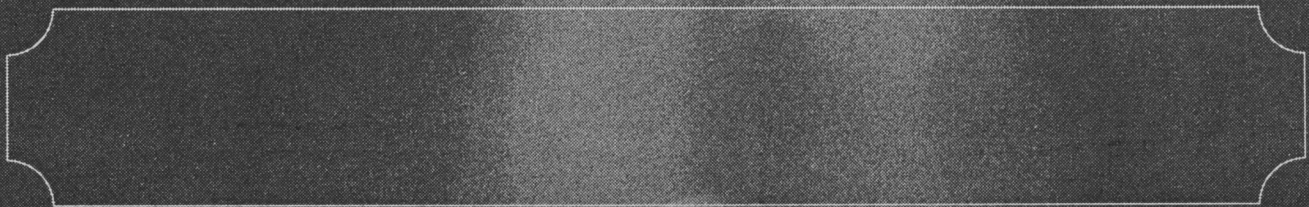


You're our butterfly, sugar, baby ...

artswEEK

soundstyle, p.2A kcsb
top10, p.3A bad astronaut
interview, p.4A calendar,
p.4A "bash," reviewed, p.6A
"black and white," reviewed,
p.6A "3,000 miles to grace-
land," reviewed, p.7A



snapshots

artswEEK finally gets out of bed and hits the town.



SOUND- SOUNDSTYLE*



Aceyalone | Accepted Eclectic | Project Blowed

Aceyalone exists as the greatest emcee on earth, as well as one of the most underappreciated. If you've ever checked for the L.A. underground, you know the stats: one-fourth of Freestyle Fellowship, head of the Project Blowed workshop and album of the same name, and lyrical author of *All Balls Don't Bounce* and *A Book of Human Language*. That adds up to five classic albums, yet certain magazines seriously lacking integrity (okay, I'll say it — *The Source*) have had the nerve to give him two-and-a-half mics. *Accepted Eclectic* is Acey's second straight album to get dissed in *The Source*, but to the real hip hop fan it serves as further evidence that Aceyalone will never fall the fuck off.

One of the starkest characteristics of *Accepted Eclectic* is Acey's refusal to ride trends. Go ahead and run down the checklist: Excessive guest spots? No, only P.E.A.C.E. and Abstract Rude make appearances. Are the guests relevant? Yes, P.E.A.C.E. is a member of Freestyle Fellowship and Ab Rude has been tag-teaming wax with Acey since '94. Bitches and blunts? Both get addressed in "Bounce" and "Master Your High,"

respectively, and are dealt with in a unique way. Materialism, R&B singers and gimmicky beats? Nope, it's totally devoid. What he does bring to the table are his unmistakable flows, widely varying subject matter and a fine array of beats from Fat Jack, Joey Chavez and more.

The finest song on the album is probably "Accepted Eclectic." The production on this track steamrolls through uncharted territory, but Aceyalone rides it like he's been listening to it since leaving the womb. While he has "75 ways / To daze and amaze and raise the stakes," most rappers have none. Aceyalone retains legendary status. [Trey Clark]



The Ataris | End is Forever | Kung Fu

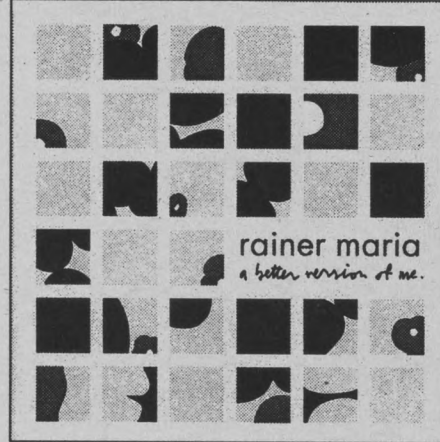
I like punk rock, but any good punk ass knows there are types of the music for different moods. The Santa Barbara quartet The Ataris seems to gear their punk toward the relationship inept.

The band's latest album, *End is Forever*, dives headfirst into a spiral of failed love affairs, broken hearts, loneliness and teenage life. With a few exceptions, *End is Forever* stays consistent with the theme of the band's last record *Blue*

Skies, Broken Hearts... Next 12 Exits.

The Ataris does its best to vary the sound of its music with catchy riff intros and upbeat rhythms, and in the process probably fool some local high school kids into feeling happy when they can't decipher what vocalist Kris Roe is trying to say. However, as a signed Santa Barbara band trying to grow out of the shadows of Ugly Kid Joe, Toad the Wet Sprocket, and yes, even Snot, the Ataris have a long way to go. To break into the national spotlight, the band will inevitably have to work on better songwriting and varying sounds, and move on from past break-ups.

As of now, The Ataris may represent local sounds, but they are still 8-bit punk. [Ted "Punk Ass" Andersen]



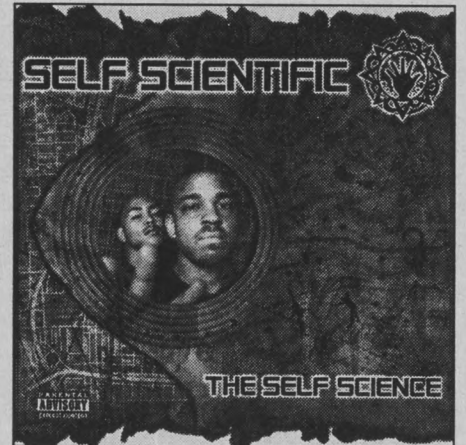
Rainer Maria | A Better Version of Me | Polyvinyl

Intimacy is the art unique to the musical trio. Named after the famous German poet, R.M. Rilke, Rainer Maria consists of a couple plus one other guy. Arguably emo, Rainer Maria makes songs about emotions not yet given names by whoever the hell invents names for those kind of things. On "Hell and High Water" Caithlin De Marrais sings about being in

that transitory phase where she can see the better version of herself she will soon become.

"You begin like a lion and end like a lamb," De Marrais sings in "Ceremony," but unlike that lyric this band has grown from its past releases like a lamb into a stalking lion. It is a confounding and yet simple album, with De Marrais' sweetly patient voice blended with Sonic Youth guitar and ride-heavy drums. Words like "anathema" and "disseminate" are tossed in without care as to whether their audience will understand them or not; no doubt college nerds like me are this band's demographic audience.

Quick joke: How many emo kids does it take to screw in a light bulb? Five — one to screw it in, one to cry about it, and three to make a band and write songs about how "no one defies artificial light." Bad joke, good album. [Joseph Martinez]



Self Scientific | The Self Science | S.O.L. Musicworks

Back in 1998, when the hip hop independent "12" trend was still relatively young, and I could afford to spend money on records I had never heard before, I

LET'S PARTY!



ROCK N' BOWL
THURSDAY NIGHTS
9:30 pm-Midnight

\$8 ALL YOU CAN BOWL **BEST PARTY IN TOWN** **GREAT MUSIC** **DRINK SPECIALS** **PRIZES**

JOIN KTYD'S BRAD LILLEY AS HE ROCKS THE LANES

GLOW BOWLING
Cool Music Hits!
Black Lights and Fog!
Disco Lighting!
Tues & Wed — 9 pm-Midnight
Sunday — 8 pm-Midnight

OPEN 24 HOURS Minutes from UCSB

ORCHID BOWL
5925 Calle Real, Goleta
Hwy. 101 at Fairview • 967-0128

THE STRING CHEESE INCIDENT



March 4
ARLINGTON THEATRE

ADVANCE TICKETS \$25.00
PLUS APPLICABLE SERVICE CHARGES

WINTER CARNIVAL TOUR 2001

02/15-17	Denver, CO	2/28	Tucson, AZ	3/12	Eugene, OR
02/19-20	Vail, CO	3/2-3	Los Angeles, CA	3/14-15	Seattle, WA
2/22	Jackson, WY	3/4	Santa Barbara, CA	3/16	Vancouver, BC
2/23-24	Ogden, UT	3/6	Santa Cruz, CA	3/17-18	Whistler, BC
2/27	Albuquerque, NM	3/8-10	San Francisco, CA		

SCI's latest release, *Carnival '99*, is available at **Morningglory Music**
www.scifidelity.com www.stringcheeseincident.com

get tickets at sfx.com

Tickets at all **unimaster** outlets
Charge by phone: (805) 583-8700 • (213) 480-3232 • (714) 740-2000

Tickets also available at the Arlington Theatre Box Office.
Charge by phone: (805) 963-4408

All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Brought to you by SFX.

SOUND- SOUNDSTYLE*

came across "Return" from Self Scientific. Although it was my first listen to the group, it was its second single. What I heard sent me on a trip back to my first hip hop experiences of Public Enemy and De La Soul. This was the conscious, energized rap that I had all but given up for dead. And it felt better than ever.

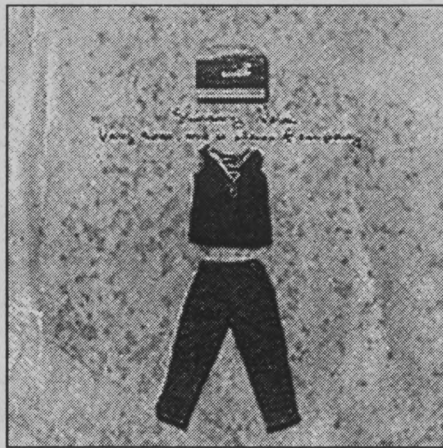
Back in the present, Self Scientific has finally released the full-length *The Self Science*, and the scope remains close to what "Return" showed three years ago. Emcee Chace Infinite might be the most honest mic controller in hip hop, as he paints vivid pictures of the ups and downs of his Los Angeles home town. "We All Need," "Murderation" and "Dead Honest" are pleas for an end to the violence in the streets from a voice in the midst of the action, while "Love Allah" (featuring Kronon) and "The Best Part" are celebratory songs of praise for his city's culture. DJ Khalil completes the picture with his beautiful blend of beats. He often utilizes murky keyboards in his production, creating dark soundscapes for Infinite's sincere rhymes.

The Self Science is a welcome breath of fresh air into the often diluted lungs of hip hop. Self Scientific has succeeded in returning the art back to its conscious state. [Trey Clark]

Shipping News | Very Soon, and In Pleasant Company | Quarterstick

Who amongst the tight-black-jeans-and-combed-forward-hair set will admit to actually liking prog rock? Show of hands ... yeah, that's what I thought. Well guess what? Shipping News may be one of the best bands of the fin de siècle years, and they're pretty damn prog.

Very Soon, and In Pleasant Company was three years in the making, and the time spent shows. The song structures are complex, full of varying time signatures and textural shifts. The guitar work consists of a lot of jerky, staccato chords with



long, shimmering stretches and the occasional slow, epic, distorted passage. The singing is melancholy and elegant, though at times it occasionally takes on the croaking quality that pervades a lot of Top 40 hard rock. Songs like "The March Song" and "Nine Bodies, Nine States" (the greatest instrumental about serial killing ever put to tape) groove, while most of the slower songs achieve a stark beauty akin to Pink Floyd when Pink Floyd wasn't sucking.

You can tell these guys are overeducated. The band's name itself comes from an E. Annie Proulx novel, and the lyrics have the "oceans, horses, stars" quality that evokes impressions of either Geddy Lee or a 16-year-old girl. This kind of overeducation is first and foremost progressive, secondly collegiate, and thirdly exactly what I want to hear. [DJ Fatkid ain't getting any skinnier]



Living End | Roll On | Reprise

In the tradition of other Australian bands, Living End's second album *Roll On* falls short of its self-titled debut. Released back in '97, that album went five times platinum down under and made a dent in the U.S. charts with its single "Prisoner of Society," a pop punk crossover hit that widely received radio play.

Living End's new album is as cute a cliché as its name. Rampant on *Roll On* is remorseless borrowing. Not only does it cling to its hybrid punkability formula, but the cut "Blood On Your Hands" borrows heavily from the Specials before going into an "Oy" punk chorus. The other tracks give you a frustrating taste of familiar Britpop *vis à vis* Suede or The Smiths, yet still manage to feature some quality guitar work and drumming. As a friend of mine remarked after listening to a few tracks, "It sounds like the soundtrack to an Alicia Silverstone movie." I quickly agreed with his assessment.

If Living End came up with a track called "Dingo Ate My Baby," maybe I'll give it a second look. Until then I'll just sit

in my garage and listen to "Business as Usual" with a vegemite sandwich in hand and a blissful smile of contentment on my face. Chundercats ... Ho! [Patrick Wright]

kcsb hip hop singles top10

1. Saul Williams, "Penny For a Thought" (Ozone)
2. Aceyalone, "Accepted Eclectic" (Project Blowed)
3. Awol One, "Motormouth" (Meen Street)
4. Sonic Sum, "Paste" (Ozone)
5. mic.edu, "Surrogate Role Model" (Rocketship Records)
6. Prunes, "Rockin' the Mic" (Grand Royal)
7. Executive Lounge, "Heatwave" (75 Ark)
8. Phoenix Orion & Team Eloherm, "Sci-Fi" (Delity)
9. Moka Only, "Imagine Me" (Battle Axe)
10. DJ Shadow, "Entropy" (Quannum)

-- reported by Matt Kawamura

Join Artsweek in our latest protest for good artistic endeavors, "Hand-in-Hand Against the Kottonmouth Kings (and ASPB)." Tomorrow night in front of the UCen. Make a T-shirt expressing your dismay over ASPB's choice for such a shitty band, and you just might end up on these pages as a true hero! Call 893-2691 for more information, or hit us up by email: artsweek@ucsbdailynews.com

Kottonmouth Kings

UCen HUB
doors open 8:30

TOMORROW!

AS Ticket office:
893-2064

Hotline: 893-2833

ASPB

Events
www.as.ucsb.edu/aspb

Tickets on sale NOW!

AS Ticket office
\$12 Student
\$15 general

With:
TOO RUDE
THE UPBEAT
CORPORATE AVENGER

KottonmouthKings.com

producer of

THE SIMPSONS

Unseen Footage!

Mike Reiss

TONIGHT - 7:00

Corwin Pavilion
Tickets at A.S. Ticket office

The Storke Plaza Shows

Mon. March 5 **PHLIP**
Wed. March 7 **Dirk**

12:00 noon
in Storke Plaza

I.V. Theater movie night

Tuesday, Mar. 6

Unbreakable

(7:30 & 10:00)

\$5 General
\$3 Students

Big Wednesday

Wednesday, Mar. 6

Sarah Rathburn & Tom Mutchler

300-5:00 ucen hub
free!!

music | interview



THEY DID IT ALL FOR THE NOOKIE

WELL, THAT'S A LIE. **BAD ASTRONAUT** ACTUALLY KEEP IT QUITE REAL

not hungry_collin mitchell

Santa Barbara now has another band besides Cool Water Canyon that people are talking about. Bad Astronaut consists of bassist Marko 72 (Sugarcult, Nerf Herder), singer Joey Cape (Lagwagon) and drummer Derrick Plourde. Their new album, *Acrophobe*, is an examination of the band's ability to go beyond the member's individual realms of rock music and experiment in the studio. *Artsweek* got a chance to sit down with Marko 72 to discuss the band and its new album. What follows is excerpts of the interview.

Artsweek: What was the goal of making *Acrophobe*?

Marko 72: Basically, we were all around for the first time in a while, and Joey had some material not necessarily suitable for Lagwagon that we wanted to check out. So we just started jamming together, and the chemistry just worked really well. Usually what happens when you start a new band is that you spend half your time just getting to know each other. But with this thing it was just reconnecting on old bonding points, and we could describe something without really having to articulate it, like, "You know that Jawbreaker type thing?" We would all know exactly what we were talking about. Then we started recording, and everybody in the band was all for not being a band where you traditionally play live and then record. We decided this since we have our own respective bands to get the live stuff out of our systems. We were all for just doing something in the studio and just pushing the envelope, and not be limited by just three instruments. We've added a cello player to the mix and a keyboard player

who was actually in Joey's first band in the early '80s. Todd Capps is a local Santa Barbara musician and laid out some keyboards on a couple parts of the songs, but it worked so well that we decided to add it to a lot of the songs, just to make it sound unique.

*With the title *Acrophobe*, are you guys trying to suggest something about yourselves individually, or about rock music as a whole? Are you afraid of it giving too much success?*

I think that's kind of a running theme in Joey's lyrics. He's always been kind of hesitant, cynical about trying to take a band to a commercial level. So I think there's kind of a skeptical fear of heights. What happens to a band's integrity and quality if they blow up to be too huge, too fast? It's not some political statement about a band on a major label. Some of our favorite bands are on major labels, like Radiohead, Built to Spill, Elliott Smith. It can be looked at as something growing at an unnatural pace and possibly being destroyed. There's a song on the album called "Unlucky Stuntman" that articulates that whole thought.

What part of that song would you say best sums it up?

He references Jawbreaker. That was an amazing band, and just got completely ruined because they went to a big label. But they weren't cut out to be huge radio stars, they were cut out to be a hardworking band. He references "Left of the Dial," a Replacements song about college rock and just basically about the popularity of "alternative." Joey is an example of someone who's been very successful and not had to compromise, and done it all at an independent level. Yet he's seen a lot of his friends and favorite bands kind of go by the wayside by going on a

major label or something. Everybody has opinions about them. There are certain bands that are absolutely cut out to be on major labels, and there are some clearly not made out to be.

What do you think defines that line, makes some bands cut out for major labels and some not?

I think reality and circumstance define the line. A band needs to exist in its day, where it's alive. For instance, if a band like U2 came out right now and just tried to go on an independent level and not use the radio to market themselves, but just go out in a van and play all-ages shows, I don't think they would get as far as they've gotten. They're not cut out to just play all-ages shows; they're cut out to reach the masses, and the only way to reach the masses is, unfortunately, only through mass-media mediums like radio, television and that kind of stuff. Major labels work great for selling bands that don't really have specialized audiences, whereas indies appeal more to groups of specialized audiences that are not cut out for everyday radio listening — for people who just don't want to deal with it. There's different levels of music fans. There's people who just turn on the radio and see whatever the hell is on, and there's people like me who sit around for two hours looking for used records; but there's no right or wrong.

*So you guys are working on a new *Bad Astronaut* album. When is that supposed to come out?*

It's slated to come out on My Records over the summer. That's the other thing with this band, we want it to come out in the summer, but if we find that the songs are taking a different shape or we want more time, then we can do it. There isn't a tour or something to constrain us. It's going to take as long as it does to be great. Hopefully people will start to trust it because it's consistent, rather than putting out a 20-minute-long, barely passing record.

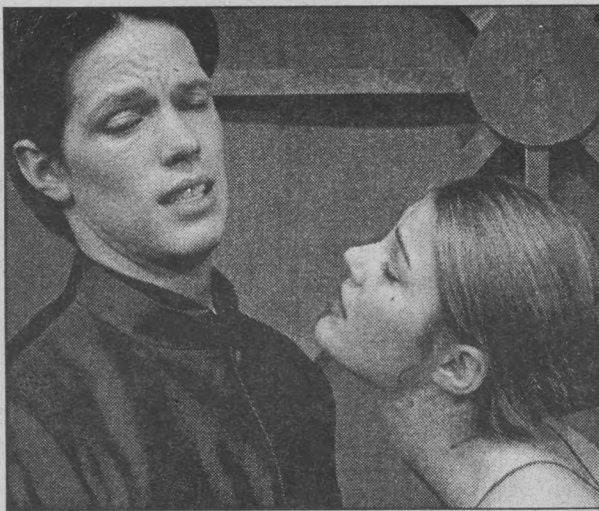
To read the complete interview from start to finish, please go to www.ucsbdailynews.com

“
WHAT HAPPENS TO A BAND'S
INTEGRITY AND QUALITY
IF THEY BLOW UP
TOO FAST,
TOO
HUGE?
”

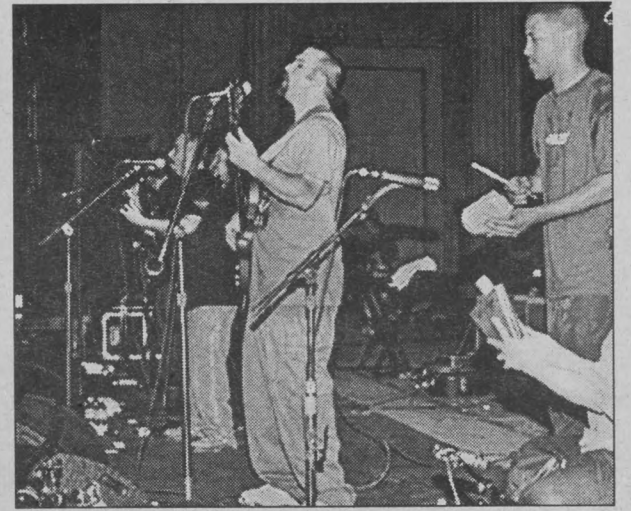
thingstodo >>> calendar

today | **thursday**

How about a "superb journey between the sacred and the profane"? That's what LeMonde called "Chants of Sand and Stars," a musical and visual tapestry exploring the liturgical music of the Jewish Diaspora from Medieval Spain, Renaissance Venice, the Middle East, Central Asia and Manhattan. The film screens in French, Hebrew, Arabic, Ladino and Yiddish, but guess what — it's got English subtitles! Campbell Hall, 7:30 p.m. \$5 students.

tomorrow | **friday**

In 1965, the UCSB Department of Dramatic Art officially opened the New UCSB Theatre with a production of William Shakespeare's "A Midsummer Night's Dream." Tonight, in conjunction with Santa Barbara Dance Theatre, Theatre UCSB presents the first of six performances of the exact same play in the exact same venue. The actors, however, are none other but our fellow students, so get thee to Hatlen, 8 p.m. \$12 students; \$16 general.

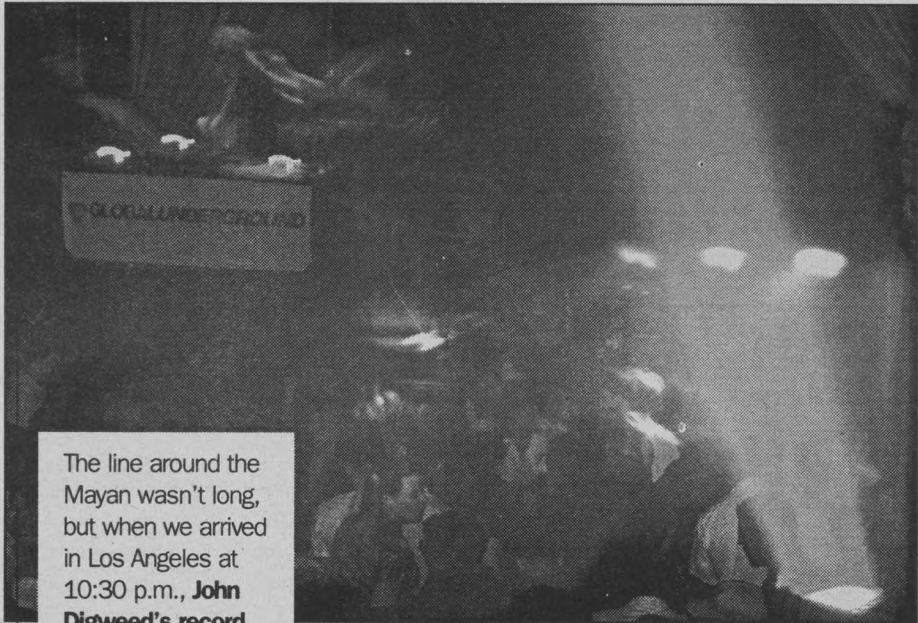
weekend | **saturday**

If you weren't able to catch Cut Chemist scratching away at Club 634 last Saturday during Jurassic 5's performance, you've got a second chance. (Scratching records — what do you think I meant?) Why? Because Ozomatli's taking the stage, bringing all their funky jazzy hip hop rock love to the people, along with Telepathy and Burning Star. Buy your tickets as soon as possible — and give props to your *Artsweek* homies at the show. 634 State St., 9 p.m. 21+

peopleplacesthings

photos Jason Schock words Jenne Raub

Although *Artsweek* is known first and foremost for its astounding journalistic integrity, many readers are also aware of the intense social schedule *Artsweek* also keeps. When not clinking champagne glasses in New York penthouses, jet-skiing in Barbados or getting oiled up in Rio, *Artsweek* found time to check the scene in Southern California. Here, snapshots.



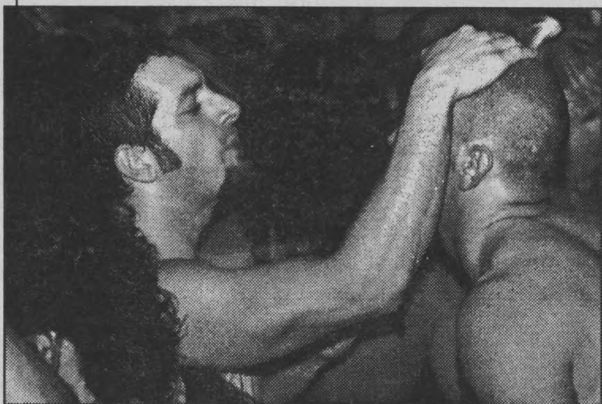
The line around the Mayan wasn't long, but when we arrived in Los Angeles at 10:30 p.m., **John Digweed's record release party** was well underway and long since sold out. While the festivities,



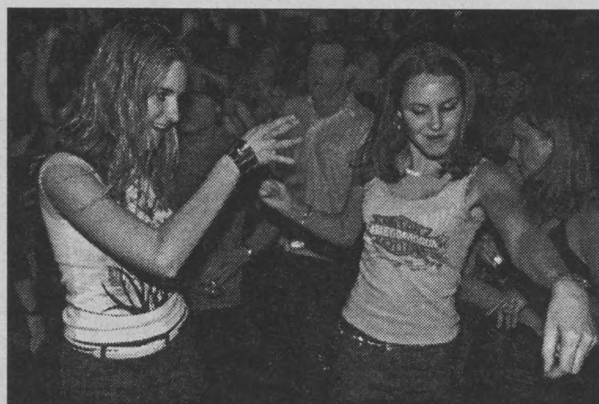
in theory, were to celebrate *Global Underground: Los Angeles*, the latest in a series of progressive club music albums showcasing the genre's biggest talents, the atmosphere inside the old renovated theater was far from

insincere promotion. Instead, the crowd reflected Los Angeles; everyone, as usual, represented – the model, the rave kid, the fashionista, the shiny-shirted cell-phone flauter, the old freak. As for Digweed's set, a mid-week

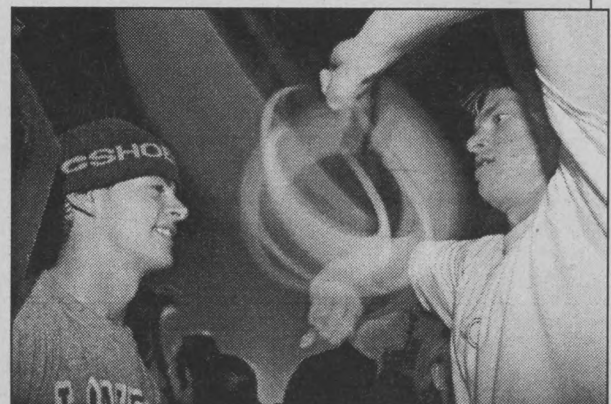
celebration didn't set him or the crowd back from a good, good time.



Get down on it



Who's deee-iz?



Eeeeeeeehhh.



Friday>> a quick stop by Zelo for **The ZOO** >



Saturday>> Of-age hip hop heads cruised out to check the **Visionaries** and



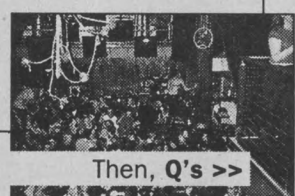
Jurassic 5 at **Club 634**. >> **Cut Chemist** on the decks >



Jurassic 5 on the mic > Ladies >



And more lovely ladies >



Then, **Q's** >>

thingstodo >> calendar

weekend | **sunday**

next week | **tuesday**

next week | **wednesday**



Ah, The String Cheese Incident. This rock quintet fuses jazz, bluegrass and world beats into ripe grooves and breezy calypso sounds. Their sound is made up of playful harmonies and remarkable improvisation that amasses and dissipates with uncanny timing. It's time to don your best calico threads and jam your way over to the Arlington, man, so you can get your noodlin' on! 1317 State St., 7:30 p.m. \$26.50 in advance; \$28.50 at the door. All ages.

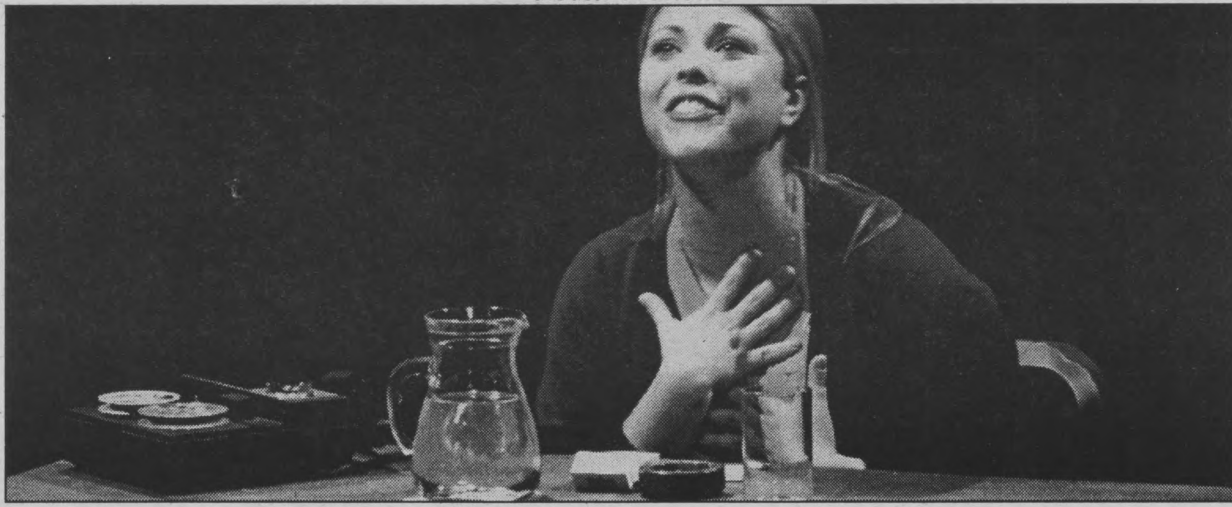


Three generations of Gypsy musicians perform the spirited music of Romanian village life when the band Taraf de Haïdouks makes its Santa Barbara debut! Featured in the celebrated film "Latcho Drom" (screening Sunday night, see p.6A), Taraf de Haïdouks brings a dazzling energy to music. Before the concert, there's a meet-the-artists discussion, Buchanan 1910, 7 p.m. The concert itself takes place at Campbell Hall, 8 p.m. \$13 - \$19 students.



In celebration of Women's History Month, join the MultiCultural Center for a look at Hollywood's portrayal of Asian and Asian American women. From the use of white actors to portray Asians in early films to the Asian American anchorwomen of today, this film shows how stereotypes of exoticism and docility have affected the perception of Asian American women. Directed by Deborah Gee, 1988. MCC Theater, 6 p.m. 5 p.m. Free.

theater | review



KILLER INSTINCT BASH BASHES BASHING

bashful_lindsay farmer

Is there any justification for taking another's life? In the wake of last weekend's tragedy, few would argue that there is. Still, sometimes a perpetrator's mind searches for justification. Theatre UCSB explores this theme by examining three such perpetrators and their moral justifications in "Bash: Latterday Plays."

"Bash" is a collection of three one-acts that focus on four very different characters all dealing with the same temptations and moral obligations. The first one-act, "A Gaggle of Saints," looks at the relationship of a college couple visiting old friends in New York City. While Sue (Lauren Schefman) sleeps after the dance, John (Matt Jones) goes to Central Park with some friends and stumbles across a gay couple saying goodnight. Only one member of the couple makes it home alive. In the second one-act, "Medea Redux," Woman (Ginger Kroll) recounts her relationship with her junior high teacher and the emotional consequences that resulted. Years after

the affair ends, she is still suffering enough to drown their child in the bathtub. Finally, Young Man (Oren Skoog) pours his story on an unseen hotel visitor in "Iphegenia in Orem." He still suffers from the death of his infant daughter, a death he encouraged in an unnecessary attempt to save his job. All these different characters experience different emotional and physical effects of the same crime.

While not the direct focus of the play, all the characters are members of the Mormon Church and look at themselves as well-intentioned members of the community. Yet this does not deter one member of each one-act to commit murder. Young Man feels responsible for the welfare of his entire family and balances the death of a daughter against maintaining his family's lifestyle. John views homosexuality as a sin and finds it necessary to purge the sin from his Central Park. In their own minds, their acts are justified.

The minimal set of each one-act left no place for the actors to hide or focus attention. Yet even with this amount of on-stage exposure, no actor broke character for a moment, and they performed beautifully. With such difficult subject matter, I give credit to the director and actors for maintaining such a high level of intensity. I was pleasantly surprised by the level of professionalism and true talent exhibited on the stage. I congratulate the team of "Bash" and hope this level of excellence will continue from Theatre UCSB.

I do not recommend this play for those looking for something uplifting and lighthearted. But for those looking for talent in a very difficult drama that strikes nerves about social acceptance, I fully recommend this play.

"Bash: Latterday Plays" performs through March 3 at 8 p.m. and March 3 at 2 p.m. at the Performing Arts Theatre on UCSB campus. For tickets and information, call 893-3535.

GYPSY DIVA BLACK AND WHITE SHOWCASES ROMANIAN MUSIC

man of many colors_patrick wright

The attention garnered by world music in the mid-'90s with bands such as the Gipsy Kings is given a closer look in the film "Black and White in Color," the chronicle of a Romanian gypsy and her rise from club anonymity to European diva. A Mira Erdevicki documentary, it primarily takes place in the Czech Republic, where Vera Bila and her band Kale struggle to make ends meet with part-time jobs while trying to book gigs, do publicity spots and

find time to rehearse. In following the process of becoming a profitable musician, we learn to understand much of her mentality: her fierce devotion to her family, her human weaknesses for food and gambling, her gift — an earthy and somber spirit of a voice that she can summon on a whim.

The constant lack of income is ironically juxtaposed with local rumors that Vera is a millionaire. Nothing could be further from the truth. Vera haggles

over a cheap dress and cooks cabbage for her family in their small apartment. The band's manager sells sausages while the band is away in America because he cannot afford to purchase a plane ticket. The members of Kale are all relatives that have left their jobs of manual labor for the hope of a better standard of living in the entertainment business. The impoverished living conditions are an important character in the film.

Bila is depicted as a true original — a strongly opinionated woman with a boisterous laugh and a fiery spirit as large as her frame. Close attention is paid to her weight and diet, like her three portions of meat and potatoes. As Vera says, "I never lose weight, I don't even want to ... as long as my husband is happy with me, I'm

fine. And if he stops fancying me, he can piss off and be done with it."

Like the torch singers of early American jazz, Vera has the gift of taking moments of deep loss, pain and regret and boiling them down to a synthesis which is a pure extract of heart, mind and voice. For all stories that are told in Vera Bila's book of songs, there is a corresponding tale in "Black and White in Color." Erdevicki does a wonderful job of capturing these stories on film, creating an intimate portrait with Bila in focus, a band loyally by her side and a song playfully trying to escape her lips and come to life.

"Black and White in Color: A Portrait of a Gypsy Singer" screens Sunday, March 4, at 7:30 p.m. in Campbell Hall. \$5 students; \$6 general. "Latco Drom" follows.

“
AS LONG AS MY HUSBAND IS HAPPY WITH ME,
I'M FINE.”

Spring Break 2001

Join other
JEWISH COLLEGE STUDENTS
on the Colorado River

March 10-16
or March 24-30, 2001

CANOEING

in
Moab, Utah

Register before March 1st and pay
only \$150

Cost includes transportation,
meals, camping, and more!!

Shalom Nature Center

For more info, or for an application package
please call 818 889 5500 X 102

FOUNDATION

ISLA VISTA
FOOD CO-OP

COMMUNITY-OWNED NATURAL FOODS MARKET

BARBARA'S CEREAL

SHREDDED OATS,
VANILLA/ALMOND OATS, GRAIN SHOP
16 OZ ONLY \$1.99 EACH, REG. \$2.49

OPEN DAILY 9 AM - 10 PM

6575 SEVILLE ROAD • ISLA VISTA • 968.1401

**We pay cash
for used CDs!**

**morninglory
music**
More music for
less money.

Isla Vista Santa Barbara Lompoc
910 Emb. del Norte 1014 State St. 697 North H St.
968-4665 966-0266 736-7676

**How to do
something nice
for a friend:**

**Send them a
Birthday Message
in the Daily Nexus**

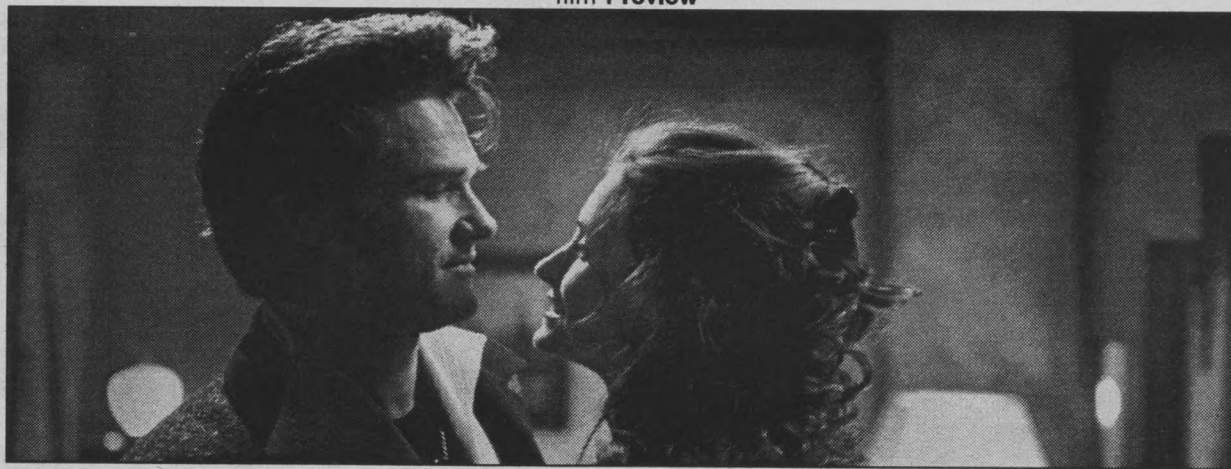
In your own writing!
Choose one of our
borders (samples shown)
or create your own!
(1 1/2" x 2")

Only \$3.25!
Deadline is 2 days
before the birthday.

Stop by the Nexus Ad Off
underneath Storke Tower
call
893-3829.



film | review



DEVIL MAY CARE (LESS)
3,000 MILES TO GRACELAND; EVEN FARTHER TO BEING GOOD

your teddy bear_andy sywak

There are bad movies, and then there are horrible movies. Bad movies are mildly entertaining spectacles engendering yawns and some head scratching, but horrible movies are something else. Horrible movies are so terrible and annoying that they require a tremendous act of the will to keep oneself from bolting out the door. After 15 minutes, it becomes apparent that "3000 Miles to Graceland" falls into this hallowed group.

A 120-minute exercise in 'bad-boy clichés, generic storytelling and gratuitous violence, co-writer and director Demian Lichtenstein has made one of the most disgraceful and ugly films in recent memory. A disappointing concoction of an MTV video, *Mortal Kombat* video game and diluted Tarantino plot, "3000 Miles" — like "Battlefield Earth" last year — will set the standard as the pits of filmmaking for the year.

Cultural conservatives looking for Exhibit A to prove that Hollywood encourages violence among youth need look no further than "3000 Miles." The shoot-out scenes affect a celebratory tone as uppity dance music accompanies the robbers blowing away cop after cop like they're shooting at pop-up targets on an arcade game. But that's just it: "3000 Miles" watches like a video game brought to the screen with all its titillating violence and token heart-warming moments. It's violence meant to entertain and nothing more.

Ex-con Michael (Kurt Russell in the film's only decent performance) links up with fellow badass Murphy (Kevin Costner) and three others to rob a Vegas casino during International Elvis Week. Donning Elvis garb and packing machine guns in their guitar cases, they make off with \$3.2 million dollars while leaving dead cops everywhere. Soon, Murphy turns on his accomplices, leaving just Michael. After Murphy crashes into some coyotes, Michael manages to escape with the loot and picks up Cybil (Courtney Cox) and her crafty son on

cat-and-mouse game ensues around the Pacific Northwest, leading to a disastrous conclusion.

Once celebrated, Costner can't seem to find a decent project these days, and the trend continues with "3000 Miles." Clad in black leather, the chain-smoking, black convertible-driving Murphy is such an amalgam of bland bad-guy archetypes that one wants to laugh out loud that a director would even let him come into existence. His character is so brazenly murderous and cold-blooded that his actions come across as far too predictable and scripted to be believable or menacing. Maybe we're just too used to him portraying the golden American boy on screen, but Costner cannot quite cut it as a devil-may-care bad-ass.

Deluding himself into thinking he has created original and dimensional characters, Lichtenstein completely glorifies his gang of Elvis bank robbers as contemporary Western anti-heroes. Previously a music video director, Lichtenstein is determined to make Murphy and Michael appear as cool as possible to his target market. The liberal use of T&A and cartoonish violence makes Lichtenstein seem unwilling to entrust his characters with any qualities that will elevate them above marketing symbols. Poorly written and conceived, "3000 Miles to Graceland" is a piece of trash from start to finish.

“
**THEY MAKE OFF WITH
 \$3.2 MILLION DOLLARS
 WHILE LEAVING
 DEAD COPS
 EVERYWHERE**
 ”

the way. A romance develops, and we start to see a sensitive side hidden behind Michael's thick sideburns. Pursued by a U.S. Marshall (Kevin Pollack), a murderous

**Where Do You Go To Get
 A BIG WOODY?**

- ☆ Big Screen Sports! ☆ Delivery to your place
- ☆ Big ol' Salads, healthy Rotisserie Chicken, Oak-Smoked Tri-Tip and our own "Big Woody" Ale!



**BUY ANY BURGER,
 GET A 2ND BURGER
 FREE**



Woody's

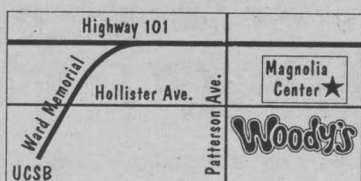
5112 Hollister Ave., Goleta • 967-3775
 Not good with other offers. Expires 3/01/01

Woody's

5112 Hollister Ave.
 In the Magnolia Center — Goleta

**WE DELIVER
 967-3775**

**Bodacious
 Microbrew
 Beers**

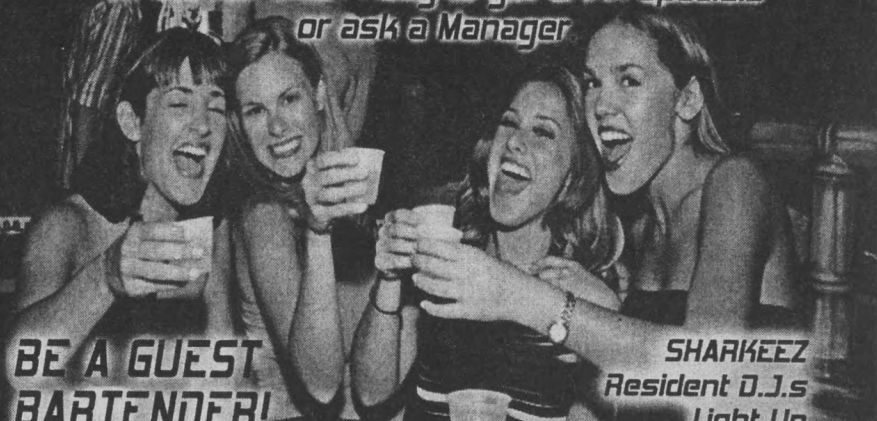


OPEN DAILY FOR LUNCH & DINNER

**FRIDAYS 11PM-2AM
 GIRLS NIGHT OUT**

**\$2 COCKTAILS
 U-CALL-IT!**
 (Excludes Premium & Up)

Pick-Up Your "Girls Night Out" VIP card
 at the bar this Friday to get drink specials
 or ask a Manager



**BE A GUEST
 BARTENDER!**

Ridiculously cheap drink
 specials for all your
 friends while you're
 behind the bar!

FREE SHARKEEZ
 "Baby-T"
 Sign up with
 the Manager

**SHARKEEZ
 Resident D.J.s
 Light Up
 the Dance Floor
 EVERY FRIDAY
 with DISCO, 80's,
 HIP HOP,
 ALTERNATIVE,
 & HOUSE
 /TECHNO!**

Sharkeez

LEE @ (805) 431-6286

CASUAL

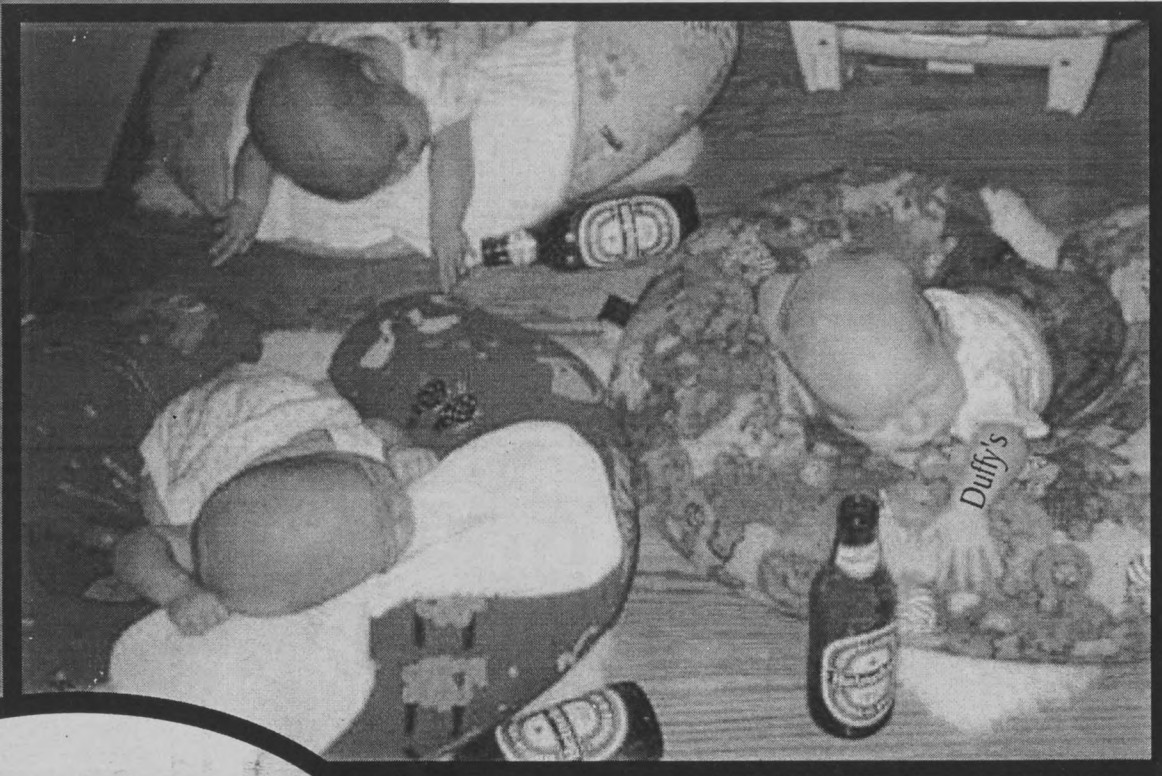
www.sharkeez.com

dining sports clubbing

416 State street SANTA BARBARA (805) 963-9680

DUFFY'S

State Street



Thursday
\$2 wells
DJ Rico

Friday
DJ Tempest
Saturday
DJ Rico

Tuesday
\$2 wells
DJ Tempest

Some of us
are just born
with it!

Thank You for
voting us as your
'favorite meat
market'

only a few weeks left...

The Last Daze of Duffy's

519 State St. 963-9006