

well, what did you expect? god forbid we should put any effort into ...

artsweekTM

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TWO INTERVIEWS. ONE ISSUE.
BELIEVE IT!

WE REVIEW: THE BOREDOMS, DAVE+TIM (WHATEVER, DON'T BLAME US),
WELLWATER CONSPIRACY, O.G. SCRILLA HOUND, UNIT, PUYA + OTHER CRAP

"SOULER OPPOSITE"
VIEWED, RE+VIEWED AND INTER+VIEWED.

CON-
TEST



ANGEL: *Front* COVER STORY

eriksolo

The Angel wuz born in bklyn. moved to uk. now in the angeles. makes weirdo tracks / guten muzak. haz too albums out write now as: *Jaz Klash* (angel plus friends) and *60 Channels* (solo, aka-steelo.) HERE:

Artsweek: *What kind of equipment do you use to make tracks?*

The Angel: To start off with, because I was working in the UK, I was using Cubase with an Atari — which was kind of the standard at the time. Believe it or not — Atari not being your highest-end computer — but it did the job. So I was sequencing with Cubase and using an Akai S1000 sampler which I still have to this day. It's real old, but it still does the job. And lots of different boards along the way; you know, some were real no-name brand mixing decks just so I could hear the stuff, just to have a little programming setup at my home. And then as time has gone on, I've pretty much upgraded everything. I now use digital mixers. I've got a couple O2Rs, which are fully automated digital boards which I really needed to get because I got into scoring for film, and when you score you have to change your setups for each

scene very quickly, and it just would be impossible to do that on an analog board where you didn't have instant recall. So that's really facilitated a lot for me. It's pretty small, but they give you so much bang for your buck, that they really make a lot of sense. I've used ADATs in the past; I still use them for backing things up, but I generally tend to record straight to hard disk.

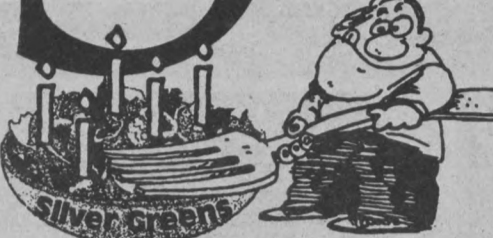
Do you use a tracking program to record?

I actually don't use a program, I use a stand-alone unit made by Akai, which is the DR16. It's a separate box and it's got 16 channels, 16 tracks and I've got a visual interface with it. I've got a monitor that I've got hooked up to it, so I can actually see where things are — which has completely revolutionized the way that I record. No longer do you have to sit and wait to re-wind or find the locate point which will take you forever — you just put numbers in and you go straight to your locate point. And having the visual representation is great because I no longer have to count my musicians in — even if they haven't heard the piece, they can pretty much gauge where they need to come in just by looking at the screen because they can see the waveforms.

See ANGEL, p.2A

★★★★★ SILVER GREENS ★★★★★★

Silver Greens
FREE MEAL
On Your Birthday
 With proof that it is really your birthday. No half-birthdays.



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 5—You're a warrior, of course, but every once in a while you get warm, snuggly feelings. That'll be happening more often while the moon's going through Cancer, the water sign that squares Aries. Water signs are emotional, and you may be surprised to find you have an emotional side. And guess what? You may even like it.

Taurus (April 20-May 20)—Today is a 7—You're starting into a pensive phase today that will last into the weekend. The moon's transit through Cancer trines Jupiter in Pisces and Mars in Scorpio. This grand trine in water signs could inspire you to rekindle a bond with some special friends. They're the ones you can talk to without saying words at all. Touch bases tonight.

Gemini (May 21-June 21)—Today is a 5—You've been interested in ideas lately, but now you should get interested in practical matters. It's great to do something you love, but it's even better if you're getting paid for it. Once you get a job like that, work becomes play, and that possibility is out there now. In fact, it's closer than you think.

Cancer (June 22-July 22)—Today is a 7—You're very lucky today. You're assertive, calm, gorgeous and inspirational—everything you always hoped you'd be. If any other thoughts try to get into your head, just shoot them away. Don't allow them to spoil the pretty picture you're creating for yourself. It's your life, and today you can make it be just as lovely as you want.

Leo (July 23-Aug. 22)—Today is a 5—You could wake up today with a sense of foreboding, as if there's something you promised to do that you've forgotten all about. Actually, odds are high that's actually the case. So today, search your brain and your notepad and the little scraps of paper you've been carrying around in your pocket. Find all the promises you've made, and keep them.

Virgo (Aug. 23-Sept. 22)—Today is a 7—You could have a brilliant insight today, almost as if it was handed to you from on high. If so, it's because you've made yourself available for incoming messages by listening more than you speak. And today, a co-worker will be particularly verbose. Listen, but you may choose to follow your own good sense instead.

Libra (Sept. 23-Oct. 23)—Today is a 5—You could make a brilliant career move today. The opportunity could come quickly, and you won't have long to act, so pay attention. There's no shortage of money, but the trick is getting it into your pocket. All you have to do is provide what's needed. The hard part is figuring out what that is, and having it there on time. Follow a hunch.

Scorpio (Oct. 24-Nov. 21)—Today is a 7—Conditions have shifted; they're now in your favor. A lucky break is predicted, so be watching for it. Love is abundant, and growing. Your self-confidence should be, too. You may not be in control of the situation, but that's OK. You might even choose to give up control, just for the fun of it. If you do, you'll access real power.

Sagittarius (Nov. 22-Dec. 21)—Today is a 5—You may be something of a gambler, but today you'd be wise to squelch that urge. Let the house rake in somebody else's loose change. Speaking of houses, you may find a good deal in real estate or get something beautiful for your home. No gamble here. It's simply a good, solid deal. If you find something like that, go for it.

Capricorn (Dec. 22-Jan. 19)—Today is a 7—Venus is going into Pisces today, in your solar third house of education, making you even smarter than usual. Venus symbolizes good luck, and so does Jupiter, which is also in Pisces. So your luck should be stupendous. In this case, it has to do with education. Therefore, you should definitely sign up for a class.

Aquarius (Jan. 20-Feb. 18)—Today is a 5—Whatever shenanigans you've been up to for the last few days apparently have not hurt your productivity, because it looks like you're being considered for a promotion or a raise. Or could it be you're in love with the person who dispenses the money? Hmm ... At any rate, you're lucky, so be bold. Ask for what you want.

Pisces (Feb. 19-March 20)—Today is a 7—Things have shifted again, and this time you're downright lucky. There's a grand trine in water signs, which makes you even luckier yet. Your intuition is good, and your attitude should be improving. But instead of racing into action, you may choose to sit and wait. Watch, listen and let someone else stick his or her neck out first.

Today's Birthday (Jan. 28). Work overtime this year to assure your success. The job may seem awkward in February, but the money's good by March. By April, you should be ready to take on more responsibility. Use intuition to understand a new assignment in July. A co-worker can help, too. Your mate's your best teacher in August. Quick action gains you points in the fall. Get rid of a bad habit in December.

★★★★★ SILVER GREENS ★★★★★★



REMEMBER THE BAR SCENE IN "STAR TREK"?

Some members of 60 Channels, including (left to right) Navigator, Craig McMad, Cokni O'Dire, Angie Hart and, of course, The Angel.

ANGEL

Continued from p.1A

I'm using Cubase DST now on the Mac, so I do have the audio part of Cubase that I could be using, but I don't generally tend to use it for the mastering process. I use it for other things, like for editing and stuff. And then I just use a ton of effects — some high-end, some very, very low-tech things that just create interesting sounds. I'm really not precious about that kind of stuff — I like using the wrong things on the wrong sounds because it gives you something different. While everybody's worried about how clean things should be, I'm like, whatever. There's so much stuff out there! When people ask me what I think they should use, it's like, whatever you like using is what will make you inspired, and it'll make you do things that you get something out of.

How did you accumulate so much stuff?
 When I moved out to the UK, I hooked up with people that were really cool. A couple of friends of mine and I basically just taught each other how to use a lot of gear. One of us would invest in something, and then another one of us would try to invest in a couple of little pieces, and we'd put it all together and see what we could do.

In England, everyone is encouraged to do something different and push boundaries, so they're always trying, always experimenting with all kinds of equipment. Here, it's all about playing it safe and sounding like something that's already happened. I can't relate to that at all. It may be because the weather is so bad in the UK — like, we'd all be freezing and want to stay in, and the studio was a good place to be because you could be warm and away from the horrible weather. You didn't have the sun shining to make you want to go out.

Is the British audience as open-minded as the producers there?

Yes. But they do have a big problem out there in terms of public access to interesting music. They have national radio in the UK — and if you can't get on national radio, how are you going to reach people? So the need for pirate stations is tremendous out there, and the pirates spark a lot of the interest for people to go underground musically and make music that is so much more interesting and diverse and just different than the mainstream.

Are the laws about pirate radio as strict in the UK as they are here?

Yeah, you can get busted for it. But people take their chances on it, because they're so committed to it that it's almost like a political thing. People really want their independence and they want their creative freedom and they don't want to be dictated to. So they tend to dig deep to get much more underground in their approach to making music, and I think that's probably why you've got the best new music around coming from the UK.

I'm not saying there's nothing great coming from over here — because there's plenty of great music coming from America — but in terms of innovation, I don't really think that we can compete in a lot of respects. Certainly, hip-hop has been one of the most innovative forms of music coming out of America in the last 10-15 years, but there's all these other strange hybrids that are coming out of the UK that I think are helping to push the boundaries even that much further.

Do you think people have trouble accepting women making experimental music?

For me, I can't say it's been easy. I've had my fair share of times where I've kinda just had to believe in myself and do my own thing. But, then I've taken a very different approach. After the Delicious Vinyl debacle, I really wasn't that interested in signing to another label. What I wanted to do was make a record on my own terms without having to worry about all the nonsense like, "Oh, but how are we gonna market you if you're not going to just be some cutesy little girl up in the front just keeping your mouth shut and being cute? We don't know how to market an intelligent woman, we don't know what to do with someone with more skills than just a vocalist ..."

What did you do during that time?

I did as much remixing as I could. I wanted to try and reinvent what I was doing anyway, because in the Delicious days it was very much on the acid jazz tip. That was what was happening in the UK, and that was what I was vibing with, but later I realized that that really wasn't what I was all about be-

See MORE ANGEL, p.7A

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Peasant Woman against a Background of Wheat, 1890, oil on canvas, 36.25 x 28.75



TAMI MNOIAN

At first thought, Las Vegas is like finding that elusive end of the rainbow. In all its gaudy glory, this city's strip has evolved from a gambling mecca into a new kind of theme park for all. It seems each hotel now comes fully equipped with entertainment at all levels, from extensive arcades to exciting sidewalk entertainment. This is the only street in the world where volcanoes and pirates, the Statue of Liberty, the Empire State Building, and the soon to be completed Eiffel Tower, all coexist side by side.

The Bellagio, mastermind Steve Wynn's latest and greatest hotel to hit the strip, adds a new twist to sights worth seeing. The Bellagio has its own in-house museum, appropriately named the Bellagio Gallery of Fine Art. It's an effort to add a bit of culture to a place one might think devoid of culture. With its Gallery of Fine Art, the Bellagio may seem much more respectable, its guests much more refined, than say, the kids at Circus Circus.

From an art critic's point of view, this Gallery of Fine Art is an impressive but small collection. These are priceless works of art, personally owned by the illustrious Mr. Wynn. He expresses his desire to share his appreciation of these works by creating a public viewing space for all to see. However, this does not include his desire to charge a \$10 admission fee or \$14 if you want his personally narrated audio tour. One must also make a reservation to enter the gallery. Sounds like the Getty.

Our reservation time was 11:45, and my

mom and I ventured down to the Bellagio Gallery of Fine Art last Saturday morning. We entered to find herds of people shoved into a small but intimate space. The paintings were hung so close to each other that people crowding around each piece was inevitable.

Most of these works of art come from the 19th and 20th centuries. It's practically a gallery of modern art, save for two Renaissance pieces. Many of the paintings are depictions of women. Van Gogh's "Peasant Woman against a Background of Wheat" (1890) is included, a beautiful portrait of vivid colors. There are two Renoirs, one being "Young Women at the Water's Edge," a piece of subtle tones and quiet moods. Other artists within the collection include Degas, Miro, Gauguin, Picasso and de Kooning. When touring the gallery, I remember seeing Picasso's "Portrait of Dora Maar" (1942). She is the perfect expression of melancholy visible. Her face stares blankly as she is protected by a brass railing. You can look, but don't get too close. And then I realized that this was fine art prostituted. You pay your admission, you get a look, but in this case, you can't touch.

When leaving the gallery, the incredibly long line of people waiting to get in amazed me. Why the Bellagio Gallery of Fine Art, when your local museum is bigger and cheaper? Ten dollars is steep. But as I have said before, art continues to become a new kind of economic pigeonhole, a new way of doing business and of making profits.

For information and reservations to the Bellagio Gallery of Fine Art, call (888) 488-7111.

ARTS WEEK CONTEST >>>

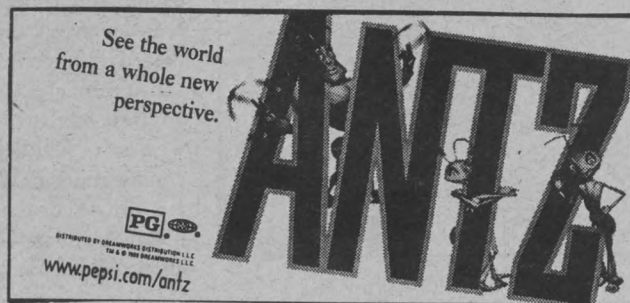
*What is
jouissance?*

Bring entries, 50 words max., to Artsweek at the Daily Nexus.

FRENCH majors excluded from this contest. Open to ENGL, CLT, POLS, ARTHIST, SOC, PHIL, ARTST majors. Answer (+ winners will be announced in our next issue.)



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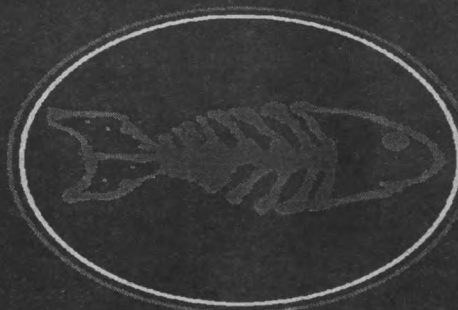
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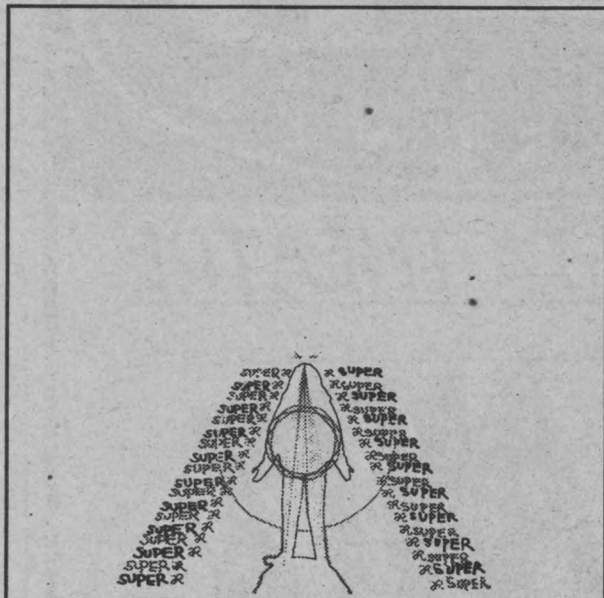
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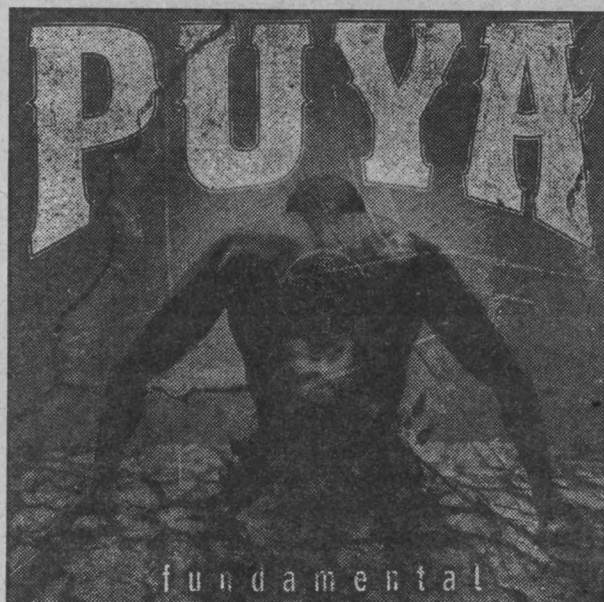


Boredoms / *Super Are* / Birdman/Reprise

The Boredoms' fourth full-length album has a weird quality about it that I'm not totally sure I'll describe accurately, but then again, if I don't it's still a Boredoms album and that in itself is good enough for some of us. In fact, when I say the quality is seriousness — an ambition I don't hear nearly as much as in their other albums — there will certainly be those who can only think of cartoonish' shrieking and minutes-long bouts of burping about the band that was put on the Lollapalooza lineup a few years ago seemingly just to confuse people, about a band that was good, but maybe only because they were so funny. Not that this album is humorless by any means, but this time it's not something that's resorted to, it's just there. The quick stylistic jump-cuts are still there, but less often and extremely effective. And the requisite Yaman-taka Eye screams don't even make an appearance until Track 5!

This is, in fact, my favorite Boredoms record yet. The seven long tracks flow together into a continuous hourlong barrage and massage of the senses, and goddamn, it's great! The psychedelic drones and hypnotic — almost dancefloor — beats that have figured on their last EP make a huge impact here, plus plenty of electronic weirdness. Though I almost loathe to say it (just cause it's what everyone's been saying about almost everything lately), there is the mark of electric Miles Davis. But as much as I may try, it's impossible to pin any sort of construct onto these wily little geniuses. I don't know what it is about these Japanese noise bands that enables them to approach music so much differently than anyone else in the world, but whatever it is, I want some.

— Josh Miller doesn't actually work for the record company (yet)



PUYA / *Fundamental* / MCA

At first listen to PUYA's CD *Fundamental* (God only knows what that stands for ... my bet is puntang), you might think you are listening to the Deftones making love to maraca players. Well, that's close. PUYA styles itself after Latin and salsa sounds and, of course, hardcore (likely fusion, huh?). While at first the crunching bass and even crunchier guitar hit you hard, the act just gets old after a while. The singer also gets a little tiresome as he changes from Spanish to English to Spanglish.

The song "Whatever" seems like an audition for some cock-rock '80s band. In this song, the guitar player's head must swell to enormous proportions. Not saying I do not appreciate well-played guitar, but this song shows you how

cock-rock technique can detract from an already bad song. In his defense, I must say he puts together some cool stuff later. Of course, that all gets absorbed into PUYA's bland hardcore sound. For awhile they slow it down and it gets pretty cool, but unfortunately they speed back up again and everything sounds kind of ugly.

I do, however, have to concede that the song "Keep It Simple" is rather cool. The salsa-style track is very original sounding and includes some cool salsa riffs as well. Unfortunately, the predictable return to hardcore (What is the true definition of hardcore music?) creates more music that sounds very convoluted. One riff just sounds like the other and the energy that one might get from listening to them dies. The singer often starts songs talking about important and meaningful things, but for some reason fails to deliver any real message. Later PUYA attempts to vary its sound with horns. While hardcore and horns may sound like a good combination, PUYA cannot exactly pull it off. If you are a fan of Korn or the Deftones and desire a little salsa in your life, pick this up. Otherwise find out why everyone is talking about Alanis Morissette.

— Dan Tamkin

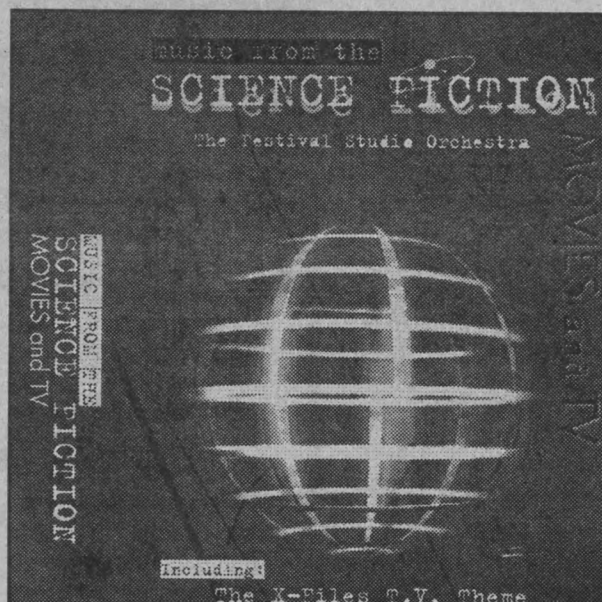


O.G. Scrilla Hound / *Da RUFFest* / RUFFtown

O.G. Scrilla Hound is back with a vengeance with his third album of the year. Many believe that this will be the album that will make Da Hound a household name. An album is only as good as its guest MCs, and with the likes of Short Cirkitz, DA Rustla, MC A.D.D. and Professor Wiggles (one fifth of Da University) you know that this album is da bomb. For all y'all not in the know, this album is on RUFFtown records, straight outta executive producer Dr. J's laboratory in Oxnard.

Playa hata's beware with songs such as "I May Be da Dog, But You da Bitch" and "I'll Give you Ass Rabies" cause when you hear this shit, you'll know that he's tougher than DMX and all his bitch-ass dogs. If you're down with the No-Limit-Dirty-Southern-Playa-Style, Da Hound will bite ya where ya like it. This CD is guaranteed to rock a DP party 'til the keg runs dry. *Da RUFFest* is out now at all your local record stores.

— Fred "Jizzm Dawg" Smith



The Festival Studio Orchestra / *Music from the Science Fiction Movies and TV* / St. Clair Entertainment Group

Here's the situation: Last week I went to the Wherehouse, desperately looking for some fresh new hip-hop to review.

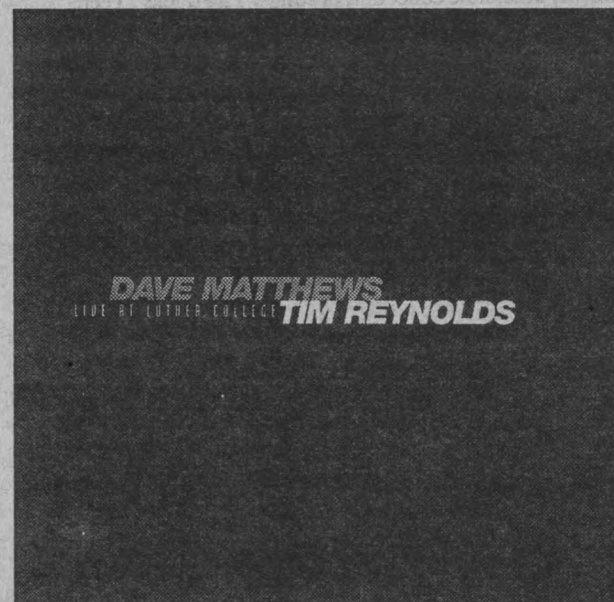
This was my last hope, as Morninglory and Tempo had already failed me. I looked frantically for the new Mountain Brothers, Kirby Dominant, Divine Styler, Peanut Butter Wolf and others. Finding these types of items at the Wherehouse is like "Mission Impossible," except I'm not Tom Cruise and the mission is a failure.

Frustrated, I went looking at the cheap buys section and ran across *Music from the Science Fiction Movies and TV*. "Hmmm," I thought. "This would be cool to mess around with." With theme music from "X-Files," "Star Wars" and the "Twilight Zone," and a price of only \$2.99, there's no way I could lose. Or could I???

As I drove back home I popped in the tape, hoping that the songs would be longer than 45 seconds apiece. The first track, "The X-Files TV Theme," sounded fine. I sighed in contentment like those four girls in "Waiting to Exhale," assured that I had made a good purchase. Next up was the "Star Wars Theme," and I was excited. My mood soon changed for the worse as the "music" came through the speakers. "A disco/orchestra remake of the *Star Wars* theme?!?" Yes, it was true. The car swerved all over the road as I recklessly searched for the tape cover. I had made a terrible mistake, for in fine print the cover says "The Festival Studio Orchestra." It didn't say anything about blasphemous interpretations or blatant attempts to ruin my fond memories of these movies.

I hit the fast-forward button, only to find terrible remakes of the "Star Trek" and "Twilight Zone" themes. I flipped the tape to find the enjoyable "Men In Black," a remake of the Will Smith original. This one featured as close a sound to the original that you can make with an orchestra, complete with a rapper who sounds more like Carlton Banks than Will Smith. He still recites the same lyrics as the Fresh Prince, "unghs" and "yeahs" right on cue. As amused as I was by this, I had had enough of this tape. As it flew out the window, I thought to myself how I had just paid \$2.99 plus tax for a swift kick in the ass.

— Trey Clark ain't takin' no shorts unless it's comin' from a midget.



Dave Matthews and Tim Reynolds / *Live at Luther College* / BMG

Buoyed by a loyal fan base, the Dave Matthews Band emerged earlier this decade with an uncanny sound that combines global rhythmic influences with jazz and rock instruments. After a slew of excellent albums and successful headlining concert tours, it appears that everyone in America and several other places knows and loves Dave Matthews.

Everyone will be glad to hear, then, that Dave Matthews has expanded his performance repertoire to include a tour of acoustic concerts at smaller venues with his right-hand man, fellow guitarist Tim Reynolds. This stripped-down presentation of familiar songs provides the listener with the ability to focus solely on the guitar virtuosity that may be overshadowed by the bright lights in the rest of the band.

Recorded live at Luther College in Decorah, Iowa, in 1996, the double album fully showcases the cooperative talents of Dave and Tim with crystal-clear recording and excellent music. The different arrangements of the song material from a band setting to a duet of acoustic guitars provides for a more personal interaction with the two artists and a more enjoyable overall experience.

The songs on the album cover a wide range of musical composition, from DMB favorites old and recent to previously unreleased Dave Matthews material and a Tim Reynolds gem, titled "Stream." I highly encourage anyone familiar with the Dave Matthews Band to pick up this release. You won't be disappointed.

— John Ward



wellwater conspiracy

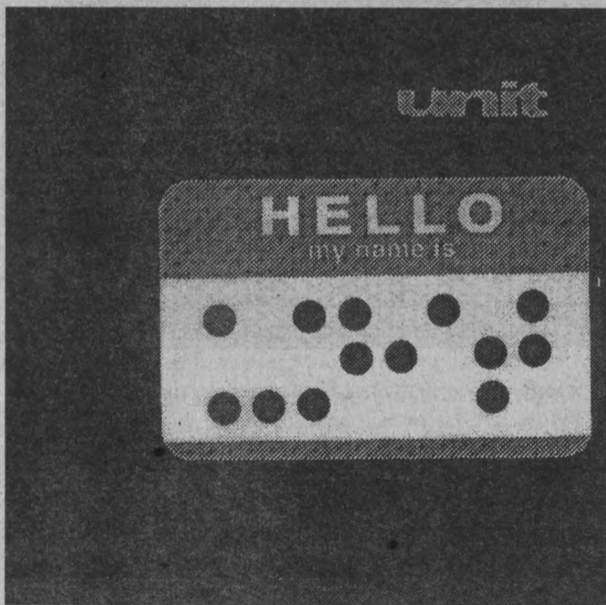


Wellwater Conspiracy / Brotherhood of Electric: Operation Directives / Time Bomb

In the words of co-founders John McBain and Matt Cameron, the aim of Seattle's Wellwater Conspiracy is to provide its audience with "everything that is missing from today's musical cowpie." While that may seem like an unattainable goal, McBain and Cameron come frighteningly close to accomplishing just that on their second full-length CD, *Brotherhood of Electric: Operation Directives*. Drawing from his experience as timekeeper for the now-deceased Soundgarden, Matt Cameron lays down rock-solid drum tracks over which McBain's guitar freely glides in neo-psychedelic bliss. The final result of their intriguing collaboration is a collage of sound that is both earthy and cosmic, organic and industrial.

Brotherhood of Electric may seem a bit disjointed at times, but rest assured that beneath its challenging facade lies an undeniably accessible collection of songs. The tracks "Teenage Lambchop" and "Red Light Green Light" would be heard nationwide if a major label ever got a hold of them, and McBain's spacy pop savvy rears its queer head with surprising frequency. The final verdict is that the Wellwater Conspirators are enormously brave, incredibly talented, and decidedly innovative. If you've got the balls, they've got the power.

— Mike Faiola thinks music critics are lame

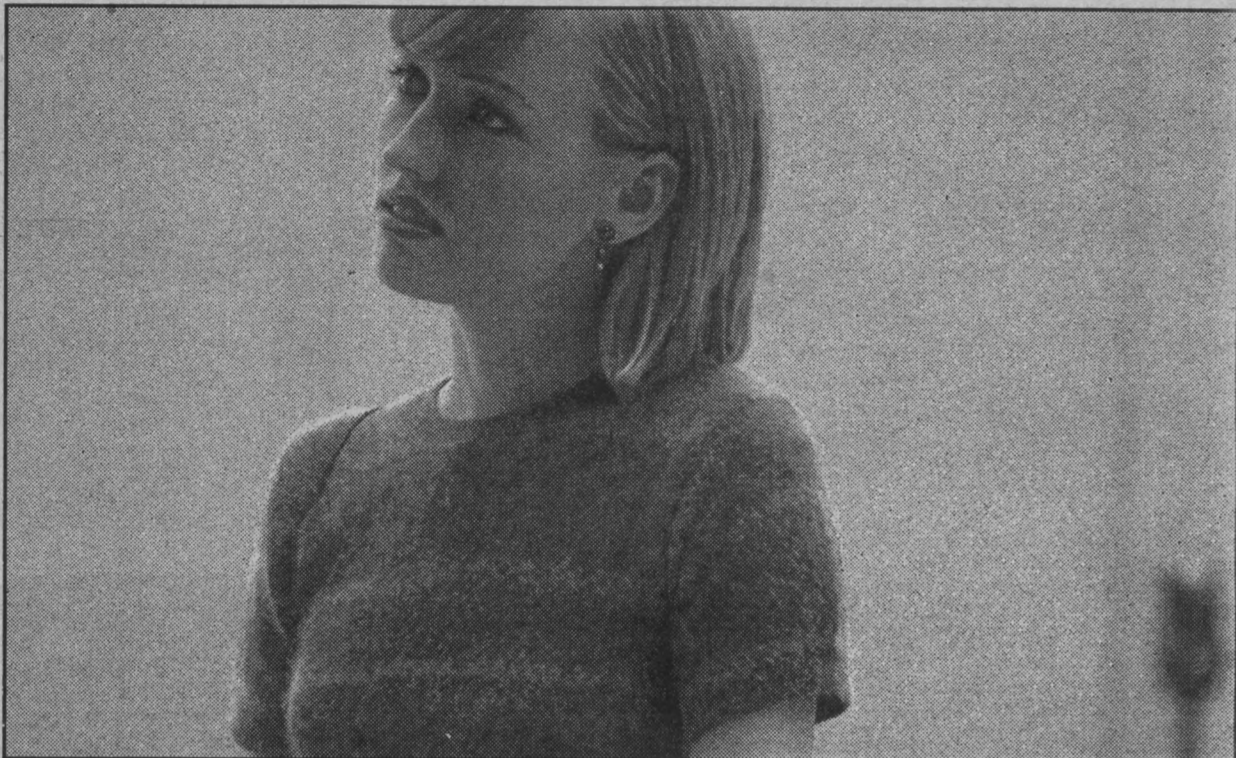


unit / Hello My Name Is ... / Caipirinha

If you thought that the world of "electronica" had grown obsolete and repetitive, that all categories had been pushed to their hilt and there was no more need for the exploration of breakbeats and ambience, out of the landscape of noises organic and technological comes unit. With the austerity of Photek and the melodies reminiscent of Kraftwerk, unit twists the expectations of the common electronic song into something far more resembling a composition. Beats change and sounds evolve as unit takes a journey through four tracks of ever-mutating ambiences, synthesized melodies and sparse-yet-subliminally-funky beats that sputter, piss, crackle and soothe.

While *Hello My Name Is ...* consists of few tracks, surprisingly, these four tracks are really just enough to make unit an interesting, weird soundtrack for days of both rain and sunshine. Echoing of the Future Sound of London and Squarepusher, unit draws on the expectations of electronica before him, and creatively plays on such expectations, producing a whole new vision of electronica's capable reality. Without even realizing such expectations were so entrenched, unit may very well be the post-electronica artist who's really the Future Sound.

— Jenne Raub



THE Souler OPPOSITE HEADLINE

JOHN FISKE

There is a moment toward the middle of "The Souler Opposite" where Barry has Christmas with Thea's family. Now, Barry grew up in an openly misogynistic and dysfunctional household. So when he receives his gift from Thea's parents, the type everyone wish they had for parents, it creates a reaction (which I won't spoil) out of Barry that is so genuine and true to his character. At this point, I was won over.

Barry is a struggling stand-up comedian of 35 or so, way down on his luck, who finally finds a woman that complements him. This is Thea. Given his upbringing, this is a big step for him, but they understand each other, and the fact that she is only a 23-year-old college grad working on Jerry Brown's '92 campaign (yep) doesn't make a difference. The plot has no formal direction other than following their courtship, relationship, breakup, etc.

This terrain is familiar to writer/director Bill Kalmenson, who is himself a middle-aged stand-up with a less than perfect romantic life. This film, his first, comes straight from the saying, "Write what you know." And though he may not offer any grand schemes outside of "Follow your heart," he rarely has a false moment.

"The Souler Opposite" may not be an Oscar contender in this award-crazy season, but Kalmenson's film is as genuine as anything I've seen for a while. He has created two characters that we understand, and however formulaic the plot is, he is always true to their nature.

Granted that this film came out of rather limited means, it is exciting what a success it manages to be. In large part, this is due to its actors. Supporting the film are Christopher Me-

loni and Janel Maloney, as Barry and Thea respectively. Meloni is an affecting character actor from TV (HBO's "Oz") and film (he was the volatile Johnny in "Bound"), and here his work is so bright and lovable and vulnerable, it really is a testament to his range. And Maloney is just as good, though she is a newcomer. They, like their characters, complement each other quite well.

I also have to mention Timothy Busfield, one of my top-ten character actors (from "Sneakers" and TV's "The Byrds of Paradise"), which include Michael Beach, Dennis Farina and Xander Berkeley — not his best work as Barry's romantically troubled friend, but he's still great to see at work.

The film's overall effect is also quite interesting. Its charm comes not from its forced moments — like Barry's stand-up routines — but when all the bullshit is dropped. The film, like Barry, isn't at its best when on stage, but when it's being genuine (although there is an uproarious moment at a health clinic worth the price of admission alone). Like the scene I mentioned at Christmas, when these characters become stripped of their pretenses, they shine. Wait for the perfect moment when Barry says, "I just can't do it alone anymore."

Admittedly, "Souler" has its missteps. The plot is painfully commercial in some aspects, the guy banter may get tiresome, the ending doesn't exactly milk as much as it could, and in a film about equals, you'd think Thea wouldn't be second bone to Barry. But all of this is stuff you want to forget. These two are so perfect for each other, I didn't care about all of that, and I doubt you will, too.

A couple of weeks ago I wrote about the most overlooked film of '98. "The Souler Opposite" is #3, under Henry Jaglom's "Deja Vu" and Ash's "Bang." Despite some forgettable weak points, it's a solid film worth giving a chance.

VARIOUS TWELVE-INCH REVIEW FILE UNDER: Hip-hop U PHUKK FACE

Recently I met a time traveller. Naw, for real, I met a sojourner of time and space in the flesh. The funny thing is, he works in the library with me. The subject of intrigue is one James Michael Stephenson (21), otherwise known to his colleagues as "Deuce." (When inquired as to the name's meaning, he froze for 0.45 seconds before releasing a spontaneous fart.) According to Mr. Stephenson, he's a denizen of a world 300 years in the future. Here's a little game he broke off for me ...

- A-Double: So, what year are you from exactly?
- Deuce: 22 ... 23 ... no, 2299, yeah, that's right.
- You don't know the exact date?
- Beep! Beep! B.O.B.B.Y. Digital!
- How'd you get here?
- I lost my multipass.
- Multipass? As in that "Fifth Element" movie?!
- Yeah, you know, it's a multipass. Mul-tee-paaass. Lelu Dallas multipass!
- They really have those in the future?
- Hell yeah. I told Lelu not to lose it, but the bitch did

- anyway.
- What's hip-hop like in the future?
- Robots rapping. The hit is "Downloading My Dogs" by DMX.224.
- How'd you like Nas Nas is Like ...? (Trackmasters/Columbia)?
- This guy called DJ Premier hooked him up with a nondigital beat that's refreshing to hear. My great-great grandfather (residing in a cryogenic tube) listened to DJ Premier, so I've always recognized his dopeness. He told me how he burnt *The Firm* CD; well, he should be happy with this one. Mixed with the typical ridiculous brags of big willie life are honest reflections of the world, which leads Nas to conclude that the rise to the good life isn't without dire consequences. It's not as solid as his debut effort, but it's definitely more illmatic than *It Was Written*. Satisfaction is imminent, although it's sure to be overhyped by everybody.
- Yeah, the media (and young hip-hop listeners) overhype everything. Take *Bad Meets Evil's Nuttin' to Do/Scary Mo-*

See A-DOUBLE, p.7A

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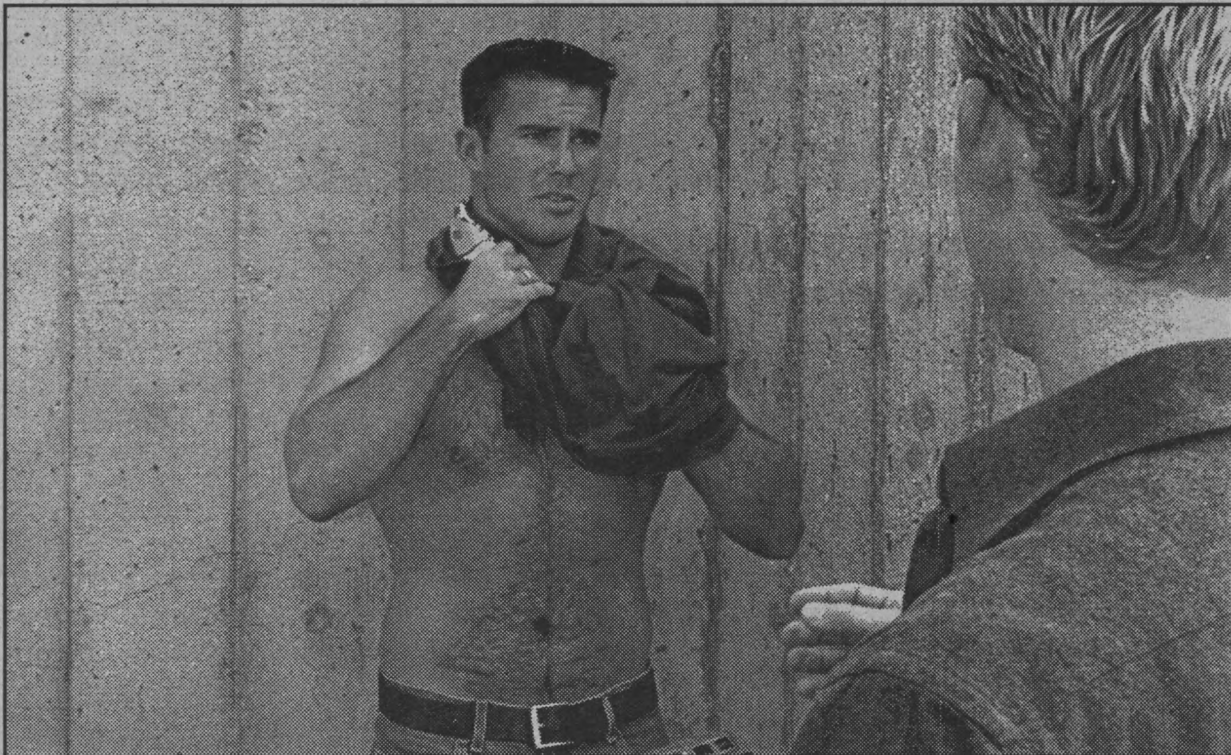
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THE ROLLING *Stone* FASHION SHOOT HEADLINE

BY TED ANDERSEN
 Campus Guru

Rolling Stone magazine gave all of the wannabe male models of UCSB a thrill last Saturday and Sunday by holding a come-one-come-all photo audition both on and off campus. Three producers were dispatched by the popular magazine in order to find the right meat for *Rolling Stone's* spring style issue—a 12-page spread of the men of UCSB. L.A. product and still photo producer Steve Bauerfeind headed the task of finding the right 12 guys, who will each receive one entire page to themselves, to represent our beautiful campus in the edition.

"It's going to be a kind of showcase of the university," Bauerfeind said. "We aren't really looking for anything specific," he continued, "just good all-American, well rounded group of guys."

Because putting up shop in front of the UCen on a Saturday afternoon didn't generate the type of turnout he and his assistants had expected, Bauerfeind packed up and headed to most lifestyle-representative location in our community—Sam's To Go. There the *Stone* photogs found a number of willing and able men who, coincidentally, already had their shirts off for the camera.

Bauerfeind's assistant, film producer Bart Brown, noted that it must be either vanity or embarrassment that makes some of the contestants take their shirts off for the photo.

"I don't know if these guys heard about it or they're just pretending to stumble on it. We had one guy who was fooling around with it. In his remarks about himself he said 'All-Around Superstar,'" Brown said. "Half the guys say their girlfriends dragged them here."

Photo contestant and local ladies' man Jino Cabrera confirmed Brown's observations with his reasoning for making a cameo.

"A couple of my girlfriends told me about it," he said.

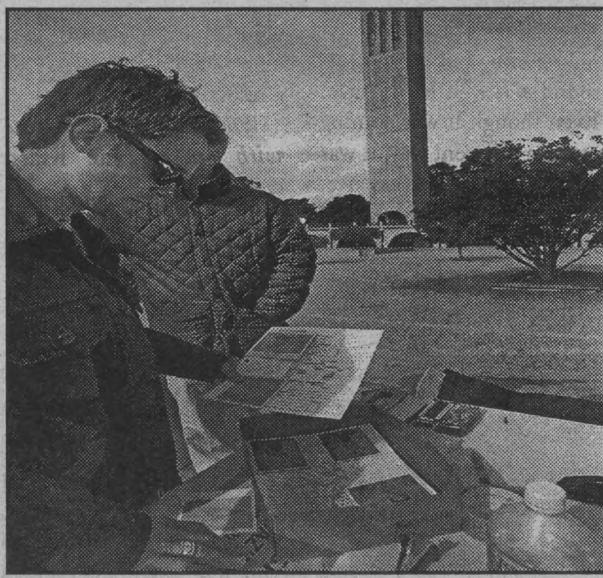
Sophomore Asian studies major and male model lover Leah Price admitted that she forced her boyfriend Kevin to give it up to the camera.

"It could be the start for his future modeling career. Kevin is fabulous," she said. "My roommate and I would like to help

in any way we can—whether by taking photos, doing paperwork, or greasing them up."

Second assistant and television producer Ryan Murphy recognized some of the roadblocks that kept the project from de-shirting all of the *student body*.

"Some guys you could just tell their attitude that they would kick your ass if you asked them. 'I'm on a mission,'" Murphy remarked as he gestured at a disturbed tempered meathead heading into the UCen.



All in all the photo shoot was a success, tallying up over 130 students for both Saturday and Sunday. Those with the "right look" will receive both a phone call in February and a full page of their half-naked body in the spring issue appearing in March. Losers will not receive jack, but they will carry with them the memories of posing for a *Rolling Stone* search in their college days.

For the 118 students who won't make the final cut, remember, don't be discouraged, there are plenty of desk jobs in this world if you graduate.

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MORE "SOULER OPPOSITE":

 DIRECTOR, WRITER

JOHN FISKE

In person, you'd expect Bill Kalmenson to be much like the main character of his new film, "The Souler Opposite," Barry Singer. While some parts may hold true, Kalmenson comes off much more pragmatic, mature and world-weary than Barry. Barry is more like an earlier incarnation of himself.

"Souler" is "very much inspired out of my own experience," says the new writer/director. He himself worked the L.A. comedy club scene for 10 years (he once did the Hub), grew up in the Valley, went to Berkeley and dated a girl very much like Thea, the college grad that Barry falls in love with.

Kalmenson's life is now pretty much entangled in the distribution of "Souler," championing it from venue to venue (although he is tuning an old script that is much more "ambitious," he says). It opened last October to a strong critical backing, and audiences are enjoying it. I certainly did (see review, pg 5A). He is laid-back enough to speak with me on a Saturday morning and indulge my tangents on Henry Jaglom and jam about Welles, but he is on the ball enough to always remind me that this is a business, and "Souler" is priority number one.

Artsweek: What makes "The Souler Opposite" different from other films that bill themselves as "A romantic comedy about sex in the '90s"?

Bill Kalmenson: I wanted it to be funny ... but there were qualities in movies that I admire, that I hadn't seen in a while, and that one was intimacy, the kind of real personal truthfulness. I don't see movies going in that direction in the same way mine does, where — particularly in the sexual scenes in

bed — they're really just lying there, and really intimately curious about what the other is feeling. And also the consequences of boys (the film starts off as they're teenagers) that are taught to just look at women for their physicality. It seemed to me — I know they weren't earth-shattering events — but it seemed that there might be something there. There seemed to be a story ... that resonates and was funny and at the same time real.

How is your private life?

I'm not married, I'm single — right now my private life is so private I don't even know about it.

How does this represent the work that you've done in your life, either in stand-up or writing, etc.?

If it isn't literally true, it's very true about me, so it's kind of a living chronicle of a certain stage in my life. A lot of the lines in the movie have been out of my acts; I've always been about relationships. I've ventured into other areas, but I'd like to stay funny, though, because there's something great about being funny and getting the laughs.

That was you in the last scene with the father and the kid — you're character tells Barry, "Don't lose faith, you're a funny man," — and you were originally going to play Barry; it's self-reassuring almost.

Yeah, it kind of surprised me actually, at the last minute [I was told,] "You should do that part." And then we realized — more in the editing — what the impact was, and that in many ways I really had the most important line in the movie, and that is, "Don't lose faith."

Bill Kalmenson will be at the Fiesta 5 on Friday for the 7 p.m. showing of "The Souler Opposite."

ANGEL R E

Continued from p.2A

cause what I do is always progressive, and that whole sound was a little bit retro. Even though it was coming out in a different way, it was still very retro in its essence, and I never really felt that that was my thing.

So I took the time out, honed my skills and worked on a lot of other people's projects. I slowly saved mo-

ney and bought equipment to the point where I could master in my own studio. It took a long time, but it was worth it because I was able to make the *Jaz Klash* album as a result.

Who did you collaborate with on the *Jaz Klash* record?

I did it with More Rockers, which is a jungle crew from Bristol. *Jaz Klash* is the only collaborative project I've ever done as far as production. I normally work

alone as a producer, and I think it was a really brave and different project for us to do. I mean we did it at a time when nobody was doing this kind of stuff, and I think because of that we didn't have to follow any rules. As a result, I think we made an album that is going to stand the test of time.

Did you go out to Bristol to do the album?

Yeah. It started by mail. We all had the same setup and we were all sequencing

with the same stuff, and so we were sending disks and ADATs back and forth — and it was amazing. Then I went over there and spent about six weeks over in the UK.

What about the 60 Channels album?

With 60 channels, I just wanted to do my own thing. I've got so many ideas and so many styles and I just wanted to do a project that defied description.

A-DOUBLE

Continued from p.5A

vies (Game Rec.). Bad Meets Evil is Eminem AKA Slim Shady and Royce. Just like any of his stuff, these two cuts are full of the typical Eminem pathos and shock value candor, making the usual references to his daily crack habits and stab-

bing fools "from jail by sending you a knife through the mail." Royce plays the "Bad" role as a street ni%&uh who can make all the "real thugs look up," as Eminem does a fine job playing the evil, psycho white kid role. Overall, the wax isn't necessarily a must-have. The beats are boring rehashes of East Coast funk, and shock value

lyrics of psychotic fantasies have the longevity of a gimmicky celebrity marriage.

You need to check for Zion I's *Inner Light/Rap Degreez* (Ground Control). Ordinary people with ordinary tastes from this ordinary century can't relate to this sort of experimental material. This reminds me of home; the inflections of

nonsyncopated drum 'n' bass rhythms, spacy keyboard orchestrations and a mesmerizing voice of digital proportions. Wanna look into where hip-hop is going to? Then pick this up!

A-Twice says "Sirjanz Report will be back next week."

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