

artsweek

the picasso of college press ...

POP!

aring & cameron bring you bliss with fun retro-futuristic grooves >> p.4A

reviews | "keeping the faith" | barry mcgee | "the road to el dorado" | contest | calendar

ani difranco, live >> p.6A

SOUND- SOUNDSTYLE*



Del the Funky Homosapien | *Both Sides of the Brain* | Hieroglyphics Imperium

Hey girls! Don't pretend like you don't know who Del is! Remember that song "Mr. Dobalina?" The DJ played it at the DP party last weekend right after "It Ain't No Fun." Oh, you were drunk and the last thing you remember was pulling your underwear out of your hot pants when Squisso's "Thong Song" came on? Well, that's OK, I'm sure you would know it if you heard it.

It's the year 2000 now, ladies, and times have changed for Del. *Both Sides of the Brain* is a new statement from Hiero's top gun. Gone are the filler beats: Del handles nearly all of the production, creating completely original and, more importantly, funky tracks to stomp all over. When he does step back from the levers and knobs, Del is blessed with instrumentals from a couple of the best in the form of Prince Paul and El-P. Gone are the spans of monotonous flows that usually find their way into Hiero albums: Del goes against the grain by taking on most of the lyrical duties on *Both Sides* ..., consistently coming off nicely with vary-

ing rhyme speed and structure. Again, when he does allow guests to make their presence felt, it's strictly all-stars like Casual, A-Plus and El-P.

While listening to *Both Sides of the Brain*, you get the feeling that Del treated this album like it was his baby. The care for each and every track is evident throughout. So back to the women out there, it's all a matter of preference. If you're looking for the quick hook-up that you can toss away and forget a couple of weeks later, Del is not your man. If you are ready to settle down and have something that will stick with you through the good and bad times, give the Funky Homosapien a chance. [Trey Clark can be seen doing one-handed cartwheels to "Thong Song" on the weekend]



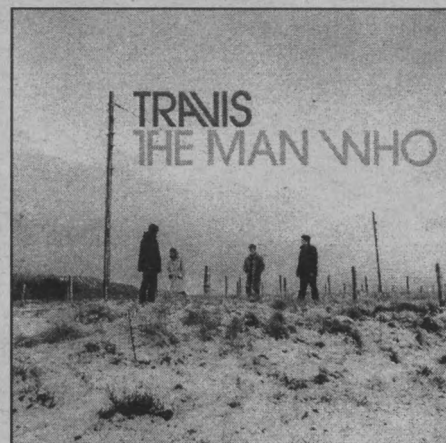
Modest Mouse | *The Moon and Antarctica* | Epic

With the exception of Built to Spill and Pavement, perhaps no other band has left the indelible mark on independent music more than Modest Mouse. Not only were these three bands able to bring the styles and sounds of independent

music to the attention of music critics and mainstream fans alike, but their music was, in many ways, further beautified and assisted by signing to major labels. Unfortunately for Modest Mouse fans, the band has already split up, but *The Moon and Antarctica* successfully concludes the Northwest trio's contributions to music in ways both large and small.

Regardless of previous knowledge of the band, *The Moon and Antarctica* crafts both the songs fans have come to expect while at the same time creatively pushing the boundaries of rock stylings. There's the lush, mellow steel-pedaled guitar on "Perfect Disguise," the lo-fi disco beat on "Tiny Cities of Ashes" and the acoustic guitar-picking on "Gravity Rides Everything" (sounding strangely like music from a sparse, minimalist version of the Dave Matthews Band). Granted, Modest Mouse makes dreary, somber music, and some of their creative attempts unfortunately flounder (as what seems to be a peculiar mimicking of Marilyn Manson's voice on "Alone Down There" suggests). But in many ways *The Moon and Antarctica* picks up where the last true full-length, *The Lonesome Crowded West*, left off. And fans will be glad to know that despite the album's major-label affiliation, it's obvious the ex-band-mates weren't eagerly seeking a radio hit.

While the album has its flaws, the creativity and talent evidenced on the band's former albums still shines. For those seeking an interesting alternative to the teen-beat nation of MTV, Modest Mouse is certainly the way to go ... and for all you level-headed hipsters out there, at least you can't complain that they sold out. [Jenne Raub would make an excellent diplomat ... or spy]



Travis | *The Man Who* | Epic

Read between the lines or take it all at face value, Travis takes listeners to the world we cope with every day. Through self-deprecating words of grief and despair, songwriter Fran Healy transports us to a darker and more dangerous realm of depression than we thought possible. Perhaps Travis' second release, *The Man Who*, is a soundtrack for life or the lack thereof.

Lyricaly, *The Man Who* is a unique mixture of grays and blacks, while the painting illustrates anything but Healy's melancholy and emotionally repressed world. Ironically, the final product could be sunlight breaking the clouds or the midnight discovery of a half-drunk bottle of Jack Daniels. Is the album refreshing because someone else hates life, or because Healy is far beyond any reasonable state of depression? In "Turn" he cries, "There's so much world outside my door/ I want to live ..." And perhaps, "Why Does It Always Rain On Me" is the definitive cry for help.

It doesn't hurt to be honest, but maybe this album goes too far. The lyrics are self-

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SOUND- SOUNDSTYLE*

indulgent, and as a whole it's "the story of me and only me." The band's consistent Britpop melodies and shuffling rhythm contrasts beautifully with Healy's musical diary, and as a result, our daily lives are summarized in just about an hour.

The Man Who never curdles with self-hate. It's honest, although a bit cliché. But with Healy's apparent nod to Oasis' "Wonderwall," he recognizes that we all have to listen to and deal with the same bullshit everyday. [Collin Mitchell]



Emily Ayn | Blah | Knot Known

So basically this album sucks, and here's why:

1. Ani Difranco already exists and we don't need another one.

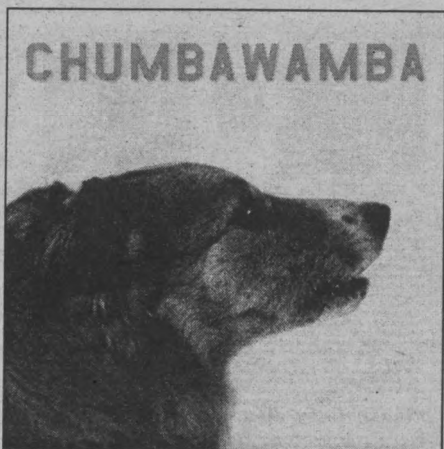
2. The music seems to be written specifically to the standards of someone who isn't skilled in guitar or vocals. Had Ayn tried anything beyond the simplest melodies and verses, her complete void of talent and inspiration would have been even more obvious.

3. Her album is titled *Blah* — a stupid title because it basically means that there is nothing of substance or meaning on the

album. On the plus side, at least *Blah* is an accurate description of the album. A better title, however, is "Stupid Lyrics and Bad Guitar Presented in an Unoriginal and Unappealing Fashion That You Will Not Enjoy Listening To." Or perhaps, "Superficial Feminism and Crappy Folk Rock Collide."

4. The line, "I'm a little girl in the world, sweet and innocent, pretty as a pearl," is unbelievably bitchy and stupid.

5. It takes more than a raspy voice and a folk guitar to be a successful chick singer. [Mohahn Gilad Mandelbaum for 2004!]



Chumbawamba | WYSIWYG | Republic

From the cover photo of two dogs fornicating to songs about decadence, talk shows and Charleton Heston, there is little not to like on Chumbawamba's latest release, *WYSIWYG* (presumably the same abbreviation from computer jargon's "What You See Is What You Get"). Pop's favorite anarchists return with 22 numbers meant solely to chastise the ever-increasingly frivolous and snobby commercial culture.

An album where every song is meant

to be socially conscious would get preachy and dry without strong musical accompaniment, but that is precisely why Chumbawamba is so successful. *WYSIWYG* busts genres, from the gleeful disco bop of "Smart Bomb" to the classic pop of "I'm in Trouble Again" to the restrained trip-hop of the album's best track, "Pass it Along." The British octet shows an uncanny ability to write a melody or chorus that is bound to stick in your brain.

Still, it is the lyrics that make these songs so much more compelling. They reach beyond clichéd PC-isms into more original topics. In the country twang parody, "Celebration, Florida," the group mocks the prim, gated communities of the rich. "There's a bake sale at the school-house/ and they're selling innocence/ They're keeping out the deviants/ to protect the residents ... even the dogs get facelifts in Celebration, Florida."

The incessant cynicism and irony does grow quite tiresome, though. Can't the band just write a song about something that they believe in as opposed to chronicling the cultural phenomena they detest? Yet, *WYSIWYG* is able to retain so many delightful hooks, witty lyrics and sing-along melodies to make it one of the more enjoyable pop records of the recent past. [Andy Sywak]

U.S. Crush | U.S. Crush | Immortal

I thought, "U.S. Crush, it's like puppy love on a national scale! That's the cutest band name since Casiotone for the Painfully Alone," and went home cradling the newest addition to my admittedly skeletal cuddlecore collection. My obliviousness to such contrary clues as "Immortal Records" (I'd start a rumor of

Cub's stint on Mercury if I had a rat's ass chance of getting away with it) and song titles like "Jimmie Crack Rock" can only be blamed on Chancellor Yang, because he's there.

But in all honesty, this is a band who, even if it doesn't revolutionize the post-grunge hard rock landscape, at least has mastered the precepts. Starting off with a couple Alice in Chains-esque sludge-rockers, the band quickly finds more comfortable footing in a late-Pennywise/early-Schleprock skate-punk aesthetic — harmonies, fist-pump choruses, chugga-chugga intros; U.S. Crush provides everything an alienated 16-year-old boy needs. Well, everything save Jenne Raub covering Stevie Wonder. [DJ Fatkid wants to take the night back from Isaac Brock]

CONTEST!

Answer this question correctly and you can win tickets to an advance screening of Tom Greene's first feature flick, "Road Trip":

"Integrity or Suck Dick?"

To win, you can either bring your answers to Storke Tower or email us at <artsweek@ucsbdailynews.com>

The screening is Wednesday, April 26 at Paseo Nuevo.

Also, big ups to Dollface for winning 2nd Place Best On-Site Arts and Entertainment Writing!

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PARTY MONSTER

ARLING+CAMERON ARE KITSCHY-MANIA POPSTERS WITH A TASTE FOR FUN

for president | dollface

You may not know who they are yet, but Dutch DJ duo Arling & Cameron are here to set your pants on fire with kitsch-mania and their latest album, *Music for Imaginary Films*. Gerry Arling and Richard Cameron have collaborated on several sugar-coated pop projects under various aliases, and now bring us a funky soundtrack for fictitious films and TV shows. These party animals have rocked the house from Tokyo to Amsterdam, deejaying and getting just plain saucy with the likes of such Japanese popsters as Pizzicato 5 and Fantastic Plastic Machine. Incorporating a dizzying array of styles into their work, Arling & Cameron are out to have a good time — and to make sure that you are too.

Gerry and Richard took time out of their jet-setting schedule to share some words with *Artsweek*.

Artsweek: How did the two of you meet?

Richard: We met six or seven years ago. We already knew of each other — we're from the same town in Holland — but we were in very different music scenes. Gerry was in the jazz scene and I was in the alternative scene. I asked Gerry to join me in making some tracks for an art collective called V.O.L.V.O. That collaboration turned out really well so we decided to go on making records together. At this point, we were throwing parties in Amsterdam with older music and we were interested in playing new music, but new music inspired by the old music to keep the same atmosphere. Because it was not around, we thought it would be a good idea to make it ourselves and that's what Gerry and I have been doing since then.

Where do you get your sounds? Is it part live instruments, part samples?

Except for the old records, practically everything is played live. We have used some samples in the past on a couple of tracks but we don't usually take full loops or melodies. For example, the *Dimitry* album is constructed completely out of samples, but we don't do it like that.

What are some of your previous projects together?

We have worked under many different pseudonyms, but always as a producer duo. We made the record *Stereo Showcase* as Popcorn. We also made a record titled *The Best of Easy Tune*; we presented this record as a compilation of 16 different bands but, in fact, they were all just the two of us.

Do you try to achieve a theme with each album?

In retrospect, I must say that most of our albums, or maybe even all of our albums so far, have been concept albums in a way. But [*Music for Imaginary Films*] especially, because we specifically set out to make film or TV

series music and we never restricted ourselves in this way before. We still went out and explored all sorts of film or TV music, though, so it was still a very eclectic album.

Where did you come up with the idea for making an album of imaginary film soundtracks?

Gerry: I've always liked film music and we like lots of different stuff, musically. Our music has always been very visual. Usually we start with a scene or a sentence, even in the old days, and then would work the idea out and make a whole CD.

Richard: A lot of our songs, for example the song "Speeding Down the Highway" on the *All-In* album, was already based on the idea of a videotape. So, this album is an extension of that, in a way, because these songs are based on a film or TV series.

How is this album different from your first album, *All-In*? Is this a departure from that signature disco sound?

For [*Music for Imaginary Films*], we confined ourselves to music for films or a TV series, and we didn't

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A COMPILATION OF
16 DIFFERENT BANDS,
BUT THEY WERE
JUST THE
TWO OF
US”

confine ourselves to anything when we made *All-In*. Treat this album as a project separate from the other albums. Though it is an Arling & Cameron album, we don't see this as a follow-up for *All-In*; we see it as a special project.

You've worked with a lot of Japanese pop artists. What sparked your interest?

A couple of copies of our album, Popcorn's *Stereo Showcase*, wound up in Tokyo and were bought by Tanaka from Fantastic Plastic Machine. That's actually how we met Konishi from Pizzicato 5, because Tanaka gave him one of the copies. But anyway, to make a very long story short, they were playing in Europe, we were playing at the same party, and we met. They found out we made the Popcorn record and, well, we already knew about Pizzicato 5 because their album was a running hit

at our parties. So soon after, our records were being released in Japan and we were invited to join them on their deejay tours.

Who was your favorite artist to work with?

To deejay with, you mean? As far as working together, we did one track with Pizzicato 5, so we were in the studio with them. But, for example, Cornelius, although he did a remix for our song, "We Love to Rock," we didn't actually work with him in the studio. I did work [in the studio] with Tanaka from Fantastic Plastic Machine on the "Bachelor Pad" track, and it wound up on the Austin Powers film. So it's not that we have been working that extensively in the studio, it's more that we just join them at parties as deejays. It was all really fun for us though, especially because we felt that their energy toward making music is very similar to ours. It's not that they are making the same sort of music — I see clear differences in the type of music — but they are similar in approach.

What are your upcoming plans?

We have plans but I'm not sure we should talk about them yet. We are going to start on a new album when we get back from our American tour.

Top 5 Lists?

Richard: Gerry, you start.

Gerry: No, you start.

Richard: No, you start!

TOP FIVE | GERRY ARLING

James Blood Ulmer, *Are You Glad to Be in America?*
John Coltrane, *A Love Supreme*
Bill Evans, *Waltz For Debby*
anything from Kraftwerk
D'Angelo, "Cruisin"

TOP FIVE | RICHARD CAMERON

Ghost Rider, *The Suicide*
Space Raiders album
Popcorn, *Stereo Showcase* ("It's completely under-appreciated, I think.")
Kraftwerk, *Expo 2000*
Ugly Duckling's album.

Note: Richard and Gerry would like to make it clear that these are not their Top 5 of all time. These picks are merely "Some Favorite Songs When We're In a Good Mood In No Particular Order."

words, words words.

today | **thursday**



If you haven't already started off college's favorite holiday in one mind-bending way or another, make your way over to Campbell Hall for "Felicia's Journey." Billed as one of the year's "riskiest, yet most effective films," the film is Atom Egoyan's brilliant psychological thriller. Starring Bob Hoskins and Elaine Cassidy, it's about an Irish teenager in search of her lover in England. 7:30 p.m. \$5 students. After you get your daily dose of culture taken care of, head on over to Madhouse for the Cypress Hill 4.20 Album Release Party. Whether Cypress Hill will be there is unclear, but there will be tons of giveaways and \$2 drinks. 434 State St., 10 p.m. For information, call 962-5516.

tomorrow | **friday**



If your Friday night is shaping up to be nothing more than routine keg stands and rump shaking, *Artsweek* recommends choosing the path less travelled by ... the path to Campbell Hall, that is. Chris Carter, "The X-Files"'s producer, will be speaking. It's said he's transformed the idea of extraterrestrial life and the search for truth into a cultural phenomenon with millions of devoted fans worldwide. Time magazine called him a "televisionary" and a "seer." During his lecture, he'll be showing clips and discussing his work in a conversation with UCSB Film Studies Faculty. 8 p.m. \$5 students; \$8 general. For more information, please call 893-3535.

THREE'S COMPANY

BUT KEEPING THE FAITH IS MISSING MR. ROPE

cinematic zealot | john fiske



Focusing on a love triangle between a Priest, a Rabbi and their childhood friend, "Keeping the Faith" turns out to be an interesting twist for first-time director Edward Norton. It isn't as heavy as most of his other films like "The People vs. Larry Flynt" and "American History X" — in fact, it is decidedly light and sweet-natured.

"Faith" has a story that rings of an older film ideally starring Audrey Hepburn, Kirk Douglas and Cary Grant. Friends since childhood, Jake (Ben Stiller) and Brian (Norton) have the world at their fingertips. A rabbi and priest respectively, Jake and Brian have the local Jewish and Roman Catholic populations enraptured with their youth, enthusiasm and faith. With the unexpected arrival of their other childhood friend, Anna (Jenna Elfman), both find that their faith is tested. Jake, who begins having an affair with Anna, finds he upsets his congregation that wants him to marry a Jewish woman. Brian, who also falls in love with Anna, for the first time must deal with his vow of celibacy.

"Faith" avoids answering the more difficult questions it asks. Would the traditional Jewish community be comfortable with their Rabbi marrying a gentile? Should a priest who finds himself falling in love with a woman continue to preach? Had Stuart Blumberg's otherwise delightful script dealt with these questions in a direct

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"BRIAN MUST ... FOR THE FIRST TIME DEAL WITH HIS VOW OF CELIBACY"

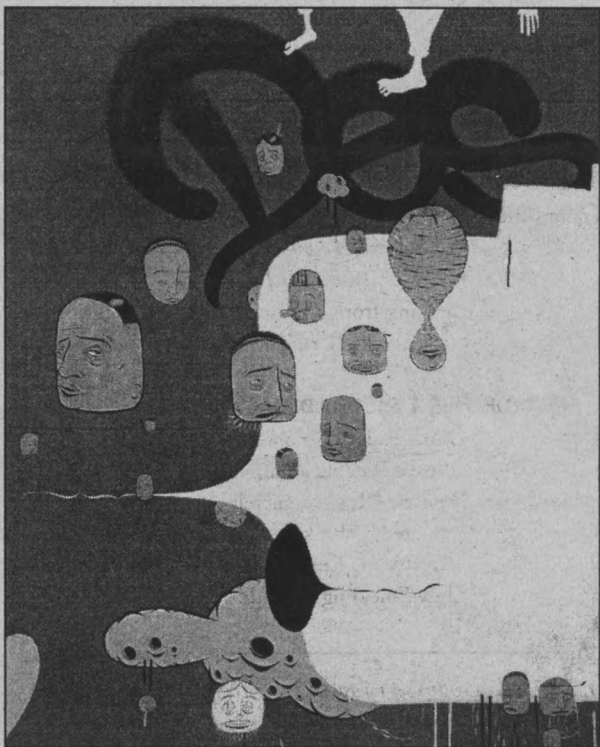
fashion, "Faith" could have been a film with a real message about modern faith and the transitions religions go through.

This aside, it is a rare pleasure to see so many nice

people collected in one film to the noted absence of any malicious villains. "Faith's" greatest pleasures come from watching such decent people interact. Nobody tries to hurt anyone, nobody does anything bad; but, as in life, conflict arises out of the best intentions.

Grounding the film are the three leads, Stiller, Norton and Elfman. I don't know if it's to Norton's credit that he managed to control his actors (including himself), or if that credit belongs to their unerring instincts, but a ripe balance is struck. No one actor steals the show, but all three do, with charm to spare.

Most doe-eyed romantic comedies drip with phoniness and naiveté. "Faith" isn't a cynical film; instead, it has the preferable feeling of a film that is playing to our better sides rather than selling us hopes for a nicer world. Often we go to the movies to visit another world. More often than not, I can always see strings. The strings are apparent in "Keeping the Faith," but who can notice while having such a good time?



Dali Hits the Streets >>

DUMP KOCH!

BARRY MCGEE SELLS OUT TO THE WORLD OF CANVAS

if i had a hammer | seth siegal

Sporadically splattered on a stark red wall are the layered, mixed media images of Barry McGee. Swollen faces and obese men with 12 o'clock shadows are the most striking of McGee's images. These heads give a face to the faceless, silent faces we may try not to see. Looking into the eyes of these bodiless heads cultivates thoughts of hopeless suffering and depression. Ironically, this same emotion can be found on the face of a man sleeping on a Wilshire Boulevard bus stop 20 feet away.

Using drip marks in his "indoor" pieces, McGee gives the illusion of a rushed job. Though he calls on ideas from what some may call graffiti, McGee knows there can be no substitution for graffiti writers who do their work in the cover of night and don't have supplies provided by highbrow art enthusiasts.

Prevalent in all of McGee's work is the raw feeling of urban life. No stranger to this life, McGee spent his

youth bombing the streets of San Francisco. Tagging under the alias "Twist," McGee learned the illegal art of street tagging before using any kind of canvas. Into the punk scene, McGee began to change his ways when he

attended San Francisco Art Institute. Nowadays, McGee is known for his legal "indoor" pieces while still keeping "outdoor" elements in his work.

Peering at McGee's wall, there is much to look at. His huge overworked faces are sick of our overworked culture. The half-naked men seem to slow the world down for a few moments to observe a world that we try to ignore; a culture which is taught on the street after dark. A world which has no e-mail address.

Barry McGee's work is currently on exhibit at the UCLA Hammer Museum through June 4. 10899 Wilshire Blvd, Los Angeles. For information, please call (310) 443-7000.

"THESE HEADS GIVE A FACE TO THE FACELESS, SILENT FACES WE MAY TRY NOT TO SEE"

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things to do! things to do! things to do! things to do! things to do! things to do! things to do! things to do! things to do! things to do!

next week | tuesday



Illustration | ERIC LISTER

On Tuesday, treat yourself to free beats in front of the College of Creative Studies, where DJ Quarfy Omega will be spinning hip hop breaks from 3 p.m. until people leave. So pack a picnic, relax in the sunshine and enjoy get your groove on. Maybe Dickie Sweetnutz will show up and drop phat phreestylez on dat ass. Or not. Later on, check out the Children of Uganda, 18 gifted young performers representing the abundant vitality of East African performing arts. The tour promotes awareness of the AIDS-related crisis of orphans in Uganda. Campbell Hall, 8 p.m. \$12/\$15/\$18 students. \$16/\$19/\$22 general. For more information, call 893-3535.

next week | wednesday



Who knew there were so many things to do on Wednesday? Artsweek has just been informed that there's salsa dance lessons and drink specials in the Hub. Also, this Wednesday Arts & Lectures presents a double feature, showing "Show Me Love" at 7:30 p.m. and "The Brandon Teena Story" at 9:30 p.m. Both films will be screened Campbell Hall. "Show Me Love" is a tender and intelligent film chronicling the universal elements of adolescence; "The Brandon Teena Story" is the riveting documentary on the young woman who lived her life as a man (the story on which "Boys Don't Cry" was based). So, grab a pitcher at the Hub and then make your way over to Campbell Hall. \$5 students.

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ANI DI FRANCO WOOS THE CROWD 04.17.00 AT THE ARLINGTON



Ms. Ani DiFranco brought her funky-folk sound to the Arlington on Monday night before a sold-out audience, providing the crowd with a smorgasbord board of tunes. From her new album, *To the Teeth*, to rearranged and horn-embellished DiFranco classics like "Anticipate," "Gravel" and "Swan Dive," the 90-minute affair moved from groovy hip-shaking to pin-drop silences as the Righteous Babe articulated gun-control, relationships and American bureaucracy. [photos+text by Josh Baron]



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Has anyone else noticed the increasing weirdness in the subject matter of children's animated films? Ten years ago, would it have occurred to anyone to turn "The Hunchback of Notre Dame" into a cartoon musical? What about the rather grim story of Anastasia Romanov? And let us not forget that, in the midst of our era of cultural acceptance and harmony, Dreamworks had the nerve to make an epic animated feature of the Bible.

Those crazy Dreamworks folks are at it again with "The Road to El Dorado." Maintaining their cultural sensitivity, they've stuck this lighthearted, sing-songy adventure in the midst of Spain's total destruction of the native people of the Americas.

It's a family film, the story of Miguel and Tulio, two Spanish rogues whose camaraderie is a little too homoerotic to go unnoticed. The two adventurers, voiced by

acclaimed Shakespearean actors Kenneth Branagh and Kevin Kline, accidentally stumble upon a map El Dorado, the fabled City of Gold. When the El Dorado residents mistake them for gods, they attempt to con them out of their gold. They start to form a kinship with

"TWO SPANISH ROGUES WHOSE CAMARADERIE IS A LITTLE TOO HOMOEROTIC TO GO UNNOTICED"

77

their supposed disciples, but now Cortes' army is on the horizon. They have to choose between stealing the gold and protecting their new friends and blah, blah, blah ...

The animation in "The Road to El Dorado" is decent,

but does that ugly, jarring combination of hand-drawn cartoons and digital effects. The standout animation is during a sequence depicting the myth of the creation of El Dorado; it's done in a two-dimensional, surrealist way that is hallucinatory, actually rivaling the psychedelic factor of "Yellow Submarine."

"Road to El Dorado" reunites the Oscar-winning songwriting duo of Tim Rice and the artistically irrelevant Elton John. Together they produce one of the most grating soundtracks to an animated film in ages. The songs are written with pop charts in mind, and sound too contemporary and anachronistic in terms of the story.

"The Road to El Dorado" is just another unoriginal family film that will be a huge success because parents are desperate for movies that they can take their kids to see. You know, it is possible for children's films to be enjoyable for older folks, too.

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- stop by MTV's ground zero for the newest music software
- MTV VJ auditions
- a hands-on lesson in the newest music software
- spankin new videos
- tips from MTV's house of style
- loads of free stuff
- choose or lose voter registration
- a chance to win tickets to the concert and meet Moby and Bush
- the ground zero second stage with live performances from trauma recording artist Bree Sharp
- **saturday april 29th from noon to 5 pm at the sbcc west meadow**

AND SPECIAL GUEST

MOBY

1 night!

- the MTV experience continues into the evening with an exclusive live concert featuring Bush and special guest Moby
- tickets available through the bowl box office or ticketmaster at 805.583.8700; price: from \$25.50 up to \$31.50
- tickets bought at the bowl box office with sbcc student id recieve \$2 off
- **saturday april 29th at the santa barbara bowl, doors open at 5 pm**



CAMPUS INVASION®

- for more information on MTV campus invasion checkout mtv.com

WATCH MTV ON
CHANNEL 38 FOR UPDATES

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Work. Life. Possibilities.

Focus
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ONE-DAY CONTACT LENSES

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ASPB hotline number: 893-2833

"Hello, my name is Andy and this is my ad."



JIM CARREY
**MAN
ON THE
MOON**

IV Theatre

Tues. April 25th

7:30pm & 10pm

\$3 Stud. \$5 Gen.



BLUE ROOM

LIVE @ the Hub

Wed, April 26th

3-5pm FREE!



Coming: Tues. May 4th, 2000

Lagoon Lawn Noon FREE!

MAY 20
Xtravaganza 2000

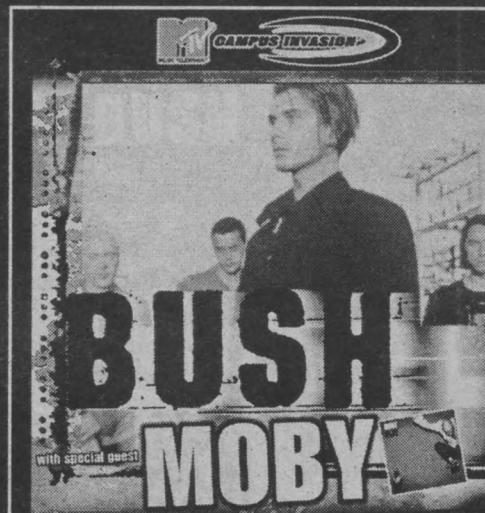
LINE-UP AVAILABLE @ WWW.AS.UCSB.EDU/ASPB

ASPB Applications available
for 2000-2001 Program Board
Applications available at ASPB office
Rm#1519 Ucen and are due by
NOON on Fri Apr 28th



Santa Barbara Bowl

Budweiser
CONCERT SERIES



Saturday

April 29

6:30pm

Student Discount available with a valid College
Student ID at the Bowl box office only

BECK!

Midnight Vultures

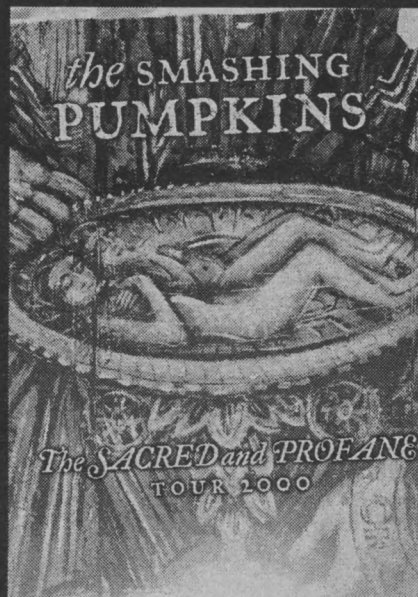
With Special Guests

CAFE TACUBA

Thu. May 4 • 7pm



92.9 KJEE
MONTECITO • SANTA BARBARA



The SACRED and PROFANE
TOUR 2000

Sunday

May 21 • 7:30pm



with special guest
INCUBUS



Friday

May 26

7pm

REGGAE
at the
BOWL
2000

GREGORY ISAACS
ISRAEL VIBRATION
& THE ROOTS RADICS

THIRD WORLD

PATO BANTON

& REGGAE REVOLUTION

INNER CIRCLE

AND MORE...

Memorial Day

May 29 • 4pm

An Evening of Comedy with
Ellen DeGeneres



Friday

June

23rd

8pm

**natalie
merchant**

live in concert

Sun. June 25 • 7pm

**Chris
Isaak**

Baby Did a Bad Bad Thing Tour

Sunday

July 2 • 7pm



GOLDENVOICE

GOLDENVOICE.COM
THE WHEREHOUSE / ROBINSONS • MAY
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CHARGE: 805-583-8700

ArtistDirect.com
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