

tryin' to take my man, see I don't need that ...

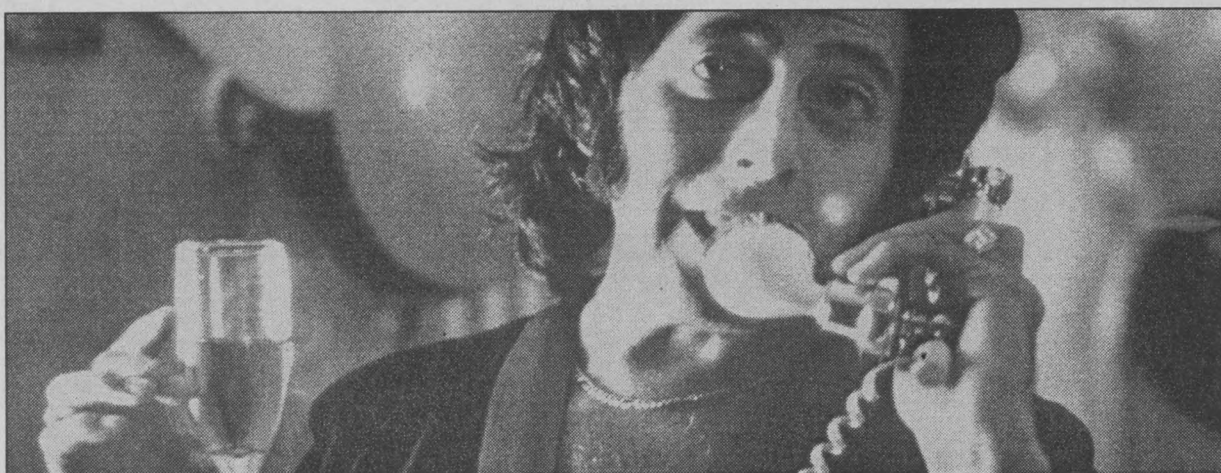
artswweek

can you feel it?

charles feelgood rocks the
ZOO, p.4A

"blow" | calendar | sound+vision | recipe for a mixtape | kcsb top 10 | cd reviews | barton myers: 3 steel houses

film | review



A CUT ABOVE THE REST

BLOW WILL MAKE YOU RUB YOUR NOSE

yay_andy sywak

If "Blow" were a drug it would give you a pretty satisfying high. It would start off great. You'd be laughing a lot as you become convinced that you could do anything. Then you'd suddenly hit a dark space where your mind is going in circles, everything seems too familiar and yet you feel powerless to escape it. After it wears off you'd think it was pretty fun and glamorous and yet resolve not to do it again.

Such is the journey of "Blow," the latest film that tries to dissect the drug crisis in epic scope as an examination of America itself. Director Ted Demme ("Beautiful Girls") turns his camera to the oft-told tale of the rise and fall of the American Dream, portrayed through the trials of one drug dealer who gets in too deep. With many convincing moments of grandeur, euphoria and tragedy, Demme creates an engrossing and fun environment that makes you want to transport yourself back to the days when disco was king. Aided by a solid script, impressive performances and great costume and set designs, Demme crafts a very watchable and entertaining film for the young hepcat.

And yet it is impossible to watch "Blow" without sensing countless moments of déjà vu about "Boogie Nights" and "Scarface." Far less violent and more sentimental than these two celebrated underworld chronicles of a rags-to-riches story, in the end not a whole lot sep-

arates Johnny Depp's character from Mark Wahlberg's or Al Pacino's. Depp's George Jung experiences the same hedonistic bliss of money, women and very pure blow as Dirk Diggler and Tony Montana, only to ride the same roller coaster of depravity and illusion.

One thing is clear: Demme enjoyed himself making this film. His "don't you wish you were there?" glamorization of the '60s is most prevalent in the early part of the film. Possessed by "California Dreamin'," baby-faced

ing, he falls in with a flamboyant local dealer Derek Foreal (Paul Reubens aka Pee-Wee Herman) and soon becomes the bud distributor for Manhattan Beach.

Expanding his operations to the East Coast, Jung gets caught and is sent to jail, where he meets a Colombian who hooks him up with the cocaine trade and Pablo Escobar. Connected to El Jefe himself, Jung steals the beautiful wife of an adversary (Penelope Cruz) and becomes rich beyond his wildest dreams before the underbelly of the trade catches up with him.

From start to finish Depp is the cool '70s guy personified. He's stylish, soft-spoken and faultlessly confident but still retains a dopey-eyed innocence throughout the whole film that makes him so much more sympathetic than the others. Though Jung is a criminal, Demme never wants him to appear that way to us, and the audience ends up rooting for him throughout the film. One could deduce from "Blow" that Demme is glamorizing the lifestyle of drug dealing — that if it weren't for those pesky cops, Jung could still be with his family and living it up and this wouldn't do anything to harm us.

Overall, "Blow" is a very fun film to watch until the rather sad ending (of course, Hollywood has to say that drugs are bad at some point). It may not be recorded as the apex of original filmmaking, but "Blow" still carries an entertaining and engrossing weight all its own.

“ A SLICE OF HEAVEN WITH CHEAP BEACHSIDE APARTMENTS, BEAUTIFUL WOMEN, AND, OF COURSE, LOTS OF KIND BUD ”

George Jung leaves his father (a great Ray Liotta) and their small New England town for Manhattan Beach. The place is the idyllic California that we all imagine existed somewhere in the past: a slice of heaven with cheap beachside apartments, beautiful women, and of course, lots of kind bud. Resolved not to work for a liv-

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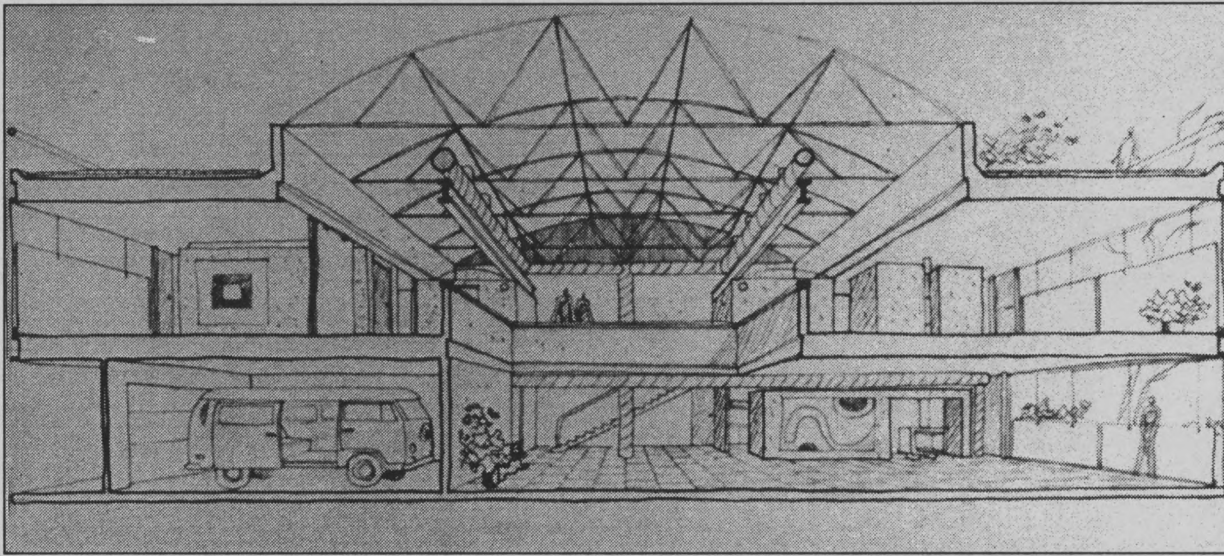
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art | review



EXPOSED, YET REPOSED

BARTON MYERS: THREE STEEL HOUSES NEVER LOOKED SO COZY

beaming_katherine spiers

The hip, latter-day Zen style of exposed beams and pipes found in trendy boutiques and Asian restaurants actually has its roots in mass-produced houses ordered for workers by giant corporations. The transition from common to high art came by way of an architect working to transform peoples' conceptions of artistic worth.

Barton Myers turned the industrial factory elements of exposed beams, electrical wiring, concrete walls and huge pipes and transformed them into a playful architectural style for private homes. The three homes that are the subject of this new exhibit at the University Art Museum showcases Myers' original approach to creating a unique living space.

Myers' own self-designed Montecito residence brings together his industrial architectural style and the natural surroundings of his home. Although Myers uses decidedly unnatural materials for the house — such as concrete, fiberglass, and steel — he maintains a seamless connection with the natural world around the house. This is accomplished through the huge windows on either side of the main residence that allow a 360-degree view of the gardens, and through the landscaping design itself. Myers' personal touch in the garden is apparent in

the choice of sparse shrubs and angular grasses that reflect the clean-edged designs within the house.

Although the Montecito residence is his most current project in the exhibit, the older houses are equally interesting in how they show the evolution of his design style.

“MYERS' OWN SELF-DESIGNED MONTECITO RESIDENCE BRINGS TOGETHER HIS ARCHITECTURAL STYLE”

The “Lawrence Wolf Residence,” built between 1972-74, has many of the same elements as the Montecito house with its huge windows, exposed pipes, beams and rafters and plentiful use of steel. His previous home in Toronto is also showcased in the exhibit. It gives an example of Myers' growing comfort with the distinction (or lack

thereof) between home and garden and how the architect has streamlined and pared down his designs over time, leading to the sleek designs in his own home today.

The show highlights the different stages of the design process. There are architectural blueprints, rough crayon sketches, 3-D representations and photographs of the completed projects. As Myers became more free-spirited in the execution of his design ideas, his depictions of these ideas also became more interesting.

Myers' ideas became well known in the late '60s when he designed 77 mass-produced, prefabricated houses in Canada for the workers of a large steel company. This explains the reliance on steel as a material both inside and out; but Myers apparently felt an affinity for the material as he uses it in abundance in all his designs. The much-aligned, prefabricated “style” of modern suburbia here finds a creative, beautiful counterpart.

“Barton Myers: Three Steel Houses” runs through June 17 at the University Art Museum. If you don't make it to the show, feel free to explore the Daily Nexus office, where plenty of Myers' fine ideas are displayed, including exposed pipes and electrical wiring, in all their Zen-like glory.

Free Sneak Preview!

I.V. Theater movie night

Tuesday, April 17 8:00 pm

Jeremy Northam Uma Thurman
THE GOLDEN BOWL

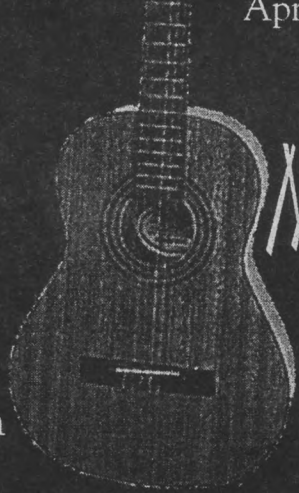
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THURSDAY NIGHT FEVER CHARLES FEELGOOD WANTS YOU TO COME FEEL IT

p.b.e. jenne raub

Charles Feelgood, as legend has it, put the rave scene in Baltimore and Washington, D.C. on the map all the way back in 1990 — a time when many readers had barely graduated from elementary school. Feelgood put on the club Fever, and through his weekly house sets, his popularity quickly rose. Now, Feelgood has released two full-length deejay-mix albums, a handful of house singles, and he's coming tonight to a club near you ... for real. *Artsweek* got Feelgood on the phone and hit him up with a few questions.

Artsweek: What initially drew you toward house music?

Charles Feelgood: When I was younger, my parents used to listen to a lot of disco music, so when I started getting into playing records, I was playing disco house and house records that had disco influences in them.

As a deejay, what are the major differences you encounter in spinning for a club audience as opposed to the crowd at a rave?

I think that the club audiences are generally a little bit older and a lot of times everything associated with playing at an event generally runs a little bit smoother when you play at a club. A lot of times the scheduling [at a rave] is a little more confusing, you have to perform with a lot of other performers, whereas at a club, a lot of the times it's just you or maybe one other person. It's just a more controlled environment.

Is there an audience you prefer to play for?

Not really. I mean, most of the people are into it and the music. I don't really have any preference. As long as the people are there to listen to what I'm doing.

Have you played for Santa Barbara before?

Actually, no. This is my first time in Santa Barbara, so I'm kinda stoked I'm actually coming up in a couple hours.

Are you looking forward to the show?

Yeah, definitely. Because I've never been [to Santa Barbara] before and I heard [Zelo] was a small club. I like playing small venues, you know, getting a break from the bigger venues. It's just a tighter vibe.

You've released some house singles. What are some of the challenges you've encountered in producing and writing your own music?

Definitely all the technological advances and trying to keep up with what's going on with the music technically

and just trying to stay ahead and trying to figure out what's happening.

Are there elements of production and music writing that you prefer to deejaying?

Actually, to be honest with you, if I had to choose between the two, if someone said, "You've got to do one or the other," I'm sure I'd deejay.

What do you wish participants in the club or rave scene would bring to their respective scenes?

I guess more of a knowledge of who they're coming to see and why they're coming to see them, and don't let the music be secondary to drugs or, you know, other outside influences. Or come trying to be educated.

You run your own label and release albums through Moonshine Music as well. What advice do you have for

battle from there if your first record isn't good.

Do you have any funny stories of something that's happened to you at a club or a rave, like a funny instance?

I've had people come up to me who were under the influence or something and, you know, mess with my record while it was playing — I've had a couple people do that. I've had a couple people ask me to autograph really personal places. (Laughs)

If you could be reincarnated as anyone, who would you be?

You know, I've been asked this question before, and what did I say after I thought about it? Probably the president of Warner Bros. Records.

What's the question that you wish interviewers would ask you that they never do?

That's a new one. (Laughs) That's a tough one, you've stumped me on that one. (Thinking) When my next CD's coming out?

When's your next CD coming out?

July 24.

Are you excited about it?

Yeah, definitely.

I have your old CD, and I think it's fabulous.

Which one?

The Are You Feelin' It one. What about the new one is different from the old one? What do you like about it more?

The new one's, well, the track structure is a little more varied because I got the first one — I'm sorry, I have two albums out right now, so this is going to be the second on this label, Moonshine in L.A., and it's probably going to be a little harder. A little more conducive to how I play in a nightclub.

What's your favorite color?

Red.

Did you have anything else that you wanted to add?

No, just tell them I'm looking forward to coming up there.

Charles Feelgood, along with other fine deejays, will spin tonight at The ZOO at Zelo, 630 State St. 18+. If you miss this opportunity, you can catch Charles Feelgood and a plethora of other excellent hip hop and electronic performers at Audiotistic, April 14 at the Long Beach Convention Center. For more information, call (323) 692-5738 and check www.audiotistic.com for all the other details.

“ I'VE HAD A COUPLE PEOPLE ASK ME TO AUTOGRAPH REALLY PERSONAL PLACES ”

aspiring deejays and musicians when it comes to releasing music?

Be professional with your presentation, and maybe do a little homework because it's very difficult when you're dealing with distributors. If you're not presenting your product professionally, if, you know, you don't have the sound quality great on the record — your first release is one of your most important ones because if it doesn't sound good, when it's time to send distributors the next record, they may not pick it up. That's something that, well, like anything, of course you get better with time, but you have to start out really good in because it's an uphill

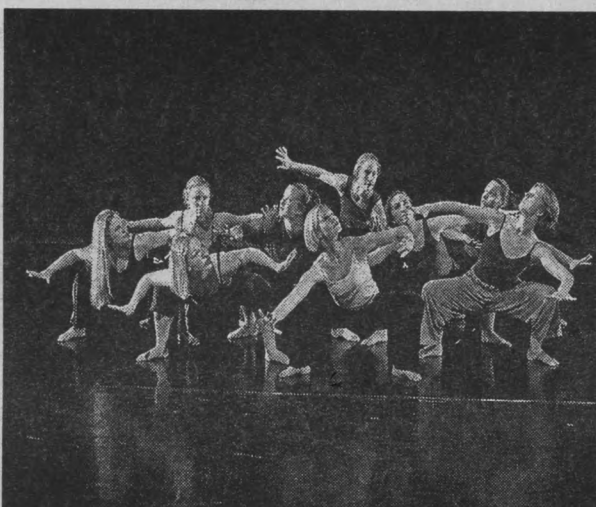
thingstodo >> calendar

today | thursday



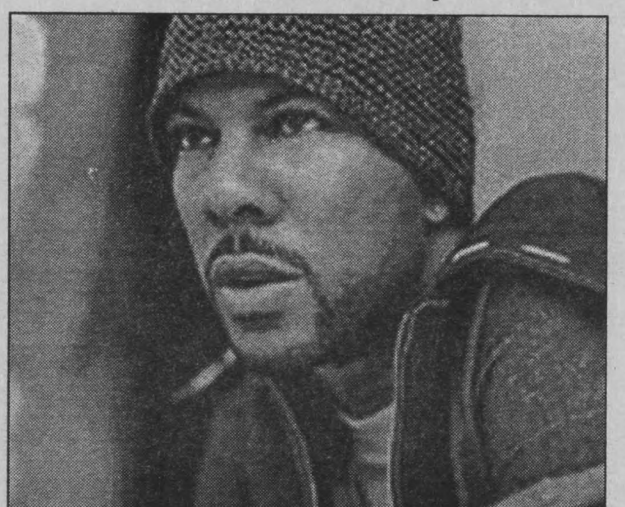
A longtime member of the esteemed Emerson String Quartet, David Finckel, cello, and virtuosic pianist Wu Han will perform in concert together for the first time on a local stage tonight and only tonight. The couple's concert will include works by Beethoven, Schumann, and Rachmaninov. As part of their residency at UCSB, Finckel and Han will engage in a pre-concert Meet-the-Artists Discussion at 7 p.m. for ticket holders. Campbell Hall, 8 p.m. \$13 - \$25.

tomorrow | friday



In keeping with tradition, Theatre UCSB presents its annual spring dance event, Spring Dances 2001 debuts on Hatlen Theatre's stage Thursday night and continues on Friday and Saturday. This modern dance concert, under the artistic direction of Christopher Pilafian, features the choreography of advanced dance students Alyssia Hook, Alma Ramos and Laura Isham and offers a varied display of ideas and styles. 8 p.m. \$16 general; \$12 students.

weekend | saturday



Pile in your car and drive down to Los Angeles to catch Audiotistic, the urban music festival boasting the likes of Common, Jurassic 5, DJ Dan and more. Tickets can be purchased at Gimme Some Records, 6551 Trigo. See above for more info. If you can't make it to L.A., you're over 21, and you still crave some big, hearty beats, make your way instead to the Edge for Therapy, a glittery, glossy event full of house beat medicine. 423 State St. 10 p.m.

hip hop | column



ANT-COVERED COOKIES

SOUND+VISION HOOKS UP THE HIP HOP 411

a man in full_robotsex

Despite my newly less-than-salacious lifestyle, what I still feel thoroughly compelled to do is outrun the clutches of tabloid journalism. After all that *is* what I've been doing for so long now. And so the story abounds: I left home at 14 to model; I left modeling at 20 to act; I left acting at 21 for pornography — and it was then that all of my acute anxiety problems began. Now I'm here trying to get over the memory of accidentally eating chocolate chip cookies covered in ants while my roommate Windexed the kitchen floor (and all of the ants to death) after we both bought a few pregnancy tests at the grocery store.

Surprisingly enough this isn't only my life story, but it is also the life story of one out of every seven people in North America. And the word is all four members of the band Soulstice, who just released their album *Illusion* on OM Records and have all had the same experience. Although that last line is not true, the soft lounge-type melodic tunes from this quartet are backed by a reality all too real. Offering a different vibe, Ism Records' *Sunrunners* compilation mixed by DJ Swingsett is a CD full of surprises oddly slammed together. The album has danger and intrigue lurking around every twisting and turning corner like an ancient history version of "21 Jump Street." From DJ Spinna's "Funktacuda" to Jamyz Nylon's Nylito's Way to Duermo's "Y Sign" to Wally & Swingsett's "Dropera," this CD is like a government-created virus meant for espionage, articulately

named "bad-ass-muthafuckin-super-virus-song-mix thing." It forces you to believe that this virus is evolving at an exponential rate, becoming sentient and even requesting political asylum. Well, it almost does anyway.

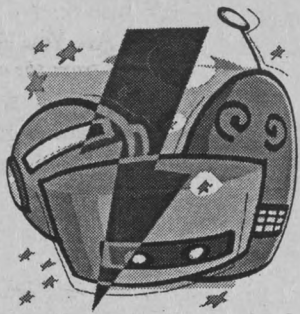
But honestly (and here I truly mean honestly), bumpin' Sylk 130's *Re- Members Only* left me feeling as if I were inadvertently led to a magical tome by a phoenix in Davidson Library, and then just by reading the book, transported to the mystical land described in its pages.

Straight off of Six Degrees Records and featuring the likes of The Cosmic Funk Orchestra, Grover Washington Jr., and most of De La Soul, King Britt says that he wants "people to know that this music crosses all boundaries and cultures," and his presentation thereof speaks more than adequately of such an idea. In fact, in a weird sort of way, I felt strangely conflicted after listening to *Re- Members Only*. It was like I was in this mystical

land as general pandemonium ensued because I had screwed things up by trying to steal the emperor's crown jewels for afternoon laughs, failing my exams, baking cookies, drawing pictures of Pierce Brosnan and jeopardizing my quest to reunite with long-lost loves by overeating. Even with great music, how I feel is always such a sordid story. And since the real insect-themed-costumed-science-ninja-space-Robotsex never stands up, I'm perpetually annoyed.

Robotsex says face down, ass up is the way he likes to fuck.

I LEFT HOME AT 14 TO MODEL; I LEFT MODELING AT 20 TO ACT; I LEFT ACTING AT 21 FOR PORNOGRAPHY



thingstodo >> calendar

weekend | **sunday**

Sunday means it's time to get flossy, so don those fake Chloé shades, put on your fedora, and get jiggy over at Madhouse's Hip Hop Lounge. DJ Johnnie and DJ John spin phat beats, new and classic hip hop and even the occasional R&B groove. Enjoy the drink specials at the bar, boogie on the dancefloor, chill with your posse on the patio, or hustle a fellow g during a game of pool. Or just get your fade on. 434 State St. 21+

next week | **tuesday**

Bring some cultural enlightenment into your precious life by attending a sneak preview of "The Golden Bowl" at I.V. Theater. Set in Italy and England in 1904, it's the tale of an American art collector (Nick Nolte) and his daughter (Kate Beckinsale) who travel throughout Europe. They're befriended by a socialite who attempts to wed each of them off. Based on a Henry James story, there's lots of intrigue, so get ready! 7 p.m. and 10 p.m. \$3 students.

next week | **wednesday**

Mephisto Odyssey consists of four members who play interesting, innovative electronica, delving into sounds as diverse as street savvy Oakland hip hop and haunting ethereal Icelandic vocal deliveries. It's no wonder their sound is rich in innovation — two of the members originally started out in a goth band, only to later on add other members with roots in house and deejaying. Catch them in the leopard print haven of Q's. 409 State St. 21+

recipe for a mixtape

"Life Lessons for the Kids"

Amongst the obvious fan mail that weighs down the poor interns coming back from the post office every day are thousands of letters begging for child-rearing advice. "What's the best method for breast-feeding?" asks Cynthia of Toledo, Ohio. "How do I keep my son off the streets?" begs Frank of Jacksonville, Fla. "Do I teach my daughter the best methods of sun-tanning now, or later?" Heather of Barstow, Calif. wants to know.

We've got answers.

But we can't do it all on our own, so we called up our best friends in the music industry and asked them what songs they'd use to explain life's great lessons to a child. The answers didn't come easily to everyone — midway through the conversation, the Kottonmouth Kings got so nostalgic for their own childhood, they hung up before giving us a proper response. As for the rest, they offered up the following suggestions through these lyrical suggestions. We thought they made for a perfect mix tape.

1. Whitney Houston, "The Greatest Love of All" | "I believe the children are our future/ teach them well, and let them lead the way/ show them all the beauty they possess inside."
2. Burt Bacharach, "What the World Needs Now" | "... is love, sweet love/ it's the only thing that there's just too little of."
3. Live AID, "We Are The World" | "We are the ones who make a brighter day, so let's start living/ There's a choice we're making, we're saving our own lives/ it's true, we make a better day, just you and me"
4. Stevie Wonder and Paul McCartney, "Ebony & Ivory" | "Ebony and ivory/ living in perfect harmony."
5. Redman, "How to Roll a Blunt" | "... the Philly blunt middle you split/ Don't have a razor blade, use ya fuckin' fingertips/ Crack the bag and then you pour the whole bag in"
6. Dr. Dre, "The Roach (Bitchez Ain't Shit)" | "Bitches ain't shit but hoes and tricks/ Lick on deez nuts and suck the dick"
7. The Beatnuts, "Fuck, Drink Beer & Smoke Some Shit" | "I wanna fuck, drink beer and smoke some shit"
8. 2 Live Crew, "Face Down, Ass Up" | "Cuz it's the way I like to fuck/ It's face down, ass up!"
9. Rage Against the Machine, "Killing in the Name of" | "Fuck you, I won't do what you tell me"
10. Sing No To Drugs, "Alcohol Can Kill You" | "Alcohol can kill you"

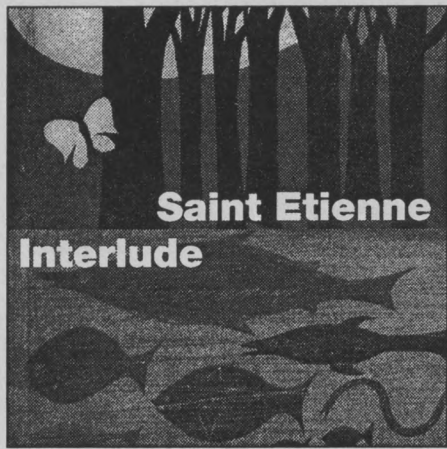
- Trey Clark & Jenne Raub

kcsb91.9 top ten hip hop singles

1. Breakestra, "Remember Who You Are" (Stones Throw)
2. Saul Williams, "Penny for a Thought" (Ozone)
3. L.A. Symphony, "Broken Tape Decks" (Squint)
4. Object Beings, "Attack of the Post-Modern Pat Boones" (Weapon-Shaped)
5. Cannibal Ox, "Vein" (Def Jux)
6. T-Love, "Witch Bitch" (Ninja Tune)
7. Substance Abuse, "What the Fuck You Rhymin' For?" (Weapon-Shaped)
8. Aesop Rock, "Oxygen" (Mush)
9. Greyboy, "Bath Music" (Ubiquity)
10. Aceyalone, "Accepted Eclectic" (Project Blowed)

- As reported by Matt Kawamura for the week of April 12, 2001. www.kcsb.org

SOUND- SOUNDSTYLE*



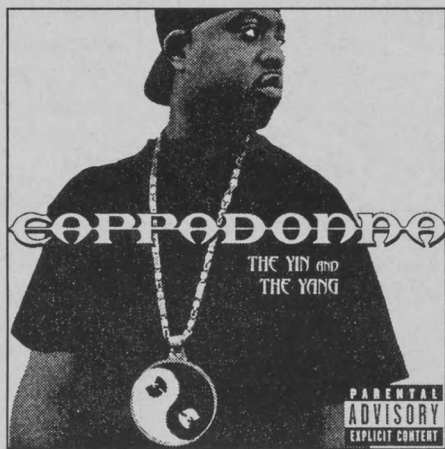
Saint Etienne | Interlude | Subpop

Let's face it: B-side albums are pretty problematic. While the Pumpkins' *Pisces Iscariot* and R.E.M.'s *Dead Letter Office* do have their moments, they don't quite measure up to the a-side releases. Leave it then to a group of such talented popsmiths as Saint Etienne to surpass mundane expectations and come out with an amazing set of outtakes, b-sides, remixes and the like.

Coming up with a label for Saint Etienne's music is difficult. Heavily produced and layered, it's unmistakably European, but its emphasis on mixing ambience, lots of instruments and lite-electronica has always made it much more interesting than the Everything But The Girl crowd. With some arguable experimentation with trip hop, *Interlude* is noticeably less bouncy than the British trio's last album, *The Sound of Water*. The band is not pining for any dance hall moments on this record, being content enough to let Sarah Cracknell's sultry vocals float over the quirky loops, eerie synths and acoustic guitars of band mates Stanley and Wiggs.

Some of the tracks on *Interlude* rank

up there as Saint Etienne's best. The beautiful piano swoon of "Le Ballade of Saint Etienne" and the simple but effective "Shoot Out The Lights" showcase the group's resourceful songwriting talents at its zenith; and yet these songs are b-sides. Some tracks show great promise only to end up meandering around in an unsatisfying, experimental murk. Still, this is also what makes *Interlude* so great, since you're listening to this great pop group work itself away from the whole verse-chorus format and into a much more free and broad sonic environment. [Andy Sywak]



Cappadonna | The Yin and the Yang | Epic

Cappadonna is a lucky guy. He got out of jail in 1995 and immediately joined the Wu-Tang Clan, even appearing on the cover (and about half of the tracks) of Ghost Face Killah's *Ironman* album. He put out his first solo album, *The Pillage*, before several of the original Wu-Tang emcees could release theirs. Now it's 2001 and Cappadonna has released his second "solo" album, *The Yin and the Yang*. The quotes around "solo" are there because I find it unusual that an album that is supposed to concentrate on an individual's

musical expression has guest rappers on all but one song.

Whatever. If the music is good, who cares if someone gets undue credit for it? I don't. Too bad that's not the case though. One of Cappadonna's homies states on "The Grits" that the album is titled *The Yin and the Yang* to reflect how Cappa covers so many different topics. There is a lot of tough guy rhetoric. There is a lot of discussion about male/female relations, most of which surrounds Cappadonna and the homies' tendency to play hoes for one night stands. Oh yeah, there is a lot of nonsensical religious talk that is common among the Wu-Tang lessors. That makes three storylines spread out over 10 songs. Maybe Cappadonna should have called the album *The One or the Other*. [Trey Clark]

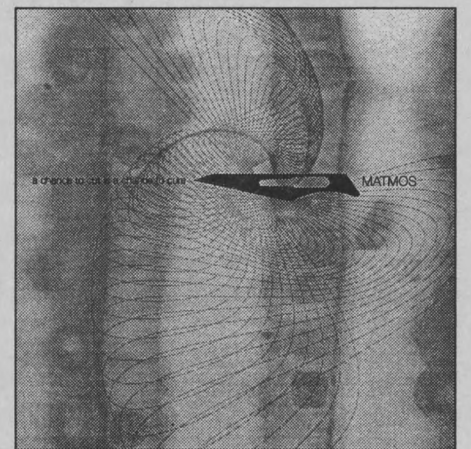


Old 97's | Satellite Rides | Elektra

So I picked up this disc to review out of a stack of great prospects because my friend likes the band, and it's her birthday on Sunday. I figured to kill two birds: Review a good album and then give it to her as a gift. Well, my friend is really quite hip, with taste that is refined and fun.

After listening to this album the first time and being unimpressed, I decided to give it another spin because I knew if she likes these melodic rockers/cowpokes, there must be something more I was overlooking.

Turns out, *Satellite Rides* is one of those grow-on-you platters, like an infectious Cars song. Radio-friendly it certainly is, with a few vocal winks to Coldplay. But it's black licorice bubble gum pop and at its best has a twangy, finger-pickin' Kinks vibe. About half of the album is generic gen-X rock, but the other half is catchy, romantic sing-a-longs with a touch of desert flavor. "Up the Devil's Pay" is a pack-up-my-bags-and-go ditty with some odd harmonies that sounds like a jilted man howling at the moon. It's sweet and deserves a listen. Please, make my friend happy. [Joseph Martinez]



Matmos | A Chance to Cut is a Chance to Cure | Matador

With homage to the medical sciences, the boys of Matmos deliver a sound that has truly given music a facelift. The album *A Chance to Cut is a Chance to Cure* crosses the boundaries of music and science by

Why Do You Still Smoke?

- | | |
|--|---|
| <input type="checkbox"/> Smoking makes me feel relaxed. | <input type="checkbox"/> My spouse smokes. |
| <input type="checkbox"/> Smoking gives me energy. | <input type="checkbox"/> My coworkers smoke. |
| <input type="checkbox"/> I need a cigarette to wake up. | <input type="checkbox"/> I don't really deserve good health. |
| <input type="checkbox"/> I need a cigarette to get to sleep. | <input type="checkbox"/> I'm in the middle of a divorce (or a job change, getting an education, moving to a new city, getting married, a loved one's death or illness, etc.). |
| <input type="checkbox"/> I need a cigarette with my coffee. | <input type="checkbox"/> It's probably too late to save my health. |
| <input type="checkbox"/> I want to keep my weight down. | <input type="checkbox"/> Smoking is part of who I am—my identity. |
| <input type="checkbox"/> All my friends smoke. | <input type="checkbox"/> I wouldn't know what to do with my hands. |
| <input type="checkbox"/> This is not a good time to quit. Maybe later. | <input type="checkbox"/> I've tried to quit; I just can't do it. |
| <input type="checkbox"/> I have no willpower. | <input type="checkbox"/> Smoking makes me more effective in my work. |
| <input type="checkbox"/> I'm too addicted to nicotine. | <input type="checkbox"/> _____ |
| <input type="checkbox"/> When I drink, I always light up. | <input type="checkbox"/> _____ |
| <input type="checkbox"/> I light up without even noticing it. | <input type="checkbox"/> _____ |
| <input type="checkbox"/> I'm afraid I'll fail. | <input type="checkbox"/> _____ |
| <input type="checkbox"/> Smoking makes me feel in control. | <input type="checkbox"/> _____ |
| <input type="checkbox"/> Smoking helps me handle stress. | <input type="checkbox"/> _____ |
| <input type="checkbox"/> Smoking is a reward. | <input type="checkbox"/> _____ |
| <input type="checkbox"/> Smoking is my only pleasure. | <input type="checkbox"/> _____ |
| <input type="checkbox"/> My mother-in-law wants me to quit. | <input type="checkbox"/> _____ |

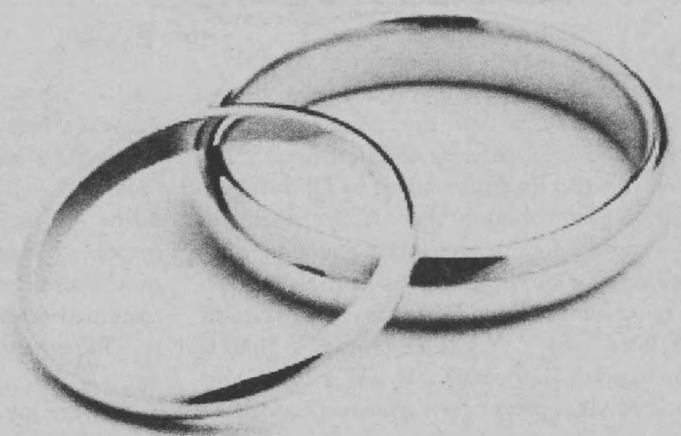
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You look horrible.
Get some sleep for God's sake.

SOUND- SOUNDSTYLE*

melding recorded sounds from medical procedures with downtempo beats. With the influence of their fathers both being doctors, Drew Daniel and M.C. Schmidt have accomplished something truly rare with this medical and musical mutation. While the idea itself screams innovation, the sounds the album produces don't disappoint. On "Lipostudio," the pair mix sounds from a liposuction surgery with beats and some masterful sound sequencing, leading to fantastic results. *A Chance to Cut is the Chance to Cure* definitely proves that Matmos has something good going on.

On the whole, the album maintains a fairly mellow tone. While the idea of going in for surgery can produce great anxiety, *A Chance to Cut is the Chance to Cure* does just the opposite. Although I can't help but wonder what the patients think of their surgeries being recorded for musical purposes. [Jill St. John]

Atom & His Package | Redefining Music | Hopeless

This nice Jewish boy from the East Coast is continuing the nerd-rock phenomenon that is sweeping across the video arcades and Java Jones-esque coffee shops of this country of ours. No longer is it sex, drugs and rock 'n' roll. Now it's web sites, pornography downloads and something between stand-up comedy and a toned down, predictable musical variable.

Atom has reached the Seinfeld Buddha stage of enlightenment. Most of Atom's songs are about nothing. He doesn't have an image really; he doesn't even

have a band besides the electric beat box known as His Package, and his songs are about daily life with no particular theme. One song is about how his boss is funny on the phone but not in person. Not exactly Tolstoy, but the songs do have a certain catchy-ness to them, and the little bar mitzvah boy is actually pretty damn funny. With other tracks like, "If You Own the Washington Redskins You're a Cock," and "Avoid Job Working With Assholes," he brings out the self-deprecating and lovable loser in all of us. And yes, he raps better than Marky Mark. [Mohahn G. Mann]



DJ Die | Through the Eyes | Full Cycle

DJ Die's *Through the Eyes* is the latest release in a series from the Full Cycle label. This two-disc set includes tracks from Die himself, as well as from his other Full Cycle labelmates, which comprises most of the UK's Reprazent crew, which includes such drum 'n' bass heavy-

weights as Roni Size, Krust and Dynamite MC.

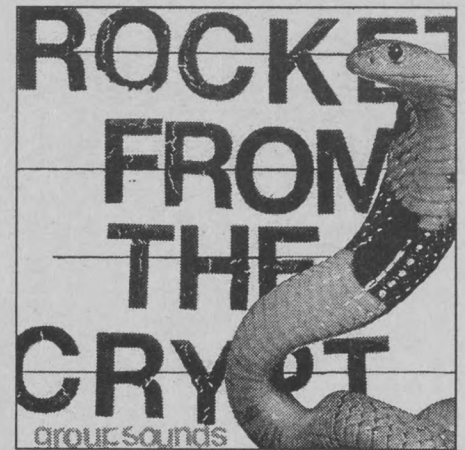
The first disc features tracks from a variety of Reprazent artists. On the second disc Die mixes the tracks, most of which are his own creations, into one seamless 74-minute track! The Reprazent crew has taken the criticism that electronic music is repetitive and one-upped the critics by re-presenting the same material.

Despite the repetition, the album is worth a listen. The beats are faster, dirtier and darker than on previous Die albums — punctuating fat beats with warped basslines, the occasional Wu-Tang-like piano melody and seemingly haphazard cymbal crashes. "Driver" and "Jitta Bug" are superb, and before you know it, you'll find your head bobbing. Still, I found myself fast forwarding to find something that sounded different from the song before it. On this album Die shows his prowess as composer and DJ, but needs to vary the formula to maintain interest for the long haul. [John Syquia]

Rocket From the Crypt | Group Sounds | Vagrant

Six men. Fifteen minutes of fame. A vast multitude of different labels. One esoteric '70s proto-punk reference. Count it down, baby, and you get Rocket From the Crypt, formerly the next big punk band, currently one of the last great ones. For the story of why the group left Interscope, see this month's *Skratch* (then use the rest to line a litter box). What's important is that the boys are, as they say on the street, "in full effect."

Most of the songs are drummed by Jon Wurster of Superchunk and will feel familiar to fans of 1996's seminal *Scream Dracula Scream* — an aesthetic pinched from the Sonics, then filtered through both dissonance and bubble gum. But the new Rocket sound comes in when Mario Rubalcaba sits behind the kit. "Return of



the Liar" features jerky, fragmented guitars à la Circus Lupus, while the seamless tempo changes of "Dead Seeds" unearth a fresh, brainy side to the band. That's not to say the amazing Rubalcaba can't full-out pound. "Straight American Slave" is 190-proof punk-fucking-rawk, while the blazing "White Belt" is catchy like chlamydia. Don't forget the engaging (and mildly homoerotic) gang choruses, which spice nearly every track and transform the closer into a lighter-waving epic.

Group Sounds is essential for fans of the band, a great introduction for those who aren't, and Rocket's best work in years — but who's counting? [DJ Fatkid]

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This band rocks with the greatest of ease, writes songs that mere mortals can only shake their heads at and enjoy, has more fun onstage than should be allowed...the band just rocks like a bitch, more in-your-face than on record. Was it already mentioned they're one of the best American rock bands on the planet? —John Lappen. The Hollywood Reporter

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