can you feel it?

charles feelgood rocks the ZOO, p.4A

"blow" I calendar I sound+vision I recipe for a mixtape I kcsb top 10 I cd reviews I barton myers: 3 steel houses
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 then these two celebrated underworld chronicles of a rags-to-riches story, in the end not a whole lot separates 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 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 living, he falls in with a flamboyant local dealer Derek Forest (Paul Reubens aka Pee-Wee Herman) and soon becomes the drug 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 engaging weight all its own.
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 showcase 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' 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.

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Jeremy Northam Uma Thurman
THE GOLDEN BOWL

Free Live shows in the HUB!
Big Wednesday
300-500 ucen hub
Wednesday, April 18

Nicole Gordon

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June 2nd 2001!
EXTRAVAGANZA is coming!

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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. Artweek got Feelgood on the phone and hit him up with a few questions.

ARTWEEK: 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 DEJAY, WHAT ARE THE MAJOR DIFFERENCES YOU ENCOUNTER IN SPINNING FOR A CLUB AUDIENCE AS COMPARED 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 EXCITED ABOUT IT?
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 DEJAYING?
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 THINK OF THE MUSIC IN THE CLUB OR RAVE SCENE COMPARED TO THE TECHNO MUSIC YOU PLAY?
I guess more of a knowledge of who they’re coming to see and who 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 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 because it’s an uphill 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 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 stump me on that one. [Thinking] When my next CD comes 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.

Do 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 Audististic, April 14 at the Long Beach Convention Center. For more information, call (213) 692-5738 and check www.audististic.com for all the other details.

Charles Feelgood, with his in-club concert tonight, was just one time on a local stage tonight and only tonight. The couple’s concert will include works by Beethoven, Schumann, and Rachmaninoff. As part of their residency at UCSB, Finkiel 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.

In keeping with tradition, Theatre UCSB presents its annual spring dance event, Spring Dances 2001 debuts at Hatten 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 Alyssa Hook, Alma Ramos and Laura Isham and offers a varied display of ideas and styles. 8 p.m. $16 general; $12 students.
Despite my newly less-than-sultry lifestyle, what I still feel thoroughly compelled to do is outrun the chances of tabloid journalism. After all that is what I've been doing for so long now. And so the story about me left home at 14 to model, then went to acting at 19, and later had a few pregnancies 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 Lounge-type melodic tunes from this quartet are backed by a reality all too real. Offering a different vibe, Ism

○ 1. Whitney Houston, "The Greatest Love of All" | “I believe the children are our future/latch them well, and let them lead the way/slow them all the beauty they possess inside.”
○ 2. Kurt Beckich, “What the World Needs Now” | “… it's love, sweet love/I'm only saying what you already knew.
○ 3. Live AVL, “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, we're true, we make a better day, just you and me.”
○ 4. Steve Wonder and Paul McCartney, “Ebony and ivory” | “Ebony and ivory” is a perfect harmony.
○ 5. Redman, “How to Roll a Blunt” | “… the puffy white middle you split, don't have a razor blade, use ya fuckin' fingernails. Crack the bag and then you pour the whole bag in.”
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○ 9. N.W.A Against the Machines, “Killing in the Name of” | “Fence you, I won't do what you tell me.”
○ 10. Sing No To Drugs, “Alcohol Can Kill You” | “Alcohol can kill you.”

The Beatnuts, who travel throughout Europe. They're befriended by a socialite who attempts to wed each of them by attending a sneak preview of "The Golden Bowl" at I.V. Next weekend I bring some cultural enlightenment into your precious life by attending a sneak preview of "The Golden Bowl" at L.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 9 p.m. $5 students.

Ant-Covered Cookies

SOUND+VISION HOOKS UP THE HIP HOP 4:1

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Let's face it: B-side albums are pretty problematic. While the Pumpkins’ “Icarus” 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 pop-smiths 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 expectations and come out with an amazing set of outtakes, b-sides, remixes and the like.

Some of the tracks on Interlude rank up there as Saint Etienne’s best. The beautiful piano swoon of “Le Ballade de Saint Etienne” and the simple but effective “Shoot Out The Light” showcase the group’s resourceful songwriting talents at its zenith, and yet those 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 venge-chorus format and into a much more free and broad sonic environment. (Andy Symak)

Saint Etienne | Interlude | Subpop

Cappadonna is a lucky guy. He got out of jail in 1995 and immediately joined the Wu-Tang Clan, even appearing on the Wu-Tang album, The Saga of Wu-Tang. 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 electronica has always made it much more produced and layered, it’s unmistakably dane expectations and come out with an undeniable and layered, it’s unmistakably European, but its emphasis on mixing expectations and come out with an amazing set of outtakes, b-sides, remixes and the like.

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 know if she likes these melodic rockers/cowpokes, there must be something more I was overlooking.

Cappadonna | The Yin and the Yang | Epic

Cappa covers so many different topics. 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 venge-chorus format and into a much more free and broad sonic environment.

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Same

Why Do You Still Smoke?

☐ Smoking makes me feel relaxed.
☐ Smoking gives me energy.
☐ I need a cigarette to wake up.
☐ I need a cigarette to get to sleep.
☐ I need a cigarette with my coffee.
☐ I want to keep my weight down.
☐ All my friends smoke.
☐ This is not a good time to quit. Maybe later.
☐ I have no willpower.
☐ I’m too addicted to nicotine.
☐ When I drink, I always light up.
☐ I light up without even noticing it.
☐ I’m afraid I’ll fail.
☐ Smoking makes me feel in control.
☐ Smoking helps me handle stress.
☐ Smoking is a reward.
☐ Smoking is my only pleasure.
☐ My mother-in-law wants me to quit.

My spouse smokes.
☐ My coworkers smoke.
☐ I don’t really deserve good health.
☐ 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.).
☐ It’s probably too late to save my health.
☐ Smoking is part of who I am—my identity.
☐ I wouldn’t know what to do with my hands.
☐ I’ve tried to quit; I just can’t do it.
☐ Smoking makes me more effective in my work.

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SL&C

SEX, LOVE & CHOICE

A Chance to Cut is a Chance to Care

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

With homage to the medical sciences, the boys of Matmos deliver a sound that is common among the Wu-Tang smiths as Saint Etienne to surpass mundane expectations and come out with an undeniable and layered, it’s unmistakably European, but its emphasis on mixing expectations and come out with an amazing set of outtakes, b-sides, remixes and the like.

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molding recorded sounds from medical procedures with downtempo beats. With the influence of their fathers 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 music purposes. (Jim 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 some other Full Cycle labelmates, which complement the album’s sound. 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 creativity 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 baselines, 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 Spatz)

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 the Crypt, formerly the next big punk band, see this month’s issue. Most of the songs are drummed by Jon Wurster of Superchunk and will feel familiar to fans of ’90s seminal Screamin’ Deman Scream — an artistic pitchfork from the Sonics, then filtered through both dance music and bubble gum. But the new Rocket sound comes in when Mario Rubalcaba sits behind the kit. “Return of the Liar” features jerky, fragmented guitar lines a la Circus Lupus, while the seamless tempo changes of “Dead Seeds” unearth a fresh, brassy 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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