

What's What at Your Local Theater.....pages 6A & 7A



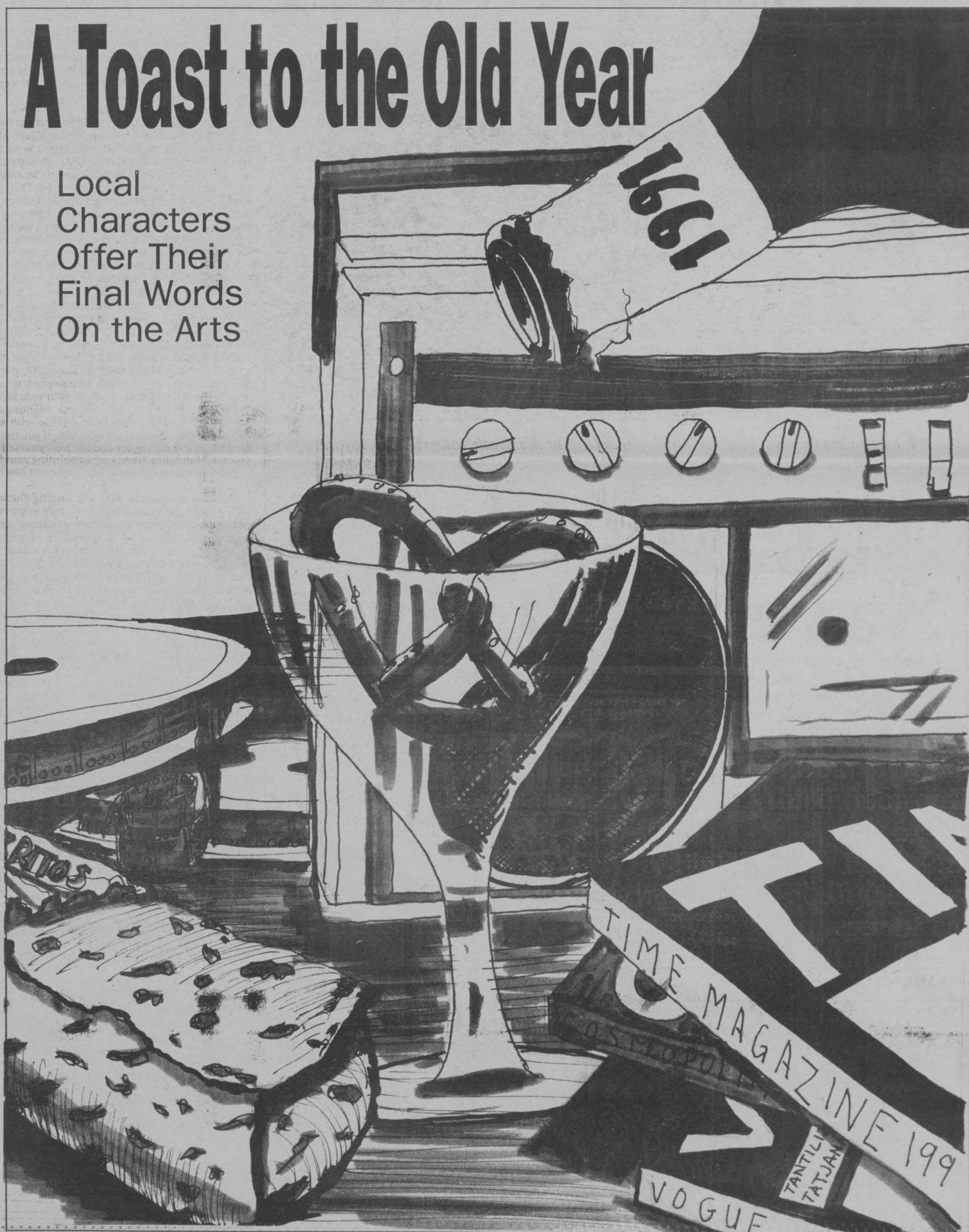
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Pub Night Canceled

Financial Concerns Force Music Event Cuts

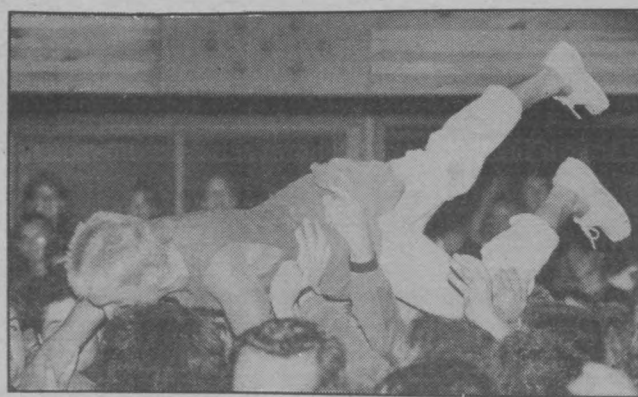
After nearly a decade of music, Pub Nights are no more.

The weekly live band series that was once a Thursday night tradition for many UCSB students, bringing bands like Mary's Danish, Common Sense and the legendary I.V. All-Stars to campus, has finally come to an end, the Associated Students Program Board announced late Fall Quarter.

"Financially it's not feasible for us to have them," Program Board advisor Marilyn Dukes said. "It's a combination of factors, including the economy. People are more cautious about how they're spending their entertainment dollars."

Pub Night attendance has generally declined since 1988, when two separate occasions of violence, one involving a handgun, forced serious reconsideration of the establishment's liquor license, often "stretched" to allow more than 600 people in the drinking area at a time. The drinking area was narrowed to 230 for the following year, causing The Pub's party atmosphere — and ticket sales — to suffer.

Attendances continued to dip the following year,



The Days of Yore: A concertgoer gets carried away at '87's Mojo Nixon show in the Pub.

climaxing with '91's dismal record. A tradition that once drew 700 people had to work for crowds of 100, affected by a poor image and slumping economy. But UCSB is not a singular case, Dukes said.

"Everyone's had a bad year," she said, in reference to a Stanford University survey of event attendances at other California universities. "Not a single college has said they had a great quarter."

The series hasn't been good to University Center Food Services, for whom Pub Night beer sales were once an asset. Past years have seen "a trend toward younger crowds," according to UCen Foods Manager Sean Reiter, causing beer revenues to drop considerably.

Despite the ending of Pub Nights, the A.S. Program Board, who receives \$2.80 per quarter of student money, plans to continue programming in The Pub, a last

bastion in the ever-diminishing handful of local venues (see commentary, page 3A). Besides a weekly jazz and world music series (Acoustics), the student-run group intends to bring "top-dollar bands" to The Pub, while being more selective with their choices.

For many students the announcement that there was such a thing as Pub Night was as much a surprise as its end. "I've never heard of Pub Night," says senior Deanne Zastrow, who turned 21 this past year. "I would've liked to have gone if I knew about it."

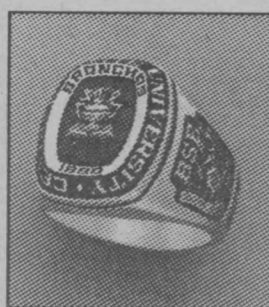
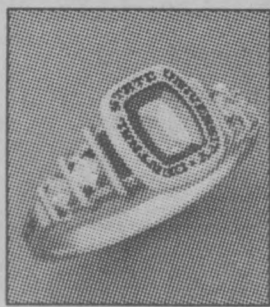
But for others, the demise of the weekly series signalled the end of an era. "People got out of the habit of going," Reiter reminisced. "There used to be a tradition that Thursday night was Pub Night — and that died."

—Pax Wassermann

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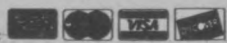
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Pub Nights in Review: The Bands That Played for a Buck

1986-7: The Year of the I.V. All-Stars
1987-8: Common Sense, The Burning Couches, Avocado Sundae
1988-9: Mary's Danish, Toad the Wet Sprocket, The Rave-Ups, Ivan Neville

1989-90: The Goleta Waters Blues Band, Electric Blue, The Groov, The Itch
1990-91: Bearded Youth, Collage of I, Spencer the Gardner
1991: Rogue Cheddar, Halfway Home, and Pub Night's last year.

COMMENTARY

A Sorry Trend Continues

By Pax Wassermann

Oscar's. Borsodi's. Carnival. The Pub. What do all these places have in common? They're all dead or suffering venues that once hosted great alternative shows.

Can you imagine Sonic Youth, Camper Van Beethoven or the Rollins Band in Borsodi's, which is now Javan's? Or Wynton Marsalis in a little club downtown? Or the Red Hot Chili Peppers in The Pub?

How about seeing all of these at a ticket price well under 10 dollars?

Program Board's decision to scrap their slumping series known as Pub Night might be looked at as a simple economic response, maybe even fresh thinking, but not such a big deal.

It is a big deal. The demise of Pub Night is just one indication. We are losing a music scene.

Don't believe it? Here's a little test. Name five local bands. One hand. Five local talents.

There was a time when almost anybody in Isla Vista could name at least 10. You saw 'em in Storke Plaza. You saw 'em in The Pub. You heard 'em in Anisq' Oyo' Park, and not just once or twice a month. They played Borsodi's, opened for alternative acts.

What do we have now? Some live music at parties, but just a few. Many venues that once showed promise, like Carnival, have now turned into dance clubs or have closed down completely. Nothing much ever happened at Alex's Cantina, or most of the other bars downtown (which brings up the lack of under-21 clubs in Santa Barbara), and not much has changed. In fact, it's gotten worse.

But we have the Anaconda.

After about half a year in existence, it's about time for a progress report on our great hope for an alternative — even decent would be fine — rock venue.

Everyone's got a different story on what's going on with this place, all with the same end. It lost its liquor license, it's gonna fold. They treat their bands like shit, and often don't even have enough sound equipment to meet technical re-

quirements. They're never going to stay in business. They lose money on almost every show, and are going to have to close soon.

But, miraculously, they haven't closed yet.

An important part of the music business is good booking. The folks at the Anaconda book great shows, and practically carry the S.B. area for alternative concerts (sorry, but Toad the Wet Sprocket at the Beach Shack doesn't cut it). The good shows at the Ventura Theatre these days, like Jan. 30th's Soundgarden show, cost about 20 bucks.

But I was always taught to be constructive. So this is what we can do to get the scene going:

- Go see more bands. Live music is fun, and a much less insecure pastime than booty dancing. You watch it like TV, but it can sweat on you like a pro wrestler. That is entertainment.

- Don't go to Del Playa unless you are going to see a band. I know that most of you who have read this far are by now a little dissatisfied with the I.V. party life. Check out some shows instead. The Pub had them every Thursday and nobody went. Don't let this continue any longer.

- This one's for the venues. Let the public know what the hell is going on. It seems like you have to be a friend of the family to figure out what's happening at the Anaconda these days. Too much booking, not enough promotion. The Anaconda has become its own biggest competition, booking multiple shows of the same style of music in one week. Problem is, nobody's got enough money to shell out for two \$15 shows in one week. At least one of them has got to lose.

- Students: You pay \$2.80 per quarter to the Associated Students Program Board to entertain, educate and otherwise make you a happy camper. They have been worth it in the past, and they can be worth it again. But frankly, you have been given a dismal bill of goods in Fall Quarter and spirits seem to be waning for Winter. Let them know you care, before we lose again.

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Marianne Hudak

OCCUPATION

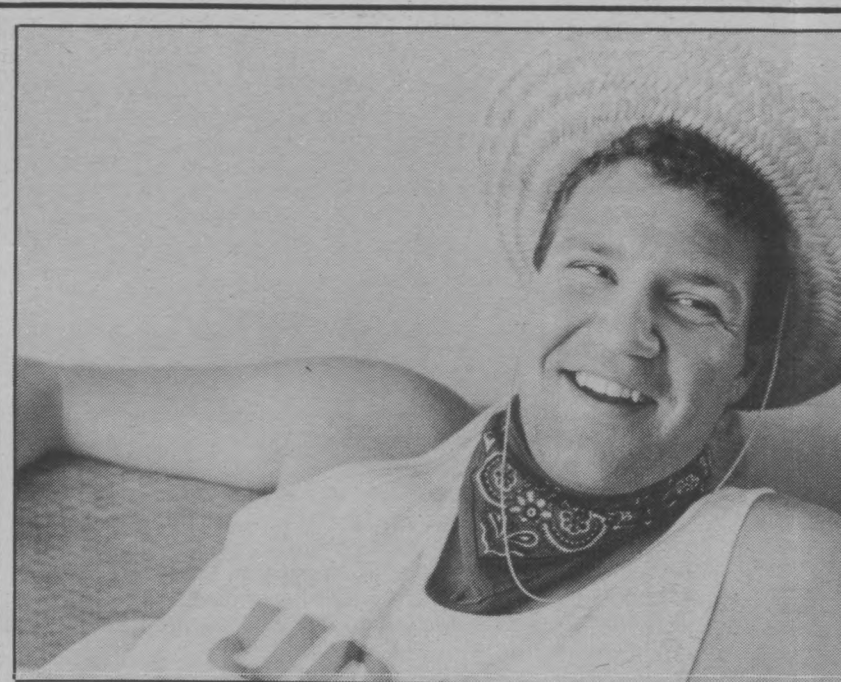
Student/
Playboy Model

TOP 5 MAGAZINES

1. Newsweek
2. Cosmopolitan
3. Sports Ill.
4. TIME
5. Vogue

TOP 5 READS

1. Misery
2. Jane Austin
3. Huck Finn
4. Cantrbry Tales
5. Hamlet



DAVID ROSE



Nexus file photo

NAME

Sheila Lodge

OCCUPATION

Mayor of Santa Barbara

TOP 3 RADIO STATIONS

1. KUSC
2. KCBX
3. KDB

She's The Mayor, She Only Has To Pick Three

NAME

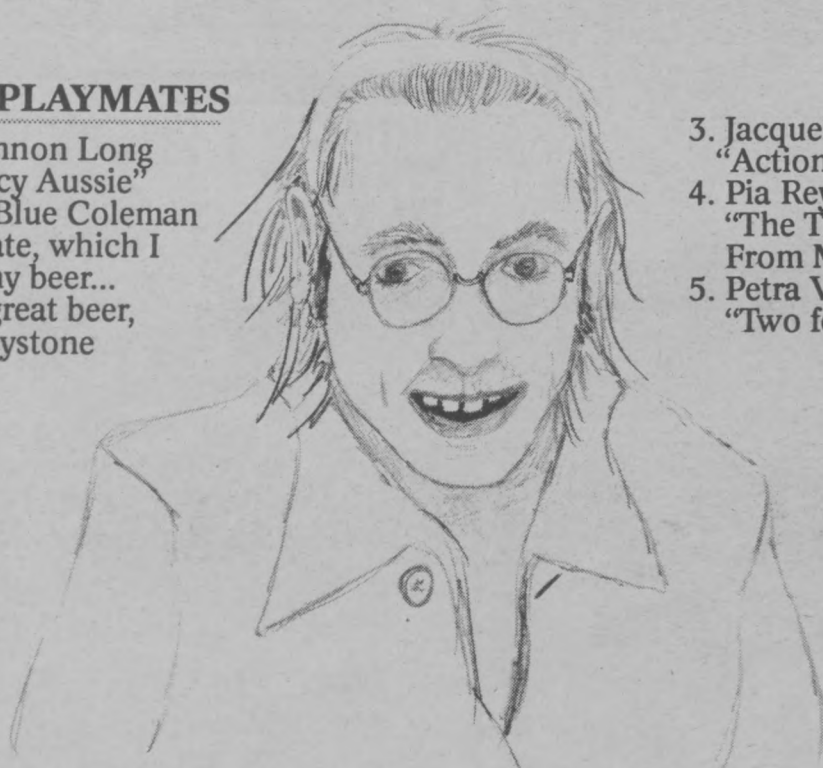
Video Guy

OCCUPATION

Video Guy

TOP 5 PLAYMATES

1. Shannon Long
"Saucy Aussie"
2. My Blue Coleman
Playmate, which I
keep my beer...
really great beer,
like Keystone



MAXWELL C. DONNELLY/Daily Nexus

3. Jacqueline Sheer
"Action Jackson"
4. Pia Reyes
"The Thrilla
From Manila"
5. Petra Verkaik
"Two for the Road"



DAVID ROSEN/Daily Nexus



DAVID ROSEN/Daily Nexus

NAME

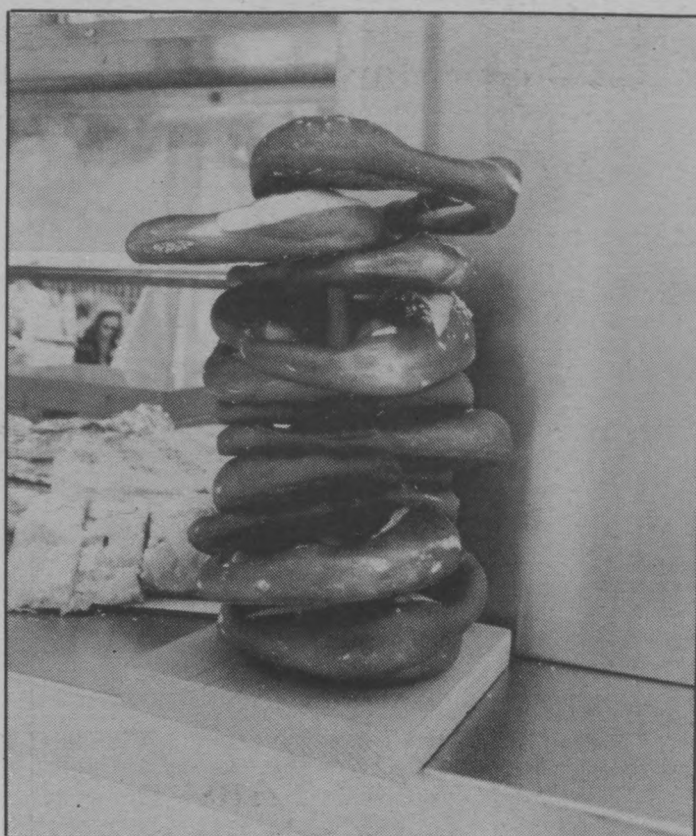
"Gaucho" Will Von Protz

OCCUPATION

"Keep the spirit goin'"

TOP 5 NATIONAL ANTHEMS

1. Boys II Men
2. Whitney Houston
3. Jeffrey Osbourne
4. Barber Shop Quartet
5. UCSB Band



HILLARY KAPLOWITZ/Daily Nexus

NAME

Simone Aeschbacher

OCCUPATION

Die Bretzel Lady

TOP 5 REVIEWS
OF MOVIES
(in pretzels)

1. Thelma and Louise
Four Pretzels
2. Father of the Bride
Four Pretzels
3. Last Boy Scout
Three Pretzels
4. Hook - 1 Pretzel
5. L.A. Story
Plain Mustard



PAT STULL/Daily Nexus

NAME

Jaime Chavez

OCCUPATION

Fastest Burrito
Maker in the West

TOP 5 MOST
POPULAR BURRITOS

1. Carne Asada
2. Pollo Asado
3. Pollo en Chile
Colorado
4. Carnitas
5. Carne Adobada

TOP 5 SONGS

1. Sonora Dinamita
2. Oscar de Leon
3. Sonora Santanera
4. El Super Vasques
5. Los Bukis



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NAME

Deva

OCCUPATION

I.V. Park Resident/
Member of Phoenix Blues

TOP 5 ANISQ' OYO' PARK BANDS

1. Phoenix Blues
2. Phoenix Blues Revised
3. Ugly Kid Joe
4. Electric Blue
5. Scum Scud Pup
("or something like that")

WOMEN



HILLARY KAPLOWITZ/Daily Nexus

NAME

Kezia Jauron

OCCUPATION

Inside Wave EIC

TOP 5 PERSONALITIES

1. Christo and the
Killer Umbrellas
2. Madonna
3. The Wayans
4. Cher
5. Marc Brown
(most influential)

FILM REVIEWS

Down the Stretch of the Oscar Derby

Prince of Tides, Bugsy, and JFK Show Moviemaking at Its Award-Hungry Finest

Prince of Tides. Starring Nick Nolte, Barbra Streisand, Blythe Danner, Kate Nelligan, Jason Gould. Music by James Newton Howard. Screenplay by Pat Conroy and Becky Johnston. Produced by Barbra Streisand, Andrew Karsch. Directed by Barbra Streisand.

Warm air, moonlit summer nights, the sound of waves crashing against the seashore — the perfect setting for director-star Barbra Streisand's emotionally uplifting film, *The Prince of Tides*. Set in South Carolina, the film depicts the ups and downs of the Wingo family, and how their brutal past affects their current situations.

Nick Nolte plays Tom Wingo, a schoolteacher and coach who searches to find the true meaning of his existence, where he belongs and what is important. The plot contains a series of flashbacks to his childhood, a time in which he was abused by a father who lacked compassion for his children. Known for playing tough-guy roles in movies like *48 Hours* and *The Three Fugitives*, we see a different side of Nolte hardly ever shown on the big screen — vulnerability. And it works.

Upon learning that his sister Savannah (Melinda Dillon) has attempted suicide, he immediately travels to New York to converse with her psychiatrist, Dr. Susan Lowenstein, played to perfection by Streisand.

This is a movie filled with transitions, which ultimately is the strength of the story. Families are torn apart, marriages are broken up and relationships are triumphantly reunited. Characters face their problems and gain victory over emotional crises.

Lowenstein, who seems to be a stalwart of emotional strength throughout the film, also breaks down as her family self-destructs; Jason Gould plays the son who develops a hostile attitude toward her neglect.

As their families disintegrate, Lowenstein and Wingo

seek solace in a romantic liaison. However, this is the portion where Streisand is unconvincing. After solidly avoiding Wingo's advances, it is just hard to believe that she can turn her attitude around so easily. This flaw is, however, eclipsed by the film's many strengths.

Needless to say, this is not a film for the action-adventure type. It is, unabashedly, a sensitive, complete picture, and it would not be a surprise to hear its name again at Oscar time.

—Tom Santos



Bening and Beatty show off their likable, polished teeth in the likable, polished *Bugsy*.

Bugsy. Starring Warren Beatty, Annette Bening, Ben Kingsley, Harvey Keitel, and Joe Mantegna. Music by Ennio Morricone. Screenplay by James Toback. Produced by Mark Johnson, Barry Levinson, and Warren Beatty. Directed by Barry Levinson.

All right, so maybe there have been a bit too many gangster movies coming out of Tinseltown lately. But the newest entry, Barry Levinson's *Bugsy*, is one of the best in recent memory.

Be advised before you go in, this movie reeks of big Hollywood, big money production. It is a period piece with a capital P, done in a grand style that has become the trademark of Levinson's films, with sets costing as much as a nuclear-powered aircraft carrier.

Behind these flash-glam sets lies a sound story with a solid cast. Warren Beatty is perfect as Bugsy Siegel, and, perhaps more importantly, well within his limited acting range. Annette Bening puts in a superb performance as Bugsy's girlfriend and truly steals the show. Ben Kingsley and Joe Mantegna also turn in fine supporting performances.

But, therein lies the problem. The film never gets beyond solid. Walking into the theater, we expect a Levinson classic on the scale of *Diner* or *Tin Men*. What Levinson delivers is only adequate. Yes, likable. But much too polished, too smooth.

Despite these faults, *Bugsy* is worth recommending as one of the better films released in 1991, although you wouldn't be remiss to wait for it to come out on video. But to catch Barry Levinson at his best, go back to his earlier, shoestring movies and don't expect it from his big Hollywood productions.

—Alex Salkever

JFK. Starring Kevin Costner, Gary Oldman, Sissy Spacek, Kevin Bacon, Tommy Lee Jones, Michael Rooker. Music by John Williams. Screenplay by Oliver Stone and Zachary Sklar. Produced by A. Kitman Ho and Oliver Stone. Directed by Oliver Stone.

No event in recent memory has left as many unanswered questions as the murder of our 35th president. The events in Dealey Plaza on Nov. 22, 1963, have scarred a generation, and defined the turbulent era known as the Sixties.

Oliver Stone lives, breathes and works in the Sixties. His films, whether they take place in the decade (*Platoon*, *Born on the Fourth of July*) or simply expound on its philosophies (*Talk Radio*, *Wall Street*), represent the only running commentary on a time often neglected by the major studios. Stone's *JFK* is another visit to the director's second home, and it is his most intriguing, most thought-provoking, and, in a sense, his most successful film to date.

In *JFK*, Stone (who also co-produced the film and co-wrote its script) pays lip service to the group of people still stuck in the Sixties who have thrived on the director's past work. His latest is not about a particular era, or even the country's mood in that era. *JFK* is a political thriller that is not so much who-dunnit as it is why-dunnit.

"Why?" is the big question. Stone has his own conclusions about the assassination of John F. Kennedy, which have been greatly criticized. It is no coincidence that Stone's answers are also those of his protagonist, former New Orleans District Attorney Jim Garrison (Kevin Costner). Garrison, at first an interested participant in the murder investigation because of Lee Harvey Oswald's ties to New Orleans, becomes the country's most outspoken conspiracy theorist. In fact, Garrison's indictment of New Orleans businessman Clay Shaw remains the only Kennedy assassination case brought to trial.

Stone is blessed that the years have left the American public generally convinced that there was some conspiracy to kill the president. As a result, he is able to present perhaps the most subversive \$40 million movie ever. But *JFK* is not just about what role the government, the military and the Dallas police had in the assassination, it is about questioning "official" answers and reasons. Stone wants us all to get a second opinion.

JFK would be even more dangerous (not to mention more frightening) if in fact it was all true. In the interest of good drama, however, Stone has admittedly distorted facts, drawn composite characters and neglected many of Garrison's faults. It helps that he gets a solid performance from Costner, who gets even better help from a collection of supporting players who make up the definitive New Orleans rogue's gallery.

Stone ultimately deceives his audience, but it is a small crime when weighed against the values of his film. Despite the absence of a disclaimer, it is imperative that audiences know that *JFK* is pure fiction. Damn good fiction.

—Brian Banks



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FILM REVIEWS

Left at the Altar

Father of the Bride. Starring Steve Martin, Martin Short, Diane Keaton. Screenplay by Frances Goodrich, Albert Hackett, Nancy Meyers, and Charles Shyer. Directed by Charles Shyer.

Never before has a film been more worthy of being called mediocre than *Father of the Bride*. As with most Steve Martin projects, his crazy antics become the only thing that makes the film bearable.

The story goes like this: George Banks, a rich shoe factory owner from San Marino, learns his daughter is engaged to a GQ Harvard grad computer genius possessing all the warmth and personality of a slug. To Banks's horror, he learns that his future son-in-law's parents are even richer than him and are living in Bel-Air.

The laughs are supposed to come when Banks finds that \$300,000 for a wedding is a little too much for his bankbook and continually complains of the expenses.

This is because he secretly has a buxom blonde bimbo stashed somewhere in Malibu soaking up his money in champagne and caviar. In the end, he agrees to pay for the wedding, although he saves some money by giving his daughter white sneakers from his factory instead of shelling out 25 bucks for a pair of pumps at Standard Shoes.

Ah, but one can't forget the night before the wedding, when it miraculously snowed in San Marino for the first time since the Great Dandruff Epidemic of 1906. If screenwriters Nancy Meyers and Charles Shyer (whose previous work included *Hamlet*) wanted to symbolize the throwing of rice, they should have had it hail. It would have been particularly more pleasurable to have seen these obnoxious rich people beaten by chunks of ice than to endure their pathetic melodrama.

—Bill Mathieson



(from left) Diane Keaton, Steve Martin, Martin Short, and Kimberly Williams fret over the upcoming nuptials in *Father of the Bride*.

Hollywood's Holiday: In Review

Hook. Starring Dustin Hoffman, Robin Williams, Julia Roberts, Charlie Korsmo, Maggie Smith, and Bob Hoskins. Screenplay by Jim V. Hart and Malia Scotch Marmo. Directed by Steven Spielberg.

With all the talk of how much money is being poured into Hollywood films these days, *Hook* couldn't have picked a better time to surface.

Plopping Dustin Hoffman, Robin Williams and Julia Roberts in front of Steven Spielberg's camera is no bargain deal at \$80 million. The film screams "Money! Money! Money!" from its deepest layer of celluloid.

But all this dough wouldn't be soooooo painful if there was more to the film than simply visual beauty and dandy special effects. Unlike other films from Spielberg's archives (*Jaws*, *E.T.*, *Close Encounters of a Third Kind* and the *Indiana Jones* trilogy), *Hook* is missing one major ingredient — meaning.

Although some may leave the theatre smile-clad, few will leave thinking anything of value. The film is so engulfed in extravagant fantasy that it fails to stimulate valuable thoughts or feelings.

Hoffman does, however, serve as a temporary life-preserver. Breaking from the introverted roles of *The Graduate*, *Midnight Cowboy* and *Rainman*, the veteran actor is perhaps the only star that shines in a film that never builds to meet its glitzy hype.

On the subject of shining, Spielberg should have shined the whole Tinkerbell idea. Sure she's important, but a six-inch Julia Roberts with a weed-wacked hairdo and glowing abdomen? Her lines spew forth like a bad Fisher-Price toy.

Although the film does have its moments, they find themselves surrounded by layers of fat, cheesy gristle which only make the good stuff difficult to swallow.

—Morgan Freeman



Shatner gets a grip.

Star Trek VI: The Undiscovered Country. Starring William Shatner, Leonard Nimoy, and DeForest Kelley. Screenplay by Nicholas Meyer and Denny Martin Flinn. Directed by Nicholas Meyer.

Star Trek VI: The Undiscovered Country surpasses its lowly predecessor and ranks as one of the best of the post-series films. It should also please trekkers disappointed with the directorial debut of William "Kirk" Shatner, whose effort in *V* proved, incredibly, that he was a worse director than actor.

The plot deals with the imminent collapse of the Klingon Empire following decades of allocating all of its resources to war. With the Klingons willing to negotiate a peace treaty, the Federation sends hero James T. Kirk and the *Enterprise* to escort the Klingon ambassador to Earth for peace talks.

The film does have some drawbacks, however. Despite the large budget, the special effects are not impressive, and many of the actors portraying Klingons seem to have attended the Shatner school of poor acting.

In contrast, the performance of George Takei as Captain Sulu is very impressive. Given a chance to stand on his own, away from the shadow of Nimoy and Shatner, Takei excels. It's a shame he wasn't given the opportunity sooner.

—Ross French

Beauty and the Beast. Voices by Robby Benson, Angela Lansbury, David Ogden Stiers, Jerry Orbach. Music by Alan Menkin, Howard Ashman. Produced in association with Silver Screen Partners IV.

Animated movies usually don't do the trick. We go to the movies to see real life recreated, not Saturday-morning cartoons on 70mm in Dolby stereo. So it was not with baited breath that many awaited Disney's newest effort, *Beauty and The Beast*.

But the surprise is that the film is magnificent.

It's a standard retelling of the famous tale of the beautiful young woman who is forced to live in a grand castle with a mysterious, hideous Beast, whom she eventually learns to love as a person. With an inevitable fairy-tale ending, the film is left to win support with creative storytelling and character choices, and *Beauty* succeeds on both counts.

David Ogden Stiers and Jerry Orbach provide the voices for the wonderful assistants of the young-prince-turned-beast (a surprising nod to Robby Benson), as a stuffy British mantle clock and a lovesick French candlestick, respectively.

But it is the animation, and, most notably, the animation's version of the dramatic moving camera shots that rank this movie with *Fantasia* and *Snow White* on a list of all-time Disney films. The interiors of the Beast's keep are beautifully done. The backgrounds are skillfully thrown out of focus to simulate a live-action camera. It is through details such as these that the film breathes life, and surpasses Saturday morning-style animation.

It is also through such details, as well as a solidly good story, that the film is able to appeal to adults. *Beauty and the Beast* redefines the "classic" animated film to become a worthy addition to the ranks of Disney's elite, and it certainly does the trick.

—Josh Elliott

ENCORE Staff

Contributors

Josh Elliott
Morgan Freeman
Ross French
Anna Kent
Bill Mathieson
Alex Salkever
Tom Santos

Assistant Editor

Pax Wassermann

Editor

Brian Banks

Anaconda

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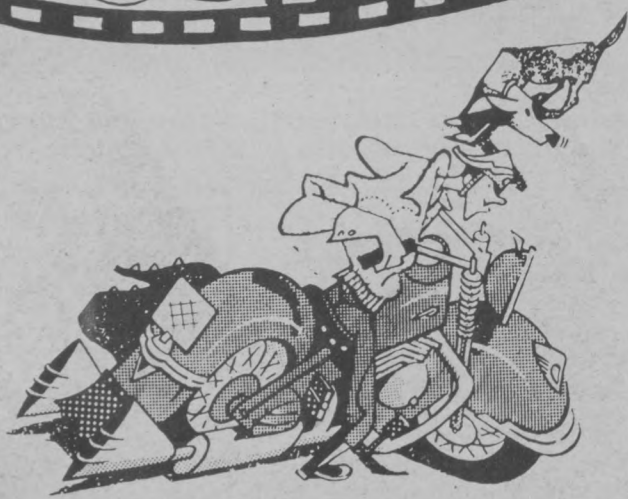
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