

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

artsnauwk

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

sheer

evil

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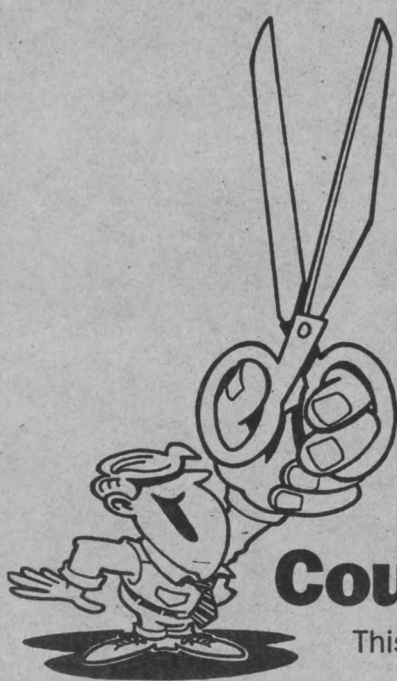
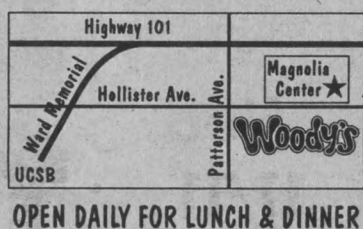


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Coupon Tuesday

This Tuesday in the Daily Nexus



"like, oh my god, what is that guy doing with no costume? like, so much for holiday spirit."
"aight, gimme a sharpie, i'll draw 'thug life' on my stomach and call myself tupac. howyuu...kedat, BEEYATCH?"

... it seems like certain individuals are inclined toward self-pitying behavior and defensive ramblings when encountering scrutiny. 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 maiming your ego and making you feel like the criticism hit home ...

... nnaaw, fuck 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 lie: a zoom-up picture of rackwon (or eightball).

anyways, on to better things. it seems like the dullness of the summer is finally rectifying itself, especially in the aftermath of solid releases by abstract rude, mixmaster mike, blackstar, ol' s beneath the surface and news of a upcoming freestyle fellowship ep. also resurfacing is the lyricist known as divine styler. after a self-imposed hiatus of about eight years, the all-seeing retina is back to hit us with his new album, *wordpower: 2* (bi-lawn). promising to be a blend of progressive, 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 gotta 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 debut, *wavetwisters* is being released, virgins to the turntable scene will have to recognize this amazingly talented innovator. it doesn'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 reviewed 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 album that recruits various priests a la *the chronic*. despite several lackluster appearances by fat jay, kurupt and the ever boring noreaga, most of the production is on hit ... dj krush has a new instrumental album out in japan. i heard it is yet to be released in the u.s. but it is slamming ...

my man eric solo of the braynsirjanz recommends the new album by autechre, some electronic shit on trent reznor's nothing records.

finally, 3rd base is having a reunion...

here's the s.f. (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 nooo fuuun, if the homies can't have, 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 ask you 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 cheese, having homies killed and cousins caught up; then we'll talk.
- 5) ain't rappers in movies gimmicky as fuck? (i.e. belly).
- 6) what the fuck is busta rhymes and rakim doing on the "nigratz: the movie" soundtrack?
- 7) why are bad boy, def jam and jive suddenly releasing albums back to rack a la no limit style?

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25TH ANNIVERSARY

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"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 (daniel 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 cgi, 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.

Phillip Zwerling
artsweek film critic

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 premiere of the newest play by martin mcdonagh, the hottest young playwright in the english-speaking world.

called by the *daily telegraph* "the most promising playwright to have emerged in britain in the past ten years," mcdonagh 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 mcdonagh showed up drunk and resisted the scottish film star's advice to behave himself.

born and raised in london of irish parents, mcdonagh 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 mcdonagh's work to date. set in 1934 on inishmaan, one of the underdeveloped aran islands off the west coast of ireland, the play presents a host of irish eccentrics 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 defeated.

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, johnny pateenmike, and his alcoholic mammy; the town slut, helen, and her younger brother, bartley; the widowed fisherman, babbybobby; the town doctor, mcharry; or cripple billy himself.

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

See CRIPPLE, p.7A

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ERIKSOLO X. BRAINBENDER ASKS TEN QUESTIONS OF

CIRCUS

**talk*


i scream for a new scene because of the simple fact that everyone but me has horrible taste in music. i'm a recovering fanboy 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 bigtime 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 fucked-up 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 "farmer's market of the beast," where he performs a four-minute ode to the awe-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 are 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?

circus: torrance.

how long have you been rhyming?

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

how did you get involved with the experimental/underground scene in L.A.?

well, 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, cve, hip hop klan, 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 blowed.

what kind of rules did she make?

like you couldn't cuss and this and that. but i think it was kinda better that way, because instead people were about dropping knowledge, 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 everyone screams "motherfucker" or something now, and that's all it takes to dis someone. it kills the vibe. but when you couldn't cuss, it seemed more like each person was given 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 more 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 saw 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 style 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 than 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 OK to do.

that's exactly what we were doing with "farmer's market." 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 experimentation?

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 see." 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."

events [upcoming & ongoing]

MUSIC.

"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.**

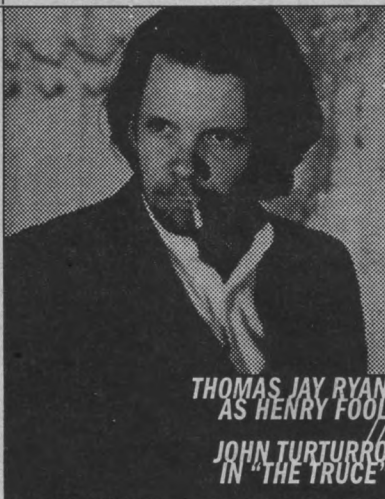
FILM.

"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., usc campbell hall. \$12/\$14/\$16 students; \$14/\$17/\$20 general. for information, call 893-3535.**



THOMAS JAY RYAN
AS HENRY FOOL
JOHN TURTURRO
IN "THE TRUCE"



gettin' played.

top ten albums

1. the ex / starters alternators / touch and go
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 / jade tree
7. furtips / le loup / 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)

[[CONTEST]]

"which do you prefer... 'angel kisses' or 'tossed salad'?" send responses to the artsweek office. the best answer will receive some grody lovin' (cds) from the ***artsweek** prize vault.

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