

HO HO HO'S UP, ARTSWEEK'S DOWN

For the last 150 years, the Institute of *Artsweek* hosts an immense gala at the Coliseum in Rome. Preparation for the event begins in early April, and planners follow a rigid schedule in order to ensure that all aspects of the party will go off without a hitch. Although the world's top scientists, athletes, politicians and royalty always attend bearing gifts, the VIP lounge is set aside only for members of the art community deemed most important.

During the celebration's history, all information surrounding the event has been kept top secret. Although reporters from *The New York Times*, CNN, *The Associated Press*, *Wall Street Journal* and other international newspapers and television stations beat at *Artsweek's* window begging for information (much less press passes), in the past, they have been denied their requests.

This year, as our gift to you, we share the secrets of our annual fête, so that you, too, can throw an *Artsweek* Christmas Gala of your own.



a holiday tale

Every quarter *Artsweek* selects an individual to receive the *Artsweek* "Recognition of Excellence" award. This individual must have displayed outstanding performances in the areas of greater forward thinking, advancement of style, fine-tuned taste in music, film and stage, as well as adding to the overall quality of life as the human race knows it. The award selection is made through a silent vote by the *Artsweek* co-editors. For the Fall Quarter of 2000 the *Artsweek* "Recognition of Excellence" award goes to both *Artsweek* co-editors, Jenne Raub and Trey Clark.

"When looking at the state of people out there today, I really couldn't think of anyone better to give it to," said Trey Clark. "Even if there were some fools really making it happen in the areas we consider for the award, they wouldn't do it as well as I do."

A closer look into the voting process reveals more egocentric activity than you might think. Raub's ballot shows a vote for herself, while Clark's unveils a vote for himself.

"I feel I deserve this award as an individual, but if I have to share it, there is no one I would rather share it with than Trey," said Raub. "But still, I think I exhibit the qualities we look for better than he does."

Usually the prize attached to the pure recognition for this award is decided upon by Clark and Raub after the balloting is done. "This time around we decided to surprise each other, since we both won and it is close to Christmas and all. But now that I see what I got, I guess it would have been better if we had just gone shopping for ourselves," Clark said.

The unappreciated prize that Clark mentioned was a

promo copy of Field Mob's *613: Ashy to Classy*. Clark's choice for Raub was a rare copy of the misprinted *2000-2001 UCSB A.S. Student Directory*. Both Clark and Raub included a candy cane with their respected gifts, which they had previously received as office gifts.

"I really thought he was going to get me something nicer," said Raub, regarding her gift from Clark. "This thing is almost useless. What an asshole."

Clark found some solace in his prize. "At least I can sell this back. I could probably get four bucks for it."

Although only the two co-editors voted, Raub has since petitioned the *Artsweek* editorial board for a recount, claiming that certain editors may have not fully understood the ballot and voted incorrectly for Clark.

caroling



It's customary during the *Artsweek* Gala for the entire troop of guests to embark on widescale caroling of all their

neighbors. Years past have included renditions of crowd favorites such as "Rockin' Around the Christmas Tree," "I Saw Mommy Kissing Santa Claus," and "Deck the Halls," complemented by The London Philharmonic. This year, we'll be singing "Merry Muthafuckin' X-Mas," originally written and recorded by the legendary Eazy-E. Won't you join us?

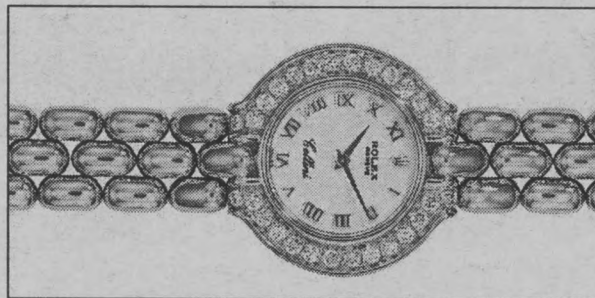
Merry muthafuckin' Christmas and a ho ho ho!
While I'm ridin' that cot under the missile toe

Now dashin' through the snow
In a candy right top 6-4
Over the hills I go
Laughin' at this ho
Nuts on rich and rings
Makin' me feel right
Oh what fun it is to know
That I'm gonna get this pussy tonight
So ring them bells,
Ring them bells
She's taking it all the way
Oh what fun it is to watch

Her suck my dick this way
Hey ring them bells,
Ring them bells
She's takin it all the way
Oh what fun it is to nut,
While she's suckin on my dick
Oh yay!
'Tis the season to get busy
Compton crime lick
And I'm smokin' on this stick.

gifts

Every year, a massive gift exchange takes place among the party-goers. In years past, the gifts have revolved around particular themes chosen by the Glorious High Committee of *Artsweek*, including such themes as "The Manifestation of Art as Social Commentary in a Post-Ironic Yet Nuclear World" and "Pastiche as Performance: Remodeling Human Transformation in Chaos Theory." In keeping with tradition, *Artsweek's* theme for the gala this year is "Hardcore Blastin', Fools: Fu' Sho, Fu' Sho." Partake in the tradition by nabbing the following gifts to bestow upon guests at your *Artsweek* party.



Artsweek always stuffs the stockings of our loved ones with phat Rolexes. Why don't you get in the spirit and do the same?



As seen sported by *Artsweek*, gold fronts are not only chic and fashionable, they are also an excellent mouthguard when playing sports.

drinks

Customary to the *Artsweek* Gala is a grand consumption of alcohol. The revelers aim to consume at least half of the world's supply of liquor, in whatever form. Over the last 150 years, certain drinks have become traditional in the annual booze-a-thon. "It's for Art's Sake," a former *Artsweek* editor says. "Me, I'm bringing the absinthe."



SANTA CLAUS IS ... COMING
.5 oz of Cinnamon Schnapps
.5 oz Melon Liqueur

.5 Rumplemintz

Layer in a large shot glass, top with whipped cream to resemble "snow."



SANTA'S POLE
Lemon Lime Soda
2 splashes of Grenadine
1 shot Peppermint Schnapps
1 shot Vodka

According to <<www.idrink.com>>, "this is a drink you can have fun with ... it is a great drink for par-

ties and girls really love the taste." You heard it here first. So, add the liquor and top it off with the Lemon Lime Soda.

CHRISTMAS TREE

Crème de menthe
Grenadine
Irish Cream

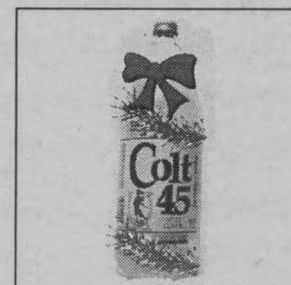
Layer the three in a shot glass, using the back of a spoon. Don't mix it - just drink it!

EGGNOG

1 cup rum
1 cup Cognac
1 pint sweet cream
1 pint whole milk
6 eggs
1 cup powdered sugar
nutmeg

Separate the eggs. (If you don't know how to do this,

we have no idea how you even made into college, much less a university.) Set aside the egg yolks in a container, in the refrigerator. In a large mixing bowl, beat the egg yolks, sugar, rum, cognac, milk, and cream until smooth. Chill in refrigerator overnight. When ready to serve, put the refrigerated rum mixture into a punch bowl. Beat the egg whites until still and fold them into the refrigerated rum mixture. Sprinkle nutmeg on top.



40 OZ. OF CHRISTMAS CHEER
Decorate your favorite 40 oz. with Christmas stickers to get in the spirit.

Ask The Peeps on the Street:

*What's Your Favorite Thing
About the Artsweek
Christmas Party?*



"The bitches."
— Roger "The Goat"
Hoffman,
copy shop employee



"Look, it's not you I'm
concerned about, it's all
the other kids out there.
I know you're a good
kid, but those other
ones. Man, I worry."
— Jack Arnold,
short-tempered, over-
worked dad



"It's a great place to
socialize, catch up on
old times, and get freaky
to the phat jams!"
— Jacqueline Chan,
recent graduate



"Well, uh, is that tape
recorder on? I'm not
talking until I find my
lawyer. But, off the
record, I'd say it was the
bitches."
— Harry Walton,
pharmaceuticals



"Goooooaaaaah, maa-
aaaa maaaa."
— Xavier Wordsworth
Goldfellow, IV,
baby



"I was in a commercial!"
— Rickie Robertson,
lying

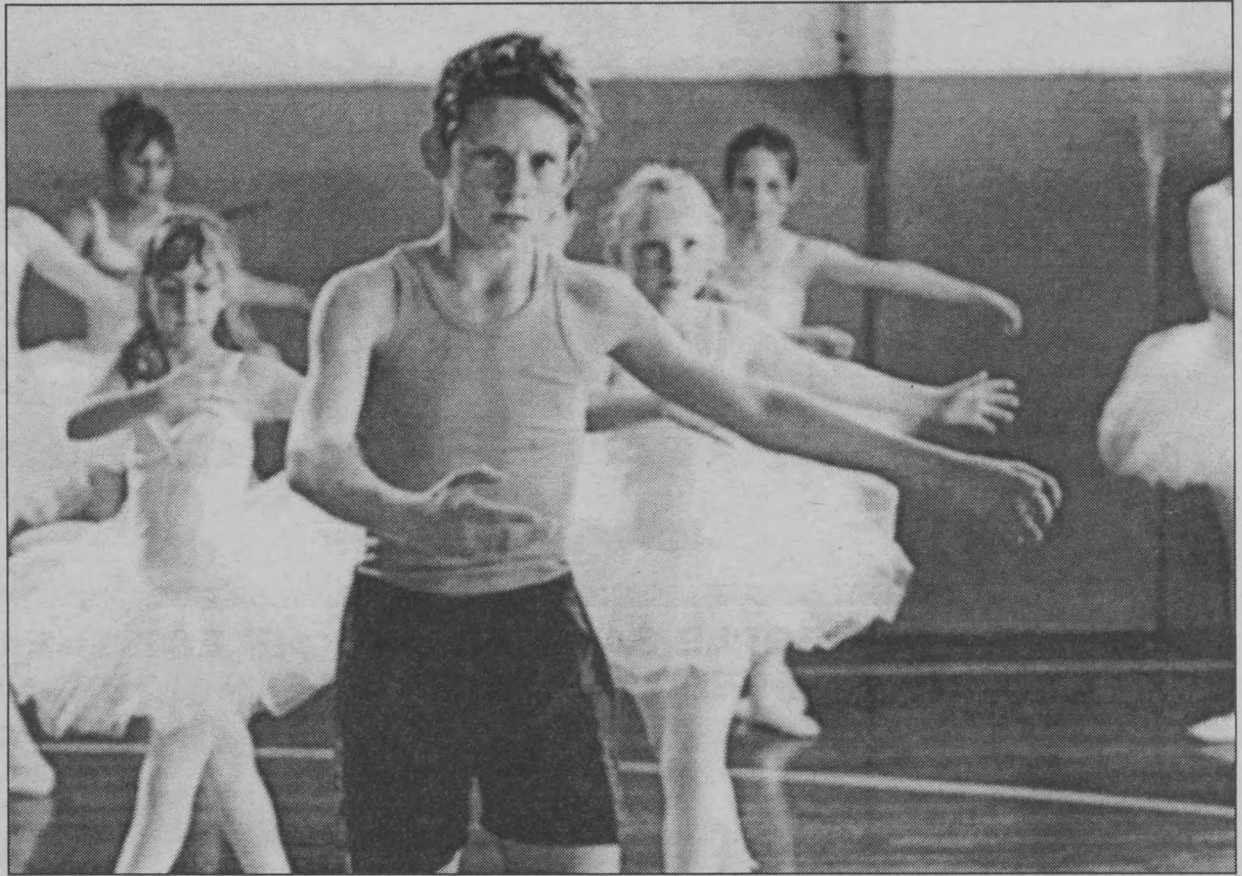


"Well, it certainly wasn't
cleaning up after you!"
— Jane Wright,
homemaker



"The bitches."
— Avery Goodefuche,
experimenting

film | review



EXPERIMENTING TWISTS AND SHOUTS IN BILLY ELLIOT

scabbie_andy sywak

It's a pity not a whole lot of British films make their way across the pond to cozy American mega-plexes. The land that has put out clever films like "The Full Monty," "Lock, Stock & Two Smoking Barrels," and "Love and Death on Long Island" — as well as the great "Croupier" — has some talented directors in the name of Sam Mendes, Danny Boyle, Guy Ritchie and Anthony Minghella. Though "Billy Elliot" is more for the "Waking Ned Devine" set than the "Trainspotting" one, Stephen Daldry makes his mark as another quality director.

For those who haven't heard, "Billy Elliot" is becoming the sleeper hit of the season. Yes, it's slow and decidedly marketed toward an older crowd that enjoys heart-warming and earnest moments, but in the end the film gives the viewer a very inspiring story of perseverance and artistic triumph. This time around, the fact that your grandma liked it is not an altogether bad thing.

Set in northern England in 1984, Billy (Jamie Bell) is an 11-year-old growing up in a grim, economically depressed mining town full of rude and unhappy people. His mother recently passed away, and his angry father (Gary Lewis) and brother are on a bitter strike against the local mining company. Against this backdrop of working class depravity, young Billy practices the accepted sport of the town, boxing, but is no good at it. Hanging around the gym one day, he becomes entranced watching the girls perform ballet and soon starts to practice with them.

You can probably guess the rest from here. His father and brother discover him, and not wanting him to turn out to be a "poof" (as the parlance goes), insist that he stop. Billy, however, cannot suppress his inner Baryshnikov from coming out of him and keeps going to lessons with his cooperative ballet instructor in order to audition for the Royal Ballet School. In the meantime,

he wows the neighbors with his Broadway tap-dancing.

Like the phenomenally successful "The Full Monty," "Billy Elliot" is very preoccupied by social class and, in particular, with working-class views of art and the power of artistic expression to transcend the individual from an unsavory existence. The story is most charming and winning when it rides this theme as it chronicles Billy and his secret progression into ballet. The dancing numbers — all performed by Bell himself — are not technically impressive, but they are full of a color and enthusiasm that is hard not to appreciate.

Too much time, however, is spent dallying on the strike and in the personal conflicts of Billy's teacher, Mrs. Wilkerson (Julie Walters). Meant to further dramatize the hardships he has to overcome (and Daldry pulls no punches), this backdrop occasionally adds needed dimension though too often manages to overstep its bounds and drag the story on.

Daldry also portrays his elementary-age characters too much like adults. At the same time their American cousins are mastering Playstation and foursquare, Billy is busy being the tortured artist and coddling his 11-year-old transsexual friend. Or maybe it could be that British youth are just a lot more mature than us dumb yanks.

None of this would hold together for 90 minutes plus if it weren't for the completely convincing and amazing performance by Jamie Bell. He inhabits the role, and shows the repression of himself in a very sympathetic fashion. Few roles could be as challenging and as complex for a young actor, yet Bell never misses a beat.

Though the slow pace and overdramatic elements of "Billy Elliot" can be a little trying at times, as a whole it is a satisfying film. It's a good weekday movie for the holidays when your mom says she wants to see something "nice."

“
BILLY IS BUSY BEING THE TORTURED ARTIST AND CODDLING HIS 11-YEAR-OLD TRANSEXUAL FRIEND
”

No Time To Shop? Artsweek's Got Your Back!

Stop by the Nexus office and pick up all sorts of free goodies — posters, promo CDs, stickers — that you can give out to your best friends and family members as gifts. They're in front of the office.

This isn't a joke. Please come by and take this stuff. We're going crazy with it all!

Metropolitan Theatres

Showtimes Listed Play Friday, December 8 Thru Thursday, December 14 Only

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Fri-Sun - (1:00 4:00) 7:00 9:55
Mon-Thur - (4:20) 7:10 9:55

★ **PROOF OF LIFE (R)**
Fri-Sun - (12:30 3:30) 6:40 9:55
Mon-Thur - (4:00) 7:00 9:55

UNBREAKABLE (PG-13)
Fri-Sun - (1:30 4:10) 7:10 9:45
Mon-Thur - (4:40) 7:20 9:45

**HOW THE GRINCH
STOLE CHRISTMAS (PG)**
Fri-Sun - (12:45 3:45) 6:30 9:15
Mon-Thur - (4:10) 6:45 9:15

MEN OF HONOR (R)
Fri-Sun - (1:10 4:00) 7:00
Mon-Thur - (5:00) 8:00

CHARLIE'S ANGELS (PG-13)
Fri-Sun - (1:45 4:20) 6:50 9:30
Mon-Thur - (4:50) 7:30 9:40

FAIRVIEW TWIN
251 N. FAIRVIEW - GOLETA

Glenn Close
102 DALMATIANS (G)
Fri - (4:30) 7:00
Sat/Sun - (2:00 4:30) 7:00
Mon-Thur - (4:45) 7:00

**RUGRATS IN PARIS:
THE MOVIE (G)**
Fri - (4:45)
Sat/Sun - (2:15 4:45)
Mon-Thur - (5:00)

THE 6TH DAY (PG-13) 7:15

CINEMA TWIN
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Fri & Mon-Thur - 5:15 8:00
Sat/Sun - 2:30 5:15 8:00

ALMOST FAMOUS (R)
Fri & Mon-Thur - 5:00 7:45
Sat/Sun - 2:15 5:00 7:45

- SANTA BARBARA -

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Sneak Preview - Sat. Dec. 9th
★ **THE EMPEROR'S
NEW GROOVE (G)** 7:00

★ **DUNGEONS & DRAGONS (PG-13)**
Fri/Sat - (1:15 4:00) 7:00 9:30
Sun - (1:15 4:00) 7:00
Mon-Thur - (2:45 5:30) 8:00

THE GRINCH (PG)
Fri/Sat - (12:45 3:30) 6:45 9:20
Sun - (12:45 3:30) 6:45
Mon-Thur - (2:30 5:15) 7:45

102 DALMATIANS (G)
Fri - (1:00 3:45) 6:30 8:45
Sat - (1:00 3:45) 8:45
Sun - (1:00 3:45) 6:30
Mon & Thur - (2:15 4:40) 7:00
Tues/Wed - (2:15 4:40)

RUGRATS IN PARIS (G)
Fri/Sat - (1:30 4:15 6:30)
Sun - (1:30 4:15)
Mon/Tues & Thur - (3:15 5:30)
Wed - (5:30)

BOUNCE (PG-13) Fri/Sat - 8:30
Sun - 7:15 Mon-Thur - 7:40

CHARLIE'S ANGELS (PG-13)
Fri/Sat - (1:45 4:30) 7:10 9:40
Sun - (1:45 4:30) 7:10
Mon & Thur - (2:30 5:00) 7:30
Tue - (5:00) 7:30 Wed - (2:30 5:00)

**OPEN CAPTIONED
BRING IT ON (PG-13)**
Tues/Wed Only - (2:30) 7:30

RIVIERA
2044 ALAMEDA PADRE SERRA - S.B.

BILLY ELLIOT (R)
Fri & Mon-Thur - (5:00) 7:45
Sat/Sun - (2:15 5:00) 7:45

PLAZA DE ORO
371 HITCHCOCK WAY - S.B.

**INTO THE ARMS
OF STRANGERS (PG)**
Fri & Mon-Thur - (5:20) 8:00
Sat/Sun - (2:00 4:45) 7:30

THE 6TH DAY (PG-13)
Fri & Mon-Thur - (5:30)
Sat/Sun - (2:15)

BEST IN SHOW (PG-13)
Fri & Mon-Thur - 8:15
Sat/Sun - (5:15) 7:45

SWAP MEET
SUNDAY - 7:00 PM-3:00 PM
907 S. KELLOGG AVE. - GOLETA
964-9050

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8 W. DE LA GUERRA PL. - S.B.

Sneak Preview! - 7:15 Only
Fri. Dec. 8th & Sat. Dec. 9th
★ **THE FAMILY MAN (PG-13)**

Meg Ryan/Russell Crowe
★ **PROOF OF LIFE (R)**
Fri - (1:45 3:30 5:00)
6:45 8:15 9:55
Sat - (12:30 1:45 3:30 5:00)
6:45 8:15 9:55
Sun - (12:30 1:45 3:30 5:00)
6:45 8:15

Mon/Tue - (2:00 4:00 5:00) 8:00
Wed/Thur -
(2:00 4:00 5:00) 7:00 8:00
Playing on 2 Screens

UNBREAKABLE (PG-13)
Fri/Sat - (1:15 4:15) 7:00 9:40
Sun - (1:15 4:15) 7:00
Mon-Thur - (2:30 5:15) 7:45

MEET THE PARENTS (PG-13)
Fri/Sat - (1:30 4:30) 9:45
Sun - (1:30 4:30) 7:15
Mon-Thur - (2:15 4:45) 7:30

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6:45 8:00 9:45
Sun - (12:45 2:00 3:45 5:00)
6:45 8:00

Mon-Thur -
(2:15 3:45 5:10) 6:45 8:00
Playing On 2 Screens

REQUIEM FOR A DREAM (NR)
Fri/Sat - (1:45 4:30) 7:15 9:50
Sun - (1:45 4:30) 7:15
Mon-Thur - (2:30 5:00) 7:30

MEN OF HONOR (R)
Fri/Sat - (1:00 4:00) 7:00 9:55
Sun - (1:00 4:00) 7:00
Mon-Thur - (2:00 4:50) 7:45

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artsweek
wishes you
happy holidays
+ lots of arts, entertain-
ment and celebration in
the year to come.

trey clark
jenne raub

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THE EXORCIST

Fri & Mon-Thur - 5:15 8:00
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If Kafka went to UCSB, he totally
would have worked here.

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one for your heart.

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A copy of the article, "Sex and the Search for Intimacy," is available upon request.