

CELEBRITY SKIN

HAVE YOU EVER WONDERED WHAT WOULD HAPPEN IF CERTAIN STARS PRODUCED OFFSPRING? ARTSWEEK RENDERS A FEW GUESSES AND ISN'T SURE IF THEY'LL EVER SEE THE BACKSTREET BOYS IN THE SAME LIGHT AGAIN



Ally McBeal
(quintessential whiny woman)



David Schwimmer
(quintessential whiny man)

=



Jennifer Love Hewitt
(no explanation needed)



Jerry Seinfeld
(funny man with big nose)



Sandra Bernhard
(we're all aware of her sexual adventures; funny woman with big nose)

=



Jason Biggs
(apple pie masterbator in American Pie... with big nose)



Boy George
(icon of the fabulous '80s, looks like a drag queen)



Grace Jones
(icon of glamour, looks like a drag queen)

=



RuPaul
(icon of glamour in the '90s, he is a drag queen)



Richard Simmons



Joan Cusack

=



Screech Powers



Scott Hamilton
(professional ice skater)



Vanilla Ice

=



Backstreet Boys



Dr. Hugh Bailey
(esteemed cosmetic surgeon of Orange County, specializing in face and breast "improvements")



an alien

=



a concave-chested alien
(resembling Tori Spelling)

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Doonesbury

BY GARRY TRUDEAU

THIS IS MIKE. HEY, MIKE—IT'S RAY VENN!

WORD ON THE STREET IS YOU'RE OFFERING STOCK AT YOUR IPO PRICE TO FRIENDS AND FAMILY!

I COULD GO FOR A TASTE OF THAT. HOW'S 10,000 SHARES SIT WITH YOU? OR 5,000! DOES 5,000 SHARES WORK FOR YOU, MIKE?

EXCUSE ME, DO I KNOW YOU?

UM...NO. BUT I COULD MAKE THAT HAPPEN! IN A HEART-BEAT!

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BRAYN SIRJUNZ REPORT

BRAIN TRAINING, THINKING DIFFERENT LIKE

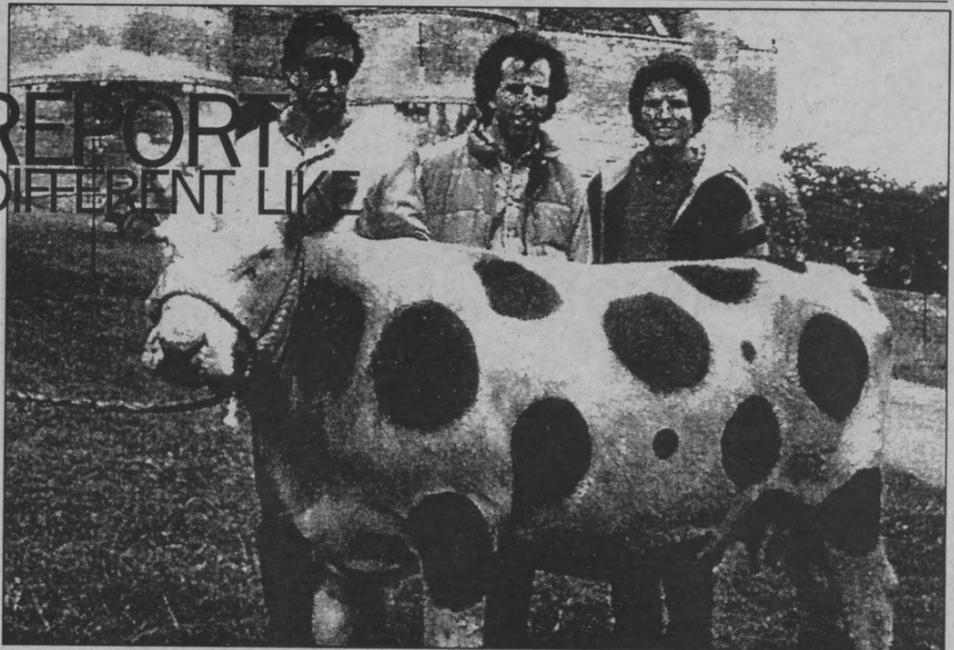
some guy named **robotsex**

"Don't ever let 'em take away what you believe."

The words sit perfectly preserved in my mind. That very last episode of "Sea Quest DSV" was as powerful as any episode of "Felicity." It was a true landmark in television history, with an impact that was undoubtedly deeper than the one left by shows such as "Silver Spoons" and "Quincy." So I am heeding its advice. I am holding on to every single last thing that I have ever believed. This, of course, includes my immediate belief that nonsensical soul-searching is therapeutic in nature; my conviction that James Van der Beek is sometimes an evil criminal mastermind operating from his secret base (a nondescript house outside of Solvang); and my still-standing belief that Mr. Hinkley, the "Greatest American Hero," was actually the Messiah. This, I am sure, is only more proof that Robotsex continually thinks out contingencies like no other with his reality-bending powers.

Anyway, what is the word with Bill Nye the Science Guy? I heard he proved that every now and again people slip into alternate dimensions where Starbucks coffee parlors are all the same. I was wondering, what makes that alternate universe any different from this one? While I can't profess to know the full details of the subject, in my humble estimation I figure that it must have something to do with the fact that Ki Adi Mundi is a Jedi knight of formidable power in both dimensions. It is only in this dimension that the Wu-Tang Clan as a musical crew is utterly played. Not that to be utterly played is bad - it has its benefits in the form of groupies - but when I recently came across issue zero of the Wu-Tang comic series all I wanted to do was say to the masses in a muffled, throat-clearing, coughed-out voice, "Get off the balls." A statement even more appropriate than the one made by Han Solo when he exclaimed, "That's no moon!" The comic was not good. The comic sucked. There, I said it. This is not to say that Inspektah Deck can't go ahead and bask in the adulation of the masses - he should have his chance to shine as well as any other of his crew members. And shine he does; shines like this temporary Kid Rock popularity. Unfortunately, all I know is that the CD has been selling like hotcakes here in sunny Isla Vista, but "no comment" is all I can say.

What I have had in constant rotation for a week or two now is the new



12" from Akinyele entitled "Take a Lick." Yep, another song from this guy about oral sex, but this one is fresh for '99 and beyond. From the beginning where it opens up with, *I was layin' in the bed like gimme some head*, to the end when he declares, *We on some straight cunnilingus type shit*, the song is a laugh riot. There really is nothing like some of that good ol' fashioned comedy hip hop to keep the genre on its toes and keep people like me deeply interested. In an odd sort of way this sort of stuff is the hook that keeps me coming back. It is the cliff hanger, like the scenes on the top of Mt. Rushmore in "North by Northwest," the 1959 four-star Hitchcock classic starring Cary Grant and Eva Marie Saint. Or that one episode of "G.I. Joe" when Snakeeyes tried to rescue Scarlet from the castle of the Ninja Storm Shadow only to discover that he and Shadow both have the same ninja brand.

I keep myself immersed in hip hop so that I can find out what happens next. After all, you never know when a total eclipse of the sun will bring an alien plant species to this planet. Something like the Audrey 2 would be worth a lot on e-bay, almost as much as my Pokèmon collection. Much the same way that anything Aceyalone at least doubles in price on the Web giant. And speaking of Mr. Aceyalone, he has half of a 12" with a song called "Rappers Rappers Rappers 12 for 10." The jam is dope. A sort of calling-out to all the rappers out there, not necessarily to diss, or to compliment, rather just to say. And soon to be available to us all commercially is Handsome Boy Modeling School, the new Prince Paul and Dan the Automator collaboration, entitled *So...How's your Girl?*. I have heard some of it and I must say that it is bangin'. Unfortunately for you all, for now you will have to imagine just how bangin' it really is. I take it upon myself to imagine, quite often, Melissa Joan Hart in her birthday suit, about twice a day. And they said I would go blind.

Robotsex thinks you should listen to all the hip hop shows on 91.9 FM, KCSB, but should pay particular attention to "Totempole Tactics," which airs Friday nights from 10 - 12 p.m. So rage to the sweet sounds of Sublime 'til 10, then get jiggy with Robotsex (but not with robots).

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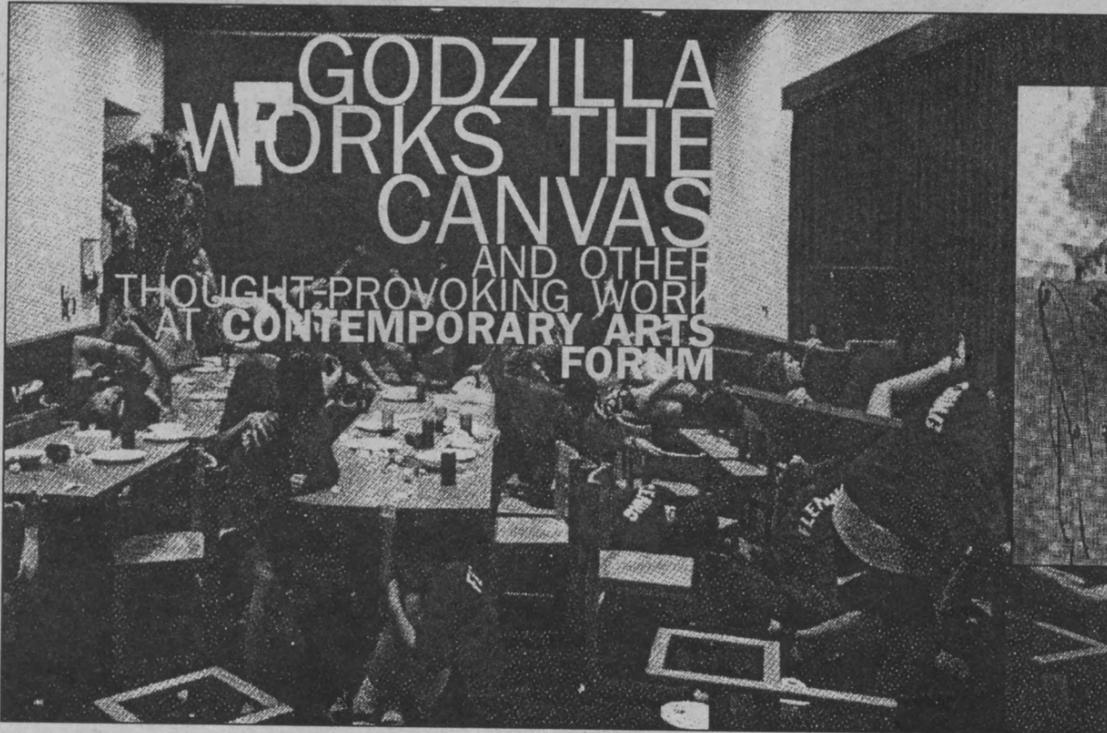


You're out of the will.

Be sure you're in the La Cumbre 2000 yearbook. Show up under Storke Tower beginning Oct. 11th from 9-5. It's free, and no appointment is necessary. Wear whatever you'd like to be photographed in. Call 893-2386 for more info.

WE GO ART

ARTSWEEK WRITERS VENTURE OUT OF THE OFFICE AND INTO THE ON- AND OFF-CAMPUS ART WORLDS. FABULOUS.



ABOVE, MAINEE, 1999, OIL AND EPOXY ON PANEL, 18" x 24"

LEFT, A PHOTOGRAPH BY CHARLIE WHITE. WORD

reviewed seth siegal

Monsters are attacking the city, of Los Angeles! Well, not really, but that is the subject of photographer Charles White's exhibit *In A Matter of Days*. White's photos and many other thought-provoking pieces are on display at the Santa Barbara Contemporary Arts Forum.

For those who don't know, CAF is a nonprofit organization whose mission is to provide a wide scope of visual and performing arts from local, national and international artists. With everything from poetry readings to panel discussions, CAF has something for anyone who is interested in contemporary arts culture. Though CAF may have only four galleries, it efficiently uses its space and it is definitely worth the trip from I.V. CAF is a place for those who can literally look above the chain food and clothing stores that the gallery is perched above.

Among CAF's current exhibits (Sept. 25 through Nov. 7) are the latest paintings by New York City-based Elizabeth Olbert. She names her group of pictures *Big Country*. It contains four rather large faces that are not human, although they are humanoid. The faces, conjured from Olbert's imagination, show a human-like feeling. Instead of surrealism, Olbert describes her new work as

"synthetic realism." The blank, almost stoned face on "If I Had a Hammer" stares straight forward, reminding me of many people. By showing emotions such as simple happiness to complex arrogance, Olbert has the ability to give her creatures just enough human detail in the face to get her point across while also showing them to be purely fictional.

Another exhibit which this journalist believed to be the true highlight of CAF is the work of Charles White. Working in conjunction with Hollywood effects artist Jordy Schell, White uses the racial and economic diversity of Los Angeles as the subject of *In A Matter of Days*. In these sci-fi-esque photographs, White shows how the citizens of the movie-baked Angelenoes would react if they really saw monsters. For White, no suburb is saved. The monsters appear everywhere from smoggy "The Inland Empire" to the students in "Caltech, Pasadena" to Downtown L.A.'s own "Highland Park." White rightly portrays the surprise and horror on the faces of the humans. But with closer looks at the attitudes of the monsters, we see White's ability to show that perhaps the monsters (beasts or whatever) are just as scared as the humans they are so surprised to see.

An exceptional piece of work hailing from France is Stefan Nikolae's exhibit *Glassbox*. This is the country's first "alternative site" founded by a group of young artists from Paris. This selection of work, which must truly be seen to be explained, uses the relatively new media of video to create. This work is part of the statewide 1999 French Côte Festival.

With what I have mentioned, as well as more local work, CAF upholds its promise to "Expand and educate the audience for contemporary art and to involve a diverse constituency." There is little more that this compact gallery can do to achieve this goal. Funded by its members and other organizations, CAF does not demand a fee for entry, though it does ask for donations (\$5 for adults and \$3 for children and students). Next time you're downtown, give it a look and throw down a few dollars. You will definitely see something that will open your mind.

The Contemporary Arts Forum is located in the Paseo Nuevo Mall in downtown Santa Barbara. Tuesday - Saturday, 11 a.m. - 5 p.m.; Sundays 12 p.m. - 5 p.m.



reviewed jeannette jamarillo

The UCSB MultiCultural Center Lounge is currently hosting an exhibition of paintings by Frank Diaz Escalet, an internationally known, self-taught artist. Born in Puerto Rico, Escalet was raised in the diverse ethnic neighborhoods of New York City. Before he began his painting career at age 55, Escalet served in the Air Force, worked as a mechanic and designed leather clothing for the Rolling Stones and Aretha Franklin.

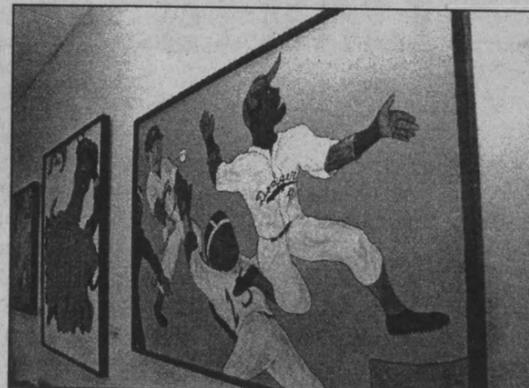
Escalet's current show, *Paintings of African-American Life*, is a series of large, smooth panels filled with vibrant colors and dynamic figures. Often called a "painter-storyteller," Escalet creates images which celebrate African American culture. In "Outside Looking In" (acrylic, 1997), the artist depicts a sidewalk outside a crowded restaurant where a

man lights another man's cigarette. Cigarette butts and old matches are strewn at their feet. Through the windows we see people talking and drinking, their faces and gestures full of expression.

“A STYLE THAT IS FUNKY, FRESH AND FLOWING WITH ENERGY”

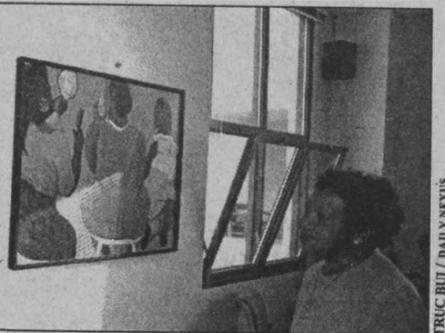
”

Escalet captures the subtle details of the scene - a waiter's glistening silver tray; a woman's feathered hat; a Boston newspaper rolled up in a coat pocket.



TRUC BUTI / DAILY NEXUS

Paintings of African-American Life will be on exhibit in the MCC Lounge through Dec. 3, Monday-Thursday 8 a.m. to 10 p.m., and Friday 8 a.m. to 5 p.m.



TRUC BUTI / DAILY NEXUS

"Tanganyika Market" (1997) is a beautiful depiction of an African woman carrying a red sack of fruit atop her head. Her patterned head scarf flows around her body, filling almost the entire canvas. In "Stealing Home - A Tribute to 50 Years of Baseball, Jackie Robinson and Black Teams" (1997), Robinson floats across a bright yellow sky on his way to home base. The artist paints these images in a style that is funky, fresh and flowing with energy.

When you are next in the vicinity of the MCC, be sure to stop in for a moment and take in the work of Escalet.

FILM | WATCH THIS
SWEET SMELLING GARBAGE
MUMFORD SUCKS BUT SENDS YOU OFF WITH A SMILE



reviewed by **john fiske**

“**IF**

I were pressed to come up with one word that describes “Mumford,” it would be “unexceptional.” But I mean that affectionately.

In fact, if there is anything that is exceptional, it's how unexceptional and forgettable “Mumford” is. It has a boatload of great actors and uses them to relatively no avail. It has a ripe premise and milks it for nothing. It has tons of stories, but no profundities. Even faced with dire consequences, the ending carries no weight.

But for some reason, I didn't need to check my watch. I denied the urge to take a piss break. And I walked out feeling ... good. Some may say that that should be the bottom line of a good film. Not true.

Against convention, I'm drawn to use the first person so much because I want to stress that by all evidence, “Mumford” is a bad film. That said, it's as likeable a bad film as I've found.

“Mumford” has two meanings. It is first the name of the town in which we are set.

Second, it is the name of the most popular therapist in town, the young Dr. Michael Mumford (Loren Dean, of *Billy Bathgate* and *Gattaca*). Using rather unorthodox methods, he seems to be quite successful at solving peoples' problems.

Actually, I don't know if “unorthodox” is the proper adjective. Mumford will tell his present patient “what an asshole” his last one was. He cuts sessions short because his patient bores him. He nonchalantly breaks confidentiality on many occasions. But the people like Dr. Mumford.

The plot is conceived like one of those multi-thread narratives that Robert Altman is fond of and writer/director Lawrence Kasdan did in “Grand Canyon,” except we only see the patients' stories play out in their sessions with Dr. Mumford. One person is so ashamed of their body that they have someone else play themselves in their fantasies. One woman is obsessed with buying things out of catalogs. Another person feels she is suffering from chronic fatigue syndrome.

I assume the reason Kasdan got such a wonderful cast is

because of his great work in the past (“The Big Chill,” “Body Heat”), because there is nothing about this script that should be attractive to an actor. It's a character piece that's very thin on character. Normally transcendent actresses like Mary McDonnell, Alfre Woodard and Hope Davis are merely slumming. The actors don't fare much better. Jason Lee (of “Mallrats” and “Chasing Amy”) and Pruitt Taylor Vince (“Heavy”), actors you just don't see enough of, don't really astonish the way they typically do.

Only Loren Dean, as the enigmatic Dr. Mumford, is worthy of compliment. It's a shame that his minimalist approach may be misconstrued as bad acting. Dean is quite good, and probably the driving force behind what I liked about “Mumford.” He makes trite and contrived scenes, like playing catch with one of his patients, caring and true.

And Mumford does care. It's easy to think he comes from Dennis Leary's “Shut the fuck up!” school of psychology, but he doesn't. When he

says, “I understand what it is like to want to leave a problem behind,” as his method, you know what he means, especially after he tells his secrets. And you care, or at least I did.

Now I could conclude by writing, “Mumford” is a good movie, *but...* or with, “I didn't like ‘Mumford,’ *but...*” But I won't. Using “but” would leave you with some double-edged statement. I'll just leave it with, “I kinda liked it.”

MUMFORD WILL TELL HIS PRESENT PATIENT 'WHAT AN ASSHOLE' HIS LAST ONE WAS

”

THIS AIN'T NO BASKET WEAVING
 JENNE RAUB EXPLORES EXPERIMENTAL STYLES WITH **WOVEN** DIRECTOR NOAH HARPSTER



“Woven” first premiered last spring at the Center Stage Theater, and while many theater-goers were delighted with the improvisational style of the play and the free beer, there were some disappointed that the show became sold out. So successful was its first run that “Woven” is back for six more runs, again at the Center Stage Theater, and again with free beer.

However, the actors involved in the original two performances of “Woven” have not been idle in the months that have passed. Led by their director Noah Harpster, the group of nine performers has been intensely rehearsing in order to further create a new style of theater. In order to keep the atmosphere alive, spontaneous and creative, “Woven” isn't structured like all those standard plays, but rather like a live band. If you attend all six nights, you won't see the same show, but rather, a constantly evolving and entertaining theater experience.

Artsweek: How did the idea come about initially for “Woven”?

Noah Harpster: Well, it started in November of last year. We started rehearsing, creating original pieces of theater for a production in May. It went really well, so we continued creating pieces. We're up to about thirty pieces now. So basically, it came from experiences I'd had in theater, things that I liked about theater, things I didn't like about theater, both from onstage and from the audience.

Have you had any bad experiences with theater? Any particular stories you'd like to share?

No. No, I'm not going to nail anybody. (laughs) Anyone who's been involved in theater has had bad experiences with theater, you know? Except, you choose to ignore those, forget about them.

What goals do you have for “Woven” after these next showings?

Well, this is, like I said, the second round of what we're doing. Ultimately what we'd like to do is perfect the craft that we're doing now and tour with it. Tour to theater festivals, college campuses, stuff like that. Because it is something that's geared a new generation of theater-goers. People our age don't go to the theater. No one says, “I have the night off, let's go to the theater,” you know? Because most theater sucks; it's really boring. We're trying to make theater more fun. It used to be, theater used to be really fun.

Do you have any new production ideas, doing something different?

Our whole philosophy is a new production idea.

What is that philosophy?

We'll get there. We took out all the seats, [and] we put in carpeted risers, so people sit on the carpet and bring their own seats. We have people bring beanbags, beach chairs and their own couches. We have a live band on stage; we write all the music ourselves. It's all original theater, written by the people in the show. There's beer there — there are two free beers before the show with your ticket, you know, trying to make it really fun. There's a carnival-type atmosphere during intermission.

Theater-wise, the philosophy we have is ... I've been in a lot of plays where I didn't have any fun

while I was in it. No one in the audience can have any fun if no one on stage is having any fun. Our goal is to let the people on stage have fun while letting the audience have fun.

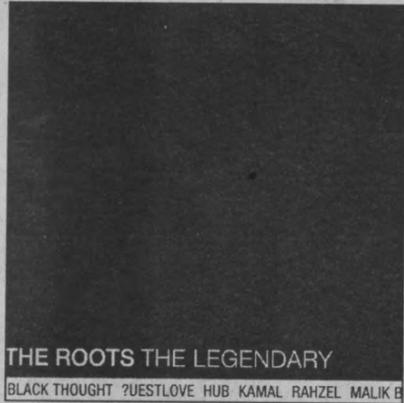
We do a different show every night, too, so it's kind of like a setlist, like a band setlist. So, we put up a different setlist every night. So over the six nights you might see one piece four or five times, but you may only see a couple of the pieces two or three times.

Cool. Who are three of your favorite playwrights?

First and foremost, Shakespeare. I mean, no one did those things better than him. He's the best there is. Another favorite ... I really like Bertolt Brecht a lot. I think he's good. Stuff that he was good at was playing with the audience, letting the audience sit back and decide for themselves what's going on instead of forcing ideals on their heads, you know? I think Tom Stoppard probably is the best modern playwright that we have, combining poetry with action, making theater interesting.

“Woven” can be seen at the Center Stage Theater (located at Paseo Nuevo Mall in downtown Santa Barbara), Oct 15 - 17, 22 - 24. The pre-party begins at 6:30 p.m., event to follow. \$10 students; \$14 general. For information, call 963-0408

MUSIC | FO' DAT AZZ

The Roots | *The Legendary EP* | MCA

After years of working under relative anonymity, the Roots finally gained the commercial success they deserve last year with *Things Fall Apart*. Along with this success came added press and television appearances, where the Roots were able to show off their strength: the live show. The positive reaction to their recent tour and appearances (like the Tonight Show) is probably the reason why *The Legendary* was released. This five-song taste test of their upcoming LP *The Roots Come Alive!* is a half-studio, half-live preview of just what this group is capable of.

"Table of Contents" is more of the well-crafted work that the Roots' fans are used to. Then there is "The Battlestar ?uestacula," part of an ongoing collection of ?uestlove's drums and Scratch's vocal turntablism. "The Ultimate" and "The Next Movement" are the real highlights though: true to life examples of how the

Roots take the stage and capture the audience. Although it's not quite the same as being there, these two songs take hold of the listener, forcing those with their minds at ease to suddenly participate when Black Thought beckons the crowd to yell "Rock rockin' it!" These jewels, along with the three videos you can watch when you use the CD in your computer, make this EP a must have.

-Trey Clark can be seen in his car yelling "Rock rockin' it!"

The Wedding Present | *Singles 1995-97* | SpinArt

I have been a total sucker lately; I admit it. A total sucker for pop music that's artful, gentle and noisy at the same time, something distinctive but for the most part fulfilling my pop-song format expectations. The Wedding Present is a long-running British band that fits well enough the above description; there are certainly stories to be told from their

decade-plus existence, but since I've never really listened to much of their music before, I don't see much point in going into it. What I will say is that this CD came out from nowhere in the middle of the piles and piles of CDs I have to go through every week, and it spun my head around like nothing has in, well, weeks at least. I can hear The Fall in a lot of this, churning basslines and menacing rhythms, but the songs sound sweeter than anything The Fall ever did. The sweetness is only on a certain level, though; main Present David Gedge spits out his lines in a voice acerbic as anything, and the lyrics I can understand aren't all very nice. But that's when Jayne Lockey's angelic voice comes in and cuts straight through the whole mess, straight to the center of your sucker's heart.

This is a singles collection, so there end up being odds and ends like acoustic numbers, live recordings and compilation tracks. The quality remains remarkably consistent throughout the 20 songs; you don't even mind when a song appears a second time because a) it actually sounds pretty different, and b) because the songs are just really good. Their version of the theme from "Cheers," ("Where Everybody Knows Your Name") is kinda silly, and not too interesting. But they do take a Tom Waits song ("Red Shoes by the Drugstore," also on the Waits tribute CD *Step Right Up*) and manage to make it sound exactly like a The Fall song, which, in its way, is really pretty weird.

- Josh Miller is not completely resistant to new things

311 | *Sound System* | Capricorn

The new release from the above-mentioned group (I won't write the name again for fear that someone might accidentally buy the album) is a ridiculous attempt to take a decent-at-best punk/hip hop band and turn it into the flavor-of-the-week. The album contains 13 tracks, each one reminiscent of the previous one, and all very similar to the sound Sugar Ray is putting out. Ironically enough, the smash radio hit off *this* album is "Come Original." Unfortunately, the album is only original in the same warped dimension in which Britney Spears has natural beauty and N'SYNC represents masculine rock 'n' roll.

This is the fifth album from the band who began its career in good ol' Omaha, Nebraska. Unhappy with the prospect of a life full of wheat harvesting, the group headed out to L.A. What are we supposed to expect — that the band might actually

You Got JOB!

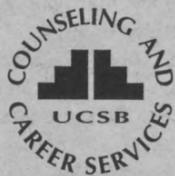
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have a unique idea between the five of them? Since then, it has been touring constantly and recently played in the sold-out Ventura Theater on the third of this month.

The group thankfully sets out for the East Coast, where it will soon play to disappointed crowds and piss off what few remaining fans it has left. It might return though, so I propose we all light our boomboxes on fire and thus stop this ever-spreading plague of second-rate, stomach-churning releases.

-Mohahn, now-then-when-ever-and-forever*

μ-ziq | Royal Astronomy | Astralwerks

Get ready for a whirlwind of eclectic electronic sounds when preparing yourself for a μ-ziq experience. Pronounced simply "music," μ-ziq can be considered what some may call "intelligent dance music," but I think it delves much deeper than that. *Royal Astronomy* takes its audience on a journey through powerful, classical symphony to harder techno breakbeats to quick jungle to classic hip hop samples and even catchy female vocals, all in the blink of an eye. Using mixers, drum machines, samplers and nameless other electronic gadgets, μ-ziq runs the gamut from slow, deeply emotional chords to a soundtrack reminiscent of Disneyland's Electrical Light Parade. Whatever you decide to call the result, I like it. A lot.

Michael Paradinas, the man who is μ-ziq, created the band as a response to British dance music, drawing from influences in acid house, rock and jungle, among others. Inspired by artists such as Squarepusher and Richard James (Aphex Twin), but refusing to limit itself to any

particular musical genre, μ-ziq creates a unique sound all its own. While it may not be the CD you blast at full volume at your next party, *Royal Astronomy* sets the perfect backdrop for a road trip or a private jam session in the confines of your living room. Both intuitive and complex, μ-ziq may truly be "intelligent" in nature. I already feel smarter.

-DollFace has the IQ of a genius ... almost



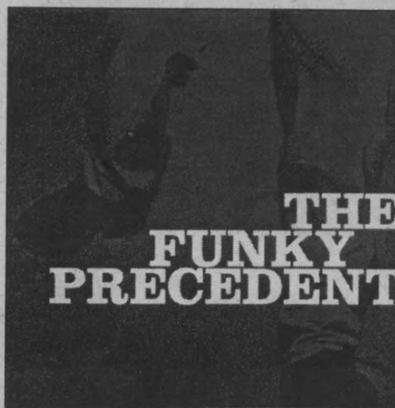
Breakbeat Era | *Ultra Obscene* | 1500

Breakbeat Era is the latest project of drum 'n' bass mastermind, Roni Size. Together with DJ Die and vocalist Leoni Laws, Breakbeat Era sets an explosive stage for the next step in drum 'n' bass. After breaking all the rules and creating new ones for the entire genre with his album, *New Forms*, Size has moved on to what may become bigger and better than past solo projects. With its catchy, danceable beats, *Ultra Obscene* is off to a good start.

Melodies flow with sass and confidence from singer Leoni Laws in these vocal-driven tracks. Set against a backdrop of quick, addictive beats, the result

will have you snapping your fingers and risking an attempt to dance, jungle-style, a feat not easily accomplished (just ask any raver). Despite the hardships and humiliation you may face while trying to get your groove on to *Ultra Obscene*, it is well worth the risk. Few drum 'n' bass albums succeed in catching my attention and keeping it; but Breakbeat Era will keep you interested, keep you listening, and keep you (awkwardly) on the dance floor.

- DollFace



Various Artists | *The Funky Precedent* | No Mayo

This is what it's all about. This is that warm feeling you get in your stomach when you hear truly beautiful music, positive music. It's not corny positivity either: This record gives the listener a real sense of a human community coming together for the common good. This feeling is what the conscious musician should strive for. These artists are not ignorant to the negativity surrounding them; they have simply set it aside for the moment.

The artists recruited for this benefit album (proceeds go towards funding for

music education in three California public schools) comprise the heart of west coast hip hop's underground, as well as hip hop-influenced soul (*real* soul, not MTV R&B). The result of this unfortunately rare mix is a feel-good listening experience likely to be repeated over and over (and over) again after your initial purchase.

For fans of the participating artists, some of the material will be old. Jurassic 5, Ugly Duckling and Ozomatli all donate stand-out tracks from their previously released albums. The rest of the songs are either new or re-done somehow, and all of it is done well. Dilated Peoples' *Iriscience* puts a funky new spin on "Triple Optics," while Styles of Beyond and Divine Styler turn in performances that improve on the best that their recent albums had to offer. "To the Outside" by Damon Aaron suggests that "You don't have to be right / you just have to be righteous." With this album as your soundtrack, that task should be much easier.

Blk Sunshine and Masauko's effort "Building" really defines the feel of the album. The chorus triumphantly announces, "We grow from seed to tree / me and my people building." If music is supposed to inspire, then this truly is what music is all about.

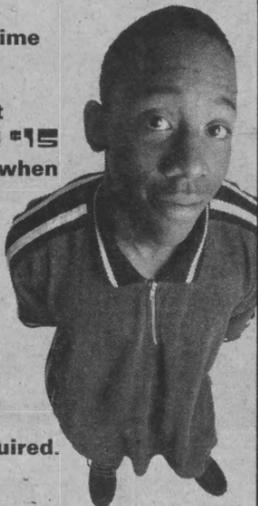
-Trey Clark

BEAT POEM OF THE ISSUE

Jigga.
What's my motherf**kin' name?
Jigga.
And who I'm rolling with, huh?
My n**gaz.
N**gaz, better get it right.
Bitches, better get it right.
Who?
(repeat several annoying times)

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