

still on spring break here at ...

artswweek

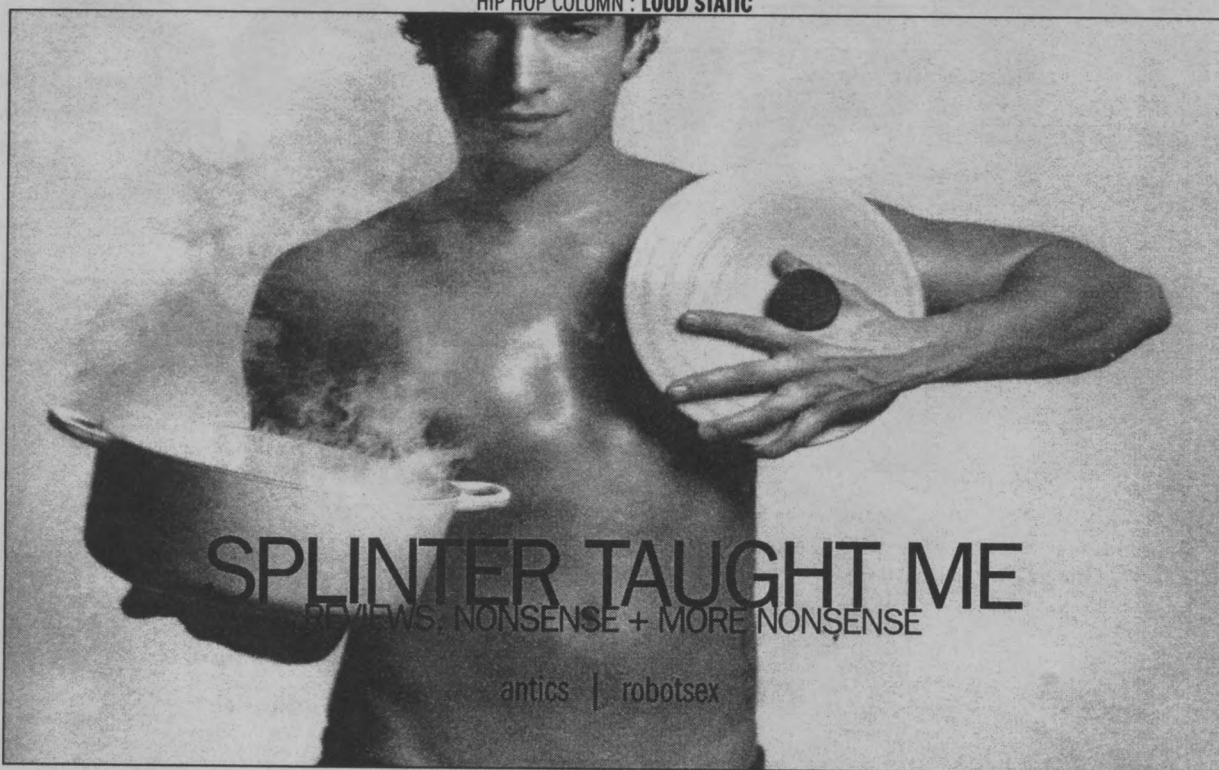


AMFN

who is **amon tobin**? we sent **dollface** to find out, and we're sure glad we did

loud static hip hop column | spring break vs. del playa | calendar | **high fidelity**, a good movie | music reviews

HIP HOP COLUMN : LOUD STATIC



Robotsex was once a pointy-eared loser geek, a former assassin-in-training, when Splinter took me under his wing and taught me right from wrong, salad fork from soup spoon. Indeed, imagine that you've essentially been raised since birth to accomplish just one goal. Your entire adult life has been one long training session, ultimately preparing you to face and defeat your one true enemy. When you finally face him in mortal combat ... he kicks your ass and gives you a ringside seat at the end of the world. Sucks to be me. That was just to put this all in perspective. Hopefully all you folks having problems following this column can now completely gather all that is written.

First of all, judging from the picture on the back of his CD, Mike Ladd is definitely a cutie. I also hear, from a very unreliable source, mind you, that he is an ex-marine labor pilot with a life full of action and adventure. Either way, this makes him a ripe interview subject for an award-winning (some would say 'muckraking') reporter in search of a story. Obviously this is not me; still, *Welcome to the AfterFuture* by Mike Ladd is a wonderful example of cutting-edge hip hop. This is the CD with

the Internet slam hit "Bladerunners" (featuring Company Flow) for all of you in the know. Along with the songs "Airwave Hysteria," "To the Moon's

“ I HAVE ONLY A FEW MINUTES LEFT UNTIL I COULD GET MY LONG-AWAITED CHANCE TO VISIT HELL ”

Contractor" and "Wipe Out on the Wave of Armageddon," this album is perfect for the underground hip hopper who wants to remain on top of all the extra-fresh stuff out there.

But, before you start to think your worst day ever is anything comparable to my life story summarized above,

let me explain why it could never be. Actually, let me not explain because that could take some time and I have only a few minutes left until I get my long-awaited chance to visit Hell. Take my word for it. Or don't. It's up to you. Anyway, *Welcome to the AfterFuture* is the kind of hip hop that can give you the impression that the future just ain't what it used to be. Also along this line is The Mindclouders' *Fake It Until You Make It*. I am not in the habit of pumpin' up music released by alumni, but before the rumors start, I will say right off: The executive producer (Peter Mumford) did once go to UCSB. In fact, if it were not for that guy, I may not be the incredibly knowledgeable boy that I am today. This time Mumford has teamed up with Songodsun, 2Mex, and some featured artists: Iriscience, Circus, Awol One, Subtitle, and more. It is worth checking out. And one more time on that not-quite-hip-hop, but hip-hop-related tip, there is Mr. Neveux. The title of his release is *Tuba*. He is from France. All I will say about this is that it is a "jazzy, funky, downtempo album that makes you wish there was a film to go with it." And it really is. No. It really is. [Robotsex encourages women to sit on his face]

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EXPOSE : IN MORE WAYS THAN ONE



SPRING BREAK

... or is it just Del Playa? Artsweek went undercover to perform some investigative journalism and came up with these frightening, shocking results

MTV Spring Break Cancun

DP on a Friday Night

theme song	"The Thong Song," by Sisqo, the guy who wore a one-armed leather jacket at the Grammy's and tries to sound like Jodeci	"Gimme That Nut," by Eazy-E, the guy who wore Jheri-Curl way past its prime and never, ever tried to sound like Jodeci. Thank the sweet Lord
alternates	Probably the same Euro-technopop group of Macarena fame: "Boom Boom Boom, I want you in my room"	Dr. Dre: "I just wanna fuck you, no kissing or hugging, 'cuz you got a husband who loves you"
clothing attire	whipped cream bikini	pony keg backpack
pick-up line	"Buenos boobies!"	"Nice rack!"
overheard conversation	"I slept with Carson Daly to get backstage"	"I slept with my T.A. to get an A"
mantra	"Let's get drunk and fuck"	"Let's get drunk and fuck"
featured attraction	Triple kiss on MTV stage for MTV cameras	Triple kiss on a DP balcony for IVTV

A Day on the Farm

The David
Grisman
Quintet

Populist Political Commentator
Jim Hightower

The Cache
Valley Drifters

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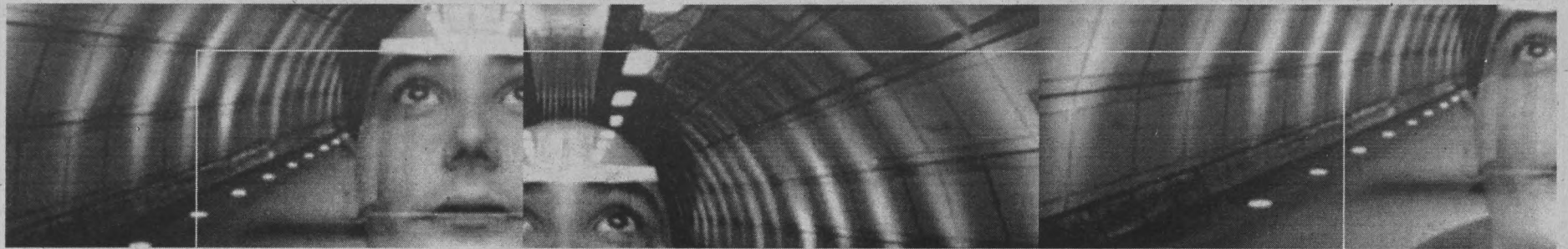
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THIS AIN'T NO DISCO BUT BRAZILIAN BEATMAKER AMON TOBIN IS STILL SUPAFLY

interpreter | dollface

Never before have I felt like such a white-bread, American-apple-pie kind of gal until my brief encounter with Amon Tobin. His wordy-yet-otherwordly music and personality were enough to make even the most exotic jetsetter humbled to the core. Growing up in Brazil and then relocating to Brighton, England, Tobin has seen it all, and his music reflects it. Strangely unplaceable, his complexity of style will have you drifting in sweet reverie one moment and bouncing around the room in a rage of insanity the next.

This drum 'n' bass craftsman infuses jazz, hip hop, bossanova and bizarre sound bites to create musical transmissions that fail to neatly fall into any particular genre of music. But that's a good thing. His fourth album, *Supermodified*, is set for release May 16 on Ninja Tune. Get ready for the comforting chaos that is Amon Tobin.

Mr. Tobin and a hideous dog named Gracie sat down for a little chat with *Artsweek* on a sunny day in L.A. After desperately trying to get past his thick British accent, I finally just let all hell break loose and sparked a doob with Mr. Tobin.

Growing up in both Brazil and the U.K., do you think your diverse background has affected your music style?

A lot of people ask me that and I don't know if it's something I can really measure, how much living somewhere comes through in what you do. I think it's more a case of having access to the music. I'm into Brazilian music anyway because it's good music, so the fact that I was born there maybe helped a little bit, getting the introduction to it. But I'd say I'd probably be doing it anyway, even if I was born in Norway.

So you didn't start making music seriously until college?

Yeah, I always sort of messed around with different instruments, but I wasn't into making music until then.

What made you decide to start?

The *sampler*. Yeah, it was a completely new way of making music. You've got your limitations with samples and you've really got to be quite creative with how you construct the song. It makes for kind of an unnatural process of making music, which hopefully makes it kind of personal and interesting as well.

So, all of your music is sample-based?

Yeah, it's completely samples.

How has your music evolved since your beginning days?

I'm still learning a lot, really. I'm teaching myself production. Oh, I'm gonna sneak a spliff right now, seeing as we're outside right now and all. (*Rolling a joint.*) I'm sorry, where were we?

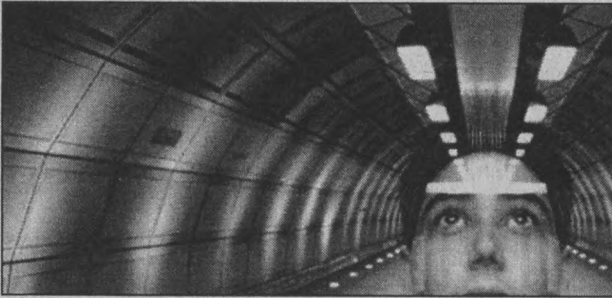
You were talking about how your music has matured or

evolved.

Umm, yeah, I suppose I've gotten more into manipulating sound and sound morphing. I'm getting more into changing sounds around to get them to fill different roles in the music. I guess [*Supermodified*] is less groove-based than *Permutations*. This has some sort of "moshing" tracks, but there's some mellow stuff on there too, some really chilled-out tracks. I think it's important to contrast the very slow melodic stuff with the harder sounds, because it makes the harder stuff sound much harder, which is what it's all about.

Do you have a background in music at all?

Nothing formal. I just played different instruments when I was younger, a little bit of guitar, a little bit of keyboard, a little bit of harmonica, sort of odd stuff. I used to play in a couple of blues bands. Yeah, it was wicked. I think the sampler is quite interesting because



“ I WAS LIKE THE FLOOR CLEARER ‘DJ NO ONE LEFT’ ”

you can actually use sounds from so many places and make it into something else that is *you*, while still completely recognizing where it's from. It seems much more honest to me ... God, this is one ugly dog.

Yeah, it's a beast. That snaggle tooth is the biggest tooth I've ever seen!

Isn't it though? It's, like, evil.

OK, so you're also interested in photography?

Yeah. I'm not a photographer but I'm into it. I'm into holiday snaps, with the smallest camera possible, to have it with you all the time to catch all those *moments*.

Do you see a connection between photography and your music?

I suppose I have pretty much a similar approach to

photography that I do with my music. Like taking ordinary pictures of really ordinary things and making them seem special in some way. And it's the same with music, taking the incidental parts and focusing on them and magnifying them to make them the center of attention.

How did you hook up with Ninja Tune?

I released an album with Ninebar Records under the name Cujo – get away from me man! I don't like this dog! But anyway, Ninja Tune really got into it and then I [collaborated] with Funky Porcini and after that I think [DJ] Food was into it too.

Would you consider yourself more a DJ or a producer?

I still don't really consider myself a DJ. I only started learning how to deejay when I got signed with Ninja Tune and they said I had to go out and promote my stuff. I don't do any of it live, so deejaying seemed the right thing to do. And I get to play other people's stuff as well, which is cool.

Do you like deejaying?

I love it. I like it more now than I used to because now people know what to expect a little bit more. When I first went out, I was, like, the floor clearer, "DJ No One Left." I suppose it's less harsh now and people come because they checked out the record. It makes things easier for me; it's much more fun.

How is Supermodified different from your past albums?

It has less to do with jazz and jazz grooves. I set out trying to make this album with no working base. I don't want to be easily classified. I get sucked into certain sounds because I like them so much. They're still in there, there's no real escape for me, but I've tried not to make that the central thing for this album. I want it to be more about sound manipulation than anything else.

Hmmm, what else? Anything else you want to tell us about Supermodified?

I think you've covered a lot, really. I've been doing this all day, from like 9 in the morning until like 6 or something. Now I'm kind of high and I'm like, "Have I answered this question already? Am I saying the same thing again and again?"

Then what's your favorite food?

I love Mexican food. That's why I love coming to L.A. Wicked Mexican food here.

What's your ideal night out?

There's this jazz club in Brighton that serves Guinness and has free peanuts.

My kind of place!

Yeah, free peanuts is always a good sign.

Any words of wisdom for the kiddies?

I wish! Stay in school kids! (*Laughter from all sides. Ha ha ha.*)

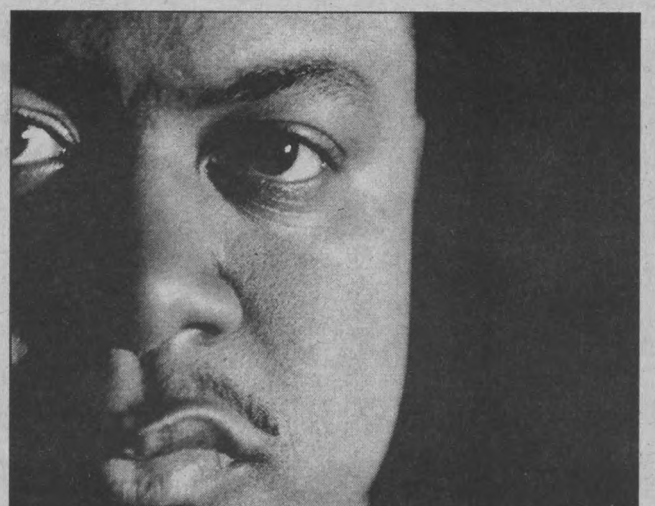
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today | **thursday**

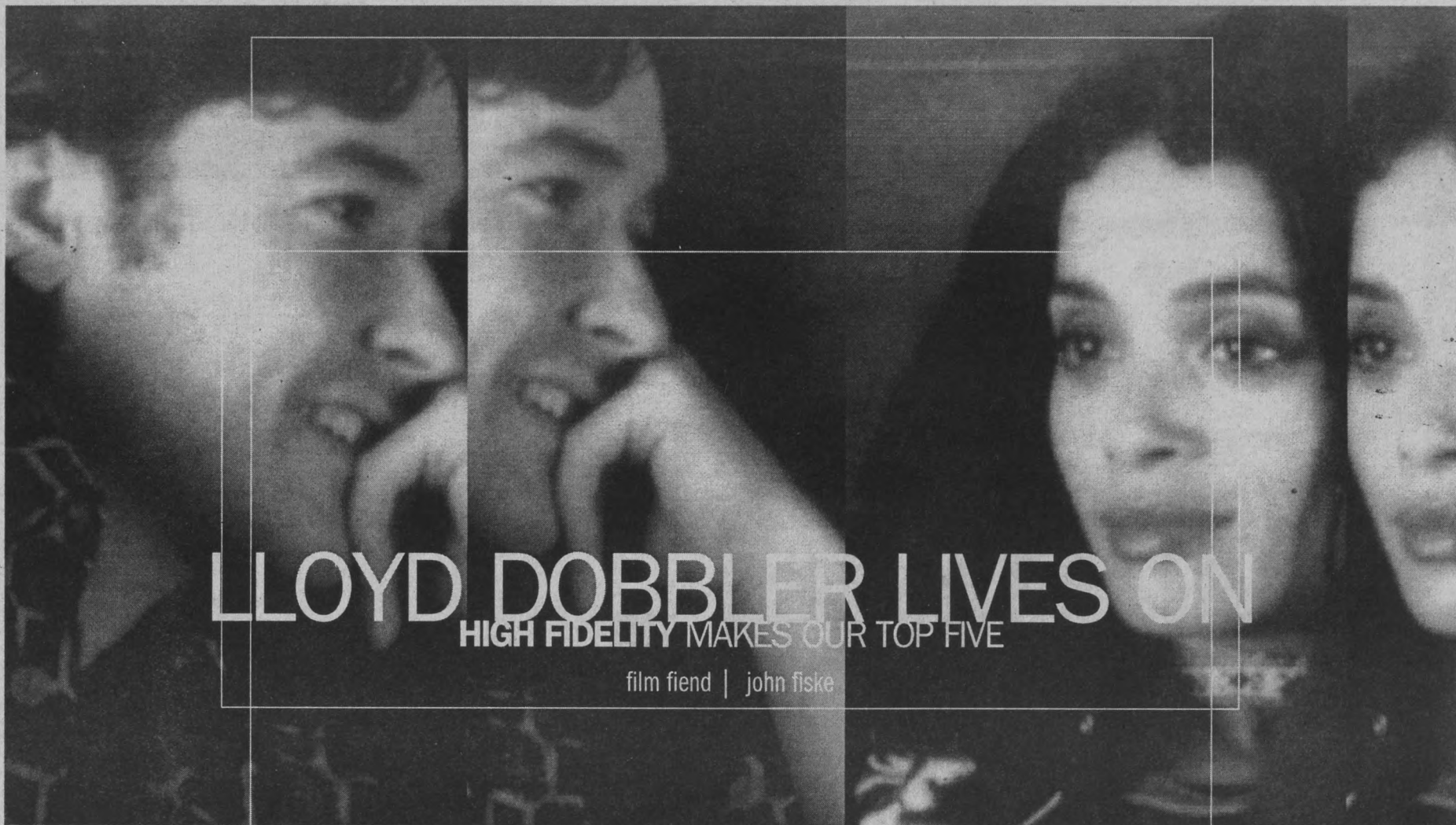


Oh, Thursdays really are the best days. First of all, an award-winning arts and entertainment section comes to you free of charge. Second, it's the day before Friday. Third, Arts and Lectures screens fantastic films in Campbell Hall. If you didn't have the opportunity to see this great film while it was in its national release, do yourself a favor and go check it out. In this funny and original film, a frustrated puppeteer finds a secret passageway into actor John Malkovich's mind. Catherine Keener was nominated for a Best Supporting Actress for her portraying of a scheming affairist. *Artsweek* gave it rave reviews, so naturally, you will, too. 7:30 p.m. \$5 students

tomorrow | **friday**



While Santa Barbara isn't considered a real hot bed of music, much less a breeding ground for jazz, occasional musical endeavors do travel through bringing joy to Artsweek ears. Case in point: Beck and James Brown at the Santa Barbara Bowl in the beginning of May. But until then, get your jazz fix at the Newport Jazz Millennium Celebration, where numerous contemporary musicians pay and play homage to greats such as Louis Armstrong, Duke Ellington, John Coltrane and Miles Davis. Performers such as trumpeteer Nicholas Payton (pictured above), pianist Cedar Walton and guitarist Howard Allen will be there ... so go to Campbell Hall, 8 p.m. \$17 students.



LLOYD DOBBLER LIVES ON

HIGH FIDELITY MAKES OUR TOP FIVE

film fiend | john fiske

Adapted from the beloved Nick Hornby novel of the same name, "High Fidelity" begins as a simple romantic comedy and ends as a wonderful display of all the talents involved.

As played by John Cusack, Rob Gordon is a man addicted to the life that makes him miserable. He owns a record shop inhabited by "The Musical Moron Twins," Dick and Barry (Todd Louiso and Jack Black), endlessly making Top 5 lists on the most random topics imaginable. Rob opens the film with a Top 5 list of his worst breakups, after losing his girlfriend Laura (Iben Hjejle).

Like all directionless thirtysomethings, Rob has a problem making his relationships work; somehow he always finds himself outside his ex's apartment screaming in the rain, "Charlie (or whoever), you fucking bitch, we can work it out!" So he decides that now he's going to go through the rest of his Top 5 to find out what's wrong with him, and maybe win back Laura.

At the heart of "High Fidelity's" success is its script. It's a basic premise, but done with flair and wit as adapted by

Cusack, D.V. DeVincentis, Steve Pink and Scott Rosenberg. As a way to reconcile the novel's first-person narrative, Rob talks directly to the audience, taking us through huge leaps in time and plot in seconds. Usually it's a lame technique, but it works magic in this project.

Beyond the quick-paced structure, "High Fidelity" is also funny as hell. The biggest laughs come from a confrontation between Ian (Tim Robbins), Laura's new boyfriend, and Rob in his store, which is worth the price of admission alone. The dialogue is crisp and

impression in her few scenes. And Iben Hjejle is nothing short of a find, with her Danish accent all but unnoticeable.

But this film's heart and soul belongs to star Cusack, on a roll now after "The Thin Red Line," the under-appreciated "Pushing Tin," and "Being John Malkovich." He has quickly become one of those great and dreaded actor-producers, smartly recruiting professional teams and subtly making his pictures more observant and profound. He isn't afraid to make himself out to be a flawed person, as his overly proud and tempestuous Rob makes abundantly clear.

Something should of course be said about director Stephen Frears, who previously made "The Grifters" (one of the best films of the '90s) with Cusack. This is exemplary direction, showing the presence of mind to allow a film's greatest attributes to shine through. Frears maintains a careful

tone that is witty, bizarre, serious and even dark, at times.

"High Fidelity" is thought-provoking, yet entirely satisfying as an entertainment piece, falling into that difficult category of films that manage to work for audiences looking for a great laugh, a great story or just a great film. Though it's early, this is one of the best films I've seen this year.

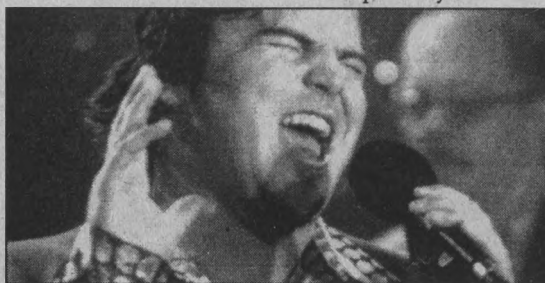


PACKED TO THE BRIM WITH MUSIC + POP CULTURE REFERENCES WITHOUT APPEARING LIKE A TARANTINO KNOCKOFF"



keenly packed to the brim with music and pop culture references without appearing like a Tarantino knock-off.

As all great scripts demand, the cast is nothing short of excellent. Black's hostile elitist Barry steals many scenes as he contemptuously insults friends and customers alike, and will most likely be the one everyone remembers. Joan Cusack makes another great



things to do! things to do! things to do! things to do! things to do! things to do! things to do! things to do! things to do! things to do!

weekend | **saturday**



It's time to taste the finer side of life! If you weren't lucky enough to enroll in the wine tasting class offered at UCSB, all is not lost in the quest to refine your drinking skills. So toss that Natty Ice aside and head downtown for a day of leisure and wine tasting at one of our fine local establishments. We recommend scouting out the Giessinger Winery Tasting Room (100 State St.) or the Meridian Vineyards in Paseo Nuevo. For some local flavor closer to the scenic ocean setting, try the Santa Barbara Winery at 202 Anacapa St. Bring along a picnic lunch, some relaxing tunes, and your honey bunny for added fun. Who needs D.P., right? Wine and sweet lovin' beats keg stands any day!

weekday | **sunday**


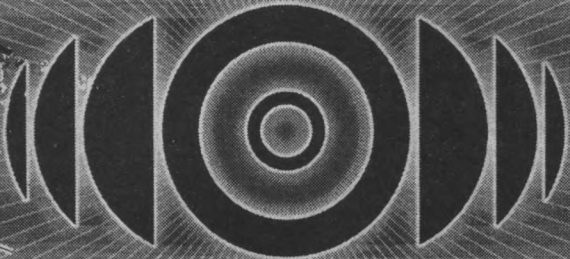


For those of you witty English majors out there recovering from the department's most uninteresting, lower-division course (offered most Winter quarters), you will probably run and hide from The Acting Company's performance of Sheridan's "The Rivals." For those of you yet unjaded by the works of the 18th-century, this satire is a fast-paced comedy of love, deception and mistaken identities amongst a hero, heroine and the definitive blunderer, Mrs. Malaprop. The evening promises nonstop laughs and clever insight, so for those exceptional students out there willing and able to plunge into the theater of the 18th-century. Campbell Hall, 8 p.m. \$18 students.




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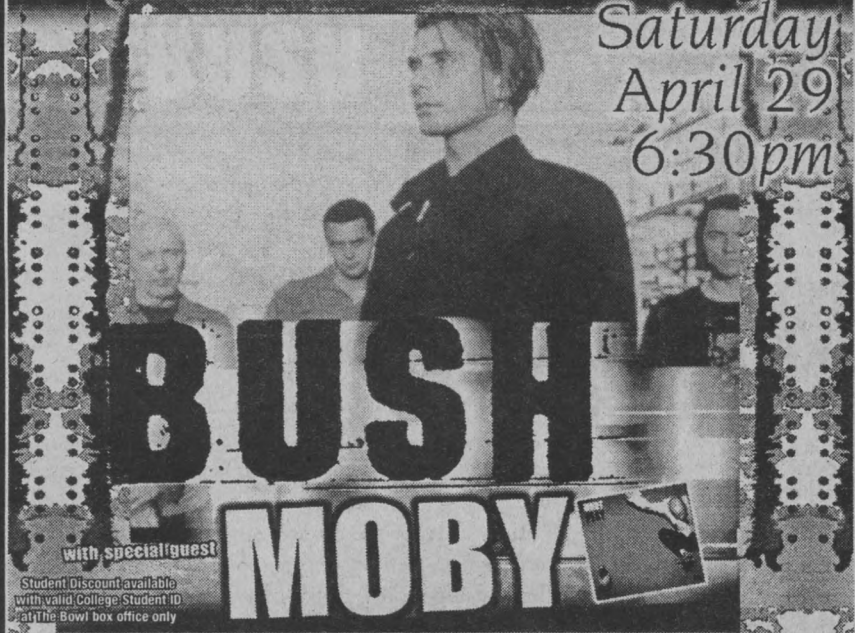


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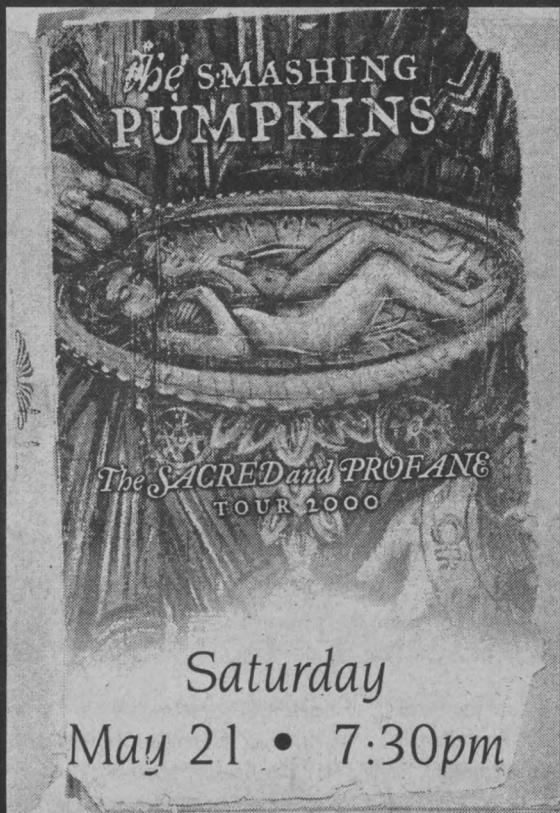


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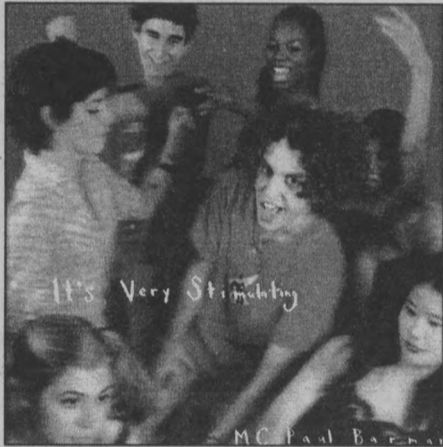
Fela Kuti | *The Best Best of Fela Kuti* | MCA
Femi Kuti | *shoki shoki* | MCA

Fela Kuti is probably the most renowned musician you've never heard of. Over a million people paid homage to him at his funeral in 1997. He's recorded more than 50 albums. Why haven't you heard of him? Maybe because he's Nigerian or because his albums have never had international distribution — until now. MCA is reissuing 20 albums of Fela's, partly because of the recent rising success of his son Femi. This 2-CD retrospective of Fela's better known work from 1972 to 1989, is a life-changing introduction to what can only be called extremely intoxicating music. Combining equal parts jazz, soul, funk and traditional African music, Fela literally created and defined the Afro-Beat genre. Fela's music builds strength and force by layering rhythm upon rhythm, with Fela using up to 20 percussionists, horn players, vocalists, guitarists and other musicians to achieve his unmistakable sound. The intense rhythmic nature of the music achieves an ancient, organic drum 'n' bass feel, especially since Fela's hypnotic concerts could last up to seven hours.

First and foremost Fela was a musician (saxes, keyboards, vocals), but he was also a political spokesperson for the downtrodden and oppressed of his native Nigeria. Like Bob Marley, his messages of Black empowerment spread throughout the African world to the extent that Fela often found himself jailed, beaten and

harassed by the powers that be. This music is enduring in its message, rhythm and potency; it is a shame that only now is it beginning to get the acclaim and dropping of jaws that it deserves. Like many great musicians, particularly Marley and Ali Khan, Fela has his son to bear his eternally-fueled musical torch.

Femi continues the tradition of intense poly-rhythmic funk, but gives it a '90s makeover: Shortened songs with electronic samples and American and UK club influences. He led his father's enormous band when Fela was sick and/or imprisoned, so he knows how to work a big group of musicians without sounding overdone or chaotic. The sexually charged "Beng, Beng, Beng" has already been banned in Nigeria for its frank nature, getting as close to expressing sexual tension as James Brown ever did. From the opening of "truth don die" to the close of The Roots remix of politically fraught "Blackman Know Yourself," the album rarely lets you rest, but never forces too much. That said, I still feel as if I haven't done justice to the Kutis' addictingly expressive music. Please don't be an Orwellian victim of ignorance: Ask the music man for anything with the name Kuti in it — you can't go wrong. [Josh Baron]



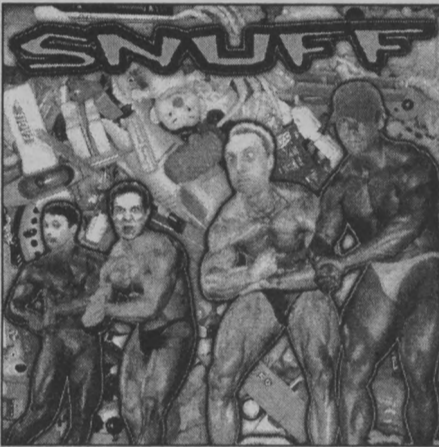
MC Paul Barman | *It's Very Stimulating* | Wordsound

For hip hop to continue to thrive, it must evolve. Heroes of the culture are needed to take chances and move hip hop

to the next level. MC Paul Barman is not the man for the job, but he is really funny.

With the help of beautiful production by Prince Paul, MC Paul Barman kicks the silliness into high gear. Four of the five songs give ample (false) info on Barman's sex life, but don't expect any jack-off material here unless you are into lines like these: "I hope my sperm will get under your thermal/ Underwear because you're cuter than Nermal ... We started to slow dance/ I said no chance for romance/ If I have to wear condoms because they feel like snow pants." What?!

As far as his flow goes, Barman pumps multi-layered rhymes to the point where it is hard to keep up with everything he is saying. Sometimes the lines seem to run a little too long, as if he wrote them while listening to slower beats. This is all part of the MC Paul Barman package. The guy is a smart ass, a clown who displays a huge ego on record just to make people laugh. He'd rather shock you with some technical sex jargon than repeat some things he read about some conspiracy theories. MC Paul Barman is a welcome change from the norm ... but hopefully no one will follow his example. [Trey Clark]



Snuff | *Numb Nuts* | Fat Wreck Chords

Ten-to-one odds that the word tranquility has never been used to describe Snuff. They aren't pop, easy to listen to or inspiring. The phrase, "listening to Snuff is like receiving an oil massage," has never once been uttered.

Instead, the lead singer's voice is reminiscent of the sound a dull chainsaw makes while eating through northern California redwood. It will make you leap from your chair and begin to fidget aimlessly with the balance and adjustment buttons, and this is before you conclude that the CD is damaged. Yet somewhere in the midst of all that jumbled noise, in which the bad singing is mercifully drowned out by the convulsion-encouraging drums, something nice and good happens. Why else would Fat Mike have heavily advertised the band and believed in them enough to provide a beautifully artistic and colorful insert in the CD? If you trust Fat Mike, you'll be patient enough to resist the initial urge to play ultimate Frisbee with it, which, by the way, is entitled *Numb Nuts* (yet another aspect of the album you may need to overlook in the name of fairness).

What makes Snuff interesting is its obvious contempt for snappy, mainstream "punk" — Blink 182, Lit, etc. Instead of purposely misrepresenting themselves in the name of capitalism, the members of Snuff have chosen to portray the less-than-fantastic lives they live. They are accepting the reality that, without morphing into the flavor of the week, they will gather a small, but hopefully more loyal, fan base. Because of the motives made obvious by the lyrics and style of the group, Snuff is able to avoid shying away from important issues. Thus, once the singing ceases to be irritating, or at least becomes tolerable, the songs prove to be worth waiting for.

Whether Snuff numbs your nuts or not, you can still take solace in the fact that it's on the right side of the fight. Better to be righteous than smooth. [Mohahn Gilad Mandelbaum]

First, MTV is just years away from showing gratuitous anal penetration and Artsweek will have no part of it. We still have some integrity despite popular belief. Second, <www.playedoutcrew.com> has just been revolutionized. Check it! Third, write to us at <artsweek@ucsbdailynews.com> and tell us your opinion of Jennifer Love Hewitt for an upcoming issue.

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Spring Quarter \$193.00
Spring & Summer Quarters \$386.00

For information regarding BENEFITS, COST and DEADLINES, contact
Student Insurance Office at 893-2592. (Located in the Student Health Service Administration)

Artwork
Contest!

Have your art published on the
cover of the UCSB Student Handbook,
the Kiosk.

UCSB Orientation Programs
announces its annual "Cover Art"
Competition" to find student artwork
to be published on the cover of the
UCSB Student Handbook, 2000-02
Kiosk, which is given to approxi-
mately 6,000 new students each year.
One entry will be selected and the
artist will be paid \$150. To enter the
competition, pick up the Contest
Rules at Orientation Programs
(1311 Cheadle Hall, 893-3443).
Entries are due April 10, 2000.



LET'S PARTY!



ROCK N' BOWL
THURSDAY NIGHTS

\$8 9:30 pm - Midnight
ALL YOU CAN BOWL BEST PARTY IN TOWN GREAT MUSIC DRINK SPECIALS PRIZES

JOIN KTYD'S BRAD LILLEY
AS HE ROCKS THE LANES

TUESDAY & WEDNESDAY NIGHTS
\$1 PER GAME
9pm-Midnight

SUNDAY 8pm-Midnight
\$1 GAME

OPEN 24 HOURS Minutes from UCSB!
ORCHID BOWL
5925 Calle Real, Goleta
Hwy. 101 at Fairview • 967-0128



ASP B hotline number: 893-2833

ASP B is accepting tapes and CD's for bands interested in playing Extravaganza 2000. Leave demos at the ASP B office Rm#1519 UCen



Morganfield Burnett & Da Blues

LIVE @ the Hub
Wed, April 12th
3-5pm FREE!

Any Given Sunday



Isla Vista Theatre

April 11th, 7:30 & 10pm

\$3 Students \$5 General

ASP B Applications available for 2000-2001 Program Board Apps available at ASP B office Ucen 1519 and are due by 4pm on Wed Apr 26th

FARMCLUB.COM

airing Mondays on USA (Cox Cable Channel 7) at 11pm

A NEW MUSIC TV SHOW

Come see bands like:

MACY GRAY * LIMP BIZKIT * DR DRE * EMINEM
BECK * ENRIQUE * NWA * INCUBUS

FREE!

For FREE TICKET information, call (888) 458-CLUB [458-2582]

or log on to www.farmclub.com

Sharkeez SATURDAY APRIL 8th

12th ANNUAL KJEE 92.9 FM
SATURDAY NIGHT Beach Bash

PRE-LUAU DRINK SPECIALS from 9:30pm-11:00pm

2 FOR 1 TROPICAL DRINKS
(TWO DRINKS FOR THE PRICE OF ONE)

SHOT WHEEL SPECIALS

LIMBO CONTEST
1st PRIZE \$50 gift certificate

UGLIEST Hawaiian Shirt Contest
WINS a NEW Surfboard
(Hawaiian attire mandatory)

ARRIVE EARLY TO AVOID THE LONG LINE!!!

Sharkeez

MUST R.S.V.P. by April 8th @ 2pm

416 State street • Santa Barbara (805) 963-9680

Sharkeez never ever a cover!

SATURDAY is KJEE 92.9 Night D.J. & Podium DANCING Prizes & Giveaways

LATE NIGHT HAPPY HOUR FRIDAY & SATURDAY

STARTS 1/2 HOUR EARLIER! 9:30pm-11:00pm

TWO for the PRICE of ONE

SHOTS... + PINTS... + BOTTLED BEER

+ PITCHERS + 80oz. BUCKETS

= ANY DRINK! - ANY SIZE!

"Who's got the BEST LATE NIGHT HAPPY HOUR?... YOU DO THE MATH!"

Sharkeez Satellite Sports Patio We get all the Games!

SANTA BARBARA 416 State street • (805) 963-9680

MANHATTAN BEACH 3801 Highland Ave.
NEWPORT BEACH 114 21st street
HERMOSA BEACH 52 Pier Ave.