

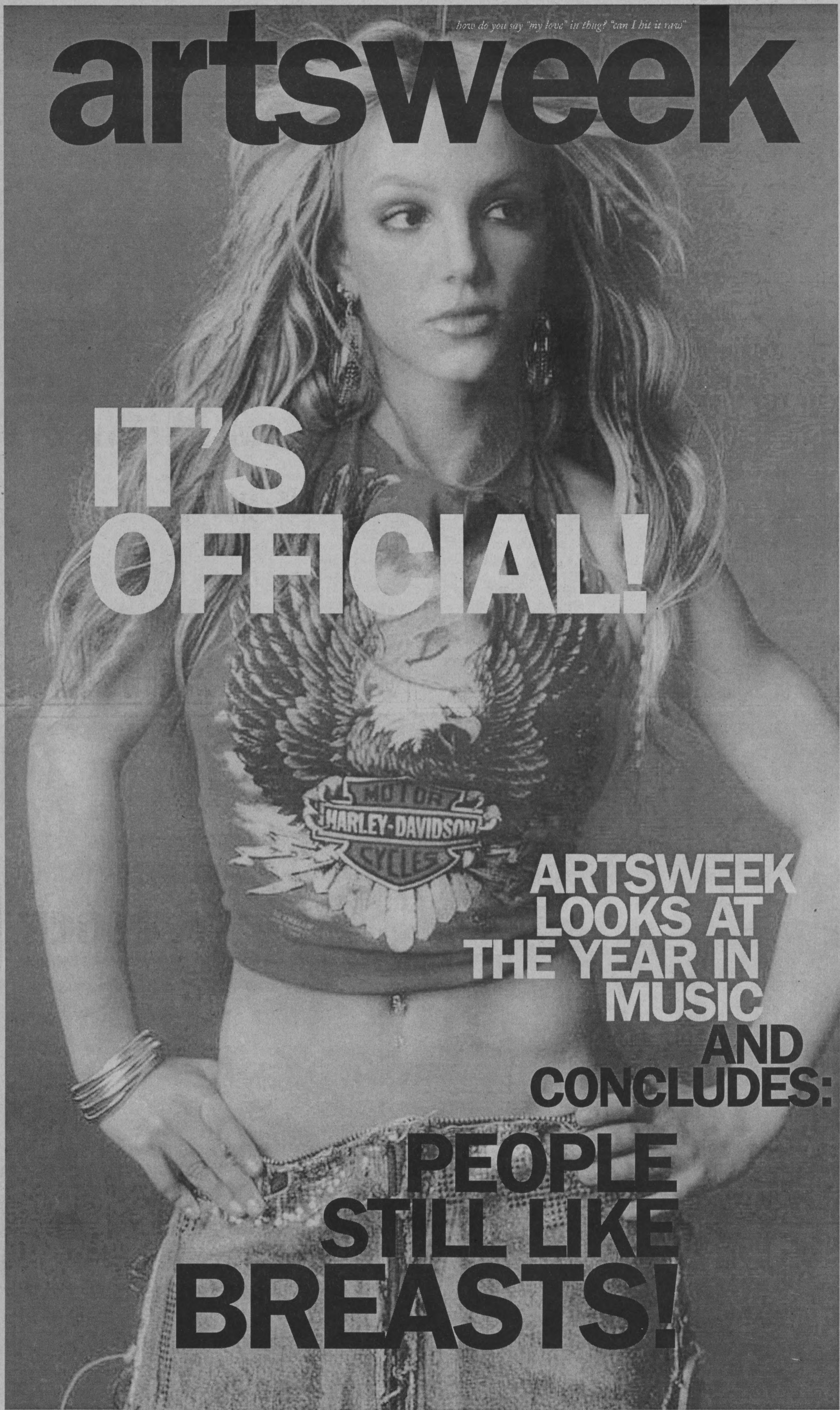
*how do you say "my love" in thug? "can I hit it raw"*

# artsweek

# IT'S OFFICIAL!

ARTSWEEK  
LOOKS AT  
THE YEAR IN  
MUSIC  
AND  
CONCLUDES:

PEOPLE  
STILL LIKE  
BREASTS!



# SOUND- SOUNDSTYLE\*



Marilyn Manson | *Holy Wood (in the Shadow of the Valley of Death)* | Nothing

Ex-journalist Marilyn Manson knows that the best thing for a concert tour is the threat of being banned in upcoming cities. The promotional truism that bad publicity is better than no publicity is something Manson has one-upped. For him, bad publicity is good publicity.

*Holy Wood* is good, hard rock. Harder than *Mechanical Animals* and cleaner than *Antichrist Superstar*, *Holy Wood* bridges the prior works. Thematically, it swallows all that Manson has preached, including, but not limited to: the overweening violence of American culture and Christianity, social alienation and anomie, the commodification of the soul, yada yada yada.

The brute energy in songs like "The Fight Song" and "Disposable Teens" is impressive, and would certainly incite a riot if played to the proper crowd at the proper volume. *Holy Wood's* slow tracks have a lyrical bleakness all their own, and certain news headline truths will be disturbing to the casual ear.

Of course, disturbing is what MM is all about, and it looks like he'll retain his

fan base as well his mortal enemies with his latest work. Lastly, in a fight between Marilyn Manson and Eminem, I think Eminem would kick his ass. And then shoot his jaw off. [David "Top40" Downs]



Rage Against the Machine | *Renegades* | Epic

Revolutionary rebels, or posers? One of the last real rock groups, or ... posers? This may be our last time to pass judgment, because one thing is for sure about Rage Against the Machine: It no longer exists as we know it. Zach De La Rocha has quit the group, and rumor has it that he will be replaced by B-Real from Cypress Hill.

As the last studio album from RATM, *Renegades* is a tough piece by which to judge the band. It is a collection of remakes from various politically fueled songs. *Renegades* kicks off by showing the prominent hip hop influence on Rage with Eric B. and Rakim's "Microphone Fiend" and Volume 10's "Pistol Grip Pump." Both songs are interpreted very well by the band as De La Rocha combines the vocal stylings of rap and rock to perfection. Other highlights include

"Beautiful World," a rare moment where Zach never explodes on the mic, and "How I Could Just Kill a Man."

There are bouts of inconsistency, but for the most part this risky venture pays off. You even get a preview of Rage's future sound as B-Real guests on the bonus live version of "How I Could Just Kill a Man." Let's just hope B-Real doesn't turn the revolutionary message to one of marijuana advocacy. [Trey Clark, revolutionary rebel, or poser?]

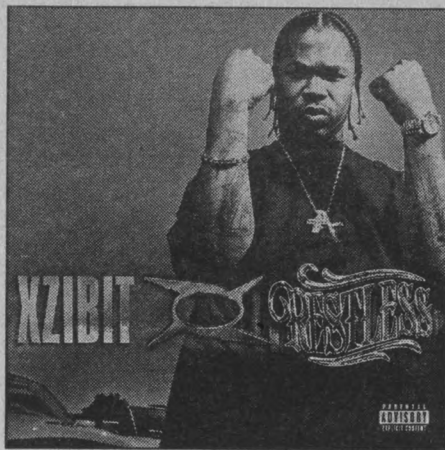
Versus | *Hurrah* | Merge

In the aftermath of the break-up of Pavement, the indie rock scene can still claim a few shining stars: Idaho's Built to Spill, Northwest acquitted date-rapists Modest Mouse, and Midwest ego-trippers Guided By Voices. New York veterans Versus haven't faded despite the notable absence of their posters from dorm room walls. *Hurrah* is quality aluminumized plastic which insures that they will not wither away.

Hot on the heels of their split seven-inch with Unwound, the band has stepped back from the polished songwriting of *Two Cents Plus Tax* and into the earlier pop-structures-with-noise formula. Granted, the twelve songs on *Hurrah* tend to be sprawling, less concise than their earlier work, but this is compensated for by Patrick Ramo's aggressive drumming style. With the exceptions of "Play Dead"'s nondescript meander through Beatlesland and another ill-advised dabble in country-nouveau, the songwriting here should be canonical for any aspiring indie pop musician.

Versus cash out with "Sayonara," which incorporates the best bits of later

Superchunk with a Pavement-ish vocal melody and the classic soft-loud grunge formula. So here's a heads-up to all newly hip frosh: you've gotten your retro-sixties haircut, you've stocked up on black jeans and Mexican wedding shirts; now go pick up *Hurrah* and sit back and wallow in your cred. [DJ Fatkid]



Xzibit | *Restless* | Loud

A lot of things have changed over the last year for Xzibit. He has gone from underrated and modestly successful to down-with-Dre superstardom. And, as he mentions on nearly every verse of every song of *Restless*, he is getting a lot more blow jobs now.

While Xzibit's past two albums were marked by consistency, *Restless* has a difficult time stringing decent songs together. The problem may be X's style, which has been slightly altered to fit Dr. Dre's production style. He is slightly more thugged out than he used to be, and much more worried about catchy choruses. "U Know," featuring Dre on the mic rapping about how he never fell off, sounds like a long-lost verse from "Forgot About Dre."

# MADHOUSE

⊗ Phat drinks ⊗ dancing ⊗ smoking patio ⊗

## COLLEGE NIGHT PARTY

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DRINKS \$2<sup>50</sup>  
'til 11:30

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with Red Bull \$3<sup>50</sup>  
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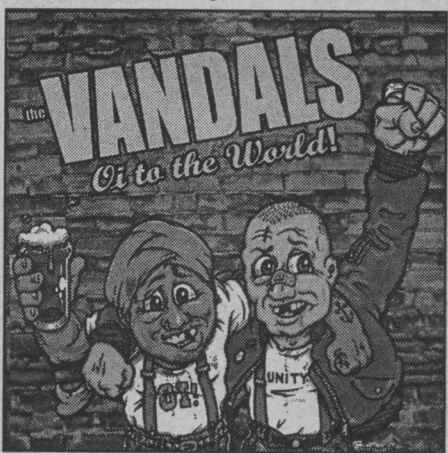
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# SOUND- SOUNDSTYLE\*

"Kenny Parker Show 2001" is a poorly executed attempt at taking it back to the old school, while "Fuckin' You Right" is a four-minute bad joke where X explains to his girl that he is only sexing groupies so that he can be better in bed when he gets home.

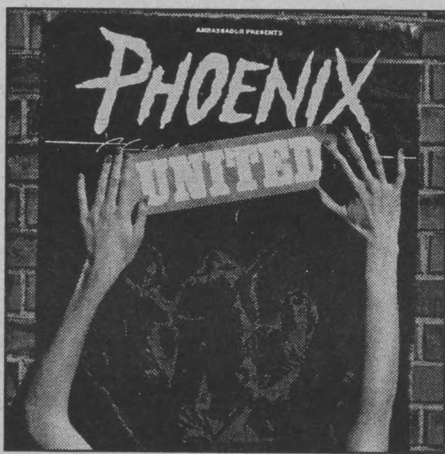
It's not all bad, however, as Xzibit has more than enough ability to make a dope song or two. "D.N.A." is *Restless*' best example, as X uses a guest (Snoop Dogg) for more than filler space. The two make a great team, off-setting each other's styles perfectly. "Alkoholik" and "Sorry I'm Away So Much" are other examples of Xzibit at the top of his game. In terms of a complete album, however, these songs are too little, too late. Warm up that "Skip Track" trigger finger before buying. [Trey "sexing groupies" Clark]



The Vandals | *Oi To The World* | Kung Fu

The mentally challenged think harder trying to fetch their handicapped parking stickers from the belly of their glove compartments than The Vandals did putting this album together. Armed with one-and-a-half chords and a whole lot of bad

ideas, this "Christmas" album is nothing more than drool and a bowl of shit. Pop punk at its worst, and truly a reason to comb down your mohawk and wear goofy polyester emo guy pants instead. Songs like "Grandpa" come off as a redundant 10-year-old's journal of angst. Alright already! Do these labels at least require music lessons, or are they just bleaching hair and handing out tab sheets? And why have The Vandals sunk so low? I saw the band back in '98 when a genre of music called ska was still roaming the Earth, and The Vandals didn't suck nearly as much. Then again, I was 17 and my voice was even higher and harsher than the lead singer's, so I probably rationalized my way to enjoyment. [Mohahn G. Mann]



Phoenix | *United* | Astralwerks

Nowhere else will you find such a truly eclectic mixture of sounds than on Phoenix's *United*. Imagine the poppiness of '70s disco mixed with the edginess of early '80s rock, and you'll come close to the sound delivered on this album. It almost seems impossible to meld the

musical styles of disco and '80s punk, but when the album is mixed by Philippe Zdar of Cassius, just about anything is possible. Not only is the album one of the most innovative, you can't help but smile listening to it; perhaps it's the slight element of cheesiness (after all, if you are going to sample the sounds of disco, cheesiness is almost impossible to avoid). Leave it to the French to stay one step ahead of the game. [Jill St. John is just one step ahead]

The Eternals | *The Eternals* | DeSoto

"Experimental" is a loaded term. You can whip out your four-track and record modulated fart sounds and breaking glass, and, sure, no one's done it before, but it's still fart sounds and broken glass. The Eternals is a band that seeks the crown of experimentalism and, for better or for worse, ends up achieving it.

This band is textbook flatulence-crash and tinkle. Not that its methods are anywhere near as crass, but timbre manipulation is the conceptual crux of its album. Rising from the ashes of Trenchmouth, it continues the former's tradition of running East Coast post-punk through a dub groove. The Jamaican influences are much heavier this time around with the guitars being relegated mostly to occasional tinkles and pings. The majority of the instrumentation on this album is bass and synthesizer.

The problem with the Eternals is that all of its music is slowed down, and no song clocks in under four minutes. If you're playing with new approaches toward making music, it's advisable to keep your songs short while verifying that your approach is viable. So while songs

like "Stirring up Weather" or "Feverous" have brilliant moments (the blasts of dissonance in the former, the slow lead up to growling distortion in the latter), you have to sit through lengths of Nation of Ulysses-esque hipster jazz and excruciating abuse of the clavichord tone setting.

Obviously, experimentation has its place. Even abysmal failures are useful inasmuch as they let others know what not to do. But who actually buys this stuff? Artists? Theorists? College students looking for some emblem of intelligence to mount in their CD rack? Someone must, since so much of it gets released every month. [DJ Fatkid isn't a deejay]

## beat poem of the week

You keep on schemin, man give me some more reason  
to have the woman in your mama's church  
screamin' "Lord Jesus!"  
Harder than y'all cause I'm smarter than y'all  
I know that deep down that's got to be bother-  
ing y'all  
Pay attention, watch fly gon' get larger than y'all  
Put your pride on the rocks, make you swallow it  
all  
The mathematic problem for y'all, it just get  
harder to solve  
Every day that the saga evolve  
To do or die stay rumblin and bumblin hard  
And when we move ain't got no discussion at all  
East Coast on your neck and you ain't shruggin  
it off  
Try to bullyfoot and end up stumblin off  
I'm Daddy Brooklyn, y'all are the sons of New  
York  
Gettin' spanked when there's too much trouble  
to talk  
Respect mine

- Mos Def, "Oh No"

# ASPB

Events

IV Theatre Movie Night  
Tuesday Jan. 16

7:30 Billy Madison \$5  
(Stay for second show for free!)

10:00 Happy Gilmore \$3

Big Wednesday  
in the UCen HUB  
Jan. 17 3:00-5:00  
FREE!!

Food and Drink Specials!

Loren Ellis

## a perfect circle



Friday, February 9. 8:00  
UCSB Events Center

\$18 Student presale, \$20 General / Door.  
Tickets available at the A.S. Ticket Office and at  
any **TICKETMASTER** outlet: The Arlington Theater,  
The Warehouse, Robinsons-May  
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www.as.ucb.edu/aspb  
hotline: 893-2833

# BEST OF 2000

IN ORDER TO DETERMINE THE YEAR'S BEST IN FILM, MUSIC AND CULTURE, THE ARTSWEEK EDITORIAL BOARD GATHERED TOGETHER AT THE BACARA FOR THEIR ANNUAL RETREAT. AFTER MASSAGES AND FIVE COURSE MEALS WERE HAD BY ALL, THE ARTSWEEK EDITORIAL BOARD OPENED A BOTTLE OF DOM PERINGON AND DISCUSSED THE YEAR IN ENTERTAINMENT, TAKING ONLY THE OCCASIONAL JACUZZI BREAK. ALTHOUGH THE VACATION WAS AT TIMES STRESSFUL, A GREAT DEAL OF WORK WAS EVENTUALLY ACCOMPLISHED. HERE ARE THE RESULTS:

## TOP TEN FILMS

### 1. "Traffic"

Original, unsparing and utterly captivating. The most socially relevant and powerful movie of the year. Acting, directing, writing — it's all there in droves.

### 2. "Crouching Tiger, Hidden Dragon"

A riveting and beautiful mixture of romance and combat, combined with the allure of a faraway myth. All the excitement of martial arts, minus the cheesiness.

### 3. "Croupier"

A beguiling, complex and challenging picture about art, gambling and desire; it's a shame this fine British film probably won't end up being considered for "best picture" based on a marketing technicality.

### 4. "The Filth & the Fury"

Even if you don't like punk rock, this documentary about the Sex Pistols lucidly explains the origins and eventual co-optation and commercialization of any subculture. Probably the best documentary since "Hoop Dreams."

### 5. "Gladiator"

Ripley Scott's Roman epic lived up to Hollywood expectations. Russell Crowe starts his Brando ascendancy.

### 6. "Tao of Steve"

One: be desireless. Two: be nice? Three ... ah hell, I forget.

### 7. "O, Brother, Where Art Thou"

First they make fun of Minnesotans, now Mississippians. Some civic group will soon accuse Joel and Ethan Coen of "regionalism."

### 8. "Meet the Parents"

DeNiro, Stiller and Owen Wilson elevate this movie above other recent holiday comedies.

### 9. "Billy Elliot"

A boy goes from boxer to ballerina ... no one's done that before, not even the British.

### 10. "The Opportunists"

Barely noticed film starring Christopher Walken about greed and the lure of easy money. Resourceful and understated, if not terribly exciting, it refreshingly avoids any Tarantino cliches.

[Andy Sywak]

## ROBOTSEX'S TOP 10 FAVORITES OF 2000

### 1. Object Beings | Modern Varnish | Weapon-Shaped

This 7 inch, a creation from a few of the guys over at Anticon, nearly revolutionized the entire hip hop genre ... well, maybe it didn't, but "Attack of the Post Modern Pat Boones" b/w "Cannibalism of the Object Beings" were good enough songs to catch the ear of many a would-be fan and hater.

2. Boards of Canada | *In a Beautiful Place Out in the Country* | Warp  
It's been a long time since we've heard from these blokes, and this EP is exactly what was expected.

3. Señor Coconut y Su Conjunto | *El Baile Aleman* | Emperor Norton  
Quickly put, this is what happens when a German guy who loves Kraftwerk and Latin music decides to combine both. It's fantastic.

### 4. Nightmares on Wax | DJ Kicks | Studio K7

Another great in the series of slammin' compilations that feature premier artists putting together their favorite tracks.

### 5. Boom Bip and Dose One | Circle | Mush

A classic as far as hip hop goes, or at least so in the underground. The rumor is this album sponsored a chance for Dose to work with UK giants like Plaid, Autechre, and Boards of Canada.

### 6. Thievery Corporation | *The Mirror Conspiracy* | Eighteenth Street Lounge

Terrific, even though these guys look like two pretty boys from D.C., not that *that* should matter.

### 7. Tosca | Suzuki | G-Stone

Sophomore effort for Dorfmaier and Huber which surpasses the first in just about every way.

### 8. Deltron 3030 | *Deltron 3030* | 75Ark

The combination of Dan the Automator, Kid Koala and Del the Funky Homosapien lives up to what one might think it should. Excellent hip hop from yesteryear.

### 9. The Nonce | *The Sight of Things EP* | Wild West

The Los Angeles underground hip hop scene has long been a cauldron of freshness and this, being the last release from this group, only proves it once again.

### 10. Minus 8 | *Elysian Fields* | Compost

An album which ranges in its musical presentations, but ultimately brings together a great blend and variety of music to chill to.

[Robotsex is more than a name!]

## TOP 4 TRENDS

1. Songs about erections
2. The George Foreman Lean, Mean, Fat-Reducing Grilling Machine
3. College Football National Champions, The Oklahoma Sooners!
4. Benny Hinn and the rest of the TBN Crew

## TOP 9 WACK TRENDS

1. Razor scooters  
You look stupid, so get the FUCK off.
2. L'il Bow Wow  
Shut your l'il mouth.
3. Macy Gray  
For all you brainwashed by the music industry machine, take another listen: she really just sounds like a Muppet!
4. Electoral College
5. Midgets  
The trend died with Joe C.
6. Jumping on the Latin Bandwagon  
Message to 98: you're not fooling anyone with your "Una Noche" BULLSHIT.
7. Scooters
8. Rappers using scooters
9. Campus Engine and failing dotcoms

## TOP TEN ELECTRONIC ALBUMS

1. Various Artists | *"Groove" Soundtrack* | Sony  
So the movie was a cheesy, silly portrayal of the San

Francisco rave scene. Who cares? The only good thing that came from the movie was the soundtrack. Longtime SF resident deejay WishFM deftly moves from the bouncy 2-step of B-12 Project's "Girls Like Us" through the diverse world of house and trance without dropping a beat.

### 2. Supa DJ Dimitri | *Stream of Consciousness* | TVT

Former Deee-Lite member Supa DJ Dimitri has spent the past few years traveling the world over deejaying at massive raves and clubs all over the world. *Stream of Consciousness* is deep, raw house with enough edge for burned-out club kids and production skills for techno nerds.

### 3. Armand Van Helden | *Killing Puritans* | Armed

Armand Van Helden ups the ante on his latest release, a crazed concoction of distortion, feedback and attitude. Through insanity, Armand Van Helden and friends rap about booty, fucking and female ejaculation. A healthy injection of grit and grime back into the oft-too-candy-coated world of house.

### 4. Artful Dodger | *The Artful Dodger presents Re-Rewind* | FFRR

One of 2-step garage's poster boys, the Artful Dodger mixes up everyone from Craig David to All Saints in classic 2-step style.

### 5. Tosca | Suzuki | G-Stone

### 6. MJ Cole | *Sincere* | Talkin' Loud

Another recognizable face in the over-hyped 2-step garage craze, MJ Cole makes his music smooth and seductive. The best partner to ecstasy since, well, a partner!

### 7. Charles Feelgood | *Are You Feelin' It?* | Moonshine

### 8. Los Amigos Invisibles | *Arepa 3000* | Luaka Bop

While Los Amigos Invisibles are not technically "electronic," the music they make is grounded and influenced by a wide variety of music, including the rhythms of their native land (Venezuela) as well as disco and house.

### 9. DJ Ikey | *Essential Mix* | Sire

### 10. St. Germain | *Tourist* | Bluenote

This jazz band dabbles in house beats and comes up with beautiful jazz-house fusion, resulting in something more energetic than acid jazz and chock-full of melodic complexities.

[Jenne Raub]

## TREY'S TOP 10 ALBUMS

### 1. Blackalicious | *Nia* | Quannum

*Nia* combined top-rate lyricism with fresh West Coast production to form one of the top albums in hip hop history, much less the year 2000.

### 2. Deltron 3030 | *Deltron 3030* | 75 Ark

The Automator brought his best beats and Del brought his most creative lyrics. Together, they raised the standard for all future concept albums to come.

3. People Under the Stairs | *Answer in the Form of a Question* | OM  
Thes One and Double K topped their stellar freshman effort with this beat-mining epic filled with tales of life in L.A.

## thingstodo >> calendar

today | thursday



Time to pick up a pair of fishnets and head to the Arlington, my gothic friends, because rock's famous anti-hero is bringing his platform of sex, drugs and Satanism to town! That's right, Marilyn Manson has embarked on his Guns, Gods and Government World Tour and has chosen our pretty seaside hamlet as a destination. Will the walls of the historic theater drip blood by the end of the show? Better be there to find out! 8 p.m.

tomorrow | friday



Before going out and getting wasted, why not indulge in something that benefits your mind and creativity. Our very own University Art Museum opens its latest exhibition, "Just Another Poster? Chicano Graphic Arts in California," at 5 p.m. Over 100 graphic images will be displayed in a show in order to tell the story of the Chicano experience. At 5 p.m., José Montoya, an artist, activist and founding member of many art centers, will speak at Hatlen Theater.

weekend | saturday



If, by some random fate, you've grown tired of strolling up and down the fine streets of Isla Vista searching for keg parties and sluts, you should consider a venture downtown for Lula & Afro-Brasil. With a repertoire combining the mellow bass beats of reggae, the propulsive rhythms of samba, and the fiery sounds of salsa tropical, Lula & Afro-Brasil could quite possibly get you up on the dancefloor. SOhO, 1221 State Street. 9:30 p.m. \$8 general.

The  
**L'il Kim Award**  
for Achievement in Depraved Vulgarity, Bad  
Liposuction and No Talent  
goes to ...



first place: L'il Kim  
honorable mention: Kid Rock

4. **Jurassic 5** | *Quality Control* | Interscope

The J5 crew went out this year to prove that you can sell albums and still be original too. I don't know how many albums it sold, but *Quality Control* proved that they are still among the top artists in hip hop.

5. **Radiohead** | *Kid A* | Capitol

*Kid A* broke the genre boundary with weird musical tools and spooky lyrics. Depression never felt so good.

6. **Haiku De Tat** | *Haiku De Tat* | Pure Hip Hop

Lyricists unequaled Aceyalone, Mikah9 and Abstract Rude hired a band, harmonized and produced another Project Blowed classic.

7. **Deep Puddle Dynamics** | *The Taste of Rain* | Anticon

The thinking man's musical heroes Sole, Slug, Dose One and Alias combined intelligence, pretentiousness and mind-bending beats like no one else can.

8. **Nobody** | *Soulmates* | Ubiquity

Nobody's mellow beats with just the right amount of guest emcees.

9. **Live Human** | *Ellyfish Jelaphant* | Matador

Hip hop's best band continues to raise its standards. No vocals, no problem.

10. **Quasimoto** | *The Unseen* | Stones Throw

Out of this world beats and sped-up raps. Even *Spin* recognizes.

[Trey Clark]

**TOP 10 COMMERCIAL RAP AND R&B**

1. Ludacris, "What's Your Fantasy"
2. Wu-Tang, "Gravel-Pit"
3. Dr. Dre, "Next Episode"
4. Sisqo, "Thong Song"
5. Jay-Z, "I Just Wanna Love You," "Big Pimpin'"
6. Cam'ron, "What Means The World To You"
7. Nelly, "Country Grammer"
8. Destiny's Child, "Independent Women (Part 1)"
9. Juvenile, "Back That Ass Up"
10. Big Tymers, "Project Bitch"

film | review



**SNOWBLOWING**  
TRAFFIC FAILS TO STALL

narc\_andy sywak

"There are few areas in which the government has failed more than the War on Drugs. ..." So writes Ethan Nadleman, one of the leading critics of America's extended experiment with controlling the spread of illegal drugs. Just like we would have to look hard to find an area of public policy more misconstrued than the War on Drugs, so would we have to look hard to find a more daring and effective movie about it than "Traffic."

In his 10th film, director Steven Soderbergh ("Erin Brokovich," "Out of Sight") brings his gritty, unconventional style of filmmaking to examine the business, strident moralizing and massive law enforcement that comprises the conflict. Aided by Marc Gaghan's surprisingly tight and fair script, Soderbergh provides an informed and illuminating examination of the competing forces at play by looking at the role of drugs in suburban America, Mexico and the Beltway. Along the way, he manages some insightful criticism of the futility of the Drug War without sounding preachy or liberally biased.

In weaving together three separate stories and taking on such a complex and difficult issue, "Traffic" immediately carries an unusually high capability of failing. Yet all three stories, all brilliantly acted and paced, end up melding together to show common threads.

The film begins in the desolate lands along the U.S.-Mexico border where a Mexican state policeman, Javier Rodriguez (Benecio del Toro in the performance of his career), and his partner catch some coke smugglers. Intercepted by a higher-ranking police force who take the drugs, Rodriguez starts a string of unpleasant discoveries about the narcotics business and its connections with the upper echelons of power within Mexico. Walking a fine line between outlaw and cop, del Toro exhibits all the contradictory impulses and temptations working through Rodriguez. Filmed entirely in Spanish,

the Mexican story line is the most electrifying and far-reaching in Gaghan's script.

Across the border in San Diego, Helena Ayala (Catherine Zeta-Jones) watches in horror as her husband is dragged into jail on drug distribution charges. Watched by two loyal DEA agents (Don Cheadle and Luis Guzman), Ayala discovers the truth behind her lavish lifestyle and is forced to make a painful choice between profit and civic duty.

Across the country, Ohio Judge Robert Wakefield (Michael Douglas) gets appointed as the nation's drug czar, which doesn't bode well for his daughter's (Erika Christensen) taste for fresh freebase. Watching a wealthy all-American prep school girl demise into whoring and junkie-dom is the most horrifying feature of the film, and it provides a disturbing parallel to the murderous scenes in Mexico where it's decided who will have the right to give the daughter her goods.

What makes "Traffic" such a magnificent work is how successful it is on so many different levels. The acting is first-rate with del Toro, Zeta-Jones and Douglas all giving entirely convincing performances. Soderbergh's filmmaking style, in which he combines unsteady camera work with shooting each story line through a different colored filter, gives the story a particularly gritty and realistic tone. Gaghan has improved his dialogue tremendously since the insipid "Rules of Engagement," and his

timely script features numerous memorable lines about the frustration and futility of the Drug War. "Traffic's" main shortcoming is that it lacks a firm and satisfying resolution, sort of like the War on Drugs itself.

Despite being a critic's fave, Soderbergh remains unappreciated by a commercial audience. "Traffic," and the shoe-in Oscar nominations it will get, ensure that he won't be any longer.

“ WATCHING A WEALTHY ALL-AMERICAN PREP SCHOOL GIRL DEMISE INTO WHORING AND JUNKIE-DOM IS HORRIFYING ”

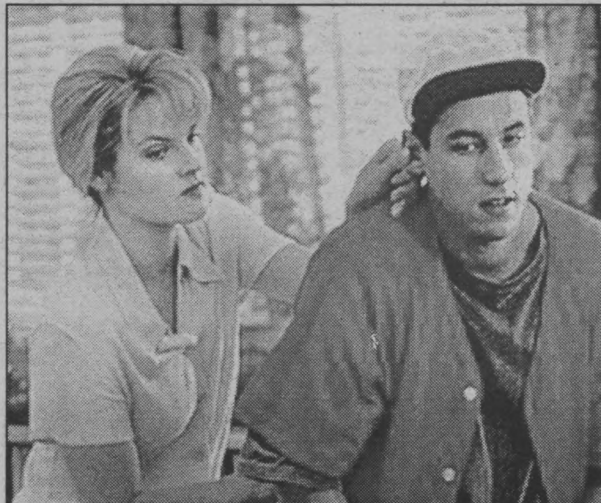
thingstodo >> calendar

weekend | **sunday**



Has the rainy weather depleted your usually-booming sex drive? Recharge your appetite for seduction by attending the screening of the German film "Aimée & Jaguar." A sensual, unlikely romance unfolds in World War II Berlin between a German housewife and a flamboyant Jewish woman hiding from Nazi terror. How do you say "ooh là là" in German? Get yourself to Campbell Hall, and maybe you'll find out. 7:30 p.m. \$5 students; \$6 general.

next week | **tuesday**

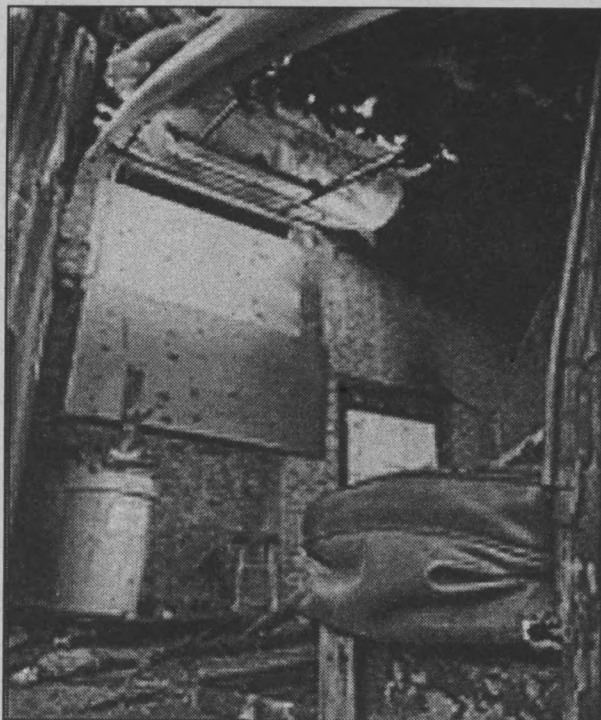


Don't let the middle of the week bring you down. Let funny man Adam Sandler cheer you up instead, as ASPB screens two of his flicks at I.V. Theater. At 7:30, check out "Billy Madison," Sandler's first film about a young man who has to return to school in order to inherit his father's company. At 10 p.m., stick around for "Happy Gilmore," you know, the movie about golf. Whether you plan on seeing one or both, you still pay only \$5.

next week | **wednesday**



If you didn't spend your winter break attending emotionally rich, critically acclaimed performance events, now is the time to refuel. Why not see the St. Petersburg String Quartet live right here on campus? Since coming together at the Leningrad Conservatory in 1985, this superb musical foursome has earned lavish critical praise, top prizes at international competition, and a Grammy nomination! Campbell Hall, 8 p.m. \$13 - \$19 student.



poem | column

# ODE TO THE WILDCAT

## A REFLECTION

not poetic\_andy sywak

*There was a bar on West Ortega,  
Where those too old for Del Playa,  
Would come to frolic and meet.  
On weekends, a mosh pit reigned,  
Wednesday's swanky, Sundays drained,  
With waitresses nubile and sweet,  
And though they wouldn't hire me,  
For bosom and butt that were not to be,  
Still I hung about,*

*For no bartender bells rang,  
No bar-top dancers swayed,  
Nor cheesy techno played.  
Only leather jackets frayed,  
And purring kittens in spades,  
O Wildcat, jewel of lower State!  
In thy embers lie many a glorious date.*

♈ ♉ ♊ ♋ ♌ ♍ ♎ ♏ ♐ ♑ ♒ ♓

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**YOUR DAILY HOROSCOPE**  
By Linda C. Black

Today's Birthday (Jan. 11). Stick to your budget, and a potential problem becomes a blessing. Search for buried treasure in January. Gather the riches around February. Follow a loved one's hunch in March. A combination of luck and experience leads to victory in May. Stick to the routine and crank out the work in June. A good partner's your inspiration in July. Leave your savings alone until August. A loved one may need your help then. Cut vacation expenses by staying with friends in November. Clean closets and find an old prize in December.

To get the advantage, check the day's rating: 10 is the easiest day, 0 the most challenging.

**Aries** (March 21-April 19) - Today is an 8 - Don't promise more than you can deliver. It's difficult since you want to do more than you can. Of course, sometimes you're able to make it all happen. You may be convinced you have superhuman powers. Today you're mortal.

**Taurus** (April 20-May 20) - Today is a 6 - There's plenty to think about, so take your time. Don't get bogged down in details. If you keep the big picture in mind, it'll be easier to see where the money should be spent. And, of course, where it shouldn't.

**Gemini** (May 21-June 21) - Today is a 7 - Think carefully about what you say. It takes discipline to monitor your own output, but it's possible. A Gemini who can do it is a joy indeed. Just think about the effect your words will have on others before you say them.

**Cancer** (June 22-July 22) - Today is a 6 - Everybody wants your money, but you need to stay in control. Don't fall for their sad stories, either. Do your own checking up to find out what's going on behind the scenes. Your intuition should work well, so use it, too.

**Leo** (July 23-Aug. 22) - Today is a 7 - Don't hurry to make a decision, especially if you're taking on more responsibility. You have time to think. Do that before, rather than after, you've signed the agreement. Talk with somebody who has more experience, too.

**Virgo** (Aug. 23-Sept. 22) - Today is a 7 - Your common sense is in demand. That doesn't mean you've got it easy. You may not feel in control of the situation. Well, you can figure out how to maneuver around a difficult area, and sometimes that's as good as it gets.

**Libra** (Sept. 23-Oct 22) - Today is an 8 - The leader needs your advice. Trouble is, he or she may not realize that. Speak up, even if your opinion hasn't been requested. You may raise a few eyebrows, but you may also raise yourself in other people's eyes. Go for it. And, remember your manners.

**Scorpio** (Oct. 23-Nov. 21) - Today is a 7 - You can find a way to get through the confusion to the prize. You have excellent intuition. Don't listen to all the reasons why not. Follow a hunch, instead. You don't have to let anybody else know how you knew, either.

**Sagittarius** (Nov. 22-Dec. 21) - Today is a 7 - Information you've learned lately, from books or from the Internet, gives you a big advantage. Don't accept an invitation to go out of town, however. Traffic will be miserable. Besides, the answer you seek is closer to home.

**Capricorn** (Dec. 22-Jan. 19) - Today is a 7 - You should feel well-grounded and emotionally secure. Maybe that's why you feel bold. Those things are true, but more is going on in a complicated deal. Make sure you know how much money there is, where it is and who's going to get it.

**Aquarius** (Jan. 20-Feb. 18) - Today is a 7 - Your opinion is sought, with good reason. Do the homework as quickly as possible so you'll have the right answers. A decision needs to be made, regarding a household matter. You don't have to decide now, however.

**Pisces** (Feb. 19-March 20) - Today is a 7 - Sometimes you're depressed, even when nothing's wrong. Today the opposite's true. You're probably in a good mood, even if you're overworked and underpaid. Think of this as another of those valuable learning experiences.

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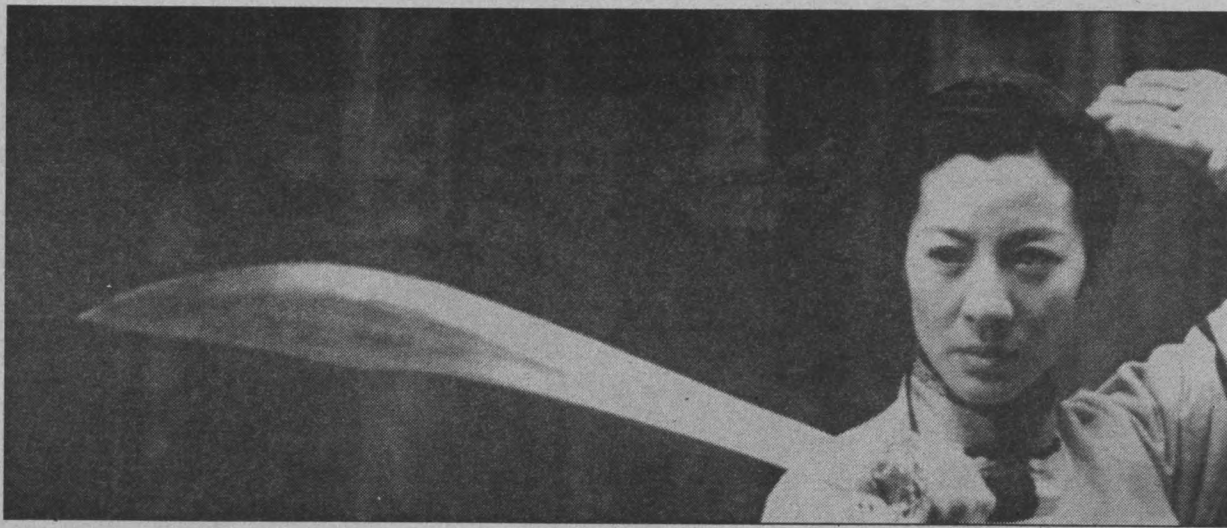
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film | review



## EN GARDE! CROUCHING TIGER, HIDDEN DRAGON FLIES, FIGHTS AND WINS

getting critical\_hidden david, crouching downs

"Dude, I guess it's like the Matrix, but like, there's this chick, and she's a badass, and she can fly."

"Like the Matrix, huh? Cool."

The ticket line for director Ang Lee's Hong Kong-made, Mandarin-tongued, Kung Fu romance epic "Crouching Tiger, Hidden Dragon" was halfway around the block from the Metro 4. I had plenty of time to eavesdrop on conversation and most of the pre-show babble sounded like the quote above, except for some requisite art-house snobs who debated the merits of Ang Lee's prior movies like "The Ice Storm" and "Ride With the Devil."

On the way out, I'm proud to say that conversation by surfer dudes and art-house snobs alike was minimal and limited to phrases such as "Holy shit!" "Wow!" and "Dude, I want to be pure of heart so I can fly."

Chinese action veteran Chow Yun-Fat plays Li, a mystical and wise warrior of the early first millennium who realizes he won't be attaining enlightenment this life around. He decides to give up his sword and marry an old crush. Opposite him is veteran actress Michelle Yeoh in the role of Yu, Li's longtime crush, ass-kicking warrior and successful businesswoman.

Li tells Yu he's quitting the warrior life and asks her to take his ultracool sword, The Green Destiny, to the city for safekeeping with an old friend. The old friend timidly refuses to accept the sword of only the most powerful warrior in the land, and it is soon stolen by a ninja connected with the notorious Jade Fox, a criminal who killed Li's master.

In the kiddie pool is sexy, deadly, Kung-Fu pixie goddess Zhang Zi-yi as Jen — a governor's daughter who's about to be married off when all she wants to do is fight and date desert scrubs. The part of Lo, the desert scrub thief and first love of Jen, is played by Chang Chen, who is both touching and funny amidst all the heavy personalities.

This movie is great. Ang Lee has forged a powerful cinematic weapon by melding elements that can rarely share the same bed — romance and martial arts flying (that's right, I said flying). Where the saving kiss at the end of "The

Matrix" seemed predictable, cliched and lame, "Crouching Tiger" simmers with unquenched passions until the final scene. Where "The Matrix" defaults into some zippy special effect, martial arts choreographer Yuen Wo Ping (who also did "Matrix") elongates and elevates the fight scenes to the level of violent, high-speed ballet.

Some of the more mystical, symbolic elements of "Crouching Tiger" lose their depth in the cultural journey from Hong Kong to the West Coast, but it's a logical result of a culture with few mystical or symbolic elements left to exploit and render clichéd.

If you like martial arts fighting, or a good romance, you'll enjoy this movie. If you're pure of heart, or slightly tainted evil, you'll enjoy this movie. Basically, if you're any-

one with a pair of functioning eyeballs and four bucks to spend on a matinee, you'll enjoy this movie. Go see it.

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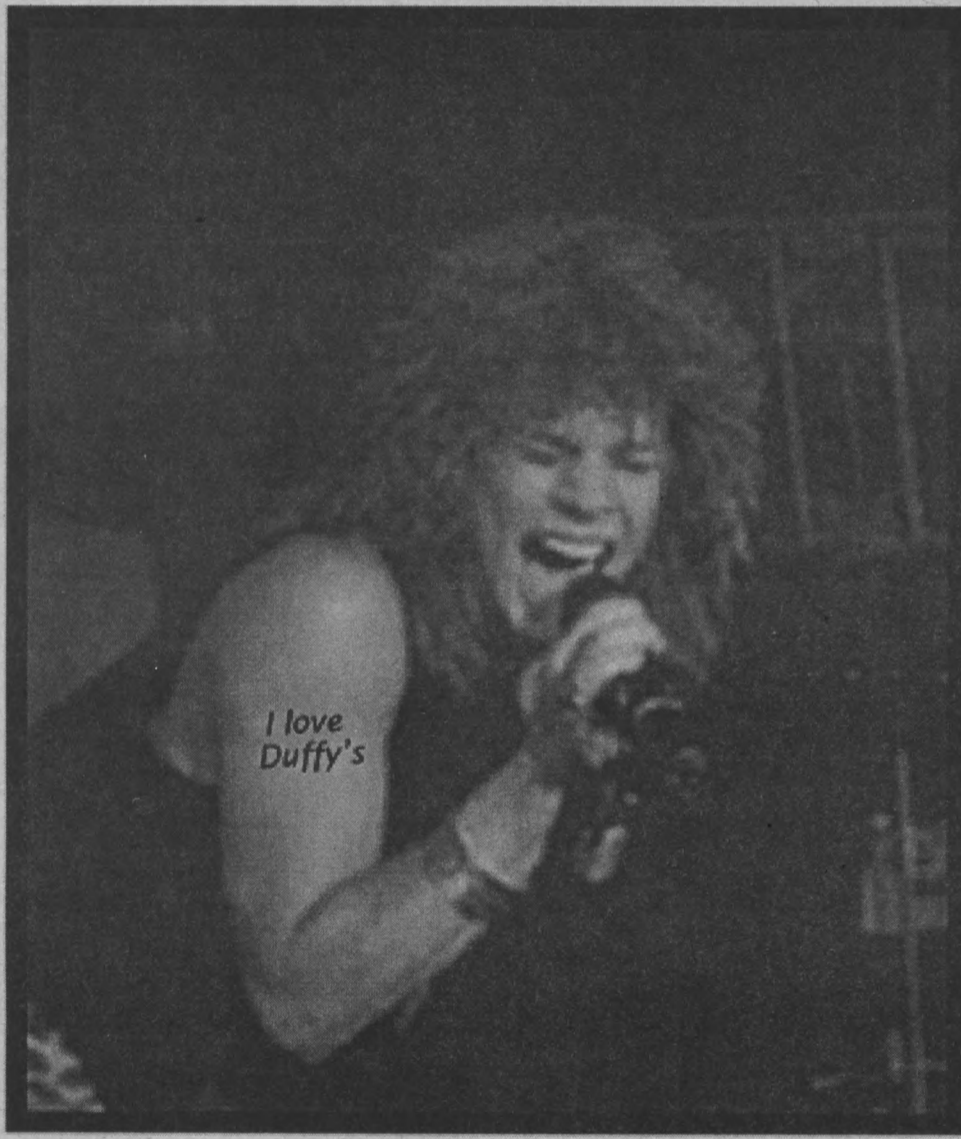
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