

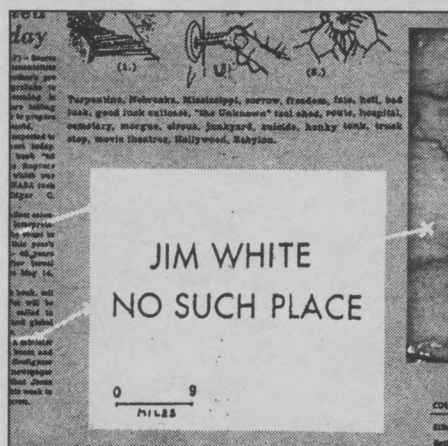
better buy those kottonmouth kings tickets now because they are HOT!!!!!!!!!!

artswEEK

REVENGE *of the* NERDS

they look like dorks but they play rock people love.
meet the promise ring, if you haven't already, p.4A

SOUND- SOUNDSTYLE*



Jim White | No Such Place | Luaka Bop

It's not surprising that an album like this would be on a label founded by David Byrne. White and a collaboration of producers have constructed a redefinition of how we listen to stories, folk and country. But regardless of these musical roots, Jim White simply functions as himself, and lets his storytelling and eclectic music define itself.

No Such Place takes down-home storytelling to a new level by combining spacey slide guitars, gritty lyrics and atmospheric sound to create country music in the city. In "Corvair" the lyrics speak of emptiness and purposelessness in a metaphorical working man's sense. But the music contrasts with the simplicity of the words and brings the track to a feeling of urban dissatisfaction and hopeless existence. He literally talks of murder and a lost childhood in "The Wound That Never Heals" and lets his strained, flat voice ask the obvious questions of anger and revenge. White doesn't sugarcoat this new rendition of folk with sappy words and ambiguous themes, but leaves it up to the lyrics to carry the weight of these songs.

No Such Place is storytelling for the

21st century. It is folk, rock, blues, spoken word, anything. It is an album of everything and ends as a definition of Jim White. [Collin Mitchell]



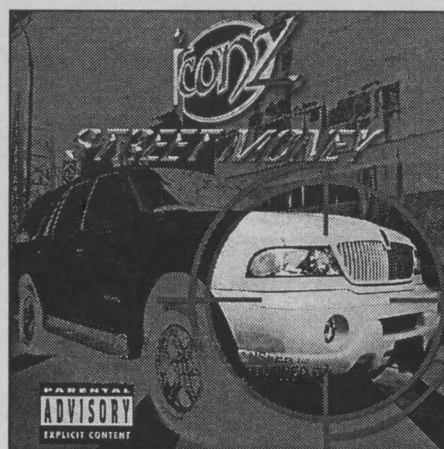
The Hex | No Car | Troubleman Unlimited

Ask John Q. Fourtrack, and he'll say he's an experimenter and an artist. The Hex, however, says nothing and then rips your fucking ears off.

The liner notes are terse to the point of being deliberately vague; even the band photos are fuzzy and nearly generic. The songs, likewise, maintain a dogged simplicity, which belies the depth of the group's structure. Most of the songs on this five-track EP have two or three parts total, but each part is essentially a whole new song, with a different key, atmosphere, and tonal pattern. They borrow heavily from early '80s no-wave and early '90s touch-&-go punk. The bassist locks down a rolling, repetitive, Shellac-like line, backed by some amazing technical drumming. Jagged guitars and a barely-in-control singer round out the sound.

The Hex's songs are short: all five are under three minutes. That way, even failures like the painfully formless "Over the

Radio" are over quickly. The other four songs reach out to you and get you involved in the chaos before they pull the rug out from under you. Your ass moves even as your mind thinks, and this is essential for experimental rock 'n' roll to succeed. [DJ Fatkid's ass moves, at least]



The Iconz | Street Money | Slip 'n' Slide

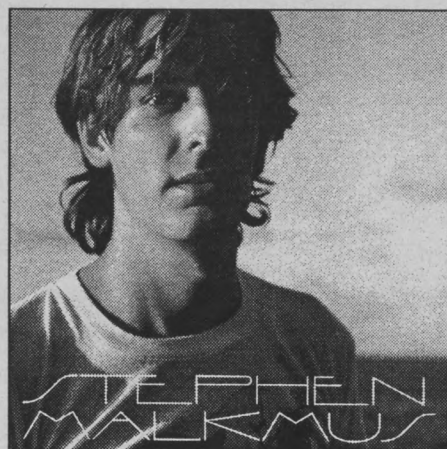
Oh damn. The Iconz are some crazy hard gangstaz from Florida, so you best watch your step when your punk ass is vacationing at Disney World!

Five men and a token gangsta bitch make up the Iconz crew. They don't have a specified leader, but the guy with the coolest name is Tony Manishino (he has a solo album called *La Costra Nostra* — and you thought the whole hip hop "Scarface" fascination was over). Judging from the press photo, they enjoy rolling six deep, acting tough and standing around at the park.

Judging from the lyrics on *Street Money*, the Iconz made this album from prison. When it comes down to jacking, blatin' and smokin' on some greenery, these fools don't think twice. The hard-

core lyrics are accompanied perfectly by the beats that come with Casio keyboards. Topping it all off are the interludes. My two favorites are "Accept This Here" and "Semour Butts." They are essentially the same, as both feature an Iconz member smacking a girl on the ass during some good ol' doggy-style sex. The interludes really add a lot to the album.

If you need any more persuasion, just imagine cruising your local strip bumping this: "I got a clique and we strapped ready for war / We prefer to ball then get bomb head from whores." I feel the same way, buddy. [Trey Clark]



Stephen Malkmus | Stephen Malkmus | Matador

When Pavement officially called it quits last fall after an illustrious decade-long career, thousands of lo-fi indie fans across the world held their breath. Sure, there certainly were other purveyors of satisfying slacker rock, but none quite as fun and unique as the boys who started out in a garage in Stockton. Thankfully, Stephen Malkmus, lead singer/songwriter and main genius behind the band, has ventured out on his own with results that

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SOUND- SOUNDSTYLE*

are far more listenable than other former frontmen's solo albums.

Stephen Malkmus isn't really different from any Pavement album. We have the same atonal experiments, insatiably catchy melodies, silly rhymes and chirpy guitars that trademarked its sound. The album picks up musically where Pavement's last album, *Terror Twilight*, left off, concentrating on guitar exuberance and quirky melodies while foregoing anything terribly experimental. While it is a satisfying listen, the sound might be too clean and conservatively mellow for some *Slanted and Enchanted* Pavement fans.

Not a fan of being emotionally transparent with its lyrics, *Stephen Malkmus* listens as a series of unconnected character vignettes and armchair traveler fantasies. On "The Hook," Malkmus celebrates sailing the Mediterranean with Arab pirates, and on "Pink India," he's determined to be a man as he hops around Asia.

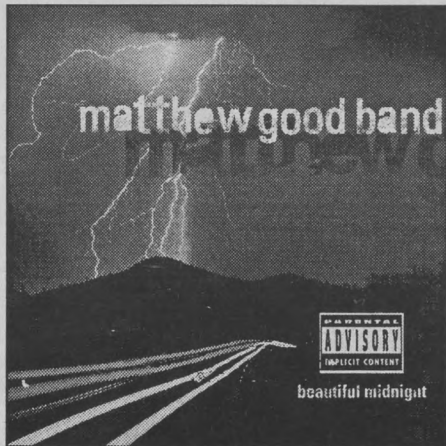
Malkmus' guitar work on the album is intricate and beautiful — no one sounds quite like him. Further exploring his amazing knack for intoxicating melody, Malkmus proves that Pavement or not, he's way too talented to be ignored on his own. [Andy "about to hit it with Kelly Martin" Sywak]

Matthew Good Band | *Beautiful Midnight* | Atlantic

Smart record execs know the importance of packaging a band, especially in today's image-conscious market. Bands with names like Crazy Town or Dream let today's dim music consumers know exactly what they're getting. But relative rock newcomer Matthew Good Band differs

from these crap-mongers in a few key ways. For one, Matthew Good Band is *actually* a guy in the band; and two, its pretty damn good.

MGB hails from Vancouver, Canada, the country that imported such fine musical acts as Neil Young, Sarah McLachlan and Paul Schaffer. All joking aside,

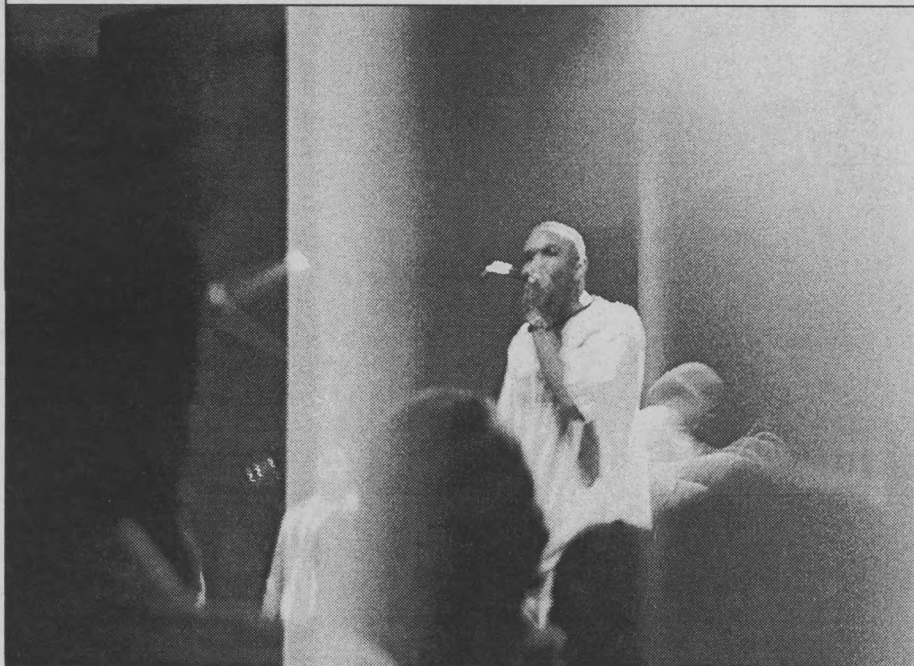


Beautiful Midnight is a worthy addition to alternative rock. The album is filled with catchy melodies and soon-to-be hit songs. Good's powerful, soaring vocals easily switch from harder songs to slower and more emotional numbers. All this sounds even better when matched with his well-crafted lyrics.

This album seems primarily geared to radio-friendly alternative rock. In fact, when listening to this I often asked myself "Haven't I heard this already?" The answer is probably yes. The band's singles "Hello Time Bomb" and "Load Me Up" have been receiving much airplay recently. However, MGB separates itself from the mass of identical rock pop groups. Even if you don't check out this album, expect to be hearing the songs on the radio soon. [John Syquia]



"Every rapper in the house, shut the fuck up!" >> Aceyalone moves the crowd at the El Rey on February 18. Photos by Jenny Kim.



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music | interview



HARD-HEADED

THE PROMISE RING TALKS ABOUT BRAIN TUMORS AND TOURING

not hungry | rebecca pellman, kelly stephens

"My girlfriend said the only way I could come is if I promised to drink lots of water or else my head will cave in, and nobody wants that."

Just months after recovering from surgery, Davey vonBohlen and his Milwaukee-based emo band, The Promise Ring, traveled to Pomona's Glasshouse to headline for Deathcab for Cutie and The Jealous Sound. *Artsweek* endured loud trains, cold weather and punk rockers scrounging for change to get inside this lead singer's head.

Artsweek: So what's the story behind the name The Promise Ring?

vonBohlen: I'm sick of talking about it; it's old. I think it's one of those things where if you say your name enough you're like "God, my name sounds weird." And Promise Ring, that's just a bad rock band name. It's not at all intimidating or cool.

If you were a boy band, what would your name be?

First of all, who's to say we aren't a boy band? We actually played a show under a different name recently, "In Pink," for our record *Electric Pink*. So I guess we have played under a boy band name.

What are your boy band personas?

God, none of us fit into any of this. We're more of the "Real World." Scott [Schoenbeck] is the dad/party guy, I'm the jock, Dan [Didier] would be the sensitive yet totally quirky anal guy and Jason [Gnewikow] is the gay guy.

As singer/songwriter, where do you get inspiration for songs?

It's not like a thing where I used to sit down and write all day. Now it's like "oh god, we got a song, I need a

lyric." I'm not even that busy. I'm just very prone to watching sports and playing video games, and when I was healthy I was playing sports.

When you were healthy? Can you explain a little bit?

I had really bad headaches in '98 and all of '99, and then my body stopped working in April of 2000. I found out I had a brain tumor. I had it removed the first week-end in May, recovered, found out that I had a bone infection from the surgery. I had surgery to remove the bone in November of last year, and I'm healing from that. November 2001 I'll have a plate put in my head, and

“

I WENT THROUGH A WINDSHIELD
IN FEBRUARY OF '98
AND CUT
MY HEAD
REALLY
BAD



hopefully that'll be the end of it.

It was just out of nowhere?

I went through a windshield in February of '98 and cut my head really bad. It could be trauma, but they can't say because it's a slow-growing tumor.

Was that a car accident with the band?

Yeah, another great lore. "The Promise Ring: Disasters and Other Great Tales." That was Feb. 3, 1998. We had a big accident, and I was fine. But then two years later, and I have this. It could conceivably grow in two years — it could grow that same size in 20 years. It's a waiting game. I can't really do anything active. Cracking your skull is one thing, but not having a skull you could break your brain, and you're not supposed to break your brain — that's what I hear.

Yeah, probably not a good thing. Are you planning any tours in the future?

No, actually. Just maybe a week here, two weeks there. It's hard to plan things four months in advance because who knows if I won't be back in the hospital.

People were surprised you went on tour with Bad Religion. What was that all about?

We'd never really been asked to do a tour before. But they asked and were pretty adamant about having us play with them. It probably wasn't the best thing for us to do. But apparently, across the board, you open for Bad Religion, it's just bad. But I dunno, it's fun — we were the bad guys. When does Promise Ring ever get to be the bad guys?

Of Promise Ring's albums, which is your favorite?

Very Emergency. It's the best one; I mean whether people like it the best, I don't know. From what I've heard, people have said it's not as good as the one before and that *Nothing Feels Good* would be the best one. But I don't think that's true.

Guess what! There's more to this interview. Just go to www.ucsbdailynews.com to read the rest!

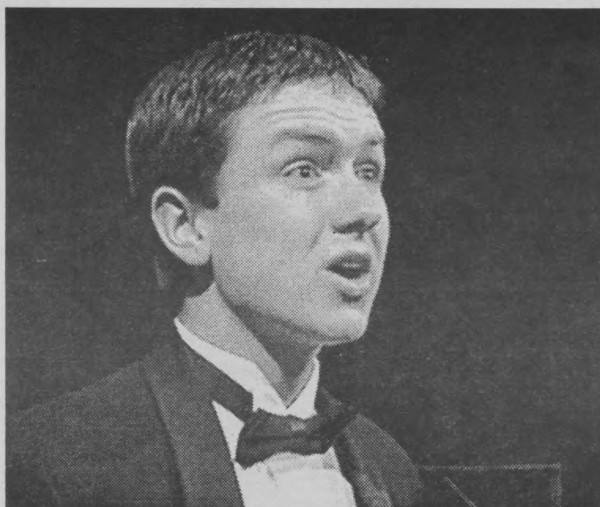
thingstodo >> calendar

today | thursday



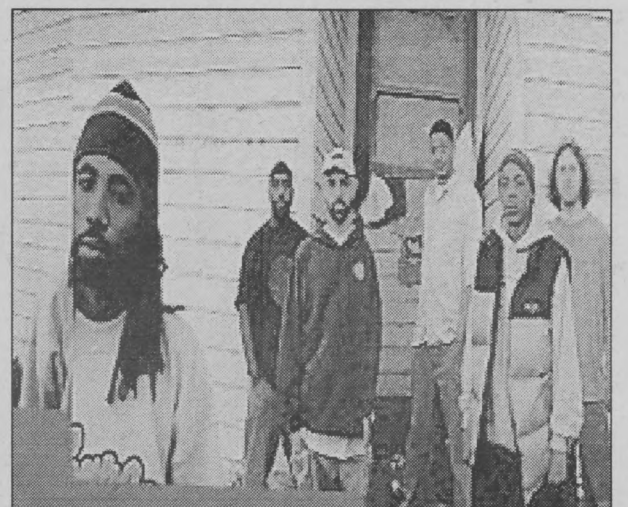
If you thought the events at SOHO were only for adults in Armani suits, you were only 99 percent correct. Tonight, however, provides the lone exception to that rule, bringing all devout hip hop heads a taste of the avant-underground. The Limbz, Brain Syrguans and ?? join together for Quixotic, a live show combining live instrumentation, turntable manipulation and emceeing inspiration. Hell, make a dinner reservation. 1221 State St. 21+

tomorrow | friday



We all need a night in our lives to sit back and remember the anger and cruelty simmering beneath the happy façades of our American lives, and Theatre UCSB is more than happy to give us one. In their presentation of "Bash: Latterday Plays," just that will be examined, along with the themes of sin, guilt and redemption. The three one-acts are performed by our very own student actors, so you best respect! Performing Arts Theatre, 8 p.m.

weekend | saturday



Artsweek is so dope, we've got two options for your Saturday. Right here on campus, Kapatirang Pilipino brings you Evolution, a showcase of hip hop, r&b, fashion, giveaways and much more at Corwin Pavilion, 7 p.m. \$10 at the door. Or, head downtown to catch hip hop group extraordinaire Jurassic 5 at Club 634. The four emcees will be blowing up the mics, while two deejays work the wheels of steel. 634 State St. 21+

theater | interview



COMMON CRIMINALS

GRAD STUDENT DIRECTOR MARC SHAW TALKS ABOUT **BASH: LATTERDAY PLAYS**

big ups **julie kram**

"Bash," written by Neil Labute in 1999, is the must-see play at Theatre UCSB this quarter. The essence of the word "bash" is what Labute wants you to witness in three different monologue one acts, each leaving you more chilled to the bone than the one before. *Artsweek* got the chance to interview grad student director Marc Shaw about this disturbing quilt of dysfunctional American life woven by four otherwise average All-American Mormons.

Artsweek: What is your connection to "Bash" and to Neil Labute?

Marc Shaw: I went to Brigham Young University, as

did Labute. As you know, the subtitle of the play is "Latterday Plays," as in Latter-day saints. I got interested in Labute when I was at BYU because I heard a lot about him. I remember asking professors about him. I got my hands on the script four months after the off-Broadway play was produced with Calista Flockhart and Paul Rudd.

What did you think of the off-Broadway version of "Bash"?

They did a lot of stuff we did, but that we'd already thought of. We did a lot of stuff that I like better. In their version, they don't move around, and you kind of need that with a monologue. Theater is so much better live —

and I saw it on Showtime — especially when it's done in a small theater because it's more personal.

What is the significance of "Bash"?

He's made the point that the Mormon subtext isn't a comment on Mormonism. He's not saying that all Mormons are bad just because some of these Mormons in the play are bad. That's beside the point. Usually if you see a Mormon in a movie or a play, they're the anomaly and aren't really seen. Labute is Mormon — and he's showing Mormons in this bad light — but I think it's a good thing because he's showing us these "mainstream"

please see **BASH**, p.6A

theater | review

TALKING LEGS

THIS DRAMA ABOUT CANCER GOES OUT ON A LIMB

alter ego **_armando alvarado**

A professional alter ego, a salsa dancer and a talking leg. These seem like soap opera characters, yet they are the unlikely characters in a dramatic production. "Out on a Limb," presented by Dramatic Women, brings an autobiographical piece by UCSB's very own dramatic art Professor Catherine Cole to life.

The play revolves around Vivian Falls' (Nancy Finn) busy life as a drama professor, new mother, and daughter of a father dying of cancer (Braden McKinley). Shortly after the birth of her child Max, she discovers a tumor on her leg that changes her entire life dramatically. The discovery of the tumor opens Vivian's eyes to her own mortality and the lack of empathy the medical world takes towards treating her. During her troubles with cancer treatments, the audience sees her struggle with recovery as well as the eventual death of her father.

The unique stage designs by Jennifer Estes, in addition to the good direction of

Ellen K. Anderson, bring the confusing world of Vivian to life. A projection screen with images of her child Max, along with a simple desk, display Vivian's world and struggles to the audience. Finn brings the character to the stage, but it is with her professional alter ego, played by Vivien Minton, that a real dramatic connection with the audience is achieved.

A unique connection also exists between Vivian and her father since they

“AFTER THE BIRTH OF HER CHILD, SHE DISCOVERS A TUMOR ON HER LEG”

are both fighting cancer. Still, it seems odd that the playwright chose to examine the unique bond and relationship of the

female protagonist with her father instead of her mother, whom the audience never sees.

"Out on a Limb" examines the world of a woman's mind when confronted with difficult struggles in life. The dancing MRI scan, professional alter ego, singing leg and salsa dancer are all part of the protagonist's confusing struggle with her medical and family life. However, the over-characterization draws away from Vivian's life and makes it less dramatic. The playwright makes the right connection with Vivian's relationship with her professional alter ego, yet overdoes the rest. With some strong points in the play, it lacks the dramatic potential needed to make it believable. The strange array of characters make the production



look like an East Village performance piece trapped in an episode of "Providence" with a dead father (instead of mother) and a bunch of strange alter egos.

"Out on a Limb" performs through Feb. 24 at 8 p.m. at the Center Stage Theater at Paseo Nuevo, Santa Barbara. \$10 students; \$12.50 general. For more information, call 963-0408.

things to do >> calendar

weekend | **sunday**

Reserve Sundays for only award-winning, critically-acclaimed, emotionally rich activities. This Sunday, we're pleased to announce that "Solás," a quiet and moving Spanish film, shall screen on our very campus. The film follows a woman who changes lives with small acts of kindness, and it stars Ana Fernández and María Galiana in singular and arresting performances. Hop, skip or run over to Campbell Hall at 7:30 p.m. \$5 students; \$6 general.

next week | **tuesday**

This Tuesday, *Artsweek* advocates you get in touch with your inner O.G. So, fellas, don your best suit. Ladies, twist your big hair up, paint your long fake nails coral, and don your flyest '70s gear. Now head over to Giovanni's for some spaghetti, venture to the Study Hall for a stiff gin martini and cigar, and make it to Isla Vista in time for ASPB's screenings of "Reservoir Dogs" at 7:30 p.m. and "Goodfellas" at 10 p.m. \$5 for both shows; \$3 for one.

next week | **wednesday**

Wednesday nights might not strike you as the best night to party, but, as always, *Artsweek* is here to show you differently. Downtown Santa Barbara is always alive and full of fun activities to engage in, so take advantage. Why not head to Madhouse to catch Ambionic, a band that describes their sound as somewhere in between Incubus, A Perfect Circle and the Deftones? Hey, there's no cover, so take the risk! 434 State St. 21+

BASH, cont. from p.5A

Mormon characters. He uses "Mormon" as a universal for people who grew up in religious communities in general.

How did you get to direct "Bash"?

Last year two of the actors in this production did "A Gaggle of Saints" as a side project that I put together, and the faculty liked it, so I got to do it this year.

Is "Bash" a commentary on American life and culture to show what is wrong with it?

I think it's a comment on everyone. It says that even if you have religion, you're not necessarily a good person. It also makes the point that all of us can do cruel things. Labute shows us the worst, and hopefully we're rising above that and finding ways to be better people. You can identify with these characters too, especially in "A Gaggle of Saints" because they're college kids going to a big dance. All the characters are likable — it's not like they're scraggly.

What kind of message does "Bash" send out?

I don't think the play has an obvious message. You have to draw from it. It's like the elevator doors that open, and then they close, and you think, "Wow, what did I just see?" The real message lies within the characters. We can look at these evil people and understand what they did. Theater is all about being able to walk in someone else's shoes, trying to understand people and try-

ing to see things as other people see them.

What is it about "Bash" that makes it worth seeing?

My first goal for "Bash" is to create a really good night of theater for people. Hopefully it's as good theater as you're going to see at UCSB[?]. Another goal I have for people is to find out about Labute if they haven't already. The text itself is so good. I think adding the transitions between the three acts isn't something that Labute would have done, but I wouldn't be embarrassed for him to see this. The script is so good, the

acters, do we want to excuse their actions?

I wouldn't say that what they do is okay. They're not villains; they're people who do villainous things. Labute gives us the angles, and that's what makes it beautiful. Labute calls himself an irresponsible optimist. His outlook is often grim, but he has hope for everyone. There isn't a moral at the end because it's a subreality. In each one of the three acts, you can see where they could have stopped and nothing bad would have happened. We're not going to change how they are. In "A Gaggle of Saints" he feels powerless and can't let it go. Does he do what he does consciously or subconsciously? We don't know. Or in "Medea Redux," she's spurned and dwells on it her whole life. In "Iphigenia," the guy is caught up in his materialistic life, and that causes his downfall.

What do you think the word "Bash" refers to?

I think it could refer to the party in "Gaggle," the big bash. It could also mean gay bashing. And the Latter-day part is because of the Mormon thing and also because they are retelling old myths today, which is the latter-day.

"Bash: Latterday Plays" opens Friday, February 23, 8 p.m. and runs through March 3 at HSSB Performing Arts Theatre. For tickets and more information, call 893-3535

“
THEATER IS ALL ABOUT BEING
WALK IN SOMEONE
ELSE'S
SHOES ...
”

natural rhythms of speech — it's art, you know, it's normal talk. That is what makes it so good, but it's still got this rhythm, and we find ourselves talking in the style.

So, since we can relate to these char-

letter to the editor

Editor, *Daily Nexus*:

Trey Clark and Jenne Raub's top 10 list of "Cruisin'" songs was enlightening. However, in listing Mac Mall's "Pimp Shit" at number nine, the writers fail to give credit to Ray Luv, who also appears on the album. Fool, I thought you knew. Ray Luv, straight from the streets of the Rosetown, holds it down on this track from the start. To ignore his presence on this song is like saying that "I Got You Babe" is sung by Sonny Bono. Furthermore, were it not for the Ray Luv entourage that cruises down Mendocino Avenue in Santa Rosa every Friday, bumpin' "Pimp Shit" and other choicely classics, Mac Mall would never be the great American hero that he is today.

I hope *Artsweek* continues to print lists such as the one mentioned. However, in the words of Ray Luv, all ya'll should "peep game from a Rosetown baller" and give credit where it is due.

IAN "IS G'IN" MCAVOY

beat poem of the week

When we got back to the party the place was packed
Look at all the hotties, I'm about to mack
Should we take the back door? No let's cruise the front
Oh yeah - and Dloc fire up that phillie blunt
Look over there, bitches straight kissin'
Tongue rings and all, what the fuck we missin'?
Lesbos, the best lay in town
Lesbos, they like to play around
Lesbos, they're really freaky chicks
The only problem is, they don't like to play with dicks
-Kottonmouth Kings, "Nightlife"

Don't like these lyrics? We dare you to plan a protest of this show, March 2 at the UCSB Hub.

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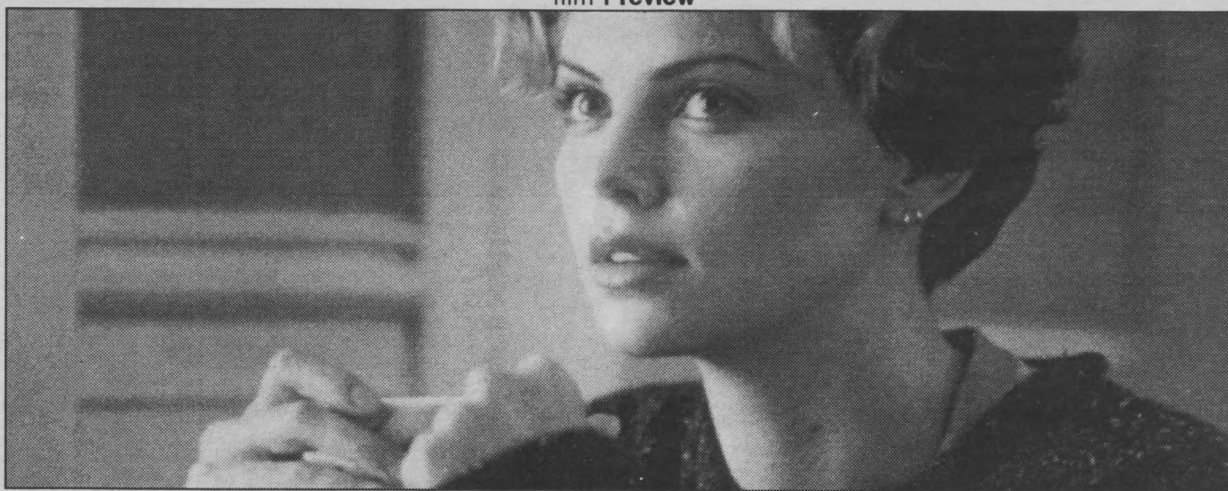
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film | review



THIRTY DAYS OR BUST

OPPOSITES ATTRACT IN SWEET NOVEMBER

tummy fat_andy sywak

Like tribute albums, remakes are tricky territory. After all, if you're going to redo someone else's work, how are you going to make it better or different so that it's worth watching over the original?

A remake of the 1969 film by the same title, "Sweet November" provides fresh evidence (alongside "Gone with the Wind" and "Psycho") that it is generally a good idea for directors to steer clear of remakes. Possibly a few rungs above being a paint-by-the-numbers chick-flick romance, "Sweet November" still doesn't manage to elevate itself up from its time-tested opposites-attract pretenses. Mostly wooden acting and lame dialogue also fail to contribute to a romantic atmosphere.

Square advertising executive Nelson Moss (Keanu Reeves) starts out the movie hitting it with his hot girlfriend in his posh penthouse. "That was good," he says as he steps away from the bed, but we know it didn't mean a thing to him. He turns on eight TV sets simultaneously, drinks his coffee and goes to the office, totally ignoring his needy girlfriend.

Every bit the cell-toting, arrogant yuppie, Nelson doesn't know that he is in for a little surprise. You see, he's gonna meet somebody *totally* different from him, a free spirit, wonderfully unencumbered by any care whatsoever for other people's thoughts of her. And fortunate-

ly for Nelson, this spirit turns out to be an attractive 6-foot blonde who likes to invite men over to her apartment for exactly one month (and no more) of complete attention and pampering — no strings attached.

Sitting next to her at a DMV test, Nelson meets Sara Deever (Charlize Theron). Failing the test in order to help him, Sara is forced to ask Nelson for rides around town. Hanging out together, she thinks he's an asshole and he thinks she's a new age fruit. But Sara "likes to

“
AN ATTRACTIVE 6-FOOT BLONDE WHO
LIKES TO INVITE MEN OVER
TO HER
APARTMENT
”

help people," and wants to make him realize how to enjoy life by inviting him to her apartment for the month (at times, it's a little confusing which month it is). After

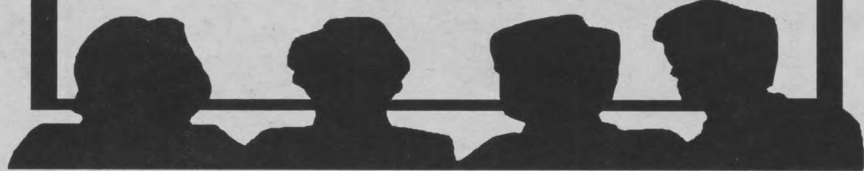
he loses his amazing job and girlfriend, Nelson takes Sara up on her offer and goes off to her apartment. Soon the sparks are struck, and we have this completely unpredictable and wacky romantic comedy on our hands.

In 1969, the story of a hippie reforming the drab institutional man had a lot more edge and immediacy about it. In 2001, when hippies and yuppies have co-opted and overlapped each other (San Francisco, after all, is the "bobo" capital of the world), the story comes across as a little silly and forced. In fact, Sara and Nelson's archetypes of square peg and round hole are so stereotyped and dull that their characters are often not believable.

The main highlight of the film is the beautiful cinematography of San Francisco. Director Pat O'Connor ("Circle of Friends") manages to capture the romantic and quirky elements of the city without drowning us with views of clichéd landmarks. Usually unseen in popular cinema, neighborhoods such as Portero Hill and Dolores Park are beautifully displayed in the film.

"Sweet November" isn't horrible, but it certainly isn't very good either. At its best, it's a good first date movie. At its worst, it's a boring, redundant, overly long, poorly acted, weakly scored, lamely written, unimaginative romance movie. You be the judge.

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Badminton Basketball Bowling Flag Football Floor Hockey Golf Inner tube Water Polo Racquetball Roller Hockey

Alpine Racing Cycling Equestrian Polo Field hockey Lacrosse Rowing Rugby



NIRSA DAY

February 22nd

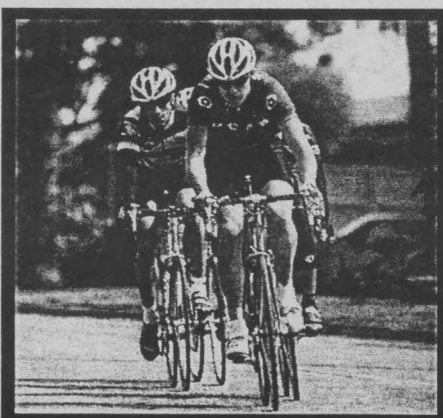


What is N.I.R.S.A.?

National Intramural Recreational Sports Association

On February 22, 1950, NIRSA was founded by 20 African-American individuals, representing 25 Historical Black Colleges/Universities. Today NIRSA has become a dynamic professional association with thousands of members throughout the nation, all with the goal to promote interaction and exchange through "motivation, dedication, innovation and complete participation" in Recreational Sports.

Help Celebrate
NIRSA Day on Feb 22nd.
Come by the Rec Center
for free ice cream
from 2-4pm.
While there, stay
and workout!



Sport Clubs...

2/24 Cycling Crit (Race)
(IV Loop All Day)
2/24 Women's Rugby
1pm @ Harder
2/25 Cycling Crit (Race)
8am - Goleta
2/28 Men's Rugby
7pm @ Harder
3/3 Women's Lacrosse
1pm @ Harder
3/4 Women's Lacrosse
1pm @ Harder

For more info
come to
Rec Cen
Rm #1110
or call 893-3253

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Mountain Climbing Ocean Kayaking Rock Climbing Ropes Course Fencing