

An Alternative Place to Play.....page 3A



# ENCORE

THE ARTS AND  
ENTERTAINMENT  
SECTION OF THE  
DAILY NEXUS

For The Week of February 6, 1992



## NAKED SHAKESPEARE

With minimal costumes, sets, and props, *Much Ado* comes to UCSB. pg. 4A



# Mozart's Grand Ole Opera

UCSB Opera Theatre Tackles *Cosi Fan Tutte*

Was Wolfgang a womanizer when he titled his opera *Cosi Fan Tutte*, meaning "All Women Do" (betray their lovers)? Probably not, but *Cosi*, one of Mozart's last masterpieces, dares to run the apparently misogynous risk of rendering two young women wantons as they buckle and break what seemed like indestructible pledges of faith to their lovers.

Breaking vows of allegiance, mistaking lover's identities, romantic entanglements seem not only to be the stuff of Shakespeare (we've seen two exquisite examples this quarter with *Much Ado About Nothing* and *Love's Labor's Lost*) — but also of Mozart.

*Cosi* is a comic opera (Libretto by Lorenzo de Ponte) and is as appropriate for us as it was for its first audience in 1790. It is considered to be one of the most difficult to perform; the members of the UCSB Opera Theatre had their work cut out for them when they opted for this one. Laden with drama, invention and a colorful assortment of operatic form, *Cosi* demands sensitive collaboration from the singers, the orchestra, the designer and, of course, the conductor.

Despite what seems like an unpleasantly crunched rehearsal schedule, Opera Theatre has surrounded UCSB's young singers with a stronghold of experience. Director-singer-music professor Michael Ingham sets the piece in what he calls "an analogous contemporary time," turn-of-the-century and upper class. Camilla Kolchinsky, one of the most experienced conductors on the scene today, conducts, and L.A.-based scenery and costume designer Ri-

chard Schreiber, who has well over 100 performances under his belt (*Cosi* being his sixth UCSB production), envisioned the set.

An old cynical bachelor (Alfonso) challenges his two young love-struck friends, (Ferrando and Guglielmo) to a bet: he asserts their lovers (Fiordiligi and Dorabella) would be unfaithful if they were given the opportunity. Chiding their trust in women's faithfulness, Alfonso tells them he has "never known a woman who would not be unfaithful, given the opportunity." The young suitors counter his cynicism, entrenched in lust.

Sadly enough, when the young men agree to Alfonso's bet and elaborate scheme designed to expose the two women, it works. The men feign running off to war and later return disguised as handsome Albanian nobles to woo each other's lovers. After a beautifully balanced game of flirtation, Brett Mutinelli's compelling soprano culminates into a vulnerable series of trills.

There is in this twisted fall of innocence a demand on our romantic expectations: we must be able to accept and forgive, and to settle on realistic understandings of our fickle natures.

Going to this opera could very well be the most exciting and imaginative escape you've had in a long time. You might even learn something — it's in English.

*Cosi* will play Feb. 7, 8, 9, 14 and 15 at 8 p.m. in Lotte Lehmann Concert Hall. For more information, call 893-3261.

—Christian Lincoln



The actors primp for the UCSB Opera Theatre's fully staged production of *Cosi Fan Tutte*.

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- Genevieve Anderson
- Dylan Callaghan
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- Christian Lincoln
- Tom Santos
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## At the Arlington...

Rickie Lee Jones makes you want to cry sometimes. The 37-year-old singer plucks and tugs at the emotional strings that today's pop music is never able to hit without sounding shallow or rehashed. With Jones, innocence, love and the sadness that it hurts so bad comes through with unavoidable force. What is great about Jones is that she shows just how far a little heart and soul can take any song.

On Friday, Jones — perhaps most famous for her 1979 hit "Chuck-E's in Love" — will spill out some of her bittersweet musical soul at Santa Barbara's Arlington Theatre. Making up much of her material will be songs from her velveteen new album *Pop Pop* — a rich and captivating collection of pre-rock covers re-



Rickie Lee Jones

done as only the slurring, crying Jones could do. From Frank Sinatra's "My One and Only Love," to Liberace's theme song "I'll Be Seeing You," Jones turns the most fluffy, cheese-ball numbers into contemporary works of art.

And that is the dynamite

behind Jones' huge impact. Her presentation is coy, childlike and deliciously seductive, but at the same time laced with real adult pain. Every time she sings a line like "You stick it here/ You stick it there/ It never fits," from the seething "Coolsville," there is such a charge of sadness and sweetness that you simply want Jones, and everyone else to be all right.

With her trademark delivery, Jones feels her way through the darkness of a song as if following a surface rather than a lyric sheet. Her voice seeps with the plea of emotion and brings a totally unique life to every line. To compare her to Billie Holiday is unfair only in the fact that it steals merit from the incomparably unique Rickie Lee Jones sound.

—Dylan Callaghan

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# Dorm Life Gets Livelier

The Annex Brings I.V. Sounds to UCSB Residents

By Karen Skanderson

Tucked away behind the De La Guerra Dining Commons is one of UCSB's least-known entertainment venues.

Weekdays it's a full-service fountain and grill, or as freshman Ben Sarason describes it, "a place to come and relax and put off doing homework." But on Friday and Saturday nights, the DLG Annex opens its doors for live entertainment and serves as one of the few area non-alcoholic venues. Hosting local and Santa Barbara bands, the Annex is fast-becoming a popular weekend hangout.

The Annex finds its roots in the Residence Hall "Amateur Nights," which started five years ago. It opened for weekend entertainment last Spring Quarter as a re-



DAVID ROSEN/Daily Nexus

### Annex Happenings: Los Guys plays...

Sportz. Toshalis said that student response to the Annex weekend lineup has been extremely favorable, although success generally depends on the academic schedule. On a typical Friday or Saturday night, the Annex serves between 150-200 students, with a

While the Annex is rather small in size, Toshalis said the venue appeals to local bands because it offers the potential exposure of up to 2,000 dorm residents, and free food and drinks to all performers. He added that fledgling bands seeking a following will play to an audience who will be around for four more years, offering extended exposure.

Leif Bunting of Milgrim's Pilgrims said he and his band were happy with the Annex, citing the large stage and freedom from worry about being shut down as two of the main reasons.

Milgrim's Pilgrims played the Annex twice this year, and Bunting said they'd play there again, also adding his support of the Annex. "I think it's good that they're doing that ... now that there's no Pub Night," he

said.

Annex Weekend Night Manager Marty Burns attributed much of the venue's success to those students who attend the Annex on a regular basis, contributing to the bulk of the audiences. "If it wasn't for the regulars, I don't think we'd be here," Burns said.

While continuing to host quarterly amateur nights for Residence Hall students, Toshalis has planned multicultural entertainment in February, including a possible step show and University Gospel Choir concert. "We want it to be different from downtown and everywhere else and keep it non-alcoholic," Toshalis said. He is also exploring the ideas of a dinner theater in conjunction with the dramatic arts department and a Saturday afternoon outdoor concert.

But Toshalis isn't the only one with a hand in programming. He said students often approach him with ideas and phone numbers of local bands.

This Friday the Annex will host Amateur Night featuring Residence Hall talent. The Annex never charges a cover, and according to Toshalis, never will.



DAVID ROSEN/Daily Nexus

### ...Students feast on chips and cheese...

sponse to the lack of non-alcoholic venues in the UCSB community. It is primarily a pilot program and draws most of its funding from a \$7,000 federal grant for non-alcoholic programming in the dorms.

Annex Program Manager Eric Toshalis is the driving force behind the Annex and has booked such local bands as Milgrim's Pilgrims, Cain, Out Cat Out and Los Guys, along with downtown favorites acoustic guitarist Todd Lineback and

improv troupe Comedy constant dining room crowd of 30-50 people. According to Toshalis, many students go to the Annex for food and stay for the entertainment.

"Realistically, I think there are a lot of people that would rather go into I.V.," freshman microbiology major Lise Davis said. "But there are some people who don't drink and they aren't enticed by what I.V. has to offer, so this is a good alternative."



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### ...and Dayna Reader studies

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## Winter Quarter Shakespeare

### On Stage...

Actors From the London Stage presents *Much Ado About Nothing*. Saturday, 2 & 8 p.m. Campbell Hall. UCSB's American Shakespeare Company presents *Love's Labour's Lost*. 893-3535 for more information.

### On Film...

(films at 8 p.m. in Campbell Hall) *Julius Caesar*. February 13. *Hamlet*. February 20. *Rosencrantz & Guildenstern*. Feb. 23. *MacBeth*. February 27. *Ran*. March 5.

# Much Ado About Something

The Actors From the London Stage Have Brought a Shakespeare Classic to UCSB. The Production is Another Reminder of the Timelessness of the Bard's Works.

By Genevieve Anderson

Emotions never disappear, but our ability to communicate them within the increasingly impersonal constraints of popular culture is definitely weakening. We are still propelled by the immensity of the human experience, but our forms of expression have been blunted by a prevailing cynicism at a world gone sour. We rest on reiteration and so suffocate from cliché claustrophobia. Stereotype is stealing the creative spirit, and we have become resigned to devouring what popular art feebly offers on a tin tray.

Perhaps this university has been sensing our discontent, and so has devoted an entire quarter to reviving the works of one of the greatest writers ever to hold a pen — none other than William Shakespeare. This Winter Quarter, the students of UCSB are being given numerous opportunities to experience a voice that spoke exquisitely and uniquely of feelings and experiences that cannot be buried with time. Through classes, lectures, workshop and productions, we are being given the opportunity to revive the same creative spirit that produced perhaps the most tremendous plays of all time.

One could say that Shakespeare had a way with words. Modern drama often finds language insufficient in conveying the most immense feelings and sensations, and so conveys such profundity through silence. As Samuel Beckett said, we must "make due with the mouth," but often we opt for the subtlety of silence which lies underneath and in between language, which is ultimately disregarded in its irrelevancy.



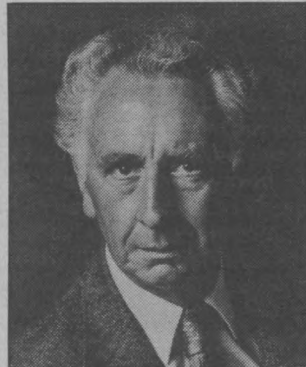
The visiting Actors From the London Stage, John Dougall, Meg Davies, Bernard Lloyd, George Raistrick, and Trevor Baxter, stage a bit of Shakespeare in the park. The troupe performs Saturday at Campbell Hall.

each experience, is uniquely drawn; one never knew such imagery and such painfully beautiful description was possible.

Love becomes a land one has ventured to, but one never knew one was there until this language described it. Juliet says to Romeo "... And yet I wish but for the thing I have: My bounty is as boundless as the sea, my love as deep; the more I give to thee, the more I have, for both are infinite." Shakespeare knew what he was talking about, and more, he knew what we are still talking about. To the attuned and committed ear this language is a feast for the intellect and the spirit.

UCSB is extremely fortunate to have Shakespeare

*Baxter says the purpose of the group is to bring pure Shakespeare to the stage.*



with each production, but this quarter there are five superbly talented actors who are performing a simple and unique *Much Ado About Nothing*, one of Shakespeare's festive comedies. Their visit is provided by ACTER (A Center for Theater Education and Research), which is an international research institute, an educational center and a theater company based both in London and on the UCSB campus. In addition to performing, the actors (Trevor Baxter, Meg Davies, John Dougall, Bernard Lloyd and George Raistrick) are facilitating workshops, lectures and seminars for the students and faculty of UCSB.

Baxter has toured twice before with the company. In *Much Ado About Nothing* he plays Dogberry, Leonato and a boy. Baxter trained as a young man at the Royal Academy of Dramatic Art and has been working steadily ever since. He says that the purpose of the group is to bring pure Shakespeare to the stage; through the skill of the performers, Shakespeare's text

who even become trees and fountains, creating surprising humor in elements that are customarily taken for granted in conventional productions. The youngest actor plays an old man, the oldest actor plays a boy, the men play women, the woman plays a man.

Since the actors play numerous roles, they are often in dialogues that involve only one actor playing both sides, highlighting their delightful versatility. Anything and everything goes in this production, and what the audience receives is Shakespeare and nothing but.

After witnessing this production, or after reading any one of Shakespeare's plays or sonnets, it is plain why such a minimal production

content — what would we find? What would we be left with? Truthful art still exists and is still being created, and it seems that what makes it as permanent as the works by Shakespeare is the indispensable heart that knows nothing but truth and vulnerability, and in this obliterates all cliché.

Again, the power of Shakespeare, as one finds when one witnesses without distraction the inner life of his language, lies in the exposure of the human condition. As Baxter noted, Shakespeare persists because he appeals to the hearts of not only actors and poets, but of bankers and butchers, essentially to everyone. His commitment

*Through classes, lectures, and productions, UCSB students are being given the opportunity to revive the spirit of Shakespeare.*

Shakespeare, on the other hand, indulged in language to bring to life through words the enormity of love, pain, victory, defeat. He meticulously and with incredible sensitivity designed and arranged words to fit feelings one may never have known one felt so intensely until reading his work. In all of Shakespeare's works, each feeling,

brought to our own stage by some of the most prestigious artists in the world, the actors who comprise the Actors from the London Stage. The actors come from various reputable companies in England, and join together to form the group to bring Shakespeare to various institutions throughout the United States.

The company changes

moves solely through the actors. The actors are the director, the sets, the props, the sound effects. They provide everything but simple lighting. Although Baxter is not against creative interpretation, he admits that the most important consideration is how the text affects the artist, not how the artist can affect the text.

These actors are committed to the purity and strength of Shakespeare's writing. They allow the play to take care of itself, and by stepping out of its way, almost, in creating such a simple setting for the play to live in, the actors show that in Shakespeare, theatrical indulgence can often be extraneous. The actors even create a mini audience on the stage with a circle of chairs framing the playing space, giving total focus to the immediate action of the play.

*The actors allow the play to take care of itself, and show that in Shakespeare, theatrical indulgence can often be extraneous.*

is so powerful even after over 300 years of literary life. It forces any thinking individual to consider what lies at the core of modern art (writing, movies, music, etc.).

If we took the same approach with current writing as these actors do with Shakespeare — stripping all exteriors away and focusing solely on the core of the

was to the human experience, which transcends all eras and generations. Beneath the King and Queen, under the collapse of monarchies and kingdoms, after the corrosion of the sword and sheath, lies us; the ones who now and in generations to come are forever experiencing the pains and joys of love and defeat.



MUSIC REVIEWS

# What About Bob?

Dave Sharp Only Looks Like Dylan

*Hard Travellin'*  
Dave Sharp  
I.R.S. Records

Dave Sharp's *Hard Travellin'*, the first solo record from the lead guitarist for the Alarm, is pleasant — if innocuous — folk music in the fine tradition of other random Bob Dylan imitators.

This style of music — one that ignores any of the positive changes in song and lyric structure made in the past 30 years — is older than Dylan's bed linen, and Sharp, working dylagently within this style, gives us nothing new. Yes, perhaps a "breakdown in the city isn't too pretty." So?

Bedecking a man with a guitar and one of those harmonica-around-the-



Dave Sharp

neck get-ups does not give his self-proclaimed "by the bootstraps" album any street credibility. It's all well and good to roam around America finding "unease" and asking "what's going on?" but it's difficult to buy

when it comes from a Manchester guy who looks like he should be singing "Wuh-ho, Wuh-ho, Rescue me, Aah!" to a packed stadium audience. *Hard Travellin'* sounds like the result of Dave Sharp's trip to Fantasy Island — "Mr. Rourke, I wanna be a famous folk singer!" — and it doesn't ring true. *Hard Swallowin'* might be a better title.

Even though the record was made in just six days, it's not the kind of accomplishment for which, on the seventh, you rest. Which my friend Charlie thinks is sad.

Dave Sharp will open for Eddie Money at the Anaconda Theatre tonight. For more information, call 685-5901.

—J. Christaan Whalen

## Potential Combustion

*Pretty on the Inside*  
Hole  
Caroline Records

There's a certain directness, a frank and unapologetic attitude that must be admired in an album whose first line is "When I was a teenage whore." This brutally honest, the-world-sucks-and-so-do-you outlook is evident all throughout Hole's debut, *Pretty On The Inside*. It's a startling effort, packed with so much anger and venom that it

practically explodes.

Hole is a four-piece band out of Los Angeles. Their post-punk sound is blissfully out of control on the album and completely overwhelming when heard live (they recently filled supporting slots on tours with Mudhoney and Smashing Pumpkins).

All 10 songs are played full-tilt and full-speed — the album starts out boiling and never cools down. You might notice a lack of posi-

tive sentiment as the album progresses — but that's just the band. Perhaps growing up in L.A. and trying to succeed in the music business have adverse effects on one's frame of mind, but the music never suffers. These young musicians (three girls and a guy) seem to thrive on hate and redirect it into their art. And good art is what Hole is all about — pretty or not, it's expressive and effective.

— Aaron Cappocchi

## Raised From the Dead

*Infrared Roses*  
Grateful Dead  
Arista Records

Because of the attention given to the Grateful Dead as a phenomenon, the fact that they are a band made up of accomplished musicians is often ignored. Their latest release, *Infrared Roses*, is a startling reminder of the impressive performance abilities of the band.

Compiled from various outtakes of "Space," an im-

provisational interlude that occurs during the second half of every Dead show, *Infrared Roses* embarks on a musical journey of sound and texture. The only words on the album are a brief recording of the crowd before the show. The rest is pure exploration, during which the band members test themselves and the limits of music itself, with satisfying results. Guest appearances by saxophonist Branford

Marsalis and pianist Bruce Hornsby blend nicely with the unusual sounds of the Dead.

However repulsed you might be by the idea of the Grateful Dead, if you appreciate music that explores uncharted territory, this record is worth checking out. For the Deadhead, it's simply another gem to add to your treasure chest.

—Seana Fitt

A.S. PROGRAM BOARD events

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TUES., FEB. 11  
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8:00PM  
\$2 students  
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WED., FEB. 12  
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ACOUSTICS  
features James Hersch  
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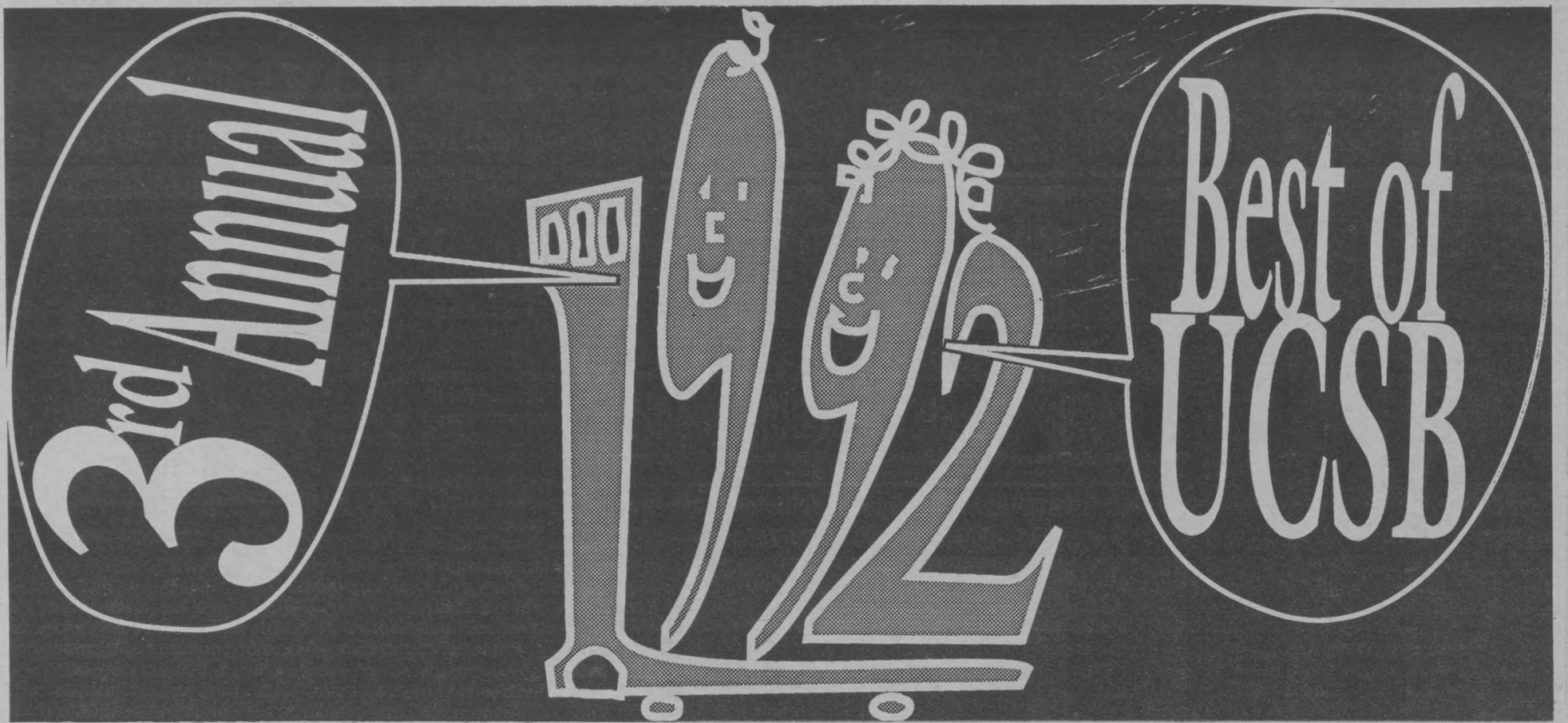
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- ☛ NO XEROXED BALLOTS
- ☛ Ballots must be dropped off at The Nexus Ad Office, underneath Storke Tower by Wednesday, Feb 19, 5pm.
- ☛ ONE ballot per person, please.

Check One:  Student  Staff  Faculty  Other (optional)

1. Best Exercise Club \_\_\_\_\_

2. Best Dance Club \_\_\_\_\_

3. Best Local Band \_\_\_\_\_

4. Best Breakfast Place \_\_\_\_\_

5. Best Sandwich Place \_\_\_\_\_

6. Best Pizza \_\_\_\_\_

7. Best Happy Hour \_\_\_\_\_

8. Best Place to Drink Pitchers \_\_\_\_\_

9. Best Restaurant to Take Your Parents \_\_\_\_\_

10. Best Chinese Food \_\_\_\_\_

11. Best Mexican Food \_\_\_\_\_

12. Best Burgers \_\_\_\_\_

13. Best Frozen Yogurt \_\_\_\_\_

14. Best Ice Cream \_\_\_\_\_

15. Best Place to Drink Coffee \_\_\_\_\_

16. Best Music Store \_\_\_\_\_

17. Best Bike Shop \_\_\_\_\_

18. Best Hair Salon \_\_\_\_\_

19. Best Place to Buy Groceries \_\_\_\_\_

20. Best Bookstore \_\_\_\_\_

21. Best Place to Buy Condoms \_\_\_\_\_

22. Best Dining Commons \_\_\_\_\_

23. Best Line to get a Woman/Man in Your Bedroom \_\_\_\_\_

24. Best Reason to Miss Class \_\_\_\_\_

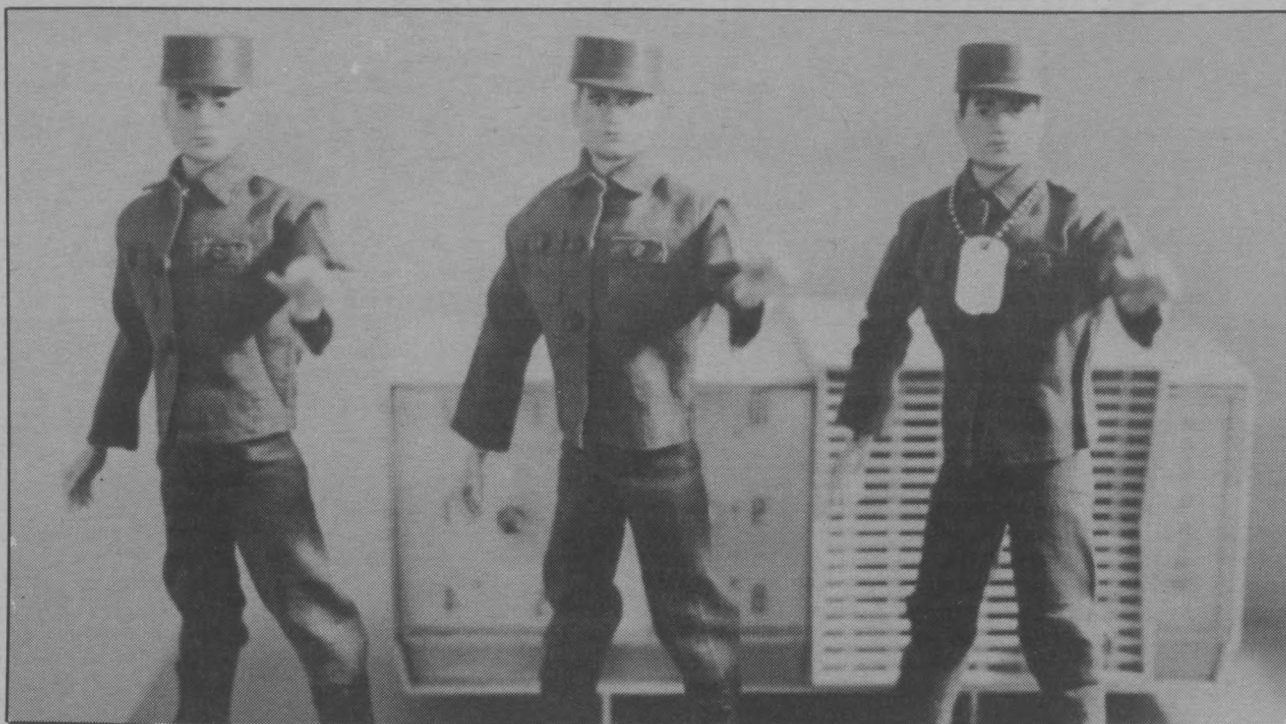
25. Best Word for Vomiting \_\_\_\_\_

26. Best Excuse for Not Graduating in 4 Years \_\_\_\_\_

27. Best Kept Secret on Campus \_\_\_\_\_

28. Best Radio Station \_\_\_\_\_





Renegade 12 inch G.I. Joe dolls take command of a young boy's room in *Ode to G.I. Joe*.

FILM REVIEWS

# A Chip Off the Old Eastern Block

The 23rd International Tournee of Animation Misses Usual European Entries

The animation at the 23rd International Tournee of Animation (at the Victoria Street Theatre) is, in a word, typical. It's an interesting compilation, although lacking the drop-dead, slack-jaw "wow" pieces that most animation tournées offer.

A reason for this could be the complete lack of Eastern European animation, which always stands out in festivals such as these. The only things that resembled East-

ern Block art were one German piece and two pieces from the former Soviet Union — and they are all excellent.

The German animation and the first Soviet piece maintain the typical Eastern European message of the oppressed little guy and the distorted world view of his government. On the other hand, the second work of Soviet animation, "Grey Wolf and Little Red Riding Hood," offers an allusion to the breakup of the

Soviet Union under the guise of the old fairy tale. It's a bit long (22 minutes) but if you account for the power of its message, it is a piece worth staying awake through.

Other notable shorts come from the U.S., and are strongest in using mixed or strange media.

For example, "The Potato Hunter" features a claymation primitive man chasing real potatoes. "Photocopy Cha Cha" is done entirely with a Xerox machine.

"Oral Hygiene," which contains the most outstanding soundtrack of the fest, uses skulls and toothbrushes interacting with claymation. "Slow Bob in the Lower Dimensions" is a mixed media tour de force, featuring computer animation, cut-out art, stop-motion and live action.

Another draw of this piece is that it was produced by MTV. The station, though still the leader in video trash, should be commended for offering finan-

cial as well as media support to up-and-coming experimental animators.

The best of the American pieces is "Ode to G.I. Joe," a post-modern short which features stop-motion G.I. Joe dolls dancing and frolicking to The Staple Sisters' "I'll Take You There." It is of particular interest in that it was made in Santa Barbara by Brooks College student Gregory Grant.

The Tournee also has many of the usual animators offering their latest work.

Among them were Bill "100 ways to quit smoking" Plympton and Candy "irritating, larged nosed cockney lady who is stupid" Guard.

While this isn't one of the stronger animation festivals to play in Santa Barbara, it still merits a look. Even the weakest animation fest is better than the strongest episode of "America's Funniest Home Videos."

—Denis Faye

# Freejack's Future Doesn't Look Good

*Freejack*. Starring Emilio Estevez, Mick Jagger, Rene Russo, Anthony Hopkins, and David Johansen. Screenplay by Steven Pressfield, Ronald Shusett, and Dan Gilroy. Directed by Geoff Murphy.

Have you ever wondered how it feels to be thrown into the future? In this age of time travel films, such as *Back to the Future* and *The Terminator*, James G. Robinson's *Freejack* (at the Fiesta Five Theatre) presents a feeble attempt at innovation.

Emilio Estevez stars as Alex Furlong, a hot rookie race car driver who falls into a highly devised plan that throws him nearly 20 years into the future. During an important race, he gets into a serious accident in which he is presumed dead because the body is never found. Instead he becomes a "freejack" in the year 2009, which

means his body is owned by whoever brought him in from the past.

Mick Jagger is Viktor Vesindik, the man hired to capture Furlong. Vesindik can be either cold-blooded and evil or understanding and compassionate, depending on what he feels is justified. Due to this kind of behavior, the audience continues to wonder if he is a good guy or a bad guy.

The top man in charge of Furlong's demise is Mr. McCandless, played by Anthony Hopkins. A dying man, McCandless hopes to achieve immortality through use of a brilliant machine which can transplant his mind and spirit into another person's body — in this case Furlong's.

David Johanson is annoying, as usual, as Furlong's friend Brad. Together with Brand L. Bush,

as the corporate-raiding Mark Michellette, the film's supporting performances are mediocre at best.

With Furlong constantly on the run, the audience has trouble keeping up with what exactly is going on. The film is practically half over by the time the audience finds out what the plot is. Once discovered, however, it remains one-dimensional and lacks the subplots on which the best sci-fi stories are constructed.

With special effects that are pitifully unconvincing, and an acting performance from Jagger that makes him look like a fish out of water, *Freejack* is enough to make a grown man cry.

—Tom Santos

# Ripe Green Tomatoes

*Fried Green Tomatoes*. Starring Jessica Tandy, Kathy Bates, Mary Stuart Masterson, and Mary Louise Parker. Screenplay by Fannie Flagg. Directed by John Avnet.

The initial draw of *Fried Green Tomatoes* is the fact that it boasts Oscar-winners Jessica Tandy and Kathy Bates. But there's more to this film than a just a big-name cast.

The story is told in flashbacks by Tandy's character as she recalls her childhood in the small town of Whistle Stop, Ala., in the 1930s. The tale focuses on the relationship between the rebellious Iddie Threadgoode (Mary Stuart Masterson) and her friend Ruth (Mary-Louise Parker), and the loyalty not only between the two, but within the entire community of Whistle Stop.

This well-acted film takes the viewer on a journey through the lives of a close group of friends in the Whistle Stop Cafe, providing enough twists and turns to keep the viewer interested. Aside from the friend-

ship between Ruth and Iddie, the film touches on race relations in the Depression-era South and an unexpected murder.

Bates gives a stunning performance as an overweight, middle-aged woman going through a mid-life crisis. She finds inspiration in the stories of Ruth and Iddie, and in her unexpected friendship with Tandy.

The movie is based on the novel *Fried Green Tomatoes at the Whistle Stop Cafe* by Fannie Flagg — who also co-wrote the screenplay — and remains fairly faithful to the original work. It does, however, limit its focus to a single event in the novel and, in the tradition of classical Hollywood cinema, changes the novel's ending to a happier one.

At a time when theaters are filled with movies designed for mass appeal and money-making capabilities, *Fried Green Tomatoes* is refreshingly original.

—Karen Skanderson

## A Prose Love Poem for Men

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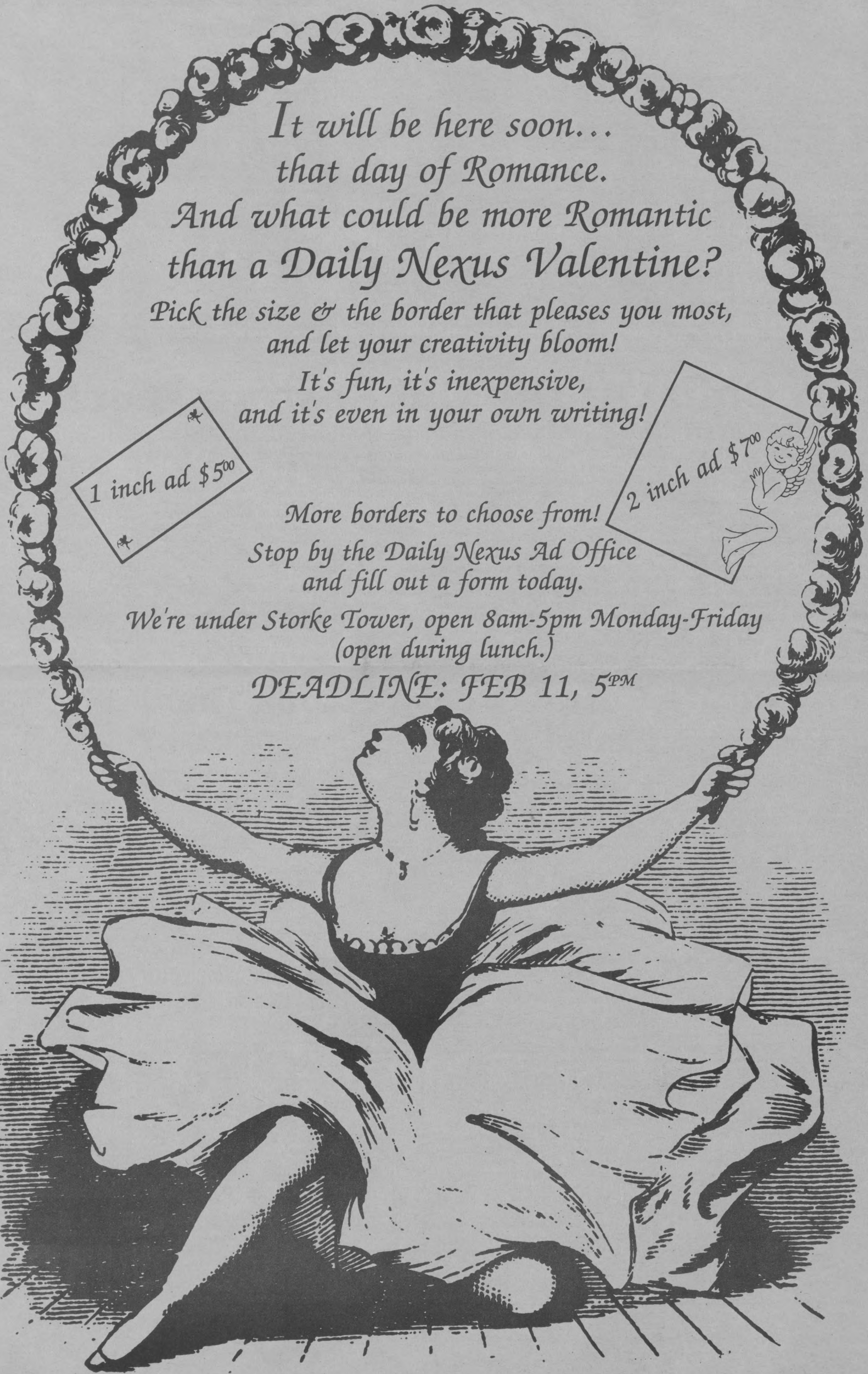
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