here's our POINT: we dare you to rip this off like cypress hill ripping off parliament...

braynsirjunz report.vampires.cripple of inishmaan.circus.digital hardcore

# sheer

ptionic



SPECIAL:

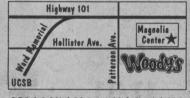
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"like, oh my god, what is that guy doing with no costume? like, so much for holiday spirit." "aiight, gimme a sharpie, i'll draw 'thug life' m my stomach and call myself tupac. howyu-

... it seems like certain individuals are inclined toward self-pitying behavior and defensive ramblings when encountering scrutinization. take the gentleman who "was so offended" by last week's "counting sheep" column, he decided that he would never shop at my store again. i would like to apologize for my words on corporatized music and the sheltered mainstream populace. my deepest regrets for maining your ego and making you feel like the criticism hit home ...

... naaaw, fuck j. u chump. i could give a fuck like girls telling me keanu reeves can act and cypress hill coming to the hub. life's a bitch like claire danes, and the truth's ugly Fir h zoom-up picture of rackwon (or eightball).

anyways, on to better things, it seems like the duliness of the summer is finally rectifying itself, especially in the aftermath of solid releases by abstract rude, mixmaster mike, blackstar, od's beneath the surface and news of a upcoming freestyle fellowship ep. also resurfacing is the lyncist known as divine styler, after a self-imposed hiatus of about cight years, the all-seeing retina is back to hit with his new album, wordpower: 2 (bilawn). promising to be a blend of progressing sive, electronically inclined hip-hop, divine styler will surely get the long overdue respect that he deserves. let's not forget about the new album from "crank and acid diet connoisseur" dj q-bert. hey man, not to hate on mixmaster mike, but headz gots to realize that before the beastie boys, he's been crew with dj q-bert, possibly one of the best scratchers in the world. now that his solo de-but, wavetwisters is being released, virgins to the turntable scene will have to recognize this amazingly talented innovator, it desan't matter that he still lives with his mom; this

muthafucker's album will have your jaw drop like a White House intern. to be arriewed next week ...

... some quickies: pete rock, the man known for classics such as "t.r.o.y. (they reminisce over you)" and nas' "the world is yours" is back to release soul survivor, a al-

bum that recruits various prests a la the chronic. despite several lackuster appearances by fat joe, kurupt and the ever boring noreaga, most of the production to on hit ...
di trush has a new instrumental album

out in japan. iheard it is yet to be released in the u.s. but it is slamming ... my man eriz solo of the braynsirjunz re-

commends the new album by autechre, some electronic shit on trent reznor's nothing records.

finely, 3rd bass is having a reunion...

here's the s.l. (santa barbara, son of a bitch and some bullshit) awards:

1) double standards in music fans: "i can't stand hardcore rap. it ain't noon fuuun, if the homies can't haave, none ...'

2) that nigga tyrese on mtv jams talks way too fucking much.

3; jay-z's "hardknock life" must be one of the most annoying gimmicky songs ever.

4) even worse are suburbanites who think contemporary gangster shit is "funny" and "cool." let me askyou this question: why are lower-class problems and behaviors molded by environmental circumstances alien to your sheltered ass supposed to be entertaining? try living with racism, eating welfare these, having homies killed and cousins caught up; then we'll talk.

5) ain't rappers in movies gimmicky as fuck? (i.v. belly).

6) what we sack is busta thymes and ra-kim doing on the "nigrats: the movie"

7) why are bad boy, def jam and five suddenly releasing albums back to lack a la no it style?

eat a d\$8c#. peace.





"VAMPIRES"

## DEAD MEN CAN'T ACT.



john fiske artsweek film critic

i don't care what you say, i loved "john carpenter's vampires," a film destined to be hated by everyone else, essentially as much a western as every other carpenter film, it follows a team of vatican mercenary vampire hunters (yep!) led by james woods' jack crow. after taking out a nest in texas the team is slaughtered by a master vampire, valek (thomas ian griffith), the first vampire. crow, with the assistance of his right hand man, montoya (daniet baldwin), and an infected prostitute, katrina (sheryl lee), goes to stop valek from retrieving a sacred cross that will allow him to walk during the day.

but you say that it is full of nothing but contrived scenes we've seen again and again. ah, but that's the point. just like last week's truly terrible "soldier," "vampires" is a hybrid film and a western (instead of a sci-fi western). this film attacks all of its contrivances with the same skepticism and tongue and cheek as we do as the audience, the script is

full of a lot of bs mumbo jumbo that writer don jakoby (adapting john steakley's novel "vampires") must have enjoyed.

true, "vampires" doesn't have flashy special effects unlike "from dusk 'til dawn" and "blade," when the vampires die, there are no annoying computer effects to assist their burn-up. in an era of film too eager to use egi, i appreciated the simple approach.

but does woods have to say "fuck" every other word? "fuckin' a," he does. it's a carpenter film, which means it's all about balls. in addition to continually making westerns, every carpenter film is a patented carpenter film. he makes some of the most kick-ass films of all time: "assault on precinct 13" (available on gorgeous widescreen at tempo video!), "halloween," "escape from new york," "the thing," "starman," "big trouble in little china," "in the mouth of madness," and (i know you hate this one, too, but i still love it) "escape from l.a."

but you say they smack around katrina too much. ok, i'm with you on that one. the la-

See VAMPIRES, p.7A

\*theater

"THE CRIPPLE OF INISHMAAN"

DRUNK.



Philip Zwerling artsweek film tritic

i have been to the city and seen the elephant. the pachyderm was, however, only medium large, the city is los angeles and the exotic beast is "the cripple of inishmaan," the west coast premier of the newest play by martin medonagh, the hottest young playwright in the english-speaking world. called by the daily telegraph "the most

called by the daily selegraph "the most promising playwright to have emerged in britain in the past ten years," medonagh is a 28-year-old high school dropout, film fan and former slacker who got into a shoving match with sean connery at an awards show in 1996. It seems medonagh showed up drunk and resisted the scottish film star's advice to behave himself.

born and raised in london of irish parents, medonagh has so far set all of his dramas in rural ireland, this year americans get the first chance to see two of his efforts, "the beauty queen of leenane" and "the cripple of inishmaan."

"cripple" reveals both the strengths and weaknesses of medomagh's work to date, set in 1934 on inishmaan, one of the underdeveloped aran islands off the west coast of reland, the play presents a host of irish eccentries whose dull lives are disrupted by the arrival of american filmmaker robert flaherty ("ireland can't be so bad," says one, "if a yank wants to make a film here") to shoot the documentary "man of aran." billy, the cripple of the title, seizes his chance to escape the island for a screen test in hollywood and later returns defeneed.

if that sounds like a plot, it's really more a series of events that add up to no particular theme and have no real impact on our characters: the maidenaunts, kate and eileen; the town gossip, johany pateenmike, and his alcoholic mammy, the town slut, helen, and her younger bother, bartley; the widowed fisherman, babbybobby; the town doctor, mesharry; or cripple billy himself.

what we do have are lots of surprises and twists of character, where nothing is ever as it

Sec CRIPPLE, p.7A

something

about Mary



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suckdog / onward suckdog soldiers / tray full of lab

suckdog is the word. suckdog is what's for dinner. suckdog has a question to most of life's most troubling answers, what the fuck is this stuff? i sure don't know, but i

suckdog is mostly lisa carver (known for her 'zine "rollerderby" among other things) and a revolving bunch of supporting characters. according to the legend, carver and rachel johnson started the band in 1988 when g.g. allin didn't show for a concert they'd set up, and they decided to take the stege in his stead.

this album is perfect as an introduction to the band (as it was for me), with songs spanning their erratic 10-year career, featuring both the 'classics' and some brand new material. this includes the sloppiest of sloppy punk, sorta-spoken word, broken tape machines and homemade beats. in fact, the only common thread through the album is the absolute brilliance that it radiates. idon't knowexactly

how to describe how wonderful it all is, you'll just have to listen for yourself. i'm absolutely serious.

- josh miller wants the same things everyone clse

phoenix orion / zimulated experience / celestial

rarely have i heard a hiphop album filled with premonitions of evolution like phoenix orion's zimulated



experience. can you imagine automated cyborgs constantly engulfed in a digitalized warfare of verbs, bboying and rhythm? this album brings elements of the past and future together to concoct a refreshing experi-cace to the spice world of brainless music listeners.

where many have tried the "i'm from the future" approach and failed, phoenix orion remains cohesive without sounding forced, more grounded than kool keith but yet light years ahead of the average emcee. producers daddy kev and acclaimed schizoid hip-hop/ drum 'n' bass producer hive provide a well orchestrated

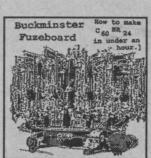
array of sounds, generating an energy that attests to the choreographed confusion of our technologically augmented world, it is precisely this synthesis of the digitalized human experience and pre-millennium doom that phoenix orion approaches, tackles, and succeeds in lyrically manifesting. on "scanners,"

on "scanners," phoenix orion inducts the listeners into his modern-facilitated brain. he then plays with concepts such as the mythical birdman, hardboiled detective stories on "dead men don't download" and our reverence for science as the new religion on "cyberchristclone." on "millennium," phoenix orion portrays a chilling picture of the illuminati and a world gone mad in the year 2000. however, the most impressive moment on this album is the "new style lazer," where the beat switches up to the rapid fire of a drum 'n' bass rhythm halfway through the song. hip-hop can no longer be the same, and phoenix orion beckons us to join him on the information highway. - billboard top 40? uggh! 1-double, 91.9 kcsb braynsirjunz

buckminster fuzeboard / how to make c60 br24 in under an bour / slabes

every once in a while & little underproduced album chock full of clever revampings of outdated technology pops into carshot and makes

me very, very happy. i always appreciate the ability of a



couple kids to pilfer a beat that would commonly be used by someone like e-40 and wor' in a bunch of unrelated samples, drawing on opera. like the subdued yet on-so-grovy number (or albams) put out by groups like mall, her space history, volume all star and sukpatch in the past three or four years, buckminster fuzeboard adds itself to the mix of that weird, funky stuff. perhaps due to the helping hand of land of the loops' elan sutherland in creating some of the beats through out the album, buckminster fuzeboard embraces the same sense of avant garde hip-hop experimentalism displayed by more familiar artists like di shadow.

what exactly should such music be called? this enchanting smorgasbord of delightful (ar melanchely) little numbers of old asio keyboard noises, turntables, samplers and drum machines only conjures up images of some friends sitting around in their living cooms with a lot of old electronic

CD Reviews

equipment, a lot of peculiar records and a lot of beer.

it's not electronica as anyone would have you know it, but as songs such as "how you bin" and "mrs. pretzel stretch" prove, it's a spacelounge trip beck through time and into the future. and oh so good.

— jenue raub

grooverider / mysteries of funk / aony

again, it's time to use another album review as a forum for my personal critique on all the hype and confusion arising from the wacky, wacky sound dubbed "drum 'n' bass," we all know that simply because third eye blind uses that same old combination of drums, bass and guitar doesn't exactly place them in the same sound bracket as, say, the beatles, nor does it make them any less intolerable. in the same way, just surning. on your computer and looping an assorted number of sped up breakbeats with a little funky bassline doesn't produce drum 'n' bass. bassproduce drum p bass. Dass-and-drum-oriented music, perhaps, but we just today desired to be a self-appointed dram n bass pur-ist even though i'm basing my wisdom on gut feeling rather than on a ba. in drum 'n' hass studies from the local school of electronica.

fortunately for you, dear listener, grooverider walks the thin and between drum 'n' bass and bass-and-drums quire moothly, he takes the time initially to create some

very mellow, coothing elecwery mellow, socialing elec-conic numbers, exen play-ing with the theme from "shaft" quite nicely in "rain-bows of color," and by track fiver really turning out homest-to-god drim 'n' hass numbers, such as the highly recommended and personal favorite "where's jack the ripper?"

Many of grooverider's tracks bear similarity to the selections picked for the legical progression compilation of 1996 in terms of the sneaky seduction of ambient by a wide array of interesting breakbeats. where fellow drum 'n' bass ereator goldie failed on his lastalbum when attempting to incorporate



.. jazzier sounds and created only a watery, yanni-esque mess, grooverider ups the funk, iazz and beats, such a fusion could lack cohesion or sense of mission, but thankfully growerider has remembered exactly what he's trying to do. playing ar-ound with both sides of the drum 'n' bass boundaries, grooverider has managed to create an afoum that is neither boring nor misses the points

— does anyone want to flue jende raub in — does a bessel

\*CD Reviews

satisfying, jaming blend of

two can either produce a dis-

res. yet, the mixing of these

combination of the two gen-

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that's no longer electronica, i

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\*CD Reviews

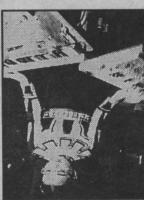
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CD Reviews

your religion

icu's groove and get stuck.

- jenne raub is abusing mellow of days, particularly tainy ones, you'll sink into to the most only for the most however, i'm sure that if icu ard becoming rather bonng. bum begins to crumble towthe sureal effect of the allowness, after a few listens, the fact that with such melproblem, of course, becomes stand on its own so the only tually the music does have to the abum continues, evenhipsterness fades away and as the group's initial cute



classify as part alien and part along to sounds i can only help but find myself singing bum are so catchy, i couldn't dies running through the aldrive. in fact, the little melohad me ready for a slow ject, but songs like "whistle" · ing a massive hypnosic prothat icu was really conductexample, had me convinced

tracks like "temptation," for

sounds begins to emerge.

thythms, samples and

cutancine soundscape of after another, and an cone, ich kicks out one pennianty slow, and all about tempo,

CD Reviews

member that?" car treatment) i've ever such a bizatre and unusual ately combined to describe terms can even be approprimeets-hip-hop (if such down to the cenest jazzhuman brain as they slow some very odd region of the know that icu is tapping into gan, i can't be sum i do ables and freestyle on an orstand-uobass, scratch turntthe members of icu slap the these exact reclings appear as ing a glass of soda pop. why spearmint gum and watchreminds me of chewing something about zu's sound funk, feedback and fizz. appealing new mixture of as rock, pop, electronics and jacz and blends them into an the worlds formerly known good combination between matto a momentl, strikes a icu's new album, chotto

rather funky. techno or something really pop sentiments and bad



ally an assistant artsweck deirdre kennedy is actuhave run-dmc.

"walk this way" doesn't even another buck for godsakes, is just acrosmith making cause this ed is useless shit, it same — see them live be-

suggest for you to do the you are one of these people, i tickets, as many are today. if morning to catch acrosmith fueed" were driving the next the kids in "dazed and confor the past three decades due in creating catchy tungs sanity, i must give them their acrosmith and a little south of not to completely bash

we thought. takes more out of him than

stound a microphone stand than usual, perhaps gyrating seems a little more strained steven tyler's voice also pre-alicia silverstone songs. able to recite lyrics to older, many in the crowd would be demographics, i designist wonder about the crowd's dunng crazy. makes you the lyric "hollywood" on call the crowd chiming in with indeed, ad lib. there is also that tyler and the boys can, emotion that reminds us ond disc's track of "sweet nttered by tyler on the secis the random "hello seattle" clogging our sirwaves and mith we constantly hear osmith live and the acrosno difference between aerthere is almost absolutely pec! but really, that's all it is. their hits on one cd. whooyou can now own most of you're a huge acrosmith fan south of sanity. i suppose if mit. live hits album a little

Lest the premise of an acrostion cross's one's mind at dustry for moncy? this quesare not just millang the inbands and their record labels is there a point where

sanity / geffen acrosmith / a little south of



- filip ostrak

inspiration. compilation lacking a solid up the cd, leaving it a short tour seconds of silence sum the mysterious 13th track i almost failed to mention american, semi-latin music. consistent mix of semithe final diagnosis: an in-

back beats. nating latin and alternative steady combination of alterof a funky bass guitar and a voices solo and duo in front ble, both male and female this band under is impossifind one category to place bit of everything. trying to ed giving the listener a little scuts itself as a grab bag of a this odd combination prewhere from rap to swing. American genres - everyration from all types of bloque seems to draw inspithat's obvious about it. obviously latin, but that's all is as difficult as econ 3b. it's sentence describing bloque ingful and comprehensive trying to formulate a meancross-dressing despendo. alternatively wrong. a bloque / bloque / luska bop

artists sensitive to the rain of bad - josh miller is utterly inkarma is just luge, a highly recoming blackouts, and nausea.) bad caux daniage to the cars, that repeated listenings may in the liner notes it states locaust, "kristallnacht," and amazing piece about the ho-

again" section of John zorn's

sirrilar sound in the never boy, is it effective! (there is a able at any volume, but, oil lutely painful and unlistenof these, "speed brutality honesty," contains a highpitched one that is absomethods of torture, the first horrors and many different that appears to be about the speic, a sprea-bart by ce bo ad lo ba: and brawd cuver thum.

very abreract, non-ocathat for the most inve this is a sionsily industrial-ish beats, וזפה סנ צוונחוכב. נווכוד אופ סככתmention a very impressive mental type sounds, not to tic to snorts and cnvuonto the blasts and guigles, statounding, from the drones themselves is pretty ashome, the range of sounds ound that really take it the wordless sections of pure used to great effect, but it's soundbites abound and are pearing in equal parts, found feat, with paraners, pain, and general disgust also spcollage, the theme here is pictely whicked-out sound gil, immense, and comcredible bunk of strange, aning, this album is one inover fire years in the mak-

noomlistos | surra! Musion of safety , Ind



ERIKSOLO X. BRAINBENDER ASKS TEN OUESTIONS OF



i scream for a new scene because of the simple fact that everyone but me has horrible taste in music. I'm a recovering fanbey of the hip-hop genre, a brand of music that has systematically intrigued me, bored me and repulsed me, the access to a massive amount of independently produced hip-hop music via the internet has recently left me feeling even sadder than i used to be about the sad, sad, sad, sad state of beats, because i now know what i always secretly suspected, but hoped was not the case: most of the people out there making music that doesn't fit the mold necessary for higtime rapstar success actually just make shitty versions of the same major label juakola with cheaper recording equipment.

once in a while, though, i will stumble across a hip-hop artist (artistry-infected rap huh?) on the wondrous http://worldwide.waste that sounds really different and even fuckedup and weird, but in a cool way, and not just an embarrassing way. one of those people is circus.

circus is a member of the shape shifters, a mammoth crew from los angeles that has recently released a self-titled ep. Not all of the tracks on the shifters' record are that interesting, but one called "swollen brain fish" is one of the most stimulating pieces of hip-hop i have heard in a long time. the track features circus along with crewmembers awol one and meck, and has circus dropping some amazing abstract lyrics about morality, the effects of massive corporate growth and the perils of being a misunderstood space-age scientist, also available from circus are appearances on awol's album "evil cow burger" and a track on the excellent "beneath the surface" compilation called "farme.'s market of the heast," where he performs a four-minute ode to the ave-inspiring life of a humble monkey. it's mad jiggy!

circus rhymes in a grating, off-key, stream-of-consciousness style that many will dismiss as strange for strange's sake, casual hip-hop listeners won't know what the hell they ere hearing, and rap purists (some of the most closed-minded people in the society of music fandom) will have a field-day bemoaning the lack of structure in the songs, but those who recognize the need for a massive overhaul of the genre's standards of sameness will appreciate circus' disregard for conventions.

artsweek: where are you from?

how long have you been rhyming?

since high school, it all goes back to chs - a graffiti crew that i'm from, rob one is from there, too, shape shifters was a part of cbs, and started with four graffit artists who made a demo together in '93.

bow did you get involved with the experimental/underground scene in l..?

vell, I originally started going to the goodlife, which was a health food store near usc. this old lady ran the whole thing where it was like an open mic where you could rhyme and get creative. at the time, like in '93, that was the place that was really going on. it was like the original workshop for hip-hop poetics. that's where freestyle fellowship, eve, hip hop kelan, and all those guys were doing their thing, anyway, some guys who i went to high school with started going there and they took me along, and it really opened my eyes up to a lot of what i was really trying to do with my music.

do a lot of people still go to the goodlife to rhyme?

no. i think basically what happened was that the lady there tried making too many rules, so the guys packed up their shit and said let's make our own thing, which was called project

what kind of rules did she make?

like you couldn't cuss and this and that, but i think it was kind, better that way, because instead people were about dropping ! nowledge, and it was within boundaries. like, you could still dis people at the goodlife, but without the cussing, and, to me, once you start cussing, it brings in a whole new element that doesn't necessarily add anything good to what's happening like veryone screams "metherfucker" or something now, an' that's all it takes to dis someone. It kills the vibe. I at when you couldn't cuss, it seemed more like each person was gi-

ven respect and you went up and you did your thing and it was cool. so, project blowed isn't like that?

well, i think the main difference with project blowed is that there is less control over what people say or do. plus, it's 1 nore like a crew of people who consistently show up, where at the goodlife, you had different people venturing out there from all over, just to see what was up. as a result, project blowed is like, if you're from there, people listen to you, and if you're not, then they'll just say you're wack regardless.

how does that attitude affect what happens there?

it makes it more of an exclusive, insider type of thing, which breeds feelings of competition when outsiders get involved. like if you went there, you could have the most shit to say and have the most styles, but they'd be like, "oh, you're from santa barbara." there's like a million people all trying to do this now, and it's like they're all in competition with each other. to me it's wack. sure, it makes rhyming thrive, but at the same time, i don't even know what those kind of people are in it for, it just turns into an ego thing, then someone gets their feelings hurt, and then something messed-up happens, and then it gets broken up, and then everyone goes home and then there's no more open mic.

is the lack of traditional battle rhymes in your music a reaction to that?

probably. me and awol and our partner kamal all met through the goodlife and project blowed and we all caw all the stuff that was happening there, like we saw a lot of people battling, and we wanted to come off like something else. every time we do a rhyme, we try to create a new site and bring a new idea and find out as much information about what we're talking about as possible and compile it into this crazy, messed-up, different kind of thing.

do you find that a lot of people have a hard time picking up what you're talking about because it's so much more obscure then what most people are doing?

oh, totally man. i get people saying that we're wack all the time. like people in the audience wanna challenge us or take the mic away from us. to them, it's like you can get up there and talk about yourself or talk about selling drugs or killing people, but you can't talk about anything else, because people are like robots and they're only doing what everyone else says it's

that's exactly what we were doing with "farmer's marke"." there are a bunch of followers, and there are people who originate stuff and then once all those other people find out it's OK to invent, then they start doing it, too but when i was starting off, i had thousands of people telling me, "no, you can't do this." they think that's what you re supposed to say to people who do crazy shit. we were trying to tell stories and come at people with information and talk about subjects like religion and science - we didn't focus on ourselves, because that's almost a waste of time. like i'm supposed to say the same old shit again, like that's all that hip-hop is and all it can ever be.

have you traveled outside hip-hop circles to see what other people think of your brand of

oh yeah. but no one's really ready for different shit. me and awol went to this thing for mtv for some show they wanna do, and we went up there and we stood in front of a panel of judges, and i don't think they understood what we were doing at all. after we left, we were like, 'damn, these are the people who decide what you get to ree." my car doesn't even start, but i know we're doing crazier shit than people making all kinds of crazy money.

if you are feeling adventurous, visit www.truehiphop.com/atak, where you can buy the shape shifters' self-titled ep, awol one's "evil cow burger" and "beneath the surface."

## upcoming & ongoing)

"i.v explosion" - pinch hit records presents this day of rock in the park with bands bridge, pinwheel, gift horse, the tearaways and world tribe performing. saturday, nov. 7, 12 noon to 4:00 p.m., anisq' oyo' park.

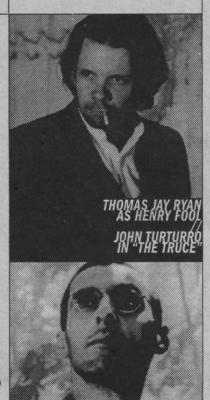
## FILM.

"the truce" - an epic of post-world war II europe, this film explores life on both a societal and personal level. based on italian author primo levi's 1963 biography, it captures the frail humanity in each of its richly portrayed characters as they come to grips with what they have survived. thursday, nov. 5, 7 p.m., campbell hall. \$5 students; \$6 general. for information, call 893-3535.

"henry fool" - an unexpected house guest changes the lives of a depressed garbage man and his queens, n.y., family and neighbors in this resonant, original tribute to the power of the written word. sunday, nov. 8, 7 p.m., campbell hall. \$5 students; \$6 general. for information, call 893-3535.

## PERFORMANCE/LECTURES.

4 generations of jazz violin - from bold young artists to the ranking officers of jazz violin, these five musicians prove you can swing best on a violin. noted performers johnny frigo, joe kennedy, jr., regina carter, darol anger and matt glaser, with their band, will show off a breadth of jazz music in one show: bebop, swing, straight ahead, jazz-bluegrass and contemporary styles. monday, nov. 9, 8 p.m., ucsb campbell hall. \$12/\$14/\$16 students; \$14/\$17/\$20 general. for information, call 893-3535.





- 1. the ex / starters alternators / touch and
- 2. fuck / conduct / matador
- 3. neck / uncrated distant star / teenage usa
- 4. 764-hero / get here and stay / up
- 5. macha / macha / jetset
- 6. jets to brazil / orange rhyming dictionary /
- 7. furtips / le louping / animal world
- 8. d+ / dandelion seeds / k
- 9. for stars / for stars / future farmer
- 10. cat power / moon pix / matador

this list was compiled from a variety of rock shows on kcsb, 91.9 fm (hey, give a little to the membership drive)

"which do you prefer... 'angel kisses' or 'tossed salad?' "
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does '90s power-pop just not do it for you? have you lost your patience with mtv's inability to play a video in its entirety?

do you lose sleep over how fucked the swing scene is?

are you going to kill the next girl you see wearing knickers?

do you consider blink 182 to be the antichrist incarnate?

are you devising a way to assassinate the cover bands at ping-pong pizzeria?

do you consider speed and camel straights to be a balanced meal?

are you sick to death of reading this already?

if you've answered yes to all of the preceding questions, you may very well hate everyone and not even know it! now before you strangle your mother with a guitar string to prove how punk rock you are, be aware that you are not alone. enter alec empire and digital hardcore

alec understands. long before you came to the realization that no one understands you and that everyone sucks in their own special way, alec was busy not only hating the world but punishing them with his token brand of electro-torture, known to some as music.

alec's latest and most well known incarnation is at the helm of germany's own atari teenage riot. what many don't realize is that alec is a hateful son of a bitch of many facets. one of these happens to be, as the president of his own independent label, digital hardcore recording. a label that caters to acts that no one else on earth would touch; essentially alec signs bands who share, beyond their obvious musical similarities, the same disdain and contempt not only for pop culture but rather western culture as a whole.

the basic premise is simple; the world is wrong and for this they must suffer. and suffer they will. alec has gone to considerable ends to fill his roster with a blitzkrieg of acts ready to give c. delores tucker and the christian right the coronaries that we all wish they would hurry up and have already, and here for your personal enlightenment is a brief rundown of the digital hard-

christoph de babalon / destroy berlin: this is what they mean when they talk about the darkside of drum 'n' bass.

shizuo / give up: death by analog synth with the cutest vocals you've éver heard. ec8or / world beaters: even noisier!

patric c. / snuff out: the day you realize "e" is no longer fun.

the curse of the golden vampire / curse of the golden vampire: if hell was the ghetto, this

would be the soundtrack to hell.

bomb 20 / field manual: can we say pop culture?!

Basically if your one wish in life is to have parents stop paying your rent, play any of this for them and tell them just how much you identify with what they're saying.

- robest hanson is hoping to o.d. long before the reins of "real life" take hold

Yeah, shithead, we know the text is fucked up.

Love,

Rob & Jen

tent misogyny does go too far. there are too many uses of "whore," "bitch" and "slut" for it to be kosher; not even my beloved john carpenter is perfect.

aha, you think you got one? you say the acting is terrible? hell, no. the acting here is fun. woods is at home chewing scenery and swearing left and right ("fuck you, you fucking bloodsucking motherfucker!"), and we're allowed to join in on the tun.

lee proves once again that she may be the sexiest actress alive (in spite of the fact that she has to endure most of the anti-women sentiments). griffith does nothing but growl and kill, but what else does the script offer? for those of you who don't even know this baldwin, he has his fun.

it's not "saving private ryan," but at least john carpenter's vampires" is a carpenter film, which is good enough for me any day.

Continued from p.3A

appears, and people are always capable of hocking viclence, and while there are few dull moments, the audience is left wondering what it all means.

max wright is the standout actor as pateenmike, the and of gossipmonger for whom the monica lewinsky scardal would serve as food and drink. wright is just right as the simpering, whining johnny who is emotionally empty except for when he hears of other': misfortunes. also good is derdriu ring as helen, passing for a beauty because she's not quite as ug y as everyone else. ring is sinewy, tough and androgynously seductive.

unfortunately, fred koehler, a billy, is far too bland to ever make us care about the centrai haracter, and it's sadly surplising to ace an actor squander all the inherent sympathy of playing theunde: Jog without ever finding

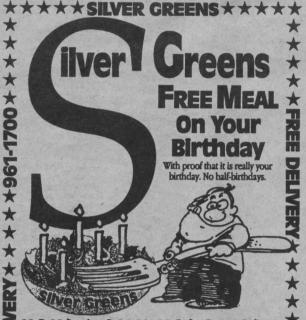
the inner core of his character.

the set by frank hallinan flood is an impressive massive outcropping of crags and boulders, but director joe dowling never moves his actors beyond the lower altitudes of downstage right and left. i wanted to climb the wooden adder on stage and reach the pinnacles since none of the actors ever did. frederick boot's evocative wind design of seaside wind and crusting waves unaccountably, disappeared as soon as the play

medonigi's too young to count out yet. the only question is whether we'll find the great themes upon which to practice his obvious gifts for character, dialogue and action.

"the cripple of inishtnaan" can be seen through nov. 22. showtimes are tuesdays through thursiny at 7:30 p.m., friday: at 8 p.m., saturdays at 4. 18:30 p.m., and sundays at 2 and 7 p.m. at the geffen plays the in los angeles. \$30 to \$47.





BA FINDA (\* BFACH

Check the day's rating: 10 is the easiest day, 0 the most challenging.

Aries (March 21-April 19)—Today is a 7—Continue to push yourself hard.
You could be in a work situation that's rather stressful, but don't despair.

Although it seems like this will go on forever, it's actually a temporary condition. Make the most of it while you can. You can get something here and now that may not be available again for quite a while, so move quickly.

Taurus (April 20-May 20)—Today is a 5—There's something you need to say that you've been hesitating about. It's the truth, and you have the facts to support it, but you didn't want to upset the other person. Don't be like that. It's more upsetting to let this go unsaid. Clear the air so you can clear your books and get on to other things.

Gemini (May 21-June 21)—Today is a 6—There's pressure on you at work. You're using your imagination to solve problems even more quickly than usual, but today they'll be throwing things at you hot and heavy. If you focus on your objective, you can figure out what needs to be done each step of the way. Don't be intimidated just because you're in the spotlight.

Cancer (June 22-July 22)—Today is a 6—There's a financial decision to be made, involving other people, not just yourself. If you can't ask for a raise at work, think of another way to generate income. There's a job that needs to be done, and you know the person who can do it. Act as the broker

at work, think of another way to generate income. There's a job that needs to be done, and you know the person who can do it. Act as the broker and you'll be generously rewarded.

Leo (July 23-Aug 22)—Today is a 6—Today, acknowledge the people who have been working so hard for you lately. They need the recognition, even if you can't afford to give them much more money. Also, make sure they're strong enough to make it on their own. You don't want them dependent on you. The burden of making their decisions for them would slow you down. Virgo (Aug 23-Sept. 22)—Today is a 5—Things will not go as planned today, so you might as well plan on that. Expect the unexpected and watch out for delays. A person who's been giving you orders may do a 180 and expect something different from what you had prepared. There are certainly lots of challenges, but don't despair. The day won't be boring, that's for sure.

Libra (Sept. 23-Oct. 23)—Today is a 7—You'd love to get away, but for some reason you can't. Is it a financial consideration? If there's a class you want to take, but you're afraid you can't afford it, run out the numbers one more time. If this could be an investment in your career, maybe it's deductible.

Scorpio (Oct. 24-Nov. 21)—Today is a 6—Money is tight, but it's by your own choosing. You're investing in something that's going to pay off later. At least, that's what you ought to be doing. Be careful, however. No risky ventures allowed. Only do something you're sure is going to work, because world results a very region to the plant of the poper.

ventures allowed. Only do something you're sure is going to work, because you're going to make it happen.

Sagittarius (Nov. 22-Dec. 21)—Today is a 6—You and your favorite adversary could get into a great battle of wits today. You two are pretty evenly matched. But it looks like somehody else is listening in, someone who is not necessarily on your side. Don't tip your hand in a negotiation by letting the other guy know what you have, or don't have.

by letting the other guy know what you have, or don't have.

Capricorn (Dec. 22-Jan. 19)—Today is a 5—People will be more willing to talk now than usual. You, especially, need to be careful about what you say. You're good at planning ahead, and that's important. You and your friend could have a meeting to decide what you're going to do next, but only discuss your plans in private. Looks like the walls have ears.

Aquarius (Jan. 20-Feb. 18)—Today is a 7—This could be a good day for romance. If you're like most Aquarians, you fall in love with a person's mind first. Somebody who stirs you by getting you motivated or civing.

mind first. Somebody who stirs you by getting you motivated or giving you new ideas—that's what turns you on. Today, you could find a person who's talking your talk. If so, definitely set up a date for dinner.

Pisces (Feb. 19-March 20)—Today is a 5—Looks like there are some

changes that you've been thinking about, and you can't put them off much longer. Tonight, conditions are good for storing things up a bit. In fact, it looks like an explosion is going on at your place. That could be you, doing your fall pre-holiday cleaning. Have a great time while you're at it!

Today's Birthday (Nov. 5). Money is pivotal this year—money going out and money coming in. There's more of the former than the latter, it seems, but that's only an optical illusion. Truth is, this is seed money. You're planting it, to harvest later. That's the low. Periot the seem oney. planting it, to harvest later. That's the key. Resist the temptation to gamble, especially in December. Invest in your career instead, even if it means you have to come out of hiding. Opportunities are plentiful from January through April. The work is really tough in May, and rewards not apparent until June. You'll gain more esteem by August, and it may be September before you can really relax. Schedule something for then that others would  $\star$ consider strenuous. You can work off tension \*\*\*\*\*\*SILVER GREENS\*\*\*

tuesday

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10%

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Macy's Santa Barbara is located in the Paseo Nuevo Shopping
Center (exit 101 at Carillo, turn left, then right on Chapala).



★Current UCSB student or employee identification must be presented at time of purchase. Not valid with any other coupon or discount offer. 10% savings does not apply to cosmetics, fragrances or fine jewelry. Discount offer is valid November 6 at Macy's Santa Barbara.