Best Time to Go Grocery Shopping _____
44. Best Vegetarian Food _____
45. Best Video Shop _____
46. Best View _____
47. Best Way to Break Up _____
48. Best Way to Get Tar Off Feet _____
49. Best Ways to Avoid Studying _____
50. Best Women's Bathroom _____

Name: _____ Check One:
 Address: _____ Student
 _____ Staff
 _____ Faculty
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Fill out and bring in to the Nexus Ad Office, under Storke Tower, by Wednesday, February 19, at 5pm.



Prepare to qualify. Everyone and their mother can claim that they have some expertise concerning the *Star Wars* trilogy. If you haven't seen the trilogy a few times, odds are you've found better things to do than me and the rest of the idiots who watch *Seinfeld* and order light at a fast food joint. But if you want to be on my *Star Wars* panel, you have to have actually been one of the first in line at the Arlington Theater last weekend to catch the "Special Edition" version of this epic film. The five I found who produced ticket stubs from no later than Sunday night were: Mike Ball, Nexus news editor and, unbeknownst to either of us, my twin brother; Marc Valles, opinion editor and sophomore wonder; Davia Gray, features editor and the appointed antagonist in this interview; Chris Koch, AP wire editor and that one guy who actually knows how to use the office Macintosh, commonly referred to as "The Mac"; and me. Just assume that before I say anything in this dialogue I clear my throat or drool. That will make it more funny. **Artsweek: Just for purposes of clarification, does anyone in this room claim allegiance to the Dark Side of the Force?** Chris: Well, you go faster on the Dark Side. You go further in life. **Artsweek: Are things really easier on**

that tight with the group. Basically, he was a valuable employee, but he's not Jabba's kid brother as the scene sort of paints him as. **Mike:** About Boba Fett being added ... **Marc:** Yeah. Boba Fett staring into the camera for a full five seconds was cheese with a capital "C." **Artsweek: So, Davia what did you think?** Davia: Well, I've always loved *Star Wars*. It was just great to see it on the big screen; that was the

reason I went. **Artsweek: So what did you think about Leia's makeup? I hate to sound like Joan Rivers here (I imitate Joan Rivers' voice), but I think that was the most dated thing in the movie.** Davia: Why are you asking me about the makeup? (She pauses.) But, I did notice that she looked more made-up than she seemed in the past. But, the screen is so much larger than the television screen we are used to seeing her on. I did think that it is cool to look and see that even 20 years ago a woman could be powerful. I like that and I think she's a good role model. I love the way she can kick those guys' asses. **Chris:** She does kick ass. **Artsweek: So Chris. General thoughts?** Chris: I thought from a *Star Wars* fan's point of view, as someone who owns the movies and seen them repeatedly, the special effects were great. The enhancements like the Jabba thing were done about as well as they could have been done. Especially with the circumstances that Jabba was formerly a human and Lucas decided to change it. Otherwise, I think concerning Jabba's apparent weakness in the first film, you have to remember that it's supposed to be a few years between *Star Wars* and *The*



the Dark Side? **Chris:** Yoda says so. **Artsweek: Let's just go around the room and get your reaction to the revamped version of Star Wars now in theaters.** **Mike:** It's just great to see it back on the big screen — excellent movie, no real complaints. **Artsweek: Did it feel like you were watching a new movie at all?** **Mike:** It didn't really seem that different because the one real addition, the Jabba the Hut scene, really didn't change things very much. It didn't take anything away or add anything. The really improved part was the Death Star dogfight sequence ... **Artsweek: Let's not give away what happens with the Death Star, all right?** **Mike:** Even if I'm not sure what happens, it's still way better in the new version. **Marc:** I have to disagree with what Mike said. (Artsweek begins going "oooooh oooooh" and looking around trying to stir up tension.) **Marc:** The added Jabba scenes create some pretty serious subplot problems for the later movies. **Artsweek: Problems such as ...** **Marc:** Jabba comes off as a complete wuss and so Han in the second movie wouldn't have such a great sense of urgency to leave Hoth. This is going to leave people wondering — what in the hell happened to Jabba during the second movie to make him such a bad-ass? **Artsweek: I see what you are saying, yet I thought the purpose of this new scene is to present Jabba as a sort of Godfather-type figure and place Han in this mafia that turns on him because of money.** **Marc:** I didn't think of Han as being

Empire Strikes Back. During that time, it's possible that the pressure on Han to pay off his debts was growing greater as Jabba got more powerful. **Artsweek: How about the addition of Tom Cruise as Maverick into the Death Star scene, did that add anything for you guys?** **Chris:** I thought it was a little overdone and sad to see them play off the success of Jerry Maguire. **Mike:** Of course the risk is that the movie will now be banned in Germany (due to that country's problem with Scientology, a movement Cruise aligns himself with). **Artsweek: OK. Here's what I'm saying: Ben Kenobi does not get killed. He uses Vader's anger to transcend. Right?** **Marc:** No. Ben Kenobi is dead. **Chris:** He's now part of the Force. **Artsweek: OK, whatever. So why does his body disappear? I just want to bring up one more thing and that's how the new version plays up the relationship between Han and Chewie more as man and dog.** **Davia:** They are friends. They love each other. **Artsweek: Do you think there were any "treats" involved with Chewie learning how to fly the Millennium Falcon?** **Mike:** Well, understand what the relationship is here. Han used to be in the Imperial Academy and didn't like the way they were treating Chewie. **Marc:** Chewbacca was a slave. **Chris:** The Empire officially has no problem with slavery. **Artsweek: So here we have Han Solo as a sort of Huckleberry Finn type character.** **Mike:** Here we have Lucas not caring what type of story or myth he took ideas from.

On the Record

Some Stuff Our Writers Think You Should Buy, Well Almost



Luscious Jackson / *Fever In Fever Out* / Matador/Capitol

Luscious Jackson kicks ass in its latest work of melodic mastery, *Fever In Fever Out*. Displaying a fresh style and more refined talents, this all-girl group has come a long way since its *Natural Ingredients* debut release. Just when you thought it couldn't get any cooler.

You can't help but bob your head and move your hips to this album's sexy-smooth grooves and funky rhythms. Enchanting vocals and heartfelt lyrics have the same overpowering effect on your lips. You'll be singing along with every song.

Luscious gives you songs to match any mood. Whether on a long drive, dressing up for your night out, or just doing some soul-searching alone at home, *Fever In Fever Out* provides the perfect mood for every environment. You'll be listening to this album over and over again. These tunes won't grow old. Do you and your music collection a big favor: Buy this album.

—Aphasia Select

Space / *Spiders* / Universal

Kudos to the Liverpool-based outfit Space for not wanting to sound like everything else on the radio. (Though I've read that they're Britpop, they'd reject the title.) Their debut stateside single, "Female of the Species," is a quirky mix of rock, lounge and hip-hop, as well as one of the most successful attempts to marry guitars and samples since the California Raisins' "Books: Check 'em Out!" was released to an unsuspecting public in 1992.

Anyway, like its single, the band's full-length is a lot of fun, thanks to the scrappy



foursome's wit and willingness to experiment with concepts and sounds. "Alternative" rock is inherently silly — these guys differ from other contemporary bands because they know it. Bravo!

—Eric Steuer

Jamiroquai / *Traveling Without Moving* / Columbia

Reviewers have often tried to package Jamiroquai into some sort of stale genre, but they usually fail, as the band's style is very unique. At times it has been called "Brit-funk," but this is a throwaway description, and does not go very far into explaining the complexity of the music that makes up a Jamiroquai album.

Traveling Without Moving does indeed contain elements of funk, but also present is soul, disco and even some ambient and Latin rhythms.

What makes this outfit's music so interesting and entertaining is the variety of textures explored within the album. On songs like "Use the Force" and "High Times," hard-edged funk is blended with smooth, soulful passages. Slow, mellow tracks such as "Everyday" sit alongside upbeat funk-filled workouts like "Alright."

As usual, there are a couple of didgeridoo instrumentals, "Didigital Vibrations" and "Didgerama." I used to wonder why Jamiroquai insisted on including these on their albums, but after listening to the CD during a mellow drinking session it all became clear. I'm still not sure why the band felt it necessary to attempt reggae on "Drifting Along," the weakest track on the album, but for the most part Jamiroquai sticks with what they know best and manages to make this a valuable release.

All in all, *Traveling Without Moving* is probably not as solid an album as their last full-length attempt, but the album still has two really excellent singles, "Virtual Insanity" and "Cosmic Girl."

Traveling Without Moving deserves all the success on this side of the Atlantic as it has already enjoyed in Europe. Buy a copy and impress your friends.

—William Banks



Frogpond / *Count To Ten* / TriStar Music

Musicians with little talent and a singer that can't carry a tune — if that's what you're looking for, *Count To Ten* by Frogpond is just what you want.

This group of four women, produced by Everclear's A.P. Alexakis, shows little originality. Many of the songs on their album blend together in one muddled mesh of halfhearted rhythm and off-key, annoying droning.

The only semi-decent song is track 12, the so-called "Pretty Song." Here the musicians seem to have achieved some type of harmony with an arpeggiated chord riff. Now if someone would just tell the singer to shut up the song might even be considered, well, tolerable.

Shoddy musical talent, a tone-deaf singer, lack of creativity, and a complete Everclear rip-off create the perfect blend of dismal aural garbage. You should definitely throw this one into the frog pond.

—Brian Langston

Rotation

What Six College Radio Nerds Are Playing This Week

A product of the generally amiable relationship that exists between

KCSB-FM 91.9

and Artsweek

DJ Torn & DJ Om

DJ Torn & DJ Om host *A Love Supreme* every Saturday from 8-10 p.m. on KCSB-FM.

1. The Meters - "Funky Miracle" (Josie)
2. Buster Williams - "The Hump" (Muse)
3. Saafir - "In a Vest" (Hobo)

Princess Die & Dr. Inferno

Princess Die & Dr. Inferno host *Pretentious Static* every Monday from 2-4 p.m. on KCSB-FM.

1. Razor Skyline - "Predator" (Cop International)
2. Full Frequency - "Drop Down" (Gonzo!)
3. Venus Walk - "Isolation" (Bent Productions)

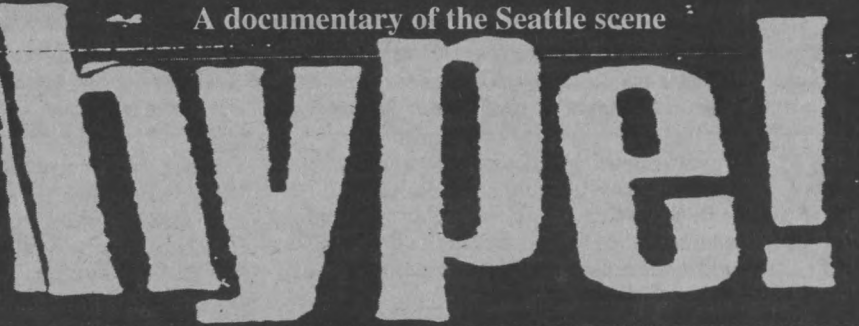
Selector Sunshine & Lady J.

Selector Sunshine & Lady J. host *Jah Love: Fire Pon Rome* every Wednesday from 10 to midnight on KCSB-FM.

1. Anthony B. - "Fire Pon Rome" (Star Trail)
2. Sizzla - "Holdin' Firm" (Star Trail)
3. Sister Carol - "Dred Natty Congo" (Heartbeat)



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What's Wrong With You People?

Go Make a Film



Artsweek's Nick Robertson interviews Sundance Film Festival awards winner and former Nexus columnist and editor Morgan J. Freeman

When every award was distributed and the spotlights dimmed at January's Sundance Film Festival in Park City, Utah, one film received an unprecedented number of top honors in the dramatic division — the audience ballot award, the cinematography award and the best director award.

The picture is called *Hurricane*, and the director, writer and co-producer is Morgan J. Freeman, a former *Artsweek* editor who left UCSB in 1992 to finish his critical film theory studies at Sorbonne University in Paris. Graduating the following year, he went to New York with a B.A. in film studies and a dream to make great movies. Less than five years later, he is on the fast track to redefining the standard of quality cinema, with a deep commitment toward maintaining independence in today's industry of studio conglomerates.

Based in New York City, where Freeman attained his master's in film at NYU, *Hurricane* chronicles the tumultuous events of a teenager's life in the inner city, plagued by a society that breeds criminals and underachievement. Along with his girlfriend and gang of city youths, the lead character Marcus (played by Brendan Sexton III) struggles to determine his identity and values when he finds out he's been living a lie.

"He's a little kid who's attempting to do good in a city that is somehow able to constantly set up another obstacle, each one a little bit bigger," Freeman said. "It's a tale of, basically, morality. The hurricane of the title is an emotional hurricane that devastates particularly Marcus

"When a door opens in this business, you gotta jump through it real quick, because it just slams on the wall and shoots right back shut."

-Morgan Freeman

but also a group of his friends living in the city. "Events are put into motion that really kind of beat the fuck out of these kids, kinda like a regular hurricane comes through a town, levels all the houses. You stand outside and say, 'Why has this happened to us? We're not bad people.' It's the same thing with these kids," he said. "At the end, the audience asks, 'Why did this happen to them?'"

The movie was completed in less than a year, with Freeman finishing the script's first draft Jan. 29, 1996, and taking home the three Sundance accolades less than two weeks ago. Freeman credits the quick production time to the dedication and sacrifice of his cast and crew. "In New York I was able to hook up with ... a lot of very interesting, devoted, passionate filmmakers. New York has a thriving independent community," he said. "Independent film is about the people that made the movie. ... At Sundance, we came out there en masse, the cast and crew, because this movie came from us, here we are, this is all it is, there's nothing else, there's no distributor, there's no studio behind it, it's us, these 15 people that live in New York."

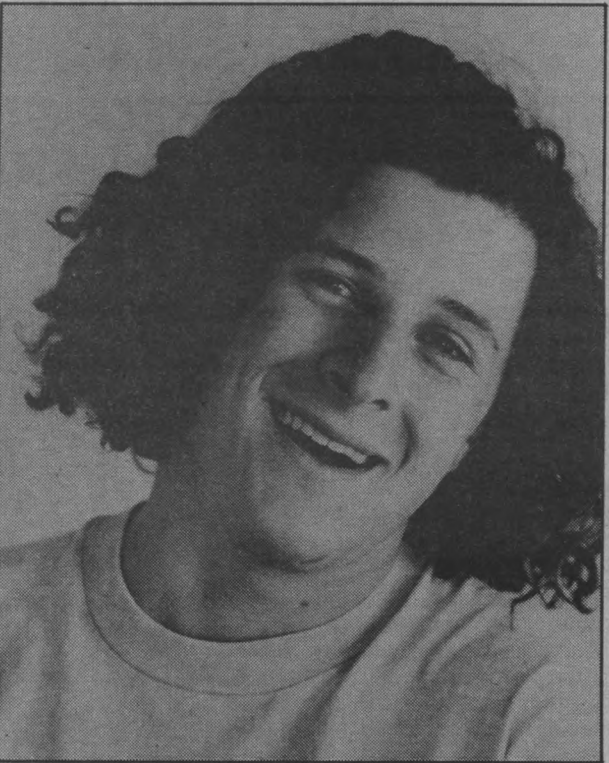
After winning the Sundance honors, *Hurricane* was rapidly picked up by major studio MGM/UA for distribution, and will be on the big screen in theaters nationwide in late September. In the meantime, the studio will launch an \$8 million advertising campaign for the movie

also to be independently produced, called *Desert Blue*. "We are going to L.A. in about two weeks to screen *Hurricane* for more people and attempt to set up [*Desert Blue*] and get the funding in place by March, and we plan to shoot this summer," he said. "By the time *Hurricane* comes out, *Desert Blue* will be in the can, we'll be editing it. ... I want to set up the next film before this even comes out, so the results of *Hurricane* don't dictate what we do next.

"When a door opens in this business, you gotta jump through it real quick, because it just slams on the wall and shoots right back shut," he said.

With the success of his first feature film, Freeman has already felt the pressure to fall into the Hollywood scene, but plans to stay in New York for as long as possible. According to Freeman, completing a quality project depends a lot more on the individual's motivation rather than studio approval.

"A lot of times you sit around and wait and wait, especially if you end up in L.A. and see how it works. It seems so impossible to make a movie because ... it's all about



the rat race in the studios, the rat race at the agencies," he said. "New York has people that are freelance workers that go project to project, that are trying to invest in the future of a community, that will live on someone's couch for the summer to get involved in a project."

Though he hopes that his next film will have greater financial backing than *Hurricane*, Freeman would rather continue producing movies from a grassroots approach rather than lose creative licence to the studio system.

"One thing I'm intent on doing is raising a little bit of a bigger budget, we want to do a movie for somewhere between \$3 million and \$5 million, and keep the control," he said. "For independent filmmaking everybody says it's about financing, and that is not true. It's not about who funded it, it's about who decided how to spend it and how it was spent.

"As long as the controlling decisions are made by the director of the movie, it's an independent film. If creative decisions are made by anyone else, and by contract can

— spending approximately 16 times the total production costs.

"They're gonna put up billboards, they're doing TV ads, so they're making a very big investment in the movie. ... They're going to try to tune into the teen audience, like the *Romeo and Juliet* audience," Freeman said. "It makes me excited that my movie's going to be seen, it's gonna get a release, not like *Batman and Robin*, but bigger than two screens."

Although it seems like a perfect time for Freeman to enjoy his newfound recognition, he is hard at work on a new project,



Morgan at play in the Nexus offices

be made by a producer, it's not. It's that simple," he said. "You have to be in control on a creative level. ... You can't do that if there's five producers above you whipping you. That's why it's important for me to attempt to stay in control and keep making independent movies."

For aspiring filmmakers, Freeman advises to remain true to your individual goal of creating the project and to diligently work toward it, remembering the elements of a great movie.

"The script is the coin of the realm. If you can write a great script with believable characters, who experience some kind of human emotion that captivates people, you will be able to make that movie," he said. "The one thing that I carried away from UCSB is that you can just do it; don't wait for anybody to say you need this or you need that or here's the green light. You can make a movie on a low budget and it doesn't cost that much to go make a movie, if you have people that really want to do it and are

"For independent filmmaking everybody says it's about financing, and that is not true. It's not about who funded it, it's about who decided how to spend it and how it was spent."

-Morgan Freeman

passionate. That's what got *Hurricane* made."

One experience that gave Freeman inspiration to create was his career with the *Daily Nexus*. In particular, something about writing his weekly column *What's Wrong With You People? Go to The Zone* empowered his ambitions.

"It's fun just to make something up and make it into something, and *The Zone*, for me, was just a way to ... feel like you're doing something and making something happen, you thrive off that," he said.

And though Freeman believes that the dedication he and his crew put in is what made *Hurricane* a success, he attributes a bit of the honors to luck.

"The whole experience for me is kinda like winning the lottery, you just go, 'Hello? Excuse me?' But it's what you dream for," he said. "Everybody [at Sundance], of all 18 films [competing], these are all very talented filmmakers and we've all put the same amount of energy and ourselves into these films."

But with or without recognition, Freeman recommends starting filmmakers to follow their dreams to the finish.

"If the passion's there, it's what you really want to do, there's nothing really that can stop you except yourself. Never look back ... just go," he said. "Call it a Nike commercial, whatever, just fuckin' do it."

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Majoring in the Movies

Film Studies, Now More Than Ever

Despite being one of the smaller departments personnel-wise at UCSB, the Film Studies Dept. offers one of the fastest growing majors on campus.

There are currently around 330 students enrolled in the department, which has seen a rapid increase in enrollment over the past years, said Film Studies Dept. Chair Charles Wolfe.

"We've had a 15 percent increase this year alone and a 6 percent increase in each of the three years prior to this year," he said.

This past July the UC system granted the film studies program departmental status, making Santa Barbara the first UC campus to offer film studies as an undergraduate study.

Although the main emphases of the department are film history, film theory and film analysis, there are several courses offered dealing with film production.

These courses include screen-writing, 16 mm film-making, computer graphics and animation. This wide array of courses is a valuable resource, said senior film studies major Cynthia Hilber.

"The theoretical and historical background gives you more to draw off of, to see what other people have done," she said. "But at the same time the program gives you the

choice of studying film theory or hands-on filmmaking ... the choice is really up to you."

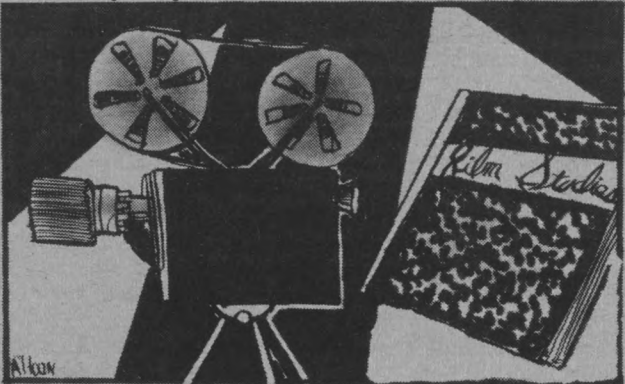
Besides being able to choose from a broad curriculum, the Film Studies Dept. gives students the opportunity to take part in a number of extracurricular activities such as the Students' Film Co-op and the Film Society.

The Students' Film Co-op frequently screens films on campus and each spring they organize Reel Loud, a showcase for the best student films of the past year. This annual event features three- to five-minute silent films accompanied by live bands. This year the Film Co-op is attempting to make Reel Loud a bigger event than in years past, said senior film studies major Craig Batzofin.

"This year we're trying to do more with Reel Loud. This is a great opportunity for aspiring filmmakers to have a three- to five-minute film exhibited," he said. "We're trying to get as many people as possible to see these films and we encourage people to keep the films around five minutes long so that we can screen as many films as possible."

If you have any questions or would like more information about the Film Studies Dept., their offices are located on the first floor of Ellison Hall.

—Patrick Reardon



RYAN ALTOON/Daily Nexus

(Not) At a Theater Near You

New film society tries to broaden your horizons

Were you too young to catch *Chinatown*? Are you just dying to see *Swingers*? Or have you always wanted to see *Bladerunner* on the big screen? Well, the Santa Barbara Film Society may be the best solution to your movie blues.

Initiated this quarter, the SB Film Society is devoted to big-screen showings of classic film revivals, independent and foreign flicks, and just damn good movies at reasonable prices, according to Executive Director Mike Harleman.

"We screen ... things you can't get at your local theater or video store," he said.

The price of admission is \$5, and members can get half-off their tickets by paying \$5 a quarter for membership, Harleman said.

The society really scratches member Josh Ulrich's itch for good movies by showing a range of genres.

"I love film, I love watching films. It's great, I like all types of films — I watch everything from Errol Flynn to *Gone with the Wind*," he said. "It gives me the ability to see things on a big screen that I might otherwise not be able to."

Harleman laments that the movie scene in Santa Barbara is very limited. The stagnant dearth of films is one of the main reasons he was prompted to become one of the club's founders.

"We searched around for a film club, but there wasn't one around, so we decided to start one," he said. "There's a lot of great films that have been made, and mo-



Swingers

vies were created to be seen on the big screen, not a 12-inch TV set — they need an audience."

The expense of running a movie is about \$600 per film, and to offset the costs the group hopes to increase their membership base of 400 students to about 1,500 next quarter. They hope the additional members will give them the money needed to get more films on the screen and attract noted directors and actors to come speak at the screenings, Harleman said.

"It's really taken off," he said. "We're tripling the number of films showing next quarter; we're also looking into special sneak previews and getting directors and local actors to come to the film screenings."

So far, Harleman is very pleased with the way the club is turning out.

"It's one of the greatest things I've ever done. No one had ever bothered to do it and there has to be places where films can be shown in order for people to be able to see them. What would be the point of making movies if nobody could watch them," he said.

—Davia Gray

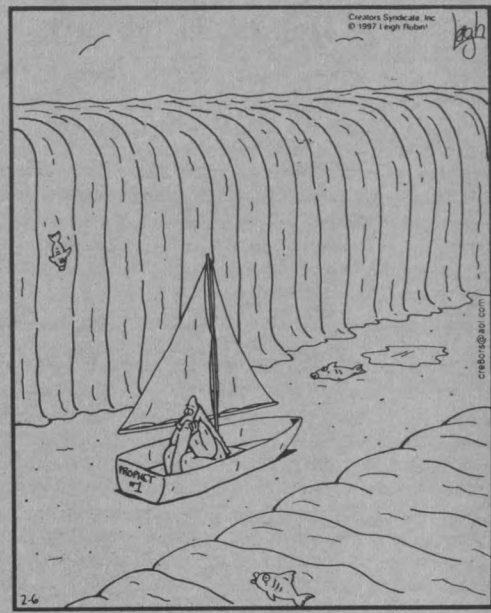
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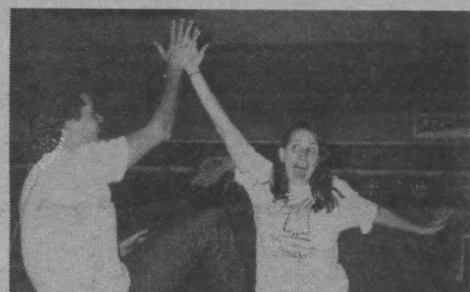
Up until that point, Moses had looked forward to a relaxing day of sailing.

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PRESENTS
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 9 - This is a marvelous day to get together with your friends. Invite some new faces to join the group. It would be fun to get to know somebody from a foreign country, for example. Travel tonight should be fun, but there may be a few surprises.

Taurus (April 20-May 20) - Today is a 5 - Go along with an older person's plans. It means a lot to him or her and it doesn't make much difference to you. Only complain if it starts to cost you too much money. Your friends would be concerned if you behaved any differently.

Gemini (May 21-June 21) - Today is a 10 - This is a marvelous day to travel. Take along an interesting companion or two or three. Make your destination something special, like the nearest museum of science and industry. If you have any time left, sign up for a class on the Internet.

Cancer (June 22-July 22) - Today is a 4 - Your main focus should be financial. Get all the paperwork in order and mail it in. Take the time to do it right, too. You certainly don't want to have to do it all over. Meanwhile, don't take a thoughtless remark to heart. The jerk probably meant no harm.

Leo (July 23-Aug. 22) - Today is a 6 - You're outgunned. You'd better go along peaceably. Your mate is the one who has you hog-tied, so this might not be too bad. You may have to listen to long-winded explanations of something you care nothing about, but you'll live through it.

Virgo (Aug. 23-Sept. 22) - Today is a 4 - You're very intelligent, but you may find some kinds of equipment baffling. Once you learn the basic rules you'll do fine. That's your assignment for today. If you can just read through the manual, the battle's won.

Libra (Sept. 23-Oct. 23) - Today is a 9 - This is a fabulous day for you, romantically. You could get lots of nice offers. Some are interesting and some present a challenge. Go for one who does both and you'll never be bored. If you're already married, find something new to learn together.

Scorpio (Oct. 24-Nov. 21) - Today is a 5 - Working with the right person, you might finally solve one of your most challenging domestic puzzles. Actually, part of the puzzle may be simply finding that right person and getting him or her to fix what's broken. Provide food as an incentive.

Sagittarius (Nov. 22-Dec. 21) - Today is a 9 - You could amaze even yourself today. You'll have a lot more patience about learning complicated material. If there's anything you want to know, chase it down. You might also uncover a secret concerning a member of your family. Keep that private.

Capricorn (Dec. 22-Jan. 19) - Today is a 6 - If you've been thinking about investing in a computer, satellite dish, cellular phone or any of the zillions of magical gadgets out there, do it now. You've thought about it long enough. Besides, the prices have come down a lot.

Aquarius (Jan. 20-Feb. 18) - Today is a 10 - You are the king or queen of all you survey. You know all, see all, and you're trying to figure out how to get it all on a chip the size of a gnat's knee. Smaller, maybe. Race on ahead and discover more brilliant ideas. We're all waiting.

Pisces (Feb. 19-March 20) - Today is a 6 - You need to consult with an expert in private today. Explain your problem. You may discover it's not as horrible as you thought. There may even be a way to keep it from bothering you again. Don't keep it hidden inside any longer. Let it go.

Today's Birthday (Feb. 6) - You are stupendous this year. Use your power wisely. Figure out what you want now. Buy something you need in March. Devote most of April to romance and education. Get married in May or June. You're too busy in July. Review plans in August. Pay debts in September and take a vacation in October. Make a career decision in November and share secrets with a friend in December. Wrap it up in January by keeping one last promise.

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Published on Friday, Feb. 14 — the real Valentine's Day.

... and Everything Nice

Artsweek's Jolie I. Lash is a Wannabe

"They're like the Brit-pop version of the Power Rangers," exclaimed my co-worker Marcus Valkyrie, trying to dissuade me from playing the Spice Girls' super sugar-coated, candy-coated pop single "Wannabe," for the 15th time that hour.

After informing him of his grave categorical error — as if the Spice Girls could ever be considered Brit-pop — I pressed play on the compact, economical stereo provided for my musical enjoyment (and to torture the rest of the staff) by the office hierarchy.

*Yo, I tell you what I want, what I really really want
So tell me what you want, you really really want ...
I wanna, huh, I wanna, huh, I wanna, huh, I wanna,
huh, I wanna really really really wanna zigzag ha.*

"Ahhhh," Marcus screamed and ran into hiding under the cloak of his Smurfs' Gargamel framed photo.

I figured it would be polite to give Marcus a rest since it was obvious he had not reached nirvana with the flava of that Spice Girls single, so I switched to personal stereo and bebopped along giddily to the quintessential pop masterpiece in my head and went off to class.

*If you want my future forget my past
If you wanna get with me better make it fast
Now don't go wasting my precious time
Get your act together we could be just fine*

Since he didn't get it, on my way back to work, I decided I'd do him a favor and explain to Marcus why "Wannabe" is one of the top-three pop gems of the '90s alongside Shampoo's (who are the closest thing to being

the pink Power Rangers of Brit-pop) "Trouble," and one more song that I can't think of right now, but probably will 10 minutes after this is printed.

It's like the Spice Girls are part of that great pop hierarchy where lyrical and musical obesity is far more important than that starving artist tradition that has become all the rage since grunge took its smelly, mud-caked, held-together-by-duct-tape shoe and stomped all over some girl with a really great haircut with blonde highlights and shoes with feathers on the toe. The kind of shoes you could only wear once before having to get the feathers replaced.

*If you wanna be my lover, you gotta get with my friends,
Make it last forever, friendship never ends*

"What does that line really mean — 'If you wanna be my lover you gotta get with my friends,'?" said Kieran, the office typist, in a whiny drawl, like he was trying to provoke me as I walked in the office fresh from dinner at CPK.

"I heard that someone in England wrote it and misinterpreted hip-hop slang. That is soooooo bad," replied Aaron, who is the office expert on all that sounds remotely hip-hop.

They went on like this for 10 minutes about the meaning of that lyric that is so painfully obvious to me, as I muffled my hysterical laughs under my sweater sleeve.

In the old-school pop tradition "Wannabe" stems from, I decided I would tell Marcus it's not the lyrical weightiness of the song that is most important. In fact, fluff is the key element here — as long as it's paired alongside a really great sing-along chorus in the style of that end number in the *Grease* musical.

What do you think about that now you know how I feel,

*Say you can handle my love are you for real,
I won't be hasty, I'll give you a try
If you really bug me then I'll say goodbye.*

That night I still hadn't spoken to Marcus about what made that Spice Girls song so great. To get some more ammo, my friend Catie and I drove to some club in Hollywood that was hosting a Spice Girls record release party.

We started to notice this wasn't the usual club that played hideously bad dance tunes like that Montel Jordan song, where it's a big singles-fest with people in acid-washed jeans far too tight for their rear ends. In fact, the club first displayed its difference with an abundant repertoire of really good '80s music like Laura Branagan's "Gloria" and that theme from *Flashdance*.

Catie and I also noticed one other thing: For some reason the line for the guys restroom stretched for miles, while Catie and I didn't even have to wait to go in ours.

*Yo I tell you what I want what I really really want ...
I wanna, huh, I wanna, huh, I wanna, huh, I wanna
huh, I wanna really
really really wanna zigzag ha.*

who brought me the drink reminded me of a time when drug use in pop music wasn't something that was championed and laudable. Instead, it was something the pop star and publicist did their best to conceal from the paparazzi.

This is what the Spice Girls were bringing back, a return to the squeaky-clean image of the '80s, like Cindi Lauper with a Samantha Fox twist.

If you wanna be my lover you gotta get with my friends, ...

*If you wanna be my lover, you have got to give,
Taking is too easy, but that's the way it is.*

"They can't sing," stated Virgil as I walked into the office on Monday.

No, of course not, that would make them credible and then you'd have no excuse to dis them as talentless singers with a strong fashion sense, I thought. That afternoon I decided the proof would have to lie in the music, and consequently I brought Virgil and my friend from Liverpool, Wally, down to Los Angeles with me for a free Spice Girls show at the Bulletin Board Live club.

*So here's a story from A to Z, you wanna get with me
You gotta listen carefully,
We got Em in the place who likes it in your face,
We got G like MC who likes it on an
Easy V doesn't come for free, she's a real lady
And as for me, ha you'll see
Slam your body down and wind it all around
After waiting over an hour listening to bad music*



Clockwise from left: Mel B., Mel C., Emma, Victoria and Geri

pumped out by plump DJs in three-piece tan suits, the lights finally went dim.

Peeking around the corner I spotted Geri, the redhead and my favorite Spice Girl, partially for her "Girl Power" motto and partially 'cos she's just really, really cool.

Then they all ran out holding hands and giggling. Virgil and Wally went mad, shouting out the names of their favorite Spice Girls, Emma (the blonde) and Victoria (the pouty one) respectively.

Each girl was wearing her signature color o' the moment, like they do in that cheerleader-peppy video, almost proving Marcus' Power Rangers' statement, but not quite. They said something like "How you doin'?" and "Girl Power" before jumping into the first and most fantastic lip synch I'd ever seen live.

As they jumped around the stage to "Say You'll Be There," the one who wears her hair too tight did back flips, making the guys and girls in the crowd go mad while two old guys in gray Nordstrom suits, probably from the record company, watched the reaction from the side.

The Spice Girls hit full force four minutes later when they performed (sort of) their hit "Wannabe." I felt like I was part of Beatlemania 1997. People were screaming, fawning and fainting all over the place and it wasn't just the short girls who got crushed in the pileup.

From the foot of the stage people grabbed at Emma's sparkly blue platforms and Mel B's shiny green bell bottoms. There were some skanky guys from England who torpedoed into the crowd just in time to catch a wink off one of the girls.

As I dragged drooling Virgil and Wally away from the club after those perfect 10 minutes that seemed to make time stop, I realized that the proof I needed to convince Marcus of how perfect this pop is lied in the Spice Girls' performance of "Wannabe," and he had missed it. He's never gonna get it, never gonna get it.

*Slam your body down and zigzag ha.
If you wanna be my lover.*

Picture vs. Picture

Films by Photographers

For the next month, the Santa Barbara Museum of Art will host an ongoing film exhibit entitled *Moving Pictures: Films by Photographers* in celebration of photography's 150th anniversary and the 100th birthday of the motion picture.

Moving Pictures: Films by Photographers is a series of rare films dating from the 1890s to the present. The program is sponsored by the American Federation of Arts and Tom Smith, assistant director of the Media Arts Program of the AFA.

"This exhibition will provide audiences an opportunity to discover some of the differences and similarities between photography and the cinema through an examination of the work made by artists working in both mediums with equal facility," he said.

Shelley Ruston, Santa Barbara Museum's director of Special Programs, agreed, noting that the museum is enthu-

siastic about the series.

"[We are] delighted to work together to bring any programs relating to any of the visual arts that we feel are important that serve to fulfill our education mission," she said.

The series is a lead-in to the museum's major summer exhibition *A Persistent Presence: A History of Women Photographers*.

Upcoming shows at the museum that are part of this series include: *Visions of America* on Feb. 9, *Photojournalism* on Feb. 16, *Definitions and Experiments* on Feb. 23, and *Portraits* on March 2.

Admission is free and all shows begin promptly at 2:30 p.m. in the Mary Craig auditorium in the Santa Barbara Museum of Art. For more information call 963-4364.

—Tami Mnoian

The Ceremony, in French

Catch the latest by Claude Chabrol

Director Claude Chabrol has been called the French Alfred Hitchcock, but *La Cérémonie* gives the impression that several distinct film styles have been neatly spliced together. Murder mystery, psychological thriller, warm family film — it is never clear which direction the director is heading.

Isabelle Huppert as the extremely introverted Sophie Bonhomme heads up a cast of veteran actors such as Jacqueline Bisset and Jean-Pierre Cassel, who play a wealthy couple who hire Sophie to keep house at their rural oceanside estate. Unhappy, paranoid and secretly illiterate, Sophie is befriended by Jeanne, the eccentric local postmistress, played with relish by Sandrine

Bonnaire.

Unfortunately, a dizzying succession of character-building scenes in the movie causes the film to drag. Is there a mystery after all? What exactly is the plot? The viewer tires of having to ask such questions.

However, in the movie's final brutal moments the action and suspense pick up speed with brilliant effect. One is reminded more of Quentin Tarantino (minus the humor) than of Hitchcock. And the powerful end credits alone are worth every bit of the slow pace and ambiguity of this horrifying but thought-provoking film.

—Emma Bland

Just Like Being There

Dennis Dragon and Ian Stewart Provide Three Good Reasons to Spend More Time Listening to Local Music

The philosophy is simple. A good band kicks ass live. Sounding good in the studio or on a CD is nice, but it's the live set that reveals who the true musicians are.

This belief fuels everything that Dennis Dragon and Ian Stewart do. And they do a lot. Currently, they are working to put Santa Barbara on the map musically, by recording, producing and releasing a three-CD set entitled *Live Bands from the Santa Barbara Area Vols. I, II and III*. Available at The Wherehouse, the CDs (which are sold separately) feature a variety of bands from the Santa Barbara, San Luis Obispo and Ventura areas, all recorded live at local bars and clubs.

Not everyone realizes how much Dennis and Ian contribute to the local music scene. Former musicians themselves (Dennis was in the local band the Surf Punks), the pair are a fixture at local shows, filming videos for their self-produced cable TV show, *Locals Only*, and making audio recordings for use on future releases from their record label, Reset Records.

Currently, seven bands from the three-disc set have signed on to release albums with Reset, including reggae-ish band Papa Nata, whose CD came out two weeks ago to a good review in the Los Angeles Times and a sold-out CD-release party at Nicholby's in Ventura. Another Papa Nata party will be held at The Living



Room's new location at 430 C South Fairview (near the Goleta Airport) today at 8 p.m. and should be a great place to pack the dance floor.

Meanwhile, keep your eyes out for Reset releases from bands like Rice and Beans, The Upbeat, Johnny Malibu, relish, Nonfiction, and Truth About Seafood. If you're not sure what the bands sound like, they can all be found on the *Live Bands ...* compilation. Dennis and Ian are keepin' it real; the least you can do is listen.

—Lara Zwarun

They Bug

Critters Buggin to play Goleta

If you threw all your favorite music in a blender, stuffed it in a tight, then turned it on, Critters Buggin's sound would be all the stuff that got slung out and hit the walls. Or so claims the band's bassist, Brad Houser.

Might be.

But, I think there's something more going on. More, you know, like the pattern it made. Didn't your blown-up musical smoothie actually spell something on that wall before you wiped it off? No, wait — maybe that's just the paint melting. OOOOHH! Squishy!

But make no mistake about it — these guys are talented — talented enough to have, between them, played with an impressive (ahem) "host" of well-known groups such as Pearl Jam, the Saturday Night Live Band and Edie Brickell and the New Bohemians.



On Critters' latest effort, *Host*, the band has managed to come off sounding funkier than they did on 1994's *Guest*. *Host* explores a groove that'll get into your ears no matter how long it's been since you've had 'em cleaned out. You'll realize without doubt that there are still new sounds out there worth listening to since Jaco left us.

Critters Buggin know something most of us don't, and they tell it to us through instrumentation. It's music your sweet Momma would've warned you about, if she'd ever dreamed it could exist. At the same time, it's music you should brush your teeth to.

Critters will be consuming their curried tofu and beer, almond butter and honey, donning their bandoliers and fake furry costumes to become superhumans live at the Mercury Lounge in Old Town Goleta, right across the street from Alex's Cantina and The Natural Cafe, on Feb. 8th.

—J.E. Anderson

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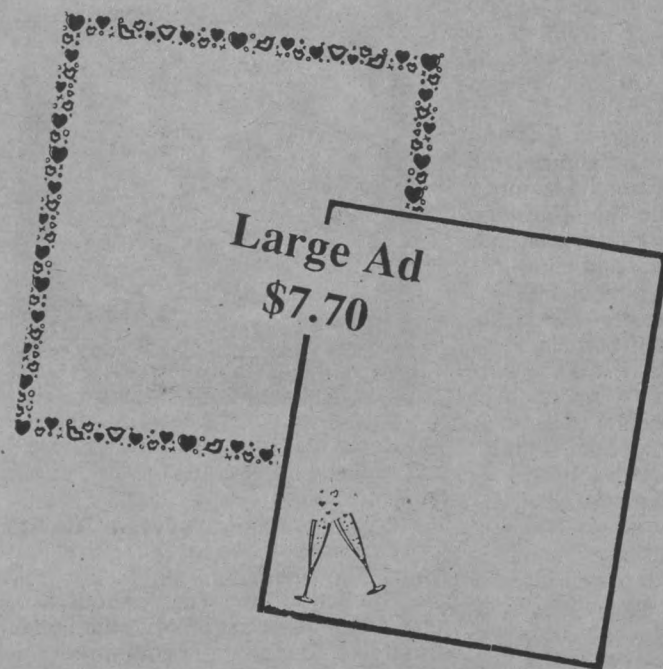
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