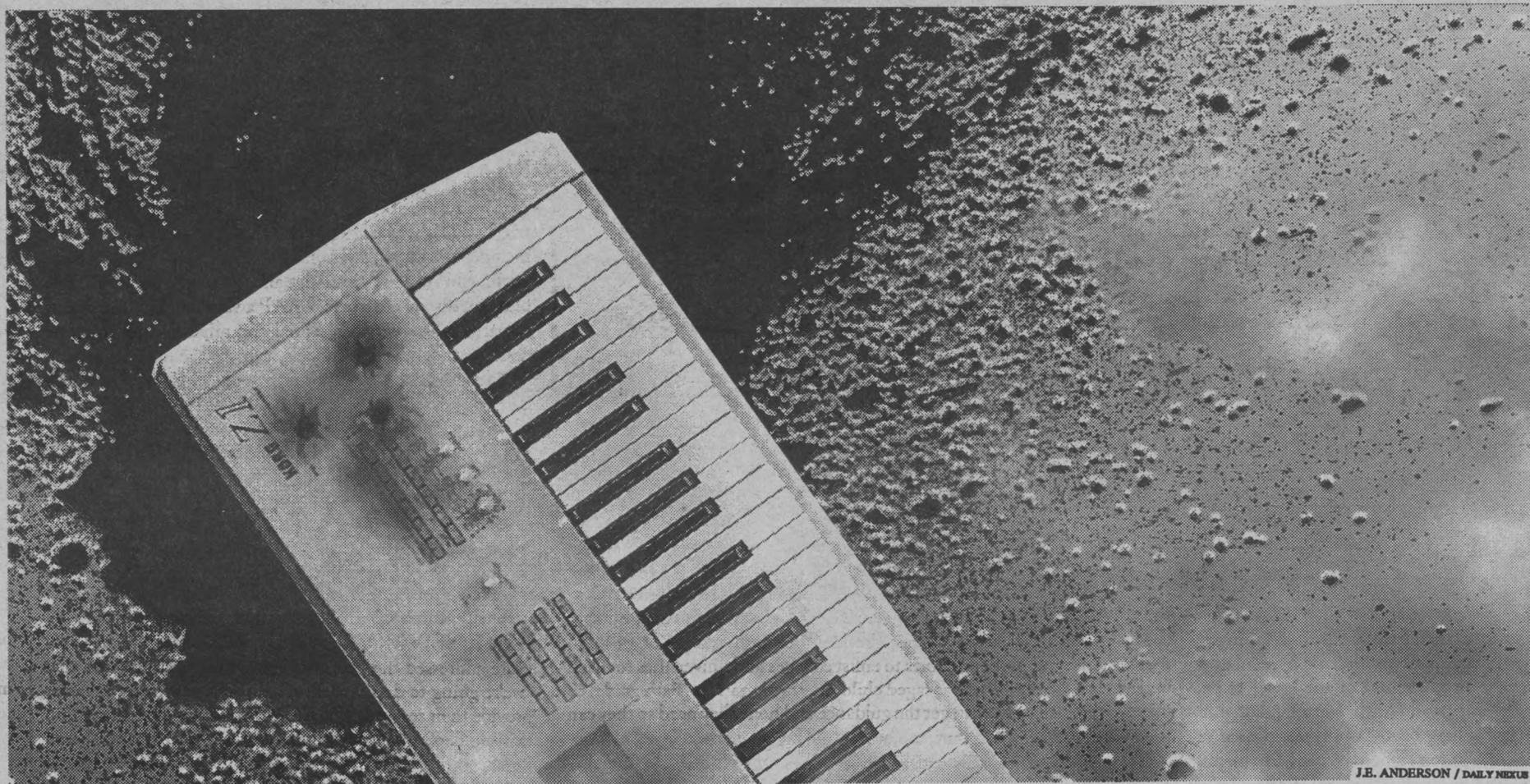


deader than a princess, it's...

artsweek

i kill all music!



J.E. ANDERSON / DAILY NEWS

i kill all music!

IARA LEE'S NEW FILM, "MODULATIONS: CINEMA FOR THE EAR" LOOKS AT THE EXPANSIVENESS OF ELECTRONIC MUSIC CULTURE, FROM THE NOISE EXPERIMENTALISM OF THE 1930S TO THE TECHNOLOGY EXPERIMENTALISM OF THE '70S, '80S AND '90S. IN A NON-LINEAR, YET SURPRISINGLY THOROUGH FASHION, LEE CREATES A CUT-AND-PASTE COLLAGE OF INTERVIEWS, LIVE FOOTAGE, STOCK FOOTAGE IN ORDER TO HELP EXPLAIN THE EVOLUTION OF THIS MUSIC AND ULTIMATELY SHOWS WHAT RHYTHMIC EDITING IS ALL ABOUT.

artsweek's JENNE RAUB TALKS WITH IARA LEE ABOUT THE MAKING OF THE FILM, THE CULTURE OF ELECTRONICA AND SOUND SCIENCE

artsweek: First off, I've seen the film and I was impressed by the comprehensiveness of the film. For such an expansive topic, you've managed to grant the subject matter a lot of depth. What did you find yourself learning about electronic music as you went along?

Iara Lee: Well, I thought it was very interesting that it is kind of a disposable culture and one that is so influential in youth culture, and I like it when things get twisted around. I like the idea of considering the synthesizer a failure when they first introduced it in the market because it was supposed to emulate acoustic instruments, and failed in that point of view. And the idea of kids in Detroit and Chicago trying to escape the ghetto when they take over the synthesizer, when they start tweaking it and playing it and exploring it for what it is — not trying to emulate a musical instrument, you know? I think that was a very cool idea. The idea of technology empowering kids to be more creative is something I always like to explore. Because a lot of this music is like bedroom music — it's kids just doing this out of their bedrooms, and I thought that was very fascinating. And the idea that there's this circular movement in the sense that everybody influences everybody. It's so cool when you have Prodigy and [Karlheinz] Stockhausen in the same movement or John Cage and Future Sound of London — it's antagonistic things at first, but actually everything is a flowing process. So for me it was very important to show the kids — they are the pioneers — and how they influenced each other, and there's this kind of synergy, you know? For me, the film was an exploration. I don't come from this expert point of view. For me, I always choose subjects that I'm curious about, and I end

up getting real obsessed about the subjects I choose. It's just crazy to come from where I come from and all of a sudden I have this, like, database and a hundred musicians' home phone numbers, and I'm going to like 30 countries carrying equipment all over with my cameraman and just totally obsessed. Doing research and stock footage research, you know? My conviction is that if I'm going to learn and have fun and experience and entertain myself and educate myself at the same time, maybe the audience will feel the same way. I feel that it's a very healthy process to come from this point of view with fresh eyes and fresh mind.

How did the making of the film evolve? What was the first idea for the film?

I was done with "Synthetic Pleasures," my first film, and I was actually interested in venturing myself into the fiction film world and doing a narrative film with actors, storyboard and all that. But my friends came and were like, "Oh, before you do that, you've gotta investigate electronic music history and do these other things." And I was like, "Oh no, I can't get distracted," but then I kind of got into it. I started interviewing one, then two, then three people here, then going to some gigs. [Going.] "Hey, why not, let's just take the camera and get a little bit of footage." All of a sudden you start doing this, and you look back, and, oh wow, you've got, like, 30 hours of footage. You can't stop. Now you've got to go forward, you know? Everything in my life has a snowball effect. It starts as a simple curiosity and then all of a sudden becomes an obsession, and all of a sudden it's just like: "We need more hard drives to store all this material." (Laughs.)

It's insane. It's an interesting process because I actually


think I was pretty naïve when I first started to say, "Hey, the underground world, everybody's going to be so cooperative and interested." But it turned out to be a huge project. Even if the music is pretty independent, it's controlled by big companies. If I had known, maybe I wouldn't have done it, but since I was already in the middle of the process, I just had to go all the way through. But in a way I think it's good because all the people who tried take this task pretty much got discouraged. Because it became a very complicated project in the sense of music clearance, logistics and contracts everywhere and a lot of time.

It's either one extreme or another — it's either independent music controlled by big companies or bedroom musicians that you can't even find anywhere. Or totally flaky musicians that you just can't count on. And it's very hard to deal with the two extremes. But we pulled it together and just obsessively worked on it all year. '97: worked, shot, got invited to Sundance [Film] Festival, so we were pretty much forced to finish the film. Which was cool because otherwise we'd still be shooting, you know. [This music] never stops evolving. We pretty much left the film open-ended because every week there's a new mutation of this music. And the film is like an adventure — an open-ended adventure.

I heard that the film was a very collaborative effort — that you were often interviewing artists in different countries on the same day, same times. Was that really stressful?

Yeah, I mean, it just got to a point where we'd been begging for an interview and all of a sudden it would be confirmed and then it was like, "Oh my god, I'm in Toronto, the guy's in

See MODULATIONS, p.2A



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The INTERNS and I also like to stick around to play pool and

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Photo: J.E. Anderson

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MODULATIONS

Continued from p.1

London, what are we going to do?" So we pretty much had to hire someone through the Internet and send the questions by e-mail, have someone conduct the interview for us, FedEx the footage. We had some crazy surprises. Someone shot the footage for us for this one gig, and we processed the film and it was totally black. And the guy was like, "Well, I did my job and they didn't let me turn the lights on, and we couldn't get any exposure, sorry." (Laughs.) So, it was crazy.

One of the things that really stood out to me was the near-absence of women as innovators, DJs, producers. Why do you think so few women have been at the forefront of electronic culture?

It's changing, and to tell you the truth, I think we women are behind-the-scenes power. I think eventually we will take over the position as poster-boys, you know? But, pretty much what's going on is still a very white, male-dominated culture. It started with the black kids in Detroit and Chicago,

IT IS EVIDENT WE WOMEN HAVE TO TAKE OVER THE GEARS AND BECOME 'NERDETTES.'

but, you know, [now] it's pretty much white, male, middle-class kids. Even in *The New York Times* there's a story about the absence of women in technology or technological things. It's so bizarre because a lot of the projects I choose end up very male-dominated. Now I'm doing a project on architecture and, *gosh*, there's so few female architects.

So what's it like being a female filmmaker and going out into such a male-dominated scene?

I don't know ... I tend to not ignore these things, and I knew people were going to point it out and call me politically incorrect, but I was just like, "Whatever." You can't make a film thinking, "Oh, there's a black guy, now let's put in a white guy." Or, "There's a man, now there's a woman."

[It's not that it was "politically incorrect,"] it's just that it highlighted it and made me really aware of it. The fact that I was like, "Wow, women need to get out there and start doing things in their bedrooms."

Exactly, exactly. So, I think in a way it's pretty much an incentive for women to just go out there. I tend to be pretty gender-blind, but it is evident that we women have to take over the gears and become 'nerdettes.'

What excites you most creatively?

I like experimentation in all fields. We now have a record label, we do fashion, this architecture thing. I like anything that is unusual, that is provocative, and things that open people's minds. I think a lot of people are stuck with certain values and once in a while we should always re-evaluate our established beliefs. So, I tend to do a lot of work that pretty much stirs things up and gets people to think about things.

What kind of music do you listen to?

Oh, pretty much electronic music. (Laughs.) Now we have a record label and this fall we're releasing, like, six CDs, and we're trying to prepare A&R for '99, so all we do is listen to submissions of electronic music and pretty much music from potential collaborators with our record label and production companies. It is my music of choice.

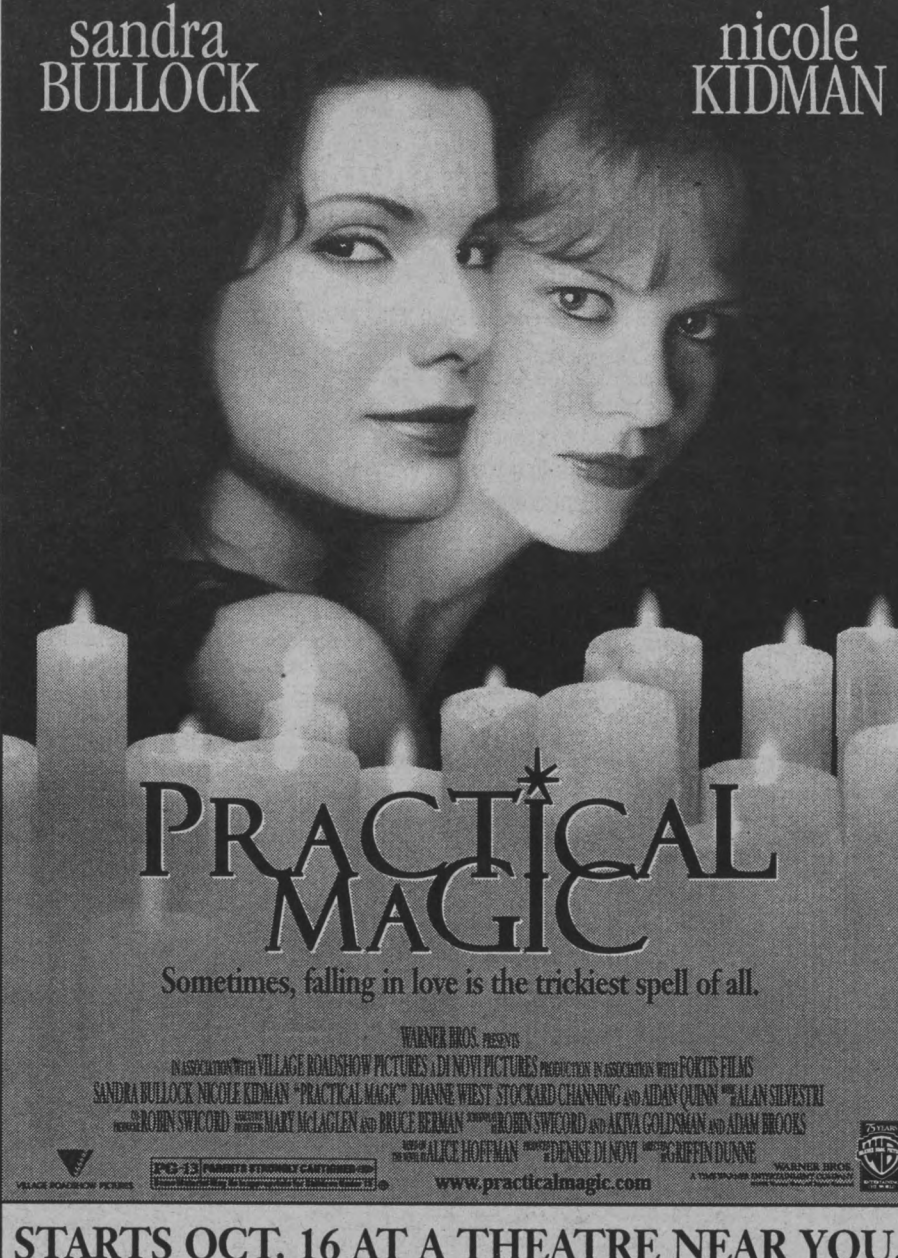
What are some of your favorite groups or musicians or projects?

I wouldn't name because I work with so many, and enjoy so many, appreciate so many, but anything that brings a new fresh perspective is always welcome in my realm.

What do you think your audiences gain from "Modulations"?

At the end of the movie we have a line where Robert Moge — the inventor of the synthesizer — is saying, "Break your toy. You can always fix it." Try something new. That's a little bit of what I try to inspire people to do — to take risks. If you're too comfortable, it's time to move on. So I always try to create different art manifestations that are always like a slap on your face. Kind of like, "Hey, wake up, try something different." So, hopefully, it will entertain people and educate people and inspire them to be, you know, to challenge people to try unusual, new adventures.

"Modulations" will be shown Sunday, Oct. 18, 7 p.m., at UCSB Campbell Hall. \$5 students; \$6 general. For information, call A&S at 893-3535.



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[[SHOOTING SHIT OUT OF THE AIR]]
"CLAY PIGEONS"

JOHN FISKE

Many films have followed in "Pulp Fiction's" footsteps, attempting to carry the same violent, seedy undertone and feeling Tarantino had. Unfortunately, this is only the surface of Tarantino's film, and to copy only that neglects what a technical and writing achievement it was.

The new film "Clay Pigeons" is latest in a line of films — "Killing Zoe," "Love and a .45," "Cold Blooded" and "Feeling Minnesota" — that have borrowed from, not built upon, what "Pulp Fiction" has to offer. This is not to say that any of these films are bad (except "Love and a .45" — that film is shit), but to boil Tarantino down to spur-of-the-moment violence with a chuckle would be the same mistake as saying that about Scorsese and Peckinpah.

The plot of "Clay Pigeons" is more or less disposable, borrowed from someone who borrowed from the works of Elmore Leonard or Tarantino. Small-town local boy Clay (Joaquin Phoenix) finds himself involved in the murders of four individuals (including his best friend, whose wife he was

sleeping with).

It appears Clay's new friend Lester (Vince Vaughn) may be responsible, and now that the FBI have shown up (including a wonderful Janeane Garofalo), the heat's turned up. Clay, who has already lied to the officials, is now unwittingly at the center of their investigation.

All of this is OK if it weren't for the lacking script and direction. Much of what Clay does goes so against logic that you wonder who this film was made for. The ultimate films start with smart people doing smart things.

To their credit, what director and writer do well, they do in spades. The black tone is just right, not too distasteful as to put some of us off, but dark and wry enough to remind us we can't be in a Hollywood picture.

Much of this tone can be attributed to Garofalo's finely tuned performance. She successfully mixes a role that requires equal parts sarcasm, fatalist attitude and professionalism.

"Clay Pigeons" is not a bad film, but it isn't a good film either. If it lacks in any real originality, it at least knows how to have fun.

[[WHY ART THOU BANANA REPUBLIC?]]
"THE WINTER'S TALE"

PHILIP ZWERLING

Plots were never Shakespeare's strong point, and "The Winter's Tale," based on the story of an earlier writer, is no exception with its unlikely and overly complicated twists and turns that culminate in yet another improbably happy ending. No, Shakespeare's greatness in this play lies, as so often, in his rich characters, grand emotions and beautiful language.

Written in 1611, near the end of Shakespeare's long career, "The Winter's Tale" is almost two plays grafted into one: Acts One through Three are pure tragedy and show the terrible consequences of King Leontes' irrational jealousy, including the death of his wife and children; Acts Four and Five are a comedy in which the King learns his lesson and is reunited with his loved ones.

The comedy is fairly silly and eminently forgettable, but the tragedy remains powerful and affecting across the centuries that divide us from Elizabethan England. Here human emotions overwhelm the stage, and we moderns can see all our own flaws of jealousy, rage, self-absorption and emotional blindness laid bare. It isn't a pretty sight, but perhaps this view into our own hearts can be instructional.

The acting is impressive in the leading roles. George Backman as the King does double duty as the play's director; Emma-Jane Huerta as Paulina, the Queen's counse-

lor, and Karin de la Pena as the Queen are outstanding. They present Shakespeare's poetic speech fluently and understandably, a rare gift with language nearly 400 years old. Using voice, body and face they become their characters with performances that grip the audience by the heart and refuse to let go.

The play calls for 22 actors in all — a huge cast denied to most modern playwrights by the exigencies of economics — so perhaps including several actors who are simply not up to Shakespeare could not have been avoided. They fall into the trap of presenting their lines in a repetitive singsong voice that obscures the meaning and poetry of the language.

Paul Marceu's costumes are uneven: sumptuous and interesting for the king and uninspired for the rest, who walk around in plain robes of a single hue. Theodore Michael Dolas' spare set, with only the backdrop of a palace, is quite serviceable.

If you want to see Shakespeare done well, the Center Stage is the place to go. And I suppose that as long as Shakespeare is being done well in a shopping mall of all places, the Republic is secure.

"The Winter's Tale" can be seen Oct. 14 through Oct. 24 at 8 p.m. and Oct. 18 and 19 at 2 p.m. at Center Stage Theater. Paseo Nuevo Shopping Center, State Street at De La Guerra. \$10 students; \$15 general.



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Meat Beat Manifesto
Actual Sounds and Voices
(Nothing/Interscope)

Meet the kinder, gentler Jack Dangers. *Actual Sounds and Voices* is not the compromising work that the title might suggest. What it is, however, is Dangers honing in on and expanding upon the strongest elements of his music, which stem directly from his fast-paced, energy-infused live shows.

Actual Sounds and Voices was created both within the conventional electro realm of sequencers and synths, and within the context of the live band as a whole. Dangers created a hybrid of sorts, preserving the energy of the live show while pushing the technology of the studio to his usual ends. The result is an artfully crafted album that has the type of organic feel that is noticeably absent from the greater canon of electronic music.

Thematically, Dangers has definitely not sacrificed his infamous dark persona. *Actual Sounds and Voices* maintains the already established thematic legacy of losing oneself

through drugs, isolation and technology that worked to give his past works the gritty dirty feel that initially attracted so many to the band. The edginess is maintained through Dangers' own husky vocals and some very creative phrase sampling. Surprisingly, even in the context of the late '90s this cliché use of found vocal snippets maintains its emotional impact, failing to muddy the work in any sort of outdated feel.

All in all, Dangers has continued to prove himself as one of the driving forces within the music world with yet another in a long line of strong albums. Luckily for him and the rest of us, he is on a major label that allows for the type of creative freedom someone like Dangers requires.

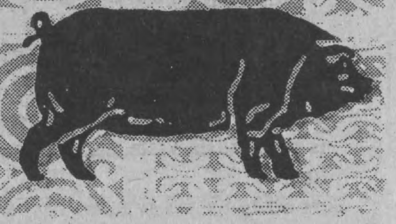
— Robert Hanson has spent too many nights passed out on the floor of his kitchen, reeking of gin and cheap perfume!

Vince di Fiore, with two other friends from another high school, bassist Victor Damiani and guitarist Greg Brown, writer of CAKE's other radio hit, "The Distance." But as their notoriety increased, the tension between members of the band grew as well, and rumors of a breakup became more numerous. Eventually, the original lineup did dissolve.

But the show must go on. Gabriel Nelson, a special guest on CAKE's first release, *Motocade of Generosity*, stepped into Damiani's bassist role, and John McCrea, who also plays guitar, introduced a brand-new platoon of backup players to accompany him, including Greg Vincent, who played pedal steel on "Fashion Nugget," and a baseball-team-full of others.

For fans of the band, do not fret. The sound of CAKE has always been McCrea's unique vision, and despite the reality that none of his songs have yet been selected as commercial favorites, he chose to take a departure from disco covers and wrote the

CAKE



Prolonging the Magic

whole album himself. That way, he could continue to pretend to be Willie Nelson instead of a dance diva, presumably a more comfortable role.

— John Ward is still seeing shit from last night

★ ★ ★ ★ SILVER GREENS ★ ★ ★ ★

Silver Greens
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YOUR DAILY HOROSCOPE
BY LINDA C. BLACK

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

Aries (March 21–April 19) – Today is a 6 – The moon's in Virgo, helping you focus on the little stuff by making it even more important than usual. Aries may be the sign of the warrior, but remember that part in basic training where they make you fold your underwear into a precise four-inch square? That's the kind of stuff you'll do today. Might as well do it on purpose.

Taurus (April 20–May 20) – Today is a 6 – You and your sweetheart have lots to talk about, and many plans for the future to make. Some of those ideas look impossible right now, but don't let that stop you. When you two get motivated and work together, anything is possible. It might take a little longer, but that's OK. You've got the whole rest of your lives.

Gemini (May 21–June 21) – Today is a 5 – It's possible that your house could stand a little tidying up. You want to go play with your friends, and you'll find time to do a little of that, but don't waste the whole day on social activities. It's kind of important that you take care of your domestic chores, too. You'll see why this weekend.

Cancer (June 22–July 22) – Today is a 7 – A little more education is required before you reach what you're after. The process is like a ladder, with each rung another skill you've acquired or bit of information you've collected. Today, you get to go on a scavenger hunt for more of the above. Be aggressive about it. Don't wait for it to come to you.

Leo (July 23–Aug. 22) – Today is a 6 – Money is coming in today, possibly as a reward for your previous brilliance. Some of it has been generated by work you've done, and some could be a gift. You don't have to just sit there and wait for it to happen. You could remind people of money they owe you, too. That's not cheating.

Virgo (Aug. 23–Sept. 22) – Today is a 6 – You're so strong and decisive today you might surprise people who thought you were a pushover. You try to take care of others, even if it means going without something you wanted. That's being a nice guy, but some see it as weakness. Well, they can't be critical today, because today you're going after what you want.

Libra (Sept. 23–Oct. 23) – Today is a 6 – You promised you'd do lunch, remember? The person you said that to is still waiting. He or she has left the brown bag with the sandwich in it at home for several weeks now, waiting for your call, and is now wondering if you really care. Since you do, call.

Scorpio (Oct. 24–Nov. 21) – Today is a 6 – You may be feeling under pressure, but friends can help. Don't try to do everything by yourself. Sometimes you think you should, because you can do it best. In this case, it's ridiculous, however. You'd just get all stressed out, and the job might not get done anyway. Best to get a team on board.

Sagittarius (Nov. 22–Dec. 21) – Today is a 5 – You may feel compelled to tell your boss exactly what you think. Well, maybe you should. If you have a good idea about how to make the business prosper, definitely get it out. If you present solutions instead of complaining about problems, your behavior could earn you a promotion, instead of getting you fired. Go for it.

Capricorn (Dec. 22–Jan. 19) – Today is a 6 – If you're looking for love, try looking at your local college campus. It's also an excellent day to sign up for a class. Love and higher education are linked, and it looks like it could be fun. Structure is required, of course, but that's not a problem. Structure is your middle name.

Aquarius (Jan. 20–Feb. 18) – Today is a 5 – You should be planning for your future. No one else is going to do it for you, no matter what they say. If you trust them with your life, what happens if they can't follow through? They might have the best intentions, but you're left stranded. It doesn't hurt to have your own stash of cash. Continue working on that.

Pisces (Feb. 19–March 20) – Today is a 5 – You generally like to handle tough jobs by yourself, but today, let somebody else do the part you find most tedious. If you pick the right person, they'll see it as a blessing. Just because a job is hard for you doesn't mean it's hard for everyone. For some people, it's like a vacation. That's the one you want to find, obviously.

Today's Birthday (Oct. 15) You're learning to take care of others this year. It's difficult at first, but good for you—and them. You'll get an assignment in October that you can carry out by December. A lucky break makes January easy. A loved one provides security in a strange sort of way in February, and your good deeds affect more than you realize in March. Stick to a budget in May, so you can make an even greater impact. By next September, your dream should be in view.

★ ★ ★ ★ SILVER GREENS ★ ★ ★ ★



Miracle Mile // e.p.
no label

Mixing organ, piano, electric guitar and the strained balladry of certified emotional guy Jonn Ross, *Miracle Mile* takes pretentiousness to new heights in its EP of the same name. If anything good can be said about this band it's that, musically, they don't seem to be derivative of anyone. They manage to torture the listener in their own unique ways.

"Mother," for instance, composed of Ross waxing poetic and accompanied by a semi-interesting piano melody and guitarist Andy Susemihl spontaneously ripping into electric guitar solo, is like nothing I've ever heard before.

And like nothing I would ever want to hear again.

As a whole, the lyrics sound like high school poetry set to music. Indicative of them are these taken from the song, "Mr. Black": *Just a hint of disease I don't mind/Playing sounds in the fields/Stepchild in your head/Plays the hole instead.* Ross tries to imbue the words with emotion and depth, but they end up coming out shallow and, ultimately, signify nothing. The same can be said for the whole CD, which acts as a musical and lyrical void — making a lot of noise but lacking anything in heart, edge or substance.

— Robert Milva
CAKE // *Prolonging the Magic*
(Capricorn)

CAKE, a band that broke out of the local Sacramento scene by signing with Capricorn Records and conspiring with every radio station on the planet to play their remake of Gloria Gaynor's "I Will Survive," has come forth with yet another nugget in their new release, *Prolonging the Magic*.

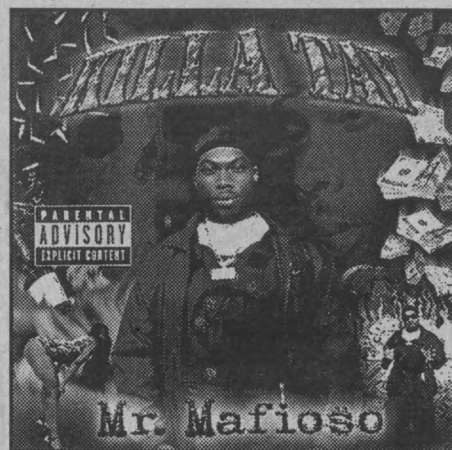
The band has gone through massive changes in the past two years. Originally, lead singer and songwriter John McCrea had assembled two of his high school buddies, drummer Todd Roper and trumpet player

Oooops...
It's my roommate's
(friend's, boy/girl friend's)
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REVIEW REVIEW REVIEW

from the happy, noisy cloud. Either way, you will hear something different from any other form of music. So bust out the sub-woofers and ditch the champagne — go for some whiskey.

—Melanie "I'm happy that I'm going deaf" Hensch



Killa Tay / *Mr. Mafioso* / Awol
 Magic / *Skies the Limit* / No Limit
 2 Live Crew / *The Real One* / Lil' Joe
 Kane and Abel / *Am I My Brother's Keeper* / No Limit

Although it is common knowledge that there is an over-proliferation of wack music that serves many I.V. parties, it is seldom that it makes me want to grab a screwdriver and permanently impair my sense of hearing. The following are some soundtracks for the wanna beez of Isla Vista, and also my worst nightmares.

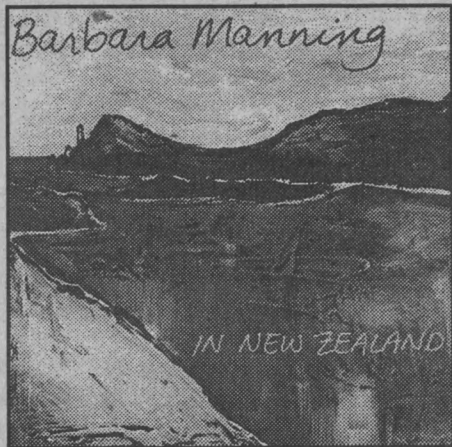
First off is Killla Tay's *Mr. Mafioso*. According to the press release, Mr. Tay is supposedly an artist of high lyrical caliber and production talent. Nowhere are those statements verified throughout this mediocre, generic release of gangster shit. Unappealing synthesized beats are splattered and run amok on this album, as his outdated boasts of crime tales and bulletproof invulnerability fall short like Jermaine Dupri's height. The only way his non-spaghetti ass can pass as the mafia is with the Martin Scorsese box set.

Magic doesn't do shit either. Released by TRU records (founded by Tupac-biting member C-Murder, who has sexual intercourse with Monica), it is an album full of sub-par Fisher Price keyboard beats and below-average mobb rhymes. The 'Magic' behind this is how this fool (and half the n%&as in No Limit) got a record deal.

Speaking of record deals, how did 2 Live Crew survive in a business that pumps out more one-hit wonders than Mario Van Peebles after "New Jack City"? Gotta give these veterans props for maintaining, but this is ridiculous! Even Ice-T and KC (of the Sunshine Band) can't save 2 Live Crew from the utter monotony and blandness of their uninspiring performance that screams for Luke's return. *The Real One* provides less arousal than the landlord in "Kingpin" and is as tasteful as imagining RuPaul naked.

I'm sorry, but no extended description for Kane and Abel's *Am I My Brother's Keeper?* is needed. If you have a record that sounds terrible even by No Limit standards, you know something's fucked up.

—A-Double, KCSB 91.9 FM Brayn-Sirjuzn (If you have beef, then too bad.)



Barbara Manning // *In New Zealand* (Mic/Tedium House)

As the title suggests, indie songstress Barbara Manning travelled to the land of 100,000 sheep to record this one, and goddamn if it wasn't worth the trip. Along with her touring band, multi-instrumentalist Joey Burns and drummer John Covertino (AKA Caletico), Manning collaborated with all our favorite NZ pop scene (read: Flying Nun label) stars, including Chris Knox of the Tall Dwarfs, David Kilgour and Robert Scott of The Clean (et al.), David Mitchell and Denise Roughan of The 3Ds, and Graeme Downes of the Verlaines.

Apparently the whole thing was written in the studio, but it doesn't show. It is a very moody, restless, and engaging album, the kind that will grow on you if you give it a chance (like a fungus!). The songs, which are all based on experiences Babs had while touring NZ, are all great, and so is the playing. The song with Chris Knox sounds like a Tall Dwarfs' song (never a bad thing), with Knox's trademark tape-loop rhythms and odd instrumentation. David Mitchell does some fantastic guitar work on "Walking Stick," making me anticipate the new 3Ds' album even more. Kilgour plays on three songs, which include a Clean cover and the beautiful, subtle 10-minute instrumental "Aramoana" that ends the album. This is definitely not your ordinary album. My only complaint is that at eight songs in 31 minutes, it's too damn short.

— Josh Miller?



Tom Zé // *Fabrication Defect* (Luaka Bop)

Today's trendy music is lacking something. Granted, it takes some creativity to create music with a synthesizer, but whatever happened to using a large variety of instruments and vocal styles to create all different

sounds in one album? Meet Tom Zé, a Brazilian group with style and talent, and a crew of ten all working it like you have never heard.

Fabrication Defect (or, in Portuguese, *Com Defeito de Fabricação*) has all the upbeat sound of the Gipsy Kings, but each track has its own personality. Instruments such as mandolins, violins, rubber balloons and bottles are used along with guitars, keyboards, bongos and a trombone. "Esteticar," for example, incorporates all of these instruments at one time for an enjoyable blast of sounds.

Before you dismiss this band as another salsa impostor, think again and listen up. The tone of each song is so different from the one before it, and even the beginnings of some songs fool the listener and unexpectedly change halfway through to another mood. "Dançar" begins with a mind-altering arrangement and then moves into a simple, happy ending.

The real joy of Tom Zé is the percussion. They use bongos and all sorts of objects for percussion to create the mood of the song. Many of the tracks remind me of being on a tropical island or even feel like having a fondue party, just because it fits that sort of mood. The last track, "Xiquexique," begins with what sounds like somebody brushing their teeth to a specific rhythm and then moves into an awesome score that utilizes all sorts of instrumentation. Once they start to sing, their voices move right along with and add to the percussion of the song.

It takes awhile to get used to this type of music, but for those who are willing to try new music and like fondue parties, I recommend this album.

— Julie Kraim

Rotations

- KCSB top ten.** (rock singles)
1. Jessamine // "Burgundy" / (Kranky)
 2. Belle and Sebastian // "Sleep the Clock Around" / (Matador)
 3. Knapsack // "Balancing Act" / (Alias)
 4. Idaho // "Tensile" / (Buzz)
 5. JeJune // "Demonica" / (Big Wheel)
 6. The Make-Up // "Pow to the People" / (Southern)
 7. Ink + Dagger // "Philapsychosis" / (Initial)
 8. Blonde Redhead // "Missile" / (Touch and Go)
 9. 00100 // "Speaker" / (Kill Rock Stars)
 10. Cat Power // "American Flag" / (Matador)
- This list was compiled from the various rock shows on KCSB, 91.9 FM as of Oct. 14, 1998.*

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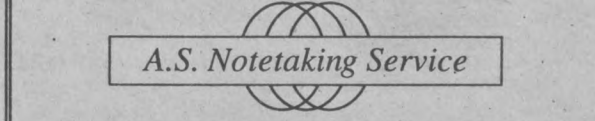
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[[not another dj battle!]]

2/9 BRAIN SURGEONS VS. 2/4 ARTSWEEK SOUND OFF OVER "MODULATIONS"



★★★★

Spellbinding! Astonishing! Pleasing to view! And that's just the intro credits. "Modulations" hits the spot as the best (and only) movie I have seen that details the development of electronic music. It's appropriate watchin' for neophytes as well as seasoned fanboys like myself who have always wondered what technostars look like when they're just waking up. I swear, half of the artists in this film didn't know they were going to be interviewed for a MAJOR MOTION PICTURE until the camera crew showed up at their doors. C'mon, Squarepusher! Wash your face and put something decent on. Anyway, I enjoyed this fine work on many levels, except that there wasn't enough of the slapstick comedy that I have grown so accustomed to from the Serious Artists of Electronica.

Iara Lee — I love you and I wish you weren't married because I'd marry ya and we'd sit around all day and talk about cool shit.
—eriksolomindbender / KCSB 91.9 FM / Brainsurgeon Terrorists

★★★★

On their advertising propaganda, Cairpirnha Productions sez they are "an independent art/culture company with activities in the fields of film, music and technology," and despite its slightly pretentious overtones, this mission statement quite accurately describes what the company is all about. They make art that studies the culture we live in now (media culture) and inspire thought about where our lives are heading. Cairpirnha's new film, "Modulations," is an excellent contemplation on electronic music and the effects of technology and music experimentation on the worlds of art,

entertainment and moneymaking media monsters (wreck-it labels). "Modulations" features everyone from John Cage to Atari Teenage Riot to Invisibl Scratch Piklz to profile the broad spectrum of what "electronica" is and why it is what it is and what it's gonna be and why it's art and why you should care. Me gives it four stars because it's fourstarfresh!
— Flam One the Little Slug / KCSB 91.9 / Brainsurgeon Terrorists

★★★★

Iara Lee has created an excellent piece of cinema here that takes an interesting and unique subject and presents it in a stunningly modern manner. The often precarious juxtapositions achieved through Lee's cut 'n' paste method of editing create a brilliant dualism between the film itself and the music that it is about.

The problem is that the subject of electronic music could easily fill three or four feature length films; it has a history as complex and varied as any genre of modern art or music. Thus, Lee is only able to touch upon the foundational elements of the genre that stretch back to the futurist and minimalist composition schools from as early as the '30s. Also overlooked by Lee are some of the more commercial pop acts who helped to give the genre the buzz it enjoys today.

Again, Lee's abilities as a filmmaker are not on trial here. What is, however, open to criticism is Lee's own discretions and prejudices that can be perceived as being some-

what suspect.

— Robert Hanson will someday do lines with the rock stars!

★★★★

"Modulations" is as informative as it is creative, engaging and fun. A film about electronica could easily turn into the anti-rave propaganda often seen on "20/20" when they go "undercover" to a "rave party" where kids listen to "techno" and "take Ecstasy," but, thankfully, filmmaker Iara Lee has left the generalized, sensationalized, confused hype surrounding the electronica/rave/techno issue at the desk of newsmagazines and set out on a journey of her own.

While Lee left out numerous influential figures in the various scenes, she has perhaps made the most comprehensive film about electronic music to date. Again, the subject matter is so dense that it would be very easy to get off-track and pursue something that is only a very small part of the wider picture, but Lee doesn't and instead veers around in a circular manner, talking about disco and the Theremin and jungle and a whole slew of other genres along the way. And, fortunately for you, the whole film has been constructed so that this journey through space, time and sound is fun.

— Jenne Raub

ON A SCALE OF 1 TO 4.

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- ★★★★ Dry hand-job
- ★★ 8th-grade slow dance
- ★ Mancunt!

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*Events [upcoming&ongoing]***MUSIC.**

Santa Barbara Chamber Orchestra – An opportunity to hear Beethoven's "Leonore Overture No. 3," Handel's "Royal Fireworks Music," Mozart's "Symphony No. 3 in D Major, K. 504," and J. Strauss's "Die Fledermaus: Overture." *Sunday, Oct. 18, 2:30 p.m., and Tuesday, Oct. 20, 8 p.m., at the Lobero Theatre. \$35.*

MixMaster Mike with M.O.P. – *Friday, Oct. 16, UCen Hub. \$10 students, \$12 general.*

FILM.

"Fireworks" – Winner of the grand prize at the Venice International Film Festival, this jigsaw-puzzle of a film fuses danger, sorrow, wit and loveliness. In Japanese with English subtitles. *Thursday, Oct. 15, 7 pm., UCSB Campbell Hall. \$5 students, \$6 general.*



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