

Hello, and welcome to...

Artsweek

The Weekly Arts and Entertainment Supplement to the Daily Nexus



Contrary to popular belief, Rick Springfield's star still shines. Check him out on the syndicated television series "High Tide," or on one of the many homepages dedicated to him on the internet—like the one this photo was lifted from, www1.aski.net/~lvs2hrvrick.htm#high.

tion, according to Kate Chester, *High Tide* publicist. "Part of what makes the show appealing is natural scenery, [and UCSB] is right on the water," Chester said. "In that particular episode there's a lot of college-age actors and actresses."

Although the UCSB population has been shown to have a significant problem with eating disorders in recent studies by Student Health Services, Chester expressed her confidence that the show, featuring many thin young people in beach attire, would not become a factor in the problem.

"I don't think [the] two-part episode will have a detrimental effect to UC Santa Barbara to that respect," she said.

On the contrary, Student Health Services Director Cindy Bowers, who at press time had not seen an episode of either *High Tide* or *Baywatch*, noted that media programs starring attractive, fit people can have an effect on eating disorder-related issues.

"Certainly the prevalence in the [film] industry of the thin woman has an impact. ... It does contribute to generally publicizing that women need to be thin," Bowers said, adding that she felt the effect of magazines was more detrimental than film.

In addition to any negative effects on students' body images, the appropriateness of having a show that compares itself to flesh-bearing programs like *Baywatch* and its possible ramifications for UCSB's reputation was given consideration before the university granted permission for the film crews to arrive, said Vaughan Boyle, administrative analyst for business services.

"Public Affairs looks at the appropriateness of the shooting and any image concerns that may be involved with the film," he said.

According to Joan Magruder, UCSB's director of news and media relations for Public Affairs, the campus is not in any danger of tarnishing its growing academic standing.

"If they are not going to use our name, it doesn't have much influence on our image. How could it? Unless everyone knows it's UCSB, it can't hurt us," she said.

Despite Magruder's confidence that UCSB will not be seen in connection to the show, Marie Mercado, computer resource manager at the Center for Quantized Electronic Structures disagrees. QUEST staff members got a close-up look at the filming since part of it took place right outside their main office.

"I think it's a waste because the associations with a show like that and a campus like this are not a good example of what might transpire here," she said. "We're trying to get away from the stereotypical image of UCSB as a recreational type of place. Allowing that kind of event to happen here makes the wrong sort of association for UCSB's academic profile."

—Davia Gray

A dashing young man on the library lawn is lost in conversation with an attractively dressed, slender woman in her 20s — when abruptly and without warning, the woman turns and runs. Without even time to blink, our hero rushes off in pursuit of the distressed woman, when a loud voice suddenly pierces the air: "Cut!"

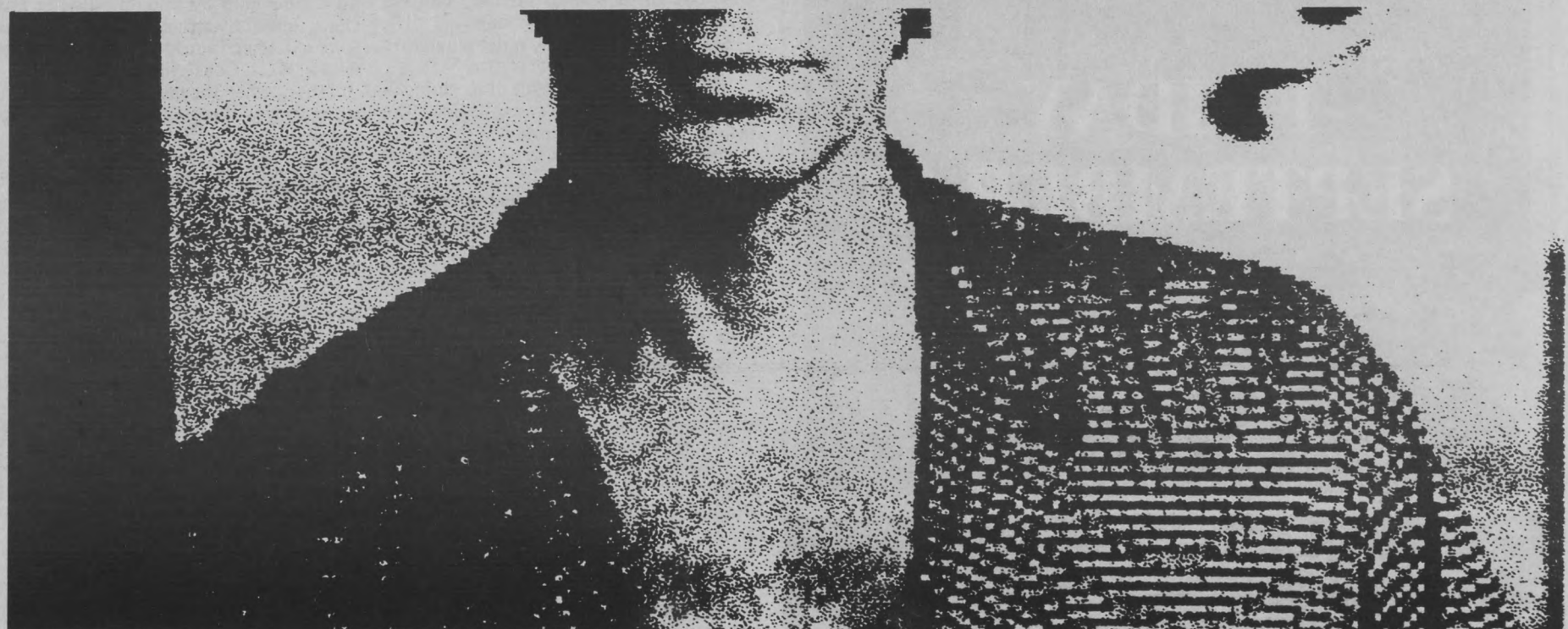
With the cry of the director, we realize this is the set of the syndicated television series *High Tide*, which chose to shoot scenes for its two-part episode "University Blues" at our own Davidson Library. The syndicated series, now entering its third season, focuses on private detective brothers Mick and Joey, respectively played by former '70s daytime hunk and '80s pop-rocker Rick Springfield and Yannick Bisson.

Although it bears more than a striking resemblance to both *Magnum, P.I.* and *Baywatch*, co-producer Bob Kronovet objected to *High Tide* being associated with David Hasselhoff's scantily clad show. "The show occasionally profiles the beauty of the human form," Kronovet begins. "But it's always been strange to me that you get great artists that promote the human form like Michelangelo and Leonardo da Vinci, but shows that portray health, fitness, beauty and exciting lifestyles are [ridiculed]. I see no harm in portraying a fit lifestyle on the beach."

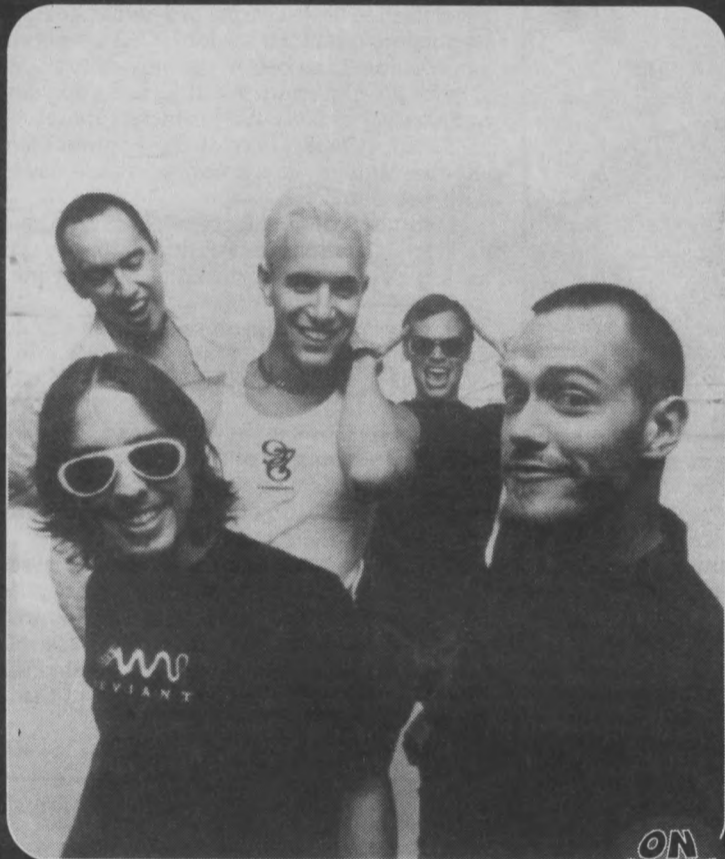
UCSB was chosen as a location for the filming of the show because of the university's excellent geographical loca-

Wipeout!

Television's "High Tide" came to UCSB this summer to film a few episodes. If you weren't here, you didn't really miss much, except a chance to meet the dreamiest guy alive, Rick Springfield.



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Your Mother! And Twin Brother!

Through the special peephole I made in my closet so I can see downstairs into my living room, I watched in disbelief as my closest friends disrespected me in my own home.

"Man," said Dylan — whose real name was Zimmerman, although no one besides his mother and his twin brother called him that — "Sattler has really fallen the fuck off."

"I know," said Shelby, who was seldom ever called at all. "It's like the same thing with MTV's *Real World*. At first it seemed real and interesting, but it just keeps getting worse. I mean, that guy Judd, from the San Francisco one — there's nothing that guy was doing that I was interested in."

Dylan spoke up again. "Seriously, dude. Sattler's like a Republican presidential candidate — his shit is just getting so old. And it's not like I wouldn't vote for some dude just because he's old — I'd still vote for Reagan or Bob Hope or fuckin' Hendrix if he was still alive, and he'd be really old — but Sattler just sucks."

"Sattler's lucky he doesn't have to get people to vote for him," said Shelby. "If

Cars" by Dishwalla, the same song that woke me up that morning. Fuck, I thought. Time to go on. But instead, I decided to press Snooze and shorten my monologue by 10 minutes.

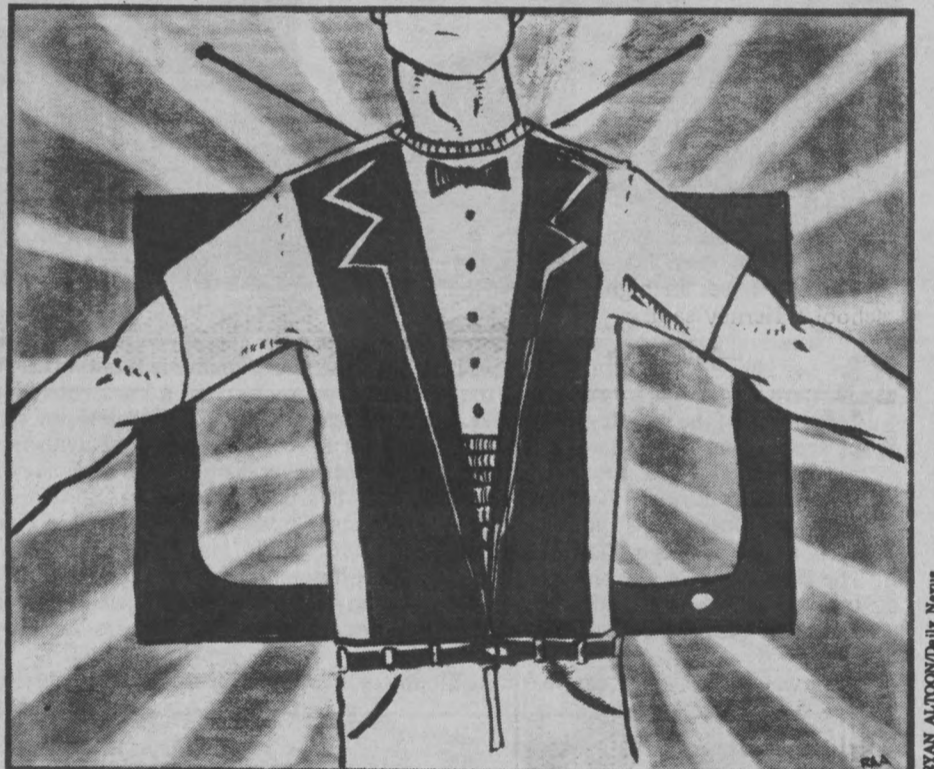
I stared back into the peephole and became dizzy. As I tried to focus, the images distorted and the three people I could see suddenly looked like

Alanis Morissette dressed up in three different, equally cute outfits. Except all three Alanises were mourning a fourth Alanis, who had apparently been run over by a minivan.

I stood up and walked out of the closet into the bathroom. I splashed water on my face and looked into the mirror. Praise the Lord, I thought, as I examined my image. I was looking at my own face and not the face of the fourth Alanis who had been run over. All right, I thought, this hallucination is ending. I was pondering whether the drugs were wearing off when a voice in my head spoke to me and said, "Mr. Play-it-safe was afraid to fly. He packed his suitcase and kissed his kids goodbye. He waited his whole damn life just to make that flight and when the plane crashed down, he thought 'Well, isn't this nice?'"

I decided then and there that nobody would ever call me Mr. Play-it-safe again. I decided to face my greatest fear.

My greatest fear, for those who don't know, is that my closest friends and therapist won't want to listen to my pre-Emmy Awards monologue. So, I looked



RYAN ALTOON/Daily Nexus

someone wanted me to go out and vote for them, they'd have to give me something that really mattered."

"Like an orgasm," Dylan said.

"Like an orgasm and a change of underwear," said Shelby.

Everyone in the room said "I know," and I think one said "Totally."

"But hey," Shelby interjected. "You gotta admit that when Sattler had us over for his Emmy Awards party freshman year, he told a pretty funny monologue before the show."

I think Shelby likes me. Nothing serious, but she'd like to do the "couples only" skate with me for sure.

Snoop, who is usually quiet when he's not talking, spoke up.

"What the hell is with him doing a monologue before the show begins?" he asked. "That's not normal."

"No," my therapist Gloria said. "No, it isn't."

Gloria got up from her seat to sit in the kitchen. There aren't any walls to surround the kitchen, so it's basically the same room as the living room. But I can't see the kitchen from my peephole, so I couldn't see Gloria anymore and could only hear her.

Gloria said, "Well, he is the host of the party, and they let the host of the Emmys do a monologue, so I guess there is some method to his madness."

"I just hate how he dresses up every year and doesn't come down until the show is on, just to leave us in suspense," Puppet said, before jumping off the couch. "Fuck, something bit me! Are there fleas here? Fleas are biting me!"

My alarm clock, which I had put in the closet with me, went off. The station it was tuned to was playing "Counting Blue

in the mirror again and said assuringly, "Sattler, you are really gonna sell this one."

The stairs passed like a flash and suddenly I was in front of my friends in the living room. I said, "All right, we all want to see the show so I'm going to keep my comments brief."

"I just want you guys to know that I'm taking this opportunity to talk about a charitable undertaking I'm planning. I'm going to stop this madness between popular East and West Coast rappers." I began pacing. "Basically, my plan is to overshadow their feud by publicly dissing East Coast Jews. Eventually, the East Coast Jews will have to respond and enrage my fellow West Coast Jews."

"Then, when the media picks up on the story, they will take it as a joke, because everybody, or at least everybody who watches *Seinfeld*, loves to laugh at Jews."

"My plan is not perfect. But I'm willing to give it a try." I turned the TV to the Emmys and left the room through the front door. I then snuck around to the backyard, where I have another peephole.

"Man," said Dylan. "I'm glad I only have to go through this once a year."

Snoop squirmed like he was agitated. "What are you talking about, Dylan? You sat here with me just last night and watched Sattler's pre-show monologue before the *MTV Video Music Awards* last night."

"Nah Snoop, that wasn't me," said Dylan. "It was my twin brother Taylor-Thomas. We pull the same trick every year."

Zimmerman's twin brother's real name is Weiss. But only his mother and twin brother call him that.

Hubbub

The Hub gets a facelift and an attitude adjustment.

In the heart of the recently remodeled UCen once existed The Pub, a fun-loving, familiar place for students to hang out and relax, an environment that was sadly brought to an end four years ago due to poor business. But now the spirit of the Pub may return.

Repainted and renamed the Hub, it is now located next to the UCen food court and is returning to its student-friendly roots via the addition of pool tables, televisions, a happy hour and food specials all week long. On Thursday nights, the aptly titled "Hub Night" will expand its focus, hosting musical groups and other entertainment.

"It will be a place for local bands to play and people to come, meet friends and have a good time," said Associated Students Program Adviser Marilyn Dukas.

The weekly events and daytime entertainment hope to fare better than the largely unsuccessful dance nights that took place in the venue over the last two years, according to A.S. President Russell Bartholow.

"This is not Club Hub like last year. This is like a new Hub Pub," he said. "There's no dancing here."

If the Hub is successful this time, Bartholow believes that drinking hours may be extended since the mandates that neighboring communities must follow do not apply on campus.

"We're not governed by the same drinking ordinance as I.V., so if this was good, we could serve alcohol 'til one," he said.

The hours of the Hub will depend on the response of the student community to this new daily entertainment, Bartholow added.

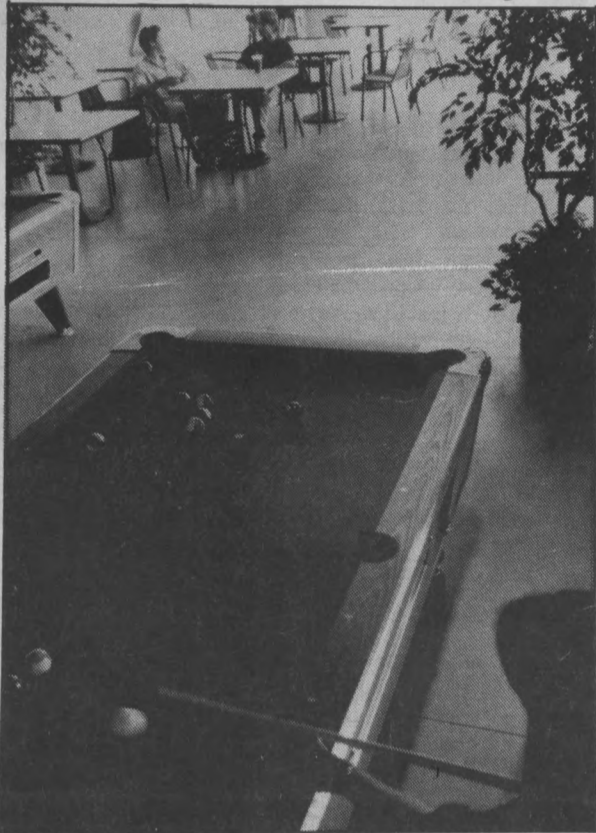
A.S. Program Board, which sponsors Hub Night every Thursday, is looking optimistically toward the future events, said Chair Kevin Daly.

"We're trying to do it each Thursday night, and we're going to keep going doing that through Fall Quarter," he said.

According to Luke Tierney, singer/guitarist of Silver Jet, who will appear with Spice at the Hub on its opening Sept. 26, playing the UCen venue will be a reunion for him.

"My old band played the Pub six or seven years ago, when I was in high school," Tierney said.

—Jolie Lash



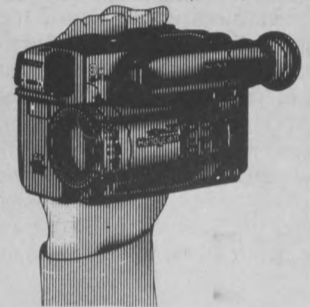
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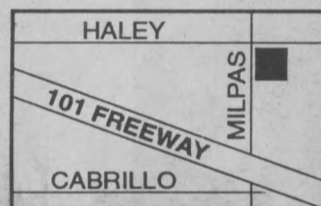
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Sure Shots

Artsweek talks shit about recent music releases.



Pet / Pet / TAG

Lisa Papineau, vocalist for L.A.'s Pet, has one of the most versatile voices in the amorphous, undefinable and mostly crappy world of rock/alt music. In fact, it is not a stretch to say that she has the widest and most able vocal range of any of her contemporaries. Papineau easily moves from whispery Tori Amos-like sopranos to stretched-out guttural howls, from rumbling growls to the thin heights that only women or castrati can achieve.

The comparison to Amos is predictable since she is the executive producer of Pet's debut album and apparently played some sort of mentor role, but in no way is Papineau worshipping at the feet of Tori — the two women have very different styles.

Papineau reaches deep down and explores not-so-pretty sounds in favor of their raw power, something Amos doesn't attempt too often, except arguably on "Professional Widow" from *Boys for Pele*. Although the songwriters share lyrical beauty, Papineau stays away from Amos' trademark airy-fairness and sticks to a relative straightforwardness with a central focus to her lyrics. All praise due to Papineau.

Yet this album has an unsatisfying taste to it. The rest of the band is the real problem: guitarist Tyler Bates overemphasizes linear, repetitive chord structures that sound too much like early Pearl Jam, muted and slightly distorted. Unfortunately, Bates is structured as the band's centerpiece, and as a result of his songwriting being so narrow, he pigeon-holes bassist Justin Meldal Johnson and drummer Alex LoCascio.

Making these problems even more apparent is the poor mixing of the record, which creates a ramshackle hierarchy of mediocre guitar front-and-center, coattails bass playing second and "where's the drummer?" percussion last. Papineau's vocals, luckily for Pet, make the band sound better than they actually are. Hopefully the rest of Pet will improve by the next album, or else Papineau should say her goodbyes.

—Nicole Milne



Al' Tariq / God Connections / Correct

To all the Beatnuts fans out there needing a fix, here's your recommended dosage: Al' Tariq, formerly known as Fashion, has dropped a solo album. Now, before you start fretting, rest assured that the crew is still intact and that they didn't part on bad terms — in fact, the entire Beatnuts collective (Juju, Psycho Les and Al' Tariq) got together to produce many of the songs on *God Connections*, and the end product has classic Beatnuts flavor.

Al' Tariq is now a converted Muslim, but I guess the Beatnut inside of him can't be stopped, as his love for big guns and wild women is still apparent in his lyrics. I did notice a new determination in Al' Tariq's delivery, and producers such as Lucien, No I.D. and Vic help spice up the project to separate it from past Beatnuts efforts.

Especially worthwhile are the tracks "Think Not," "Everybody's Talkin'" and "Do Yo' Thang" — and spread the word: the Beatnuts are back.

—Todd "One" Mumford

Pluto / Pluto / Virgin

Clocking in at a little over 30 horrible minutes, the self-titled release from Pluto offers fans of mindless, listless pop music 12 new reasons to celebrate.

Pluto is swollen with the unchallenging sound that has sent naive pre-teens into a veritable nirvana. Complex yet unsubstantial three-minute arrangements with obligatory pseudo-punk, three-chord choruses abound.

Frontman Ian Jones offers hopelessly romantic, cheesy dime-store poetry in a



nasal whine, as in the anthemic *Black Lipstick*, in which he muses, "She's special as special gets / Like snowflakes and cigarettes." Meanwhile, guitarist Rolf Hetherington noodles along in a pained, droning fashion, and the rock-steady performance of drummer Justin Leigh (who picks a beat and sticks to it — for the entire album) strategically lends the album a sense of solidarity, as he helps make the songs as indistinguishable from each other as possible.

In this sense, *Pluto*, the album, is a swell representation of Pluto, the band, for the latter is indistinguishable from throwaway pop ilk like Everclear and the Flaming Lips.

—Bryce Baer

Placebo / Placebo / Caroline

With an urgent voice and a mind for clever wordplay, singer/guitarist Brian Molko heads up the London-based Placebo, whose self-titled debut album is the result of crafty insiders' awareness of what is lacking in pop music and a determination to fill that void.

After touring with (and overshadowing) Bush on a British tour last fall, Placebo honed their musical skills and began work on their first full-length release. The trio, Stefan Oldsal (bass),



Robert Schultzeberg (drums) and Moloko, came out of the studio with an album that sounds similar to what Sonic Youth, Radiohead and Rush would create if they collaborated as one excitingly raw band. Thoughtful, self-deprecating lyrics and dark, weighty music make *Placebo* worthy of a close listen.

—Jolie Lash

Artsweek's Q&A with the Longpigs

After a storm-filled afternoon of monotonous train and cab rides throughout Manchester, *Artsweek* sat down to play Q&A with singer/guitarist Crispin Hunt and bassist Simon Stafford of the Sheffield, England band known as Longpigs. Their first full-length effort, *The Sun Is Often Out*, can be found at any record shop with a decent import section and features their debut stateside single, the indie-rock love ballad "On and On."

"On and On" is kind of mushy and in a strange branch of "alternative" rock music.

Crispin: Yeah, I'm a massive fan of mushy love songs, but I think people like Bon Jovi have given them a fucking shit name. We wrote "On and On" as a slow dance 'cause you can't slow dance anymore. You go to a club, dance all night, fall in love 15 times, but there's no opportunity to go up to someone and say, "Can I have this dance with you?"

Crispin, you don't have a Northern English accent like the rest of the band. Where are you from?



Crispin: London, but my mom and dad left London when I was about five to live a hippy life. They failed, so I was brought up in this kind of self-sufficient farm-style thing, where we all ate our own lambs and grew our own chickens and harvested our own feast.

Simon, you're utilized way more than a lot of bassists in other bands.

Simon: Yeah. The bass is fucking important!

Crispin: It's the only instrument in a band that can make people's trousers wobble. You can make an entire audience —

Simon: Shit their pants!

What?

Crispin: Yeah, there's a frequency you can get that makes people lose control of their bowels.

Are you planning on incorporating this into your live shows?

Crispin: It'd be good if you just had it at a certain point in a song and if it was going particularly well, you could just go, "Whoosh!" That would be something to remember.

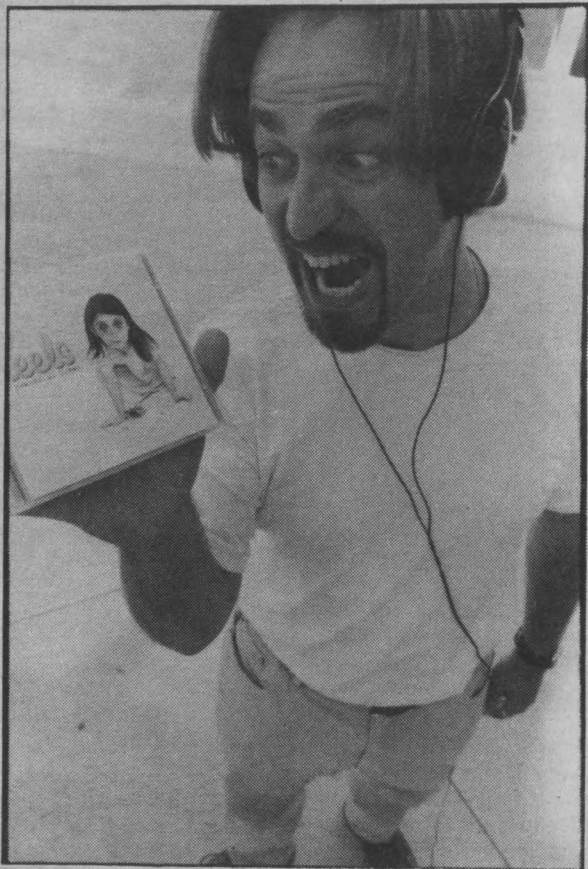
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SPEAK.

Russell Bartholow chats it up about the eels' "Beautiful Freak"

Russell Bartholow, president of the Associated Students of UCSB (and unabashed Hootie and the Blowfish fan), recently took up the *Artsweek* challenge to listen to and review *Beautiful Freak*, the debut album from recent Dreamworks Records signees, eels. President Bartholow's musical sensibilities were revealed as he relaxed in his Oval Office and offered his praise of the album.



DJAMEL E. RAMOUIL/Daily Nexus

So, what do you think?

I like it because each song is different, like a Hootie and the Blowfish album. The eels are bitchin'.

Are they the next Hootie?

No, no.

What about the next Alanis?

No. They don't give me a rash, and Alanis Morissette gives me a rash. But I guess I need to talk to a doctor about that, not you.

What kind of stuff could you do while listening to the eels?

Well, I'm working to it right now. I could study to these songs or listen to them while driving to Los Angeles. It's the kind of CD you could listen to all the way. It's a travel CD.

Recently you cut your hair. Was this an attempt to keep up with the neo-alternative fashion of such bands as the eels?

Most definitely.

Did you notice that the singer kind of looks like Morrissey?

Yeah, he does. And the bassist, Butch, looks like a guy over in the financial aid office named Steve. Ha ha, Steve is Butch in the eels! Clark Kent by day, eels millionaire by night. That's an oxymoron, that you work at financial aid and yet you're a millionaire.

I don't think the eels are millionaires quite yet.

Yeah, but the aid packages are getting smaller while the financial aid workers are driving nicer and nicer cars. Makes you wonder.

What bands do you usually listen to?

Lenny Kravitz, Soundgarden, Stone Temple Pilots. I dig Bush. I totally dig the Allman Brothers. In some ways the eels would be considered like a modern-day Allman Brothers.

How so?

They're a band with a different sound but still sound a little bit like the bands that are big. Like if you took Soundgarden and Metallica, who have a unique sound, and Garbage, you find the middle of the road and you kind of cruise with the eels. They're in the middle like the Allman Brothers. They cater to that, like, Hootie and the Blowfish crowd. So if you don't like rap or hip-hop or whatever and you don't like hardcore alternative like Pearl Jam or whatever, the eels are still, like, middle of the road.



A.S. President Russell Bartholow:
"Alanis gives me a rash."

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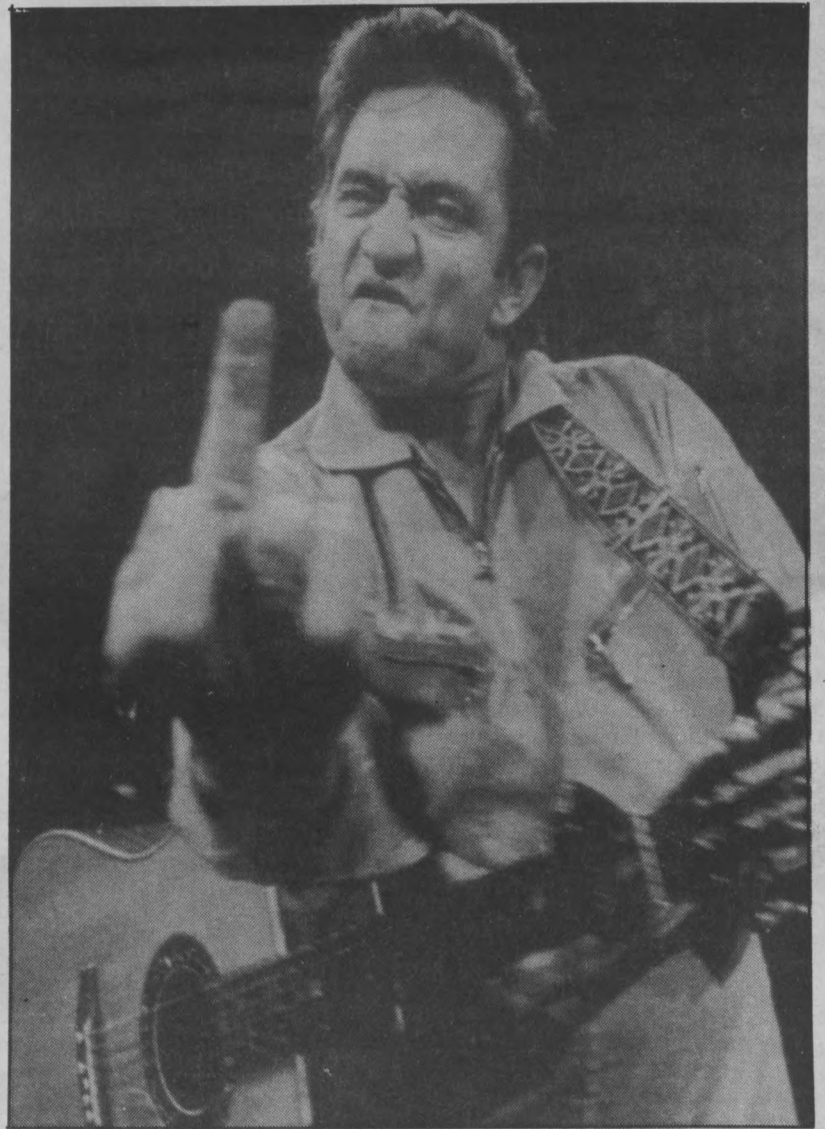
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UCSB's newest choral ensemble, consisting of 32 singers, is conducted by Michel Marc Gervais. Repertory ranges from the Baroque to the 20th Century. Upcoming events include *The Messiah* with the Santa Barbara Chamber Orchestra in Santa Barbara and with the Japan-America Symphony Orchestra in Los Angeles, a residency in the French Alps for the International Academy of Choral Conducting and a concert tour to Germany, France and Switzerland.

Auditions: September 23-27
to determine voice type and reading skills.
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Rehearsals: M W 5-7 p.m., Music Room 1145

Cappella Cordina

Directed by Alejandro Planchart, this ensemble of 16 to 24 singers is devoted to performances of music from Gregorian Chant to the Eighteenth Century. This year's events include a performance of Antonio Cesti's baroque opera *Orontea* (1650) and a disc recording of music by Orlando di Lasso for *Lyrichord Discs*.

First week of rehearsals open to all who are interested in preparing an audition (to be held the second week).
Audition focuses on reading skills, ensemble and ability to learn music
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AFTERNOON SHOW(S) BEFORE TWILIGHT

<p>PASEO NUEVO 8 W. DE LA GUERRA PL. - S.B.</p> <p><i>Bruce Willis</i> ★ LAST MAN STANDING (R) Fri-Sun - 1:45 (4:40) 7:20 9:55 Mon-Thurs - 2:30 (5:20) 8:00</p> <p><i>Anna Paquin</i> ★ FLY AWAY HOME (PG-13) Fri-Sun - 1:15 (4:10) 6:50 9:30 Mon-Thurs - 2:20 (5:00) 7:45</p> <p><i>Kevin Costner</i> TIN CUP (R) Fri-Sun - 1:00 (4:00) 7:00 9:55 Mon-Thurs - 2:10 (5:10) 8:15</p> <p><i>Gwyneth Paltrow</i> EMMA (PG) Fri-Sun - 1:30 (4:20) 7:10 9:50 Mon-Wed - 2:00 (4:50) 7:30 Thurs - 2:00 (4:50) only</p> <p>PLAZA DE ORO 349 HITCHCOCK WAY - S.B.</p> <p>BROTHER OF SLEEP (R) Fri & Mon-Thurs - (5:30) 8:15 Sat-Sun - 2:30 (5:30) 8:15</p> <p>INDEPENDENCE DAY (PG-13) Fri & Mon-Thurs - (5:20) 8:30 Sat-Sun - 2:15 (5:20) 8:30</p> <p>ARLINGTON THEATRE & TICKET AGENCY 1317 STATE - INFO - 963-4408 TICKET AGENCY HOURS: MON - SAT 9:00 AM - 6:00 PM SUN - 9AM - 4PM</p> <p>★ FIRST WIVES CLUB (PG) Fri-Sun - 2:15 (5:00) 7:30 9:55 Mon-Thurs - 2:45 (5:30) 8:00</p>	<p>METRO 4 618 STATE STREET - S.B.</p> <p>FEELING MINNESOTA (R) Fri-Sun - 2:00 (4:30) 7:10 9:30 Mon-Thurs - 2:30 (5:10) 7:40</p> <p>THE SPITFIRE GRILL (PG-13) Fri-Sun - 1:20 (4:10) 7:00 9:45 Mon-Thurs - 2:00 (4:50) 7:30</p> <p>SHE'S THE ONE (R) Fri-Sun - (4:50) 7:20 only Mon-Thurs - (5:20) 7:50 only</p> <p>A TIME TO KILL (R) (4:40) 8:00 only</p> <p>THE ISLAND OF DR. MOREAU (PG-13) Fri-Sun - 2:15 9:40 only Mon-Thurs - 2:40 only</p> <p>BOGUS (PG) Fri-Sun - 1:45 only Mon-Thurs - 2:10 only</p> <p>RIVIERA 2044 ALAMEDA PADRE SERRA - S.B.</p> <p>LAMERICA (NR) Fri - (5:30) 8:15 only Sat/Sun/Wed - (2:30) (5:30) 8:15 Mon/Tues/Thurs - (5:30) 8:15 only</p> <p>FAIRVIEW TWIN 251 N. FAIRVIEW - GOLETA</p> <p>★ LAST MAN STANDING (R) Fri - (4:30) 7:00 9:30 Sat-Sun - 2:00 (4:30) 7:00 9:30 Mon-Thurs - (5:45) 8:15 only</p> <p>FEELING MINNESOTA (R) Fri-Sun - (4:45) 9:40 only Mon-Thurs - 8:00 only</p> <p>BOGUS (PG) Fri - 7:10 only Sat-Sun - 2:10 7:10 only Mon-Thurs - (5:30) only</p>	<p>FIESTA 5 916 STATE STREET - S.B.</p> <p>LONE STAR (R) Fri-Sun - 2:00 (5:00) 8:00 Mon-Thurs - 2:15 (5:20) 8:15</p> <p>★ THE RICH MAN'S WIFE (R) Fri-Sun - 2:30 (5:10) 7:30 9:55 Mon-Thurs - 2:25 (5:10) 7:30</p> <p>★ MAXIMUM RISK (R) Fri-Sun - 2:20 (4:50) 7:20 9:55 Mon-Thurs - 2:40 (5:40) 8:00</p> <p>BULLETPROOF (R) Fri-Sun - 2:45 (5:20) 7:40 9:50 Mon-Thurs - 2:45 (5:30) 7:40</p> <p>FIRST KID (PG) Fri-Sun - 2:10 (4:40) 7:10 Mon-Thurs - 2:35 (5:00) only</p> <p>TRAINSPOTTING (R) Fri-Sun - 9:30 only Mon-Thurs - 7:50 only</p> <p>CINEMA TWIN 6050 HOLLISTER AVE - GOLETA</p> <p>★ FIRST WIVES CLUB (PG) Fri - (4:30) 7:00 9:30 Sat-Sun - 2:00 (4:30) 7:00 9:30 Mon-Thurs - (5:30) 8:00 only</p> <p>★ MAXIMUM RISK (R) Fri - (4:40) 7:10 9:40 Sat-Sun - 2:10 (4:40) 7:10 9:40 Mon-Thurs - (5:45) 8:15 only</p> <p>SWAP MEET SUNDAY - 7:00 - 3:00 907 S. KELLOGG AVE. - GOLETA 964-9050</p>
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97.5 KHTY
The Rock Revolution

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and we're bringin' it to
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What's Going On

(This week in brief.)

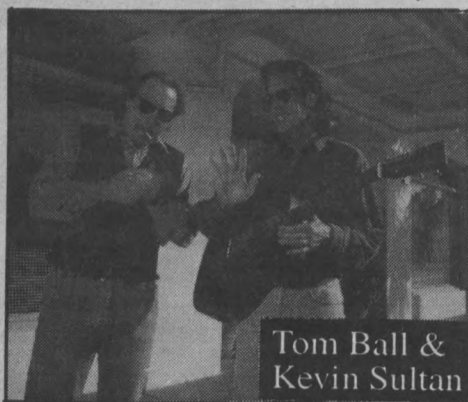
As summer draws to its weary end, perhaps you're still stuck in that vacationing mode of "let's go to the beach to see guys and gals in their skimpiest bathing suits." If that's the case, perhaps you'll be interested in *Figuratively Speaking*, an exhibit at the Santa Barbara Museum of Art that features artistic renderings of the human body by such masters as Picasso and Dalí.

Another alternative occurs Saturday, when you can take your last summery "Walk on the Ocean" with *Toad the Wet Sprocket* and *Hootie and the Blowfish* at the Santa Barbara County Bowl.

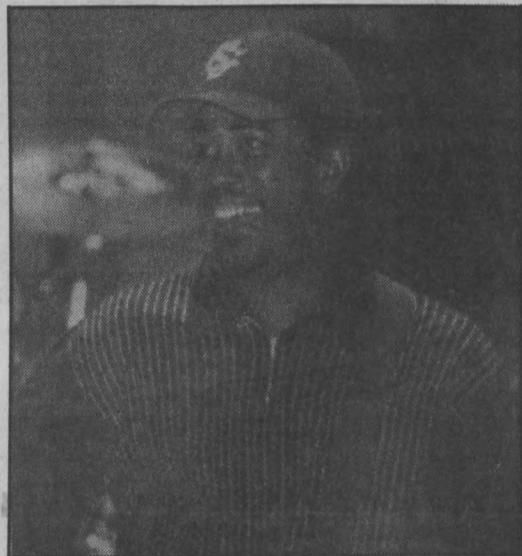
Locals *Nutmeg* play at their own CD release party at Toes Tavern tonight with *Creature Feature* and *Ivy League*. Check out Sacramento major-label rockers *Far* with support from *Eyelid* at the Living Room, on Saturday.

Sunday, Toes Tavern, one of the only places to return *Artsweek's* call during our pursuit to find out what was going on around town, hosts *Spank*, *Blueprint* and *Shaft*, and Monday showcase *The Uninvited*, a band supposed to be like that kooky San Diego band the *Rugburns*.

And if after a wild week those shows leave your summer funds as minuscule as the crumbs in the bottom of the cookie jar after a late-night munchies binge, walk on over to the Hub in the UCen Wednesday when area blues legends *Tom Ball & Kenny Sultan* will host their album release party.



Tom Ball & Kevin Sultan



Hey everybody, it's Hootie!

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CD Release Party

FREE ADMISSION!

Food and Beer Specials

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TWISTER

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The blockbuster smash hit starring Helen Hunt and Bill Paxton!

8:45 PM * WED SEPT 25
 ON THE LAGOON LAWN BEHIND THE UCEN

ASPB & The UCen Present

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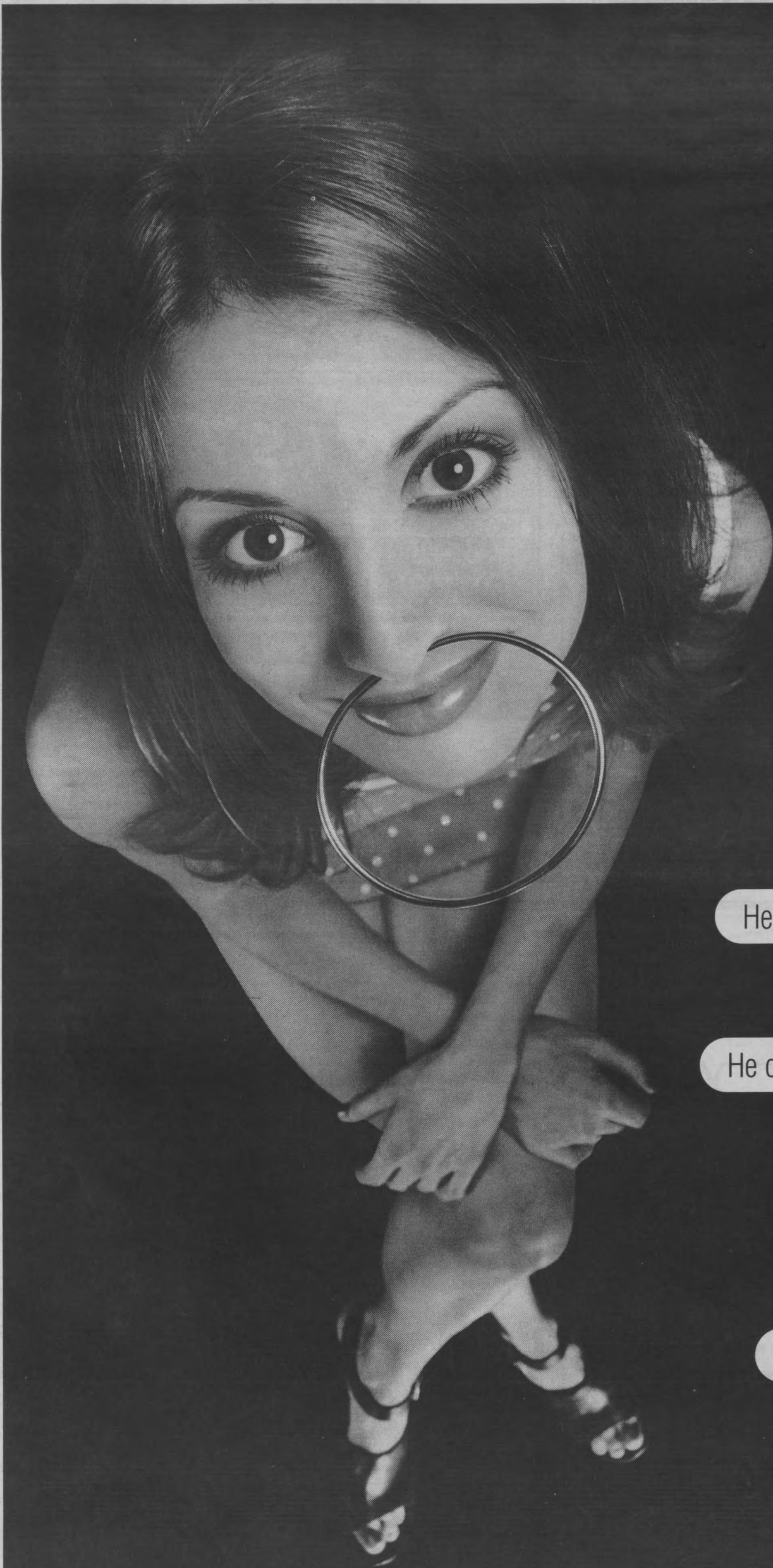
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