

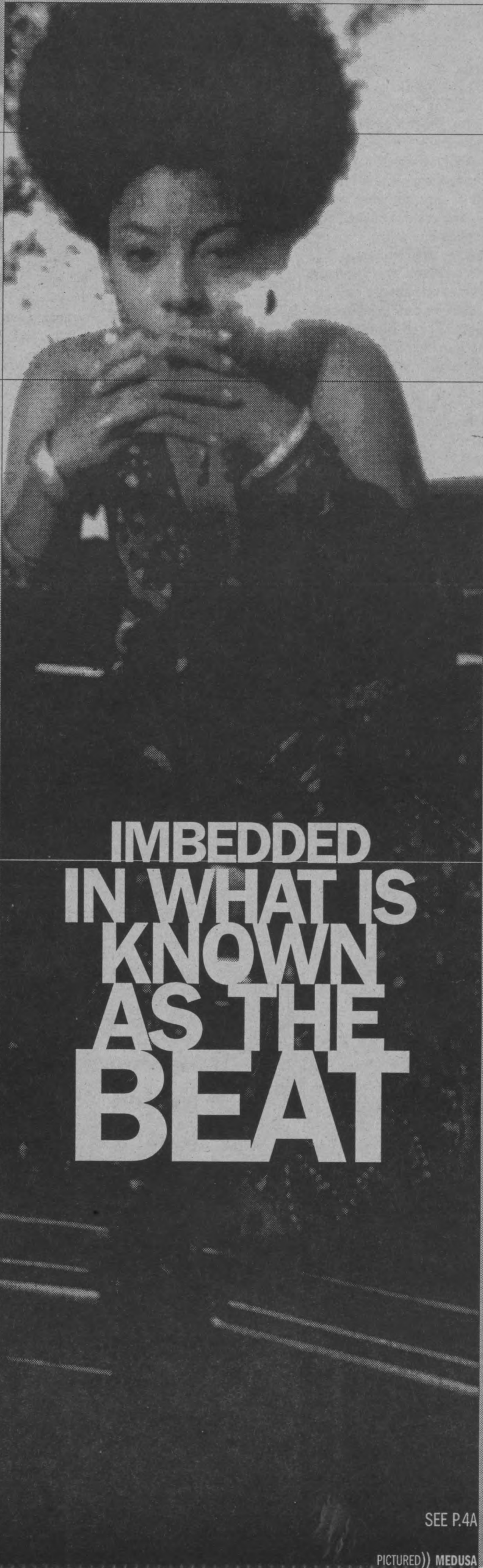
# artsweek

ARTS + ENTERTAINMENT

FILM)) TEN THINGS I HATE ABOUT YOU. LIFE. THEATER)) GREASE. ART)) OBIE PRESSMAN. CD REVIEWS)) KMFD + MORE. HIP HOP TALK SPECTACULAR) SPONTANEOUS. ANIMAL PHARM. SCAPEGOAT WAX. THE ANONYMOUS

how do you spell

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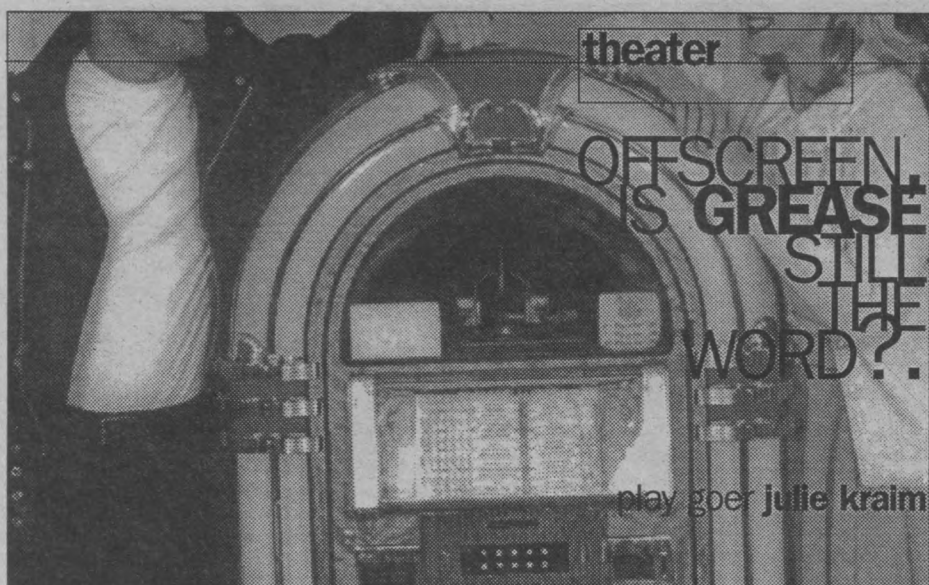
IMBEDDED  
IN WHAT IS  
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hip hop in santa barbara?

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SEE P.4A

PICTURED)) MEDUSA



"Are you ready to have fun? Are you ready to rock 'n' roll?" This was how the audience was greeted at the Santa Barbara Civic Light Opera's latest production of "Grease." Although I tried to go in with a fresh mind, scenes from the movie kept creeping into my head and it was hard to come to terms with the fact that this was no Olivia Newton-John and definitely no John Travolta. "Grease" was not that disappointing, but I walked out of the theater thinking that it didn't have much substance to it.

Popular '50s music played before the show to set the mood, as the audience participated in a twist contest that poked fun at the audience and at the shallowness of the time period. The production was simple as sparse sets, basic choreography and simple costumes characterized the performance. A backdrop of an intricate yearbook page graced the stage, which was the best the set had to offer, while the choreography's most advanced moment was the hand jive. Costumes were obvious: The Pink Ladies wore their jackets over petal pushers and knee-length skirts, and the T-Birds wore Converse, leather jackets, tight black jeans, and greased ducktails.

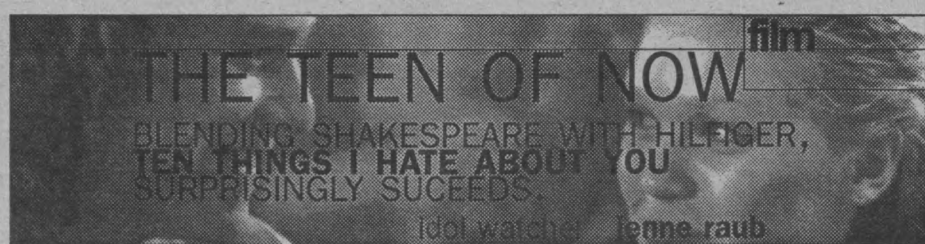
The actors all had great voices and merged well together. Sandy (Stefanie Morse) had

more of an operatic style going on, which was nice, yet also hard to get used to. Danny (Gregory Cunneen) had a shrill tenor that contrasted with his tough-boy character. The chemistry between the two was not very apparent as they barely conversed in most social situations, conveying a relationship unconvincing. Only at the end, when Sandy dressed in leather and got an attitude, did I see any spark between them.

Overall, the cast appeared trapped in their over-rehearsed roles. Betty Rizzo (Stephanie Block) tried her best to emphasize the conflict with Sandy, but was stuck in her tough-girl role throughout. The T-Birds also appeared to be trapped in their lines and didn't have much freedom with what they were doing.

The characters were entertaining and did a good job with what they were given, but ultimately the script's inherent shallowness was revealed. But "Grease," I suppose, is allowed to be that way and while it was no masterpiece, it was a pretty OK time at the theater.

"Grease" runs through May 2 at the Granada Theater, 1216 State St., Santa Barbara. For ticket prices, show times and other information, call 966-2324.



All right, Hollywood. So you bigwigs finally figured out the Teen of the Now: Hilfiger shirts, Nike Air Maxes and Gap Khakis. Yup, summed up quite simply, the teen demographic (what with the success of one of the first truly successful '90s teen flick "Clueless") is easily accessible. And, playing off the success of "Clueless," to market a film to these youthful masses (and even those a few years older going back to their high-school years vicariously for a moment of nostalgia and an hour of relief), all one must do is find an old novel or classic tale and revamp it with the current accoutrements of '90s style.

This, of course, works on the assumption that while the world has changed immensely as to economics, politics and technology, the world of love, friendship and family has remained virtually untouched, which is, of course, a rather absurd notion. However, with a loose interpretation of an old tale, I assume that many would argue the use of these old tales is working on the mythology that has continued to shape us throughout the modern era.

"10 Things I Hate About You" is based on "The Taming of the Shrew," a Shakespeare work I regret to admit I have never read. But the plot is accessible enough: two sisters (one pretty and popular, the other intelligent, ill-tempered and self-alienating) who aren't allowed to date. The elder, Katarina Stratford (Julia Stiles), of course, has no interest in wanting to violate this rule. The younger, of course, being the pretty, popular and trendy Bianca (Larisa Oleynik) is ready to explore the world of lust and love (well, high school dating, at the very least) and finally coerces her dad into the seemingly harmless proposition to allow her to date as soon as Katarina does.

Meanwhile, the new boy at school, Cameron (Joseph Gordon-Levitt) instantly falls in love with Bianca and discovers, via his best friend Michael (played by one of my favorite actors, David Krumholtz), the secret to getting Bianca to date — finding first a love for Kat. So Michael tells rich bimbo Joey (Andrew Keegan) that if he bribes someone to date Kat, then he's got access to the virgin hottie Bianca. Joey slips Patrick Verona (note the cute allusions to Shakespeare in the last names) some cash, and Patrick eventually gets a date. Of course, at some point it's no longer about the money, as you can well imagine, for a flick merely about paying for an escort usually remains in the realm of late-night HBO documentaries.

Needless to say, "10 Things I Hate About You," is a cute, fun film, even if the myth of the film — that love always prevails, and the bad guy loses — is, in some ways, arguable. And despite the terrible based-on-a-classic-novel premise that has produced the camp and cheese of "Cruel Intentions," "10 Things I Hate About You" has, surprisingly, more depth and interest. Even with the trendy attire and the obvious marketable soundtrack blaring throughout the film, the performances from the youth (not to mention the wonderful adult roles played by the likes of well-known comic Larry Miller, Allison Janney and David Leisure) are engaging and fun.

"10 Things" knows it isn't an Oscar contender, and it makes no pretensions to be. It does what it should — be fun and engaging — and it does it well. If only I could say the same about the other films comprising the onslaught of teensploitation.

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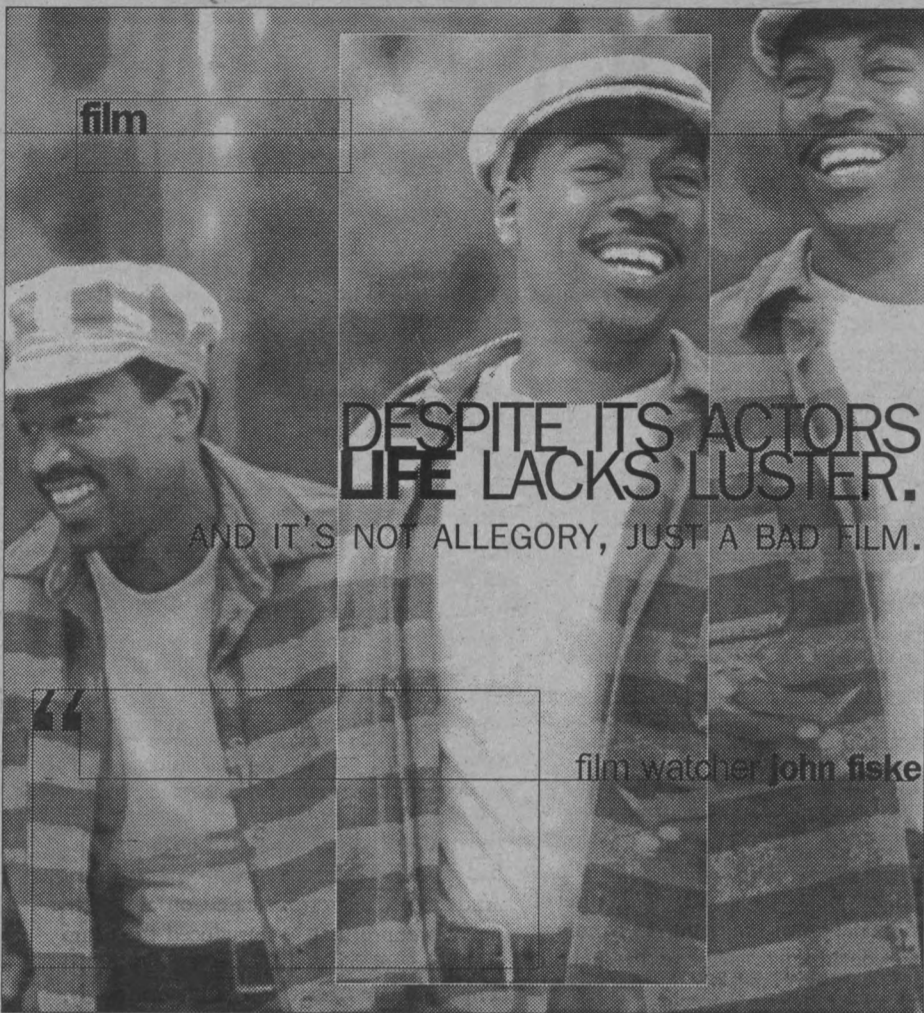
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DESPITE ITS ACTORS  
LIFE LACKS LUSTER.  
AND IT'S NOT ALLEGORY, JUST A BAD FILM.

film watcher john fiske

Is the glass half full or half empty? In the case of "Life," Eddie Murphy and Martin Lawrence's new film directed by Ted Demme, I'd have to go with the latter, simply because "Life" so blatantly rejects any attempts at being what it could have been: a good, maybe great, film.

For Murphy, "Life" is somewhat of a throwback to the days when he made outlandishly R-rated films like "48 Hours," "Coming to America" and his stand-up routines. One part of me relishes this, because Murphy so willingly surrendered himself to safe family material. The other part gives a sort of disapproving smirk, because it seems Murphy still finds that the best way to portray the black race is by saying "nigger" and "fuck" every other word.

Some say that it is an attempt to be realistic. I don't buy that for a second, because anyone that considers "Life" to be realistic must have a few screws loose. The lack of verisimilitude is in fact at the very center of the film. While the issues surrounding the plot lie in race politics, "Life" itself lacks any true credibility, from its performances to its make-up to its story.

Life begins for Raymond Gibson (Murphy) and Claude Banks (Lawrence) in New York City, at Club Spanky's. After stealing Claude's wallet, small-time pickpocket Ray is wrangled into a bootlegging run in the south, with Claude as his partner. While down there, they are framed for murder by a local sheriff, and given life sentences. This setup serves as the prologue to a rather plotless film that runs from one story (like their various attempts to escape) to another.

Unfortunately, the mini-plots are so derivative and unimaginative that they aren't interesting at all, and leave the film's success resting on the camaraderie between Ray and Claude. And for the film's first half, this isn't much of a problem. Murphy and Lawrence are good actors, and still great comics, and many of their scenes where they simply act out are the film's best. The best scene is the two of them lying about the crimes that got them into prison. And it didn't need one use of "fuck" or "nigger" to be any more real or funny. If "Life" had simply been a string of scenes like this, they would have had a good little film on their hands.

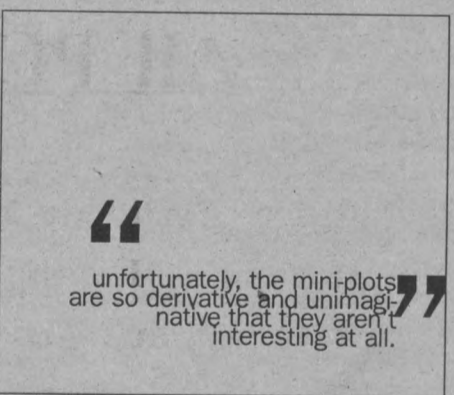
But the third act is so fake and obvious that it doesn't make any impact. The main attraction in this section is Murphy and Lawrence's makeup, done by Rick Baker (he did The Nutty Professor's Oscar-winning makeup), and — on its own — it is good. In the past, Murphy has had to act under a ton of makeup, as in "The Nutty Professor" or "Coming to America." But those were blatant comedies where everyone understood that it was Murphy having fun.

In "Life," there are two things that kill that fun. The first is the film's pseudo-

serious plot, which makes what was part of the fun before, distracting and annoying here. The second is Ned Beatty (in a good piece of supporting work). Once he enters for a small role as a good-hearted warden, he shares many scenes with them. Because he stands as such an obvious basis of comparison of what a real old person looks like, it makes Baker's effects much like "Life": fake.

What also kills it is that, like I said before, Murphy and Lawrence are good actors, not great ones. The two may be fine in their scenes while they are young, but as the older versions of Ray and Claude, the two never manage to break out of playing two caricatures. And they don't really seem to be the same Ray and Claude from their younger years, which may also be due to an annoyingly ridiculous 30-year time lapse during which the two supposedly don't speak. In any case, the film's final act is really a final nail in "Life"'s coffin, offering no reason to see itself as overreaching shit.

The film's director, Demme (whose Uncle Jonathan directed "Silence of the Lambs" and "Philadelphia") is a master at what he does: comedy. His direction was so well-suited in his first two features, "Who's the Man" and "The Ref," and it was the only thing solid about his last big film, "Beautiful



Girls" (he has since directed a small independent feature called "Monument Ave.").

Unfortunately, as happened in "Beautiful Girls," he is not a strong enough director to properly balance comedy, his forte, and drama, his passion. He also didn't know that the "Life" could have been just as good, if not funnier, had it been PG or PG-13. There is nothing in the film's tone to suggest the need for the poor stereotypes and overly foul language, which doesn't bother me in and of itself (never fucking has), except that it is a part of the stereotype.

"Life" has traces of what could have been inside it. It was there in a great scene when Ray imagines his restaurant populated with members of the prison (a wonderfully edited scene, I might add). But unfortunately the makers, including Murphy and Demme, wanted a movie that would make money, instead of simply being good.



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music

# UNDERGROUND SENSATIONS

COMING FROM LOS ANGELES, BUT SPEAKING THE UNIVERSE OF HIP HOP, **THE ANIMAL PHARM**, **SPONTANEOUS**, AND **THE PUSH** THE BOUNDARIES AND BUTTONS. AND **SCAPEGOAT WAX** AT LEAST AREN'T DAVE MATTHEWS BAND FRATROCK.

word)) oh, and the

Mr. Zinn is the designated beatmaker for the Anonymous and also the most thugged-out member of the group. Read below as my life was threatened while talking with him.

**Artsweek: Is there anything you guys are working on right now?**

Mr. Zinn: Yeah, we're working on a grip of shit right now. We're working on a new album to come out this year, we're trying to drop a full length by the end of the year. Dr. EZ has a project coming out, which is going to be a sequel to the "Cool Fantastic" tracks.

**Speaking of "Cool Fantastic," what was it like working with all those people on that record? That was like the West Coast All-Star track.**



It was cool cause the intention behind all that was really just to get people together with a lot of varying styles that wouldn't necessarily get down with each other. I think it worked out surprisingly well; I was real pleased with how everyone came tight. That's why we're going to start doing more of this thing; we're in the midst of recording the next one right now. When you get that many people on a record, it brings attention to it, which helps everybody. I think it's a good thing. I think too many people think about it like, "Oh, it's just a fat posse cut." I think our intention was more so to get together different styles, and also to get people on it who maybe you've never heard of, and a couple you have heard of. Everybody helping each other out basically.

**When you made it was everyone there together or did you do it separately?**

It depends. The first one was done with the first half done one day with everybody there and the second half done with everyone there. The second was done over the course of one or two months. It took awhile 'cause the Living Legends are out in Oakland and stuff like that, so the process was more difficult.

**So was Drez thinking he was big time with all those people giving him props on two songs?**

Well, it came out of an idea for a mixtape, a tape called "Cool Fantastic." So that was kinda the concept, have everyone come in and throw it up for the deejay.

**I know if I were Drez I would be thinking I was the shit after a song like that.**

(Laughs) Well, it's really just an expression of who he is, and he brought it together, so that's why it ended up being like that.

**When was the last time you got into a fight?**

(Laughs) In what respect?

**A physical fight. When was the last time you just bombed on somebody?**

Ummm ... verbal battle was as recent as yesterday, man. (Laughs) But uh, I haven't gotten into a physical confrontation in many years.

**That's not very good for the interview. I need something more exciting than that.**

Maybe I'll come to your house and stay with you and we can all make the papers! (Laughs)

— Trey Clark ain't scared of Mr. Zinn!

The emcee that is Able from the Anonymous amazed me with his political theories and knowledge. During our discussion we talked in depth about the president and how Able would act if he was the one with all the electoral votes.

**Artsweek: At Goodvibe you have the slogan "Revolutionary artists making revolutionary music." How do you feel that you are revolutionary?**

Able: We're honest, you know ... and that, in today's time, is something revolutionary, in terms of what people consider or who's buying what. Maybe it's time for that kind of revolution, more of a hip hop Renaissance as opposed to a revolution. But definitely an overturning. Heads coming up doing some from-the-heart hip hop shit, maybe that type of revolutionary type of steez.

**You guys did a song on your album with Eminem called "Green and Gold" ... what was it like working with him, 'cause he hadn't really blown up and now he's huge?**

When we got the offer to do that track, we didn't even know who Em was, it was more of a skills thing. We listened to his tape, and we were like, "He's got skills." We're always trying to get down with someone that sounds tight that's doing some hip hop shit. When he was out here, he was doing

the Rap Sheet competition, and basically he just came in one afternoon. Working with him was just a cipher, talking about what the joint was about. He gave some insight to how he was going to approach the subject matter. Then he just kicked back, we smoked one, and he wrote his shit.

**So he wasn't smoking crack or anything like that?**

Nah man! (Laughs) He wasn't doing no crack! He was just a normal cat. It's interesting what he has become, he's large. He's on the cover of *Rolling Stone*. As far as working with him, he was just a normal dude, he's an emcee. He just came through and did his shit like anybody else.

**Put yourself in Bill Clinton's shoes. Monica Lewinsky comes up to you and offers oral sex. What do you do?**

I'm in his shoes: To be honest, if I'm as large as the president, and somebody comes up to me just trying to blow me (laughs), that would be beneath me to respond in that fashion. I'd be like, "I'm too large for that." If I was gonna go about my thing and be on some infidelity tip, then I would just do it on my own, not have anyone approach me. My whole thing is like, that seems like she's trying to set me up! I'm too large to get set up.

**Now go back to reality, you're out here in Santa Barbara doing your show. Let's say Monica is in the crowd. She comes up to you and says, "I like your show, you got skills. Let's do this." What do you say then?**

Monica though? 'Cause I mean ...

It has to be Monica.

I think I would have to make the same response as if I was the president. (Laughs) It gets out of your hands when somebody comes up offering, and they know what the plan is. It's too unsafe for me. Too much of that risk.

**So even though you could say that you booked up with the same girl as the president did, you wouldn't wanna do it?**

Nah, man, she's not tight! I don't know why he did it, she's just not that tight! (Laughs hard) I mean, if she was like, I don't know who, but if she was fly, I'd be like well ... maybe he's in love with her on the down low, you know, whatever. (Laughs) I mean maybe he might be, I don't know. But I'm saying, putting it at risk over her was just idiotic. (Laughs)

**Have you seen her new book? She looks pretty good on the cover. She's lost some weight.**

Is that right? A sex symbol, huh? 'Cause I know a lot of guys who say sexual shit about her since that happened.

— Trey Clark

Most music artists think their music will forever alter present musical genres in profound and unimagined ways. For Scapegoat Wax, however, this just may be the case. The duo of Marty Parker and Johnny Deville are creating sounds that surpass boundaries and take music to a whole new level of creativity and complexity. Impossible to classify, Scapegoat Wax's unique style offers subtle hints of the likes of Jamiroquai, Wyclef and even a smattering of the Police to create an entirely new class of hip hop with a jazzy twist. Scapegoat Wax will inexplicably inspire you to dance and groove, and may even touch an emotional chord along the way, regardless of the type of music you normally subscribe to.

While Marty Parker performs the lyrics and vocals, his partner in crime, Deville, mans the drum machines. The Bay Area duo also has a full backup band to complete their sound, consisting of guitars, keyboard, drums, bass and a deejay. Together, the sounds of Scapegoat Wax have the potential to push the rapidly changing music world to an uncharted realm of musical creativity. They are set to release their debut album, *Luxurious*, this June.

Marty Parker shares his thoughts on the album, the music, and life as a quasi-celebrity with *Artsweek*.

**Artsweek: How did Scapegoat Wax come to be?**

Parker: Yeah, that definitely was a junior-high classic, I'm really glad it's getting all the credit that it's worth. We have gold records in our house because of that song. But anyway, back to the story. So I was doing hip hop and he was doing his thing, and eventually we just hooked up and started doing some songs together, still on the strictly hip-hop vibe. Then a couple of years ago, we weren't really doing anything that we liked musically, so we were like, "Hey, let's start a group together and see what we can do." So it was [Johnny] doing the beats and I was writing songs and singing and rapping.

**What has been the biggest influence on your music?**

I think right now in music, there are so many people who just listen to whatever, not any one style of music. No one's like, "Yeah, I listen to rock." Our generation is more open. You can combine different styles of music and no one's going to trip. Before, like with hip hop, you couldn't do shit like that without being called a sellout. It's just changing; music is getting more creative. You can't recycle the same old shit all the time.

**So tell me about your new album.**

The album's called *Luxurious*, the title is kind of a joke, like tongue-in-check. I think it lets people see all the different sides to us, all the creative sides, what we're all about. It sounds bomb, there are about 19 or 20 songs and it comes out in June. We are going to shoot a video and everything. Yeah, we did this big ol' fancy photo shoot on Melrose Avenue.

**Did you feel like a rock star?**

It was funny because people kept stopping and being like, "Who the hell is that, the Beastie Boys?" We were just standing there and all these people thought we were famous or something and kept staring at us. So I just waved to them. It was fun.

— Cristy Turner

See *Medusa*, *Spontaneous*, *The Anonymous*, *The Animal Pharm*, *The Kraken*, *mic.edu*, *Scapegoat Wax* and a plethora of DJs at "The Seventh Seal." This Saturday, April 24 at the the Coach House, 110 Santa Barbara St., 8 p.m. Tickets are \$12 and available at Morninglory (I.V.), Tempo (Goleta) and Just Play Music (State St.)

THE UNIVERSAL LANGUAGE OF AND THE ANONYMOUS AIM TO APEGOAT WAX, WELL, THEY AT

oh, and they're coming to santa barbara.

In the tradition of true progressive hip hop, Animal Pharm is ready to take you on a lyrical journey, expanding your mind in the process. Creating a unique style and sound all their own, Animal Pharm has become a staple in the L.A. underground hip hop scene for the past few years. The group consists of five members — Panda, Statik, Nono, Dina Superstar, Bilal Bashir — A, E, I, O, U, and sometimes Y. With Animal Pharm as a foundation, each member is currently working on solo projects with nearly every notable name in the underground hip hop scene. Watch for a new group album in July.

Animal Pharm is preparing for their Santa Barbara debut (one member happens to be a Berkeley alum who used to come party in I.V. — imagine that, partying in I.V.). Static and Matthew 7 (Panda), took a little time out of their busy schedules to break it down.

**Artsweek: How would you describe Animal Pharm's sound?**

**Matthew 7:** We are constantly trying to push boundaries within hip hop. It's universal, progressive-minded hip hop that people can vibe to. I'll tell you now that we're gonna end up doing some crazy shit. We've always been on some real real different shit. We kind of like to bring people in our realm a little bit deeper before we take them exactly where we

Vesuvio, the emcee-slash-producer from the Anonymous, is trying to drop some cultural knowledge on all of us, and last week he took some time out to explain where he is coming from.

**Artsweek: What's the reason for the name change from Moonshine to Anonymous? Is there any significance behind it?**

**Vesuvio:** Basically we got the opportunity to put out a new project. We'd been kinda thinking about it for awhile. The new music and the new vision, and the stuff that we'd been getting into wasn't really Moonshine anymore, it was something else. We've been through quite a few names over the years, as most crews do. We saw that as an opportunity to update the whole situation. The beats, the rhymes, the name, the vision, everything. People who know the Moonshine stuff I think will definitely realize the difference between the older stuff and our newer stuff. Anonymous, like any crew coming out the gate, it's like nobody knows you. It's like coming out of left field and trying to have an impact on the culture; trying to let our message speak louder than our image, because we don't have like big photographs of us on our record or anything, it's just a big logo. We're putting the music first, in terms of our statement.

**You're Italian, right?**

Yup.

**What do you think about people like Nas talking all this Italiano Mafioso stuff, and Silkk the Shocker making an album titled Made Men? You think it's just BS or what?**

Yeah, I mean, as in every people, there are certain images of that people that are most popular. One of the images of Italians is gangsters and Mafias. Obviously rappers identify with the rags to riches, and also living in Babylon and coming to this country trying to make a way for ourselves as a people.

**spontaneous: (spän tā' nē es) adj. 1** acting or resulting from a natural feeling or impulse, without constraint, effort, etc. **2** occurring through internal causes.

Rhyming and flowing come as natural as eating and sleeping to freestyle extraordinaire Spontaneous. Emerging from the eclectic L.A. underground hip-hop scene, Spontaneous intricately weaves beats and lyrics to create the wave of the future for hip-hop music. His incredibly smooth flow and universal sound will appeal to all hip-hop lovers. Spontaneous is known to bust out in freestyle rhymes wherever he goes, and *Artsweek* got a little taste of his mastery.

**Artsweek: What is the style of Spontaneous all about?**

**Spontaneous:** I'm not a perfectionist, so I may make mistakes in my songs, but that's what makes Spontaneous music so dope. Natural mistakes, possible verbal mistakes, but that's the way I want it to feel, like a natural flow, rhyming to a beat. Since I produce all my own music, I have a real connection with it, so it fits like a hand in a glove, like Adam and Eve, ebony and ivory. See what I'm saying?

**Yeah, I definitely see what you're saying. So what makes Spontaneous unique from other hip-hop acts?**

I can do whatever the fuck I want to do ... and they can't. **How do you feel about the "hip-hop explosion" into mainstream pop culture?**

I think it's excellent for the simple fact that hip-hop has to build to survive. Now it can reach more people and more cultures, like a religion. We're trying to spread the religion, basically, Hey, I like that, gotta spread the religion of hip-hop. Yo, I love that!

**Did you just get inspired?**

I am very inspired. Yeah, spreadin' the religion of hip hop! **Is there anything you'd like to say to UCSB?**

If you don't buy the Spontaneous album when it's released, I will take all your dogs and cats for hostage. I will put them



Static: Yeah, [we want to] give more awareness to people of what real hip hop is supposed to be. We're pretty much a product of everything up until now, hip hop or not. Everything that everybody's done that we've really dug ended up translating into our own personal styles. It's a mixture of West Coast, East Coast, even overseas stuff. Wherever we're at is where we're at.

**Is there a message to your music?**

**Matthew 7:** Love, definitely love. We have a lot of messages, but overall it's just positivity.

**Static:** Yeah, overall upliftment of the music. We want to get people who don't even listen to hip hop to hear it and understand it. Make it more universal for pretty much everybody to enjoy because that — to me — is what hip hop, behind the scenes, is all about.

**Where do you see hip hop going from here?**

**Matthew 7:** I actually kind of have a theory about that. I see the late '90s a lot like the late '60s because back then it was cool to try to mix everything up and come with some beautiful shit and put cool messages in there. And with hip hop, for a while, it wasn't cool to experiment and talk about messages and uplift people. But now, in the '90s, content keeps expanding and reinventing itself as hip hop is getting older and growing up. I like emcees who are a little bit more honest and really express themselves. I think it's kind of cool now where music is and where it's going.

**Static:** In the beginning, a lot of emcees started out putting it down and telling you how life *was*. Now a lot of those same people are telling you how life *should be*. It's not just giving a vision of what life is and what they have to deal with, it's like what you want now.

**Matthew 7:** Yeah, it's about, where are we trying to go? How can we make it better? Not just hip hop music, but life in general. I don't care what you say, where you come from, your ethnic background, anything. In general, you just want to be happy in life.

**Matthew, being a Berkeley graduate, are you harboring any rivalry toward Santa Barbara?**

**Matthew 7:** No, we actually used to come down and party in Santa Barbara. We're ready to tap a keg.

**Static:** I'll strap one on my back.

**Matthew 7:** I remember a friend of mine lived in FT. Now that shit was *crazy*. That place is an 18-year-old boy's heaven.

— Cristy Turner

I think that a lot of rappers look to that as someone who, despite the system, was able to do their thing, outside of the law almost. So in that way I can understand it, but in the same token it's important that people understand that Italians are a diverse bunch, and that they're deep. We're not all just criminals and killers. I try to represent the fullest of my people, and for myself, too. I definitely speak about that in my rhymes.

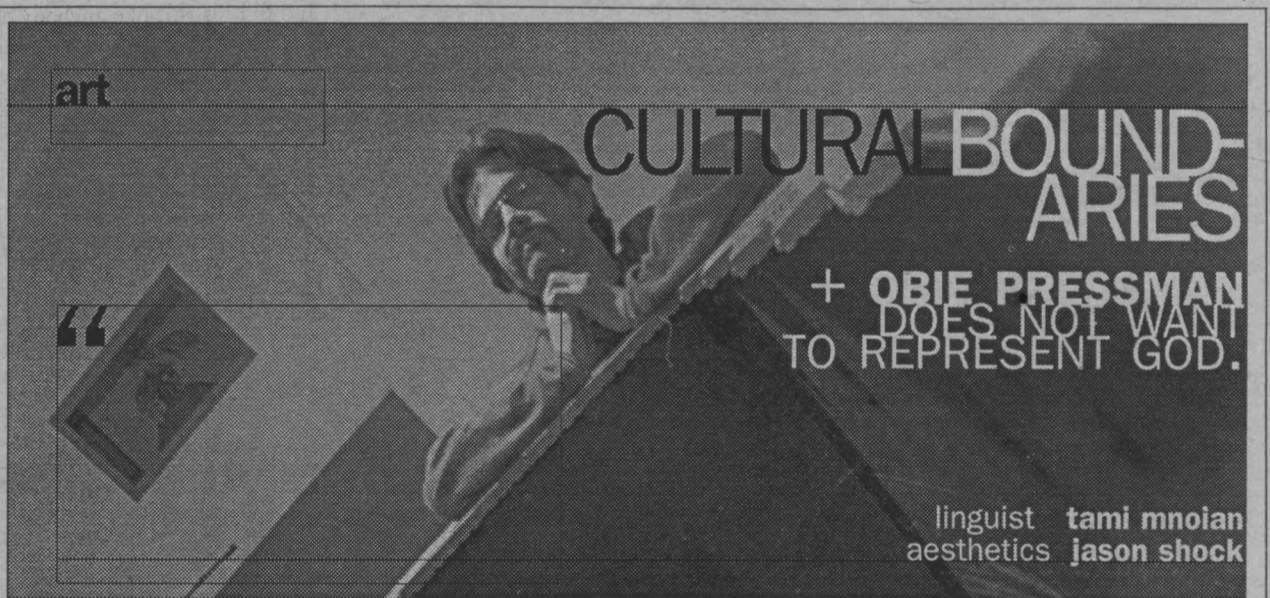
— Trey Clark

all in a truck and drive them to the desert and rap to them.

**Who's your favorite Spice Girl?**

I would have to say the black one with the wild hair ... Scary Spice. I want her to have my baby and it would be called Spontaneous Spice.

— Cristy Turner



Obie Pressman has constructed a kind of interactive sculpture that invites the viewer to see beyond its superficial form. The object's title, "Life in the Cracks, Liminal Insanity Subliminal Humanity," is a project for the art studio honors show just downstairs from Gallery 1434.

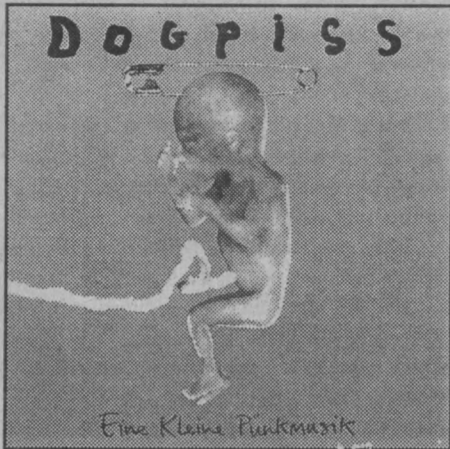
With his work, Pressman seeks to examine and critique larger institutions of society such as education, the art world, and American culture. The idea for this behemoth structure was born almost two months ago and required over 200 hours of labor. Pressman commented, "I poured my heart and soul into this," and his effort shows. *Artsweek* had the opportunity to chat with the artist and ask him the infamous tried-and-true questions, not, however, at yet another fabulous 1434 opening where *Artsweek* is always sure to make an appearance, but over the telephone while waiting for Auto-Club to come and unlock the keys out of my car.

swered, "My own impulse for my need to create and to express. It's the enjoyment of the process of expression, and to examine the larger questions of life, while struggling with what the point of all this is, and why are we all here."

Pressman hesitated at the question of visually representing God. He answered that "It is too presumptuous to assume. It's something very personal ... and I don't feel like I'm up to that task yet."

After this response, I decided the mood just wasn't right for the dead carcass finale, and was reluctant to ask the infamous roadkill question. So the interview now draws to a brief close, with a final thought. Take a few minutes and jaunt on over to the Arts Building to see Pressman's work firsthand. In terms of installation art, it is possibly unlike anything you have ever seen, as it strives to define reality through unconventional means.

# sound- soundstyle



Dogpiss / *Eine Kleine Pünkmusik* / Honest Don's

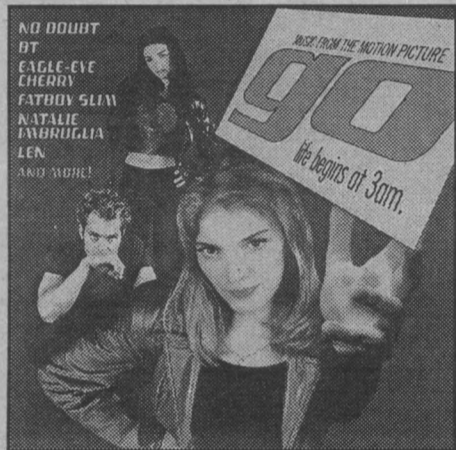
England's answer to Blink 182? Well, yes and no. There's no new story to tell here and the lads from Dogpiss fall just short of original with *Eine Kleine Pünkmusik*.

Offering a smattering of two-chord (hell, sometimes they get inspired enough to add a third one) "punk rock" peppered with less-than-snappy lyrics, Dogpiss slams its way through 13 or so tracks. Occasionally, the band slows down enough to incorporate a reflective, woeful track like "Metalone," but the fellows from Dogpiss stay true to the neopunk formula for the most part. Yep, they dutifully grind away on their guitars, produce thudding drum beats, avoid making any motions toward rhythm, and do a whole lot of self-posturing. Truthfully, I'm not impressed because it's all been done before.

However, I'm not saying this album is an entire waste of time and money. In fact, keeping in mind that these guys are from England, Dogpiss is the perfect counter for

all that annoying Brit-pop everyone was crowing about a year or so ago. They may lack the charm of MXPX, but they sound a hell of a lot like early Blink 182, which can't be all wrong. The whiny vocals leave something to be desired, but then again, punk was never noted for showcasing singing ability (read: Jawbreaker). The end effect leaves *Eine Kleine Pünkmusik* hovering somewhere between the used bin at Morninglory and a destiny as a drink coaster somewhere in the dark recesses of some I.V. hovel. It's not bad, it's just not terribly original.

— Jason "classical music references are funny" Green



Various Artists / *Music From the Motion Picture "Go"* / WORK

When, O Lord, when will record companies stop putting one decent song on a soundtrack, so as to make it marketable to an audience of clueless kids who are going to as-

sume the entire CD is equally sprinkled with ear-friendly tunes?

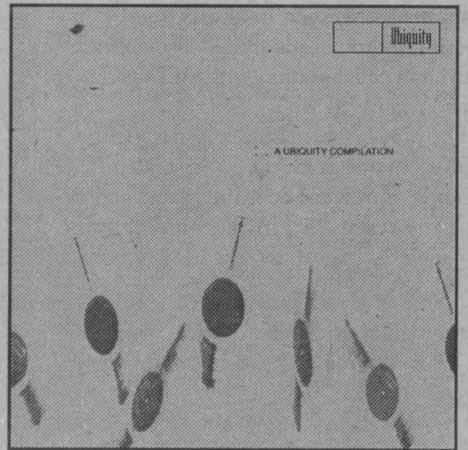
The "Go" soundtrack — released by the Sony WORK group (that's right, the bastards responsible for Fiona Apple) — opens with the delicious vocals of a fully sold-out and marketable Gwen Stefani. No Doubt's single "New" will be a guaranteed hit with Volkswagen Cabriolet owners everywhere, and yet, I can't really trash the new, more radio-friendly No Doubt. They paid their dues on the fringes of success before sacrificing artistic integrity for the money. As for the rest of the louts on this CD, they get no love.

Evidently, even such a classic as Steppenwolf's "Magic Carpet Ride" can't escape the digital remixing wand of shit that record companies have now. The once classic road-trip song is now a cheapened series of dated vocals with some shitty synth back-beat and a piss-poor attempt at scratching.

The made-for-a-teensploitation flick value of Fatboy Slim can never be underestimated, and his hit single, "Gangster Tripping," lies nestled between Natalie Imbruglia's patented style of nonoffensive cutesy pseudo-altrock, and some other crap I forget the name of. Not even Eagle-Eye Cherry could salvage the back end of the *Go*, for the only thing clever or interesting about his song was the title.

I understand that the adorable Katie Holmes stars in the movie "Go." Perhaps the record company accidentally switched the songs from its soon-to-be released "Dawson's Creek" Dance Party '99 with the real music for *Go*. Dear God, I hope so.

— David "devirginize my nostrils, please!" Downs



Various Artists / *No Categories: A Ubiquity Compilation* / Ubiquity

San Francisco's Ubiquity records has proven time and time again to retain a formidable catalog for experimental club jazz, Latin jazz, classic soul, lo-fi folk, hip hop and other break-fueled presentations. With this latest comp, they continue to impress with their solid line up. Including veterans, newcomers, remixes and new jams, consider another solid addition of soundtracks to accompany the warm spring and summer nights.

Uptempo, jazzy break fans will enjoy the contributions from veterans such as Skyjuice and Bugs. Providing Latin jazz sensibilities, Francisco Aquabella and Papo Vazquez will tug the heartstrings of your soul. The 'trip hop' terrain is provided by the compositions of Derf Reklaw, T-Cisco and Nobody. Nobody also produces one of the album's gems, "Planets Ain't Aligned," which features yet another stellar performance by underground legends Freestyle Fellowship (with their first

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# sonybnuoz



appearance together in more than a few years). Hip hop heads should also check DJ Greyboy's collaboration with AG on "Hold Your Weight" as well.

The album's consistency proves to be a blessing, as one can receive an overall understanding of how music is integrated and extracts from each other. Although slightly homogenous in its overall presentation of styles (which is a weakness), the songs manage to not overlap drastically and avoid sounding over calculated. Definitely well worth the investment, especially if you want a dope cocktail party. Well, 40s too.

— A-Twice y'know, beey%&tch?!

## Truck Stop / Truck Stop EP / Black Hoodz

New Kingdom's Sebastian and Scotty release a murky 10" in a Ziploc (it's a dime bag — get it?! Ha.) and call themselves Truck Stop this time out, imagining what it might sound like if a couple of sleep-deprived cross-country meat movers smoked a sack of roadside stress, dead-seriously adopted Johnny Cash style gangsterisms and made a rap record. Armed with mad (read: ANGRY, not *maaaad*) lyrics, beat-up sampling equipment and cheapo guitars, the freak brothers create the definitive sludge hop record.

If no-fi beats and indecipherable rhymes (one song is about murdering drivers who tailgate too close; besides that, you're on your own in thematic studies, bruh) are your rap-pin' forte, then you've met your match. More champagne, Mister 4Tay? Yes, please! BECAUSE: Except for one too-obvious Black Sabbath sample, the EP's four tracks avoid the cliches of rock rap (such as being totally sucky) and break an area of ground that won't likely be tread upon by any other rap-paz (SMARTists or otherWISE) anytime soon.

Why? Because frightened fools is scared,

sucka. Too tiptoe to even wanna know what goes on in the mind of dusted lunatic truckers. God bless the brave up-all-night souls of Truck Stop!

— eriksolo spacecase

## Fat Music Vol IV / Life in the Fat Lane / Fat Wreck Chords

Sometimes wishes do come true and you get what you want. I asked the CD fairy for some punk and I got a whole comp full!!! So I am happy, which means I will not bash any band to smithereens unlike last week.

There are a lot of big name punk bands on this compilation. Lagwagon, No Use For A Name, Sick Of It All, Swingin' Utters, Good Riddance, Strung Out, Avail, NOFX, and Screeching Weasel all contribute tracks to this great CD. Santa Barbara is represented by Lagwagon, the Mad Caddies, and the Ataris on *Life in the Fat Lane*. Of course, the key element to any compilation is previously un-released tracks. No Use For A Name, Good Riddance, and Avail all contribute brand new songs. Many bands also use music that is from their forthcoming albums so all around this compilation is a winner.

The best songs on the compilation have to go to Lagwagon, the Mad Caddies, Swingin' Utters, Frenzal Rhomb, Avail, and Goober Patrol. Overall a great compilation (especially considering I *hate comps!*) with 18 tracks of diverse punk (oxymoron?). I have not seen this in stores yet so I do not know the price, but I assume that since it is from Fat the price will be pretty reasonable. Another reason that Fat is not a sellout label. I would definitely suggest picking up *Life in the Fat Lane* and getting your head examined if you think Fat is a sellout.

— Dan Villain has finally been vindicated



KMFDM was founded by Sascha Konietzko and Udo Sturm, a German painter and performer, respectively, in 1984 in Paris. The duo participated in a multimedia performance art piece at the Grand Palais in Paris. There, the pair created a musical soundscape out of a distorted APR synth and almost a half-dozen guitars and amps. Soon thereafter Sascha began another short-lived project with self-proclaimed audio anarchist Peter Missing, Missing Foundations. Sascha, in search of a drummer, came across fellow German En Esch. The short-lived Missing Foundations fell apart and with the addition of Raymond Watts (who later formed Pig), the original incarnation of KMFDM came to be.

After several independent releases in Europe including *Opium*, *What Do You Know*, *Deutschland?*, *Kickin Ass* and *Don't Blow Your Top*, KMFDM signed to Wax Trax! records in Chicago, which was at that time home to such electro-industrial artists as Ministry and Front 242. KMFDM then cemented their foothold in the U.S. market with an opening spot on Ministry's 1990 tour and the release of their first domestically distributed album *Naive*.

1991 saw KMFDM embark on their first two headlining tours and record yet another album, *Money*. At this time the band permanently relocated to the U.S. and became, according to many critics, one of the premier industrial acts around, collaborating with a wide range of artists including Ogre, Tim Schold and Mark Atkins. Between '92 and '98 KMFDM continued to tour and record, recording such albums as *Angst*, the remixed *Naive*, *Nibil*, *Xtort* and *€#&!\** (the symbols album).

KMFDM finally disbanded in January of this year after the completion of their

ninth full-length album *Adios*. The breakup occurred amid problems with their label TVT (who bought out Wax Trax!) and interpersonal problems in the band. Founder Sascha Konietzko and Tim Schold have, however, chosen to continue working together in the newly christened MDFMK, a change which Sascha feels acknowledges their past while looking to the future.



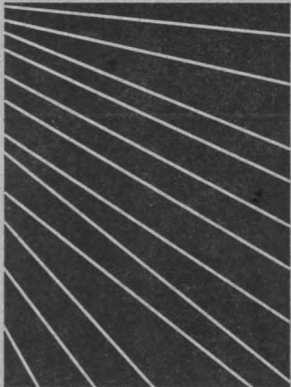
## KMFDM / Adios / Wax Trax!

Well, maybe it's good that they're calling it quits, because as far as KMFDM albums go, this one just blows — and that is being very kind. One couldn't say enough bad things about this album. *Adios* is actually so awful one might think it was a joke, even though no one is laughing.

The opening three tracks begin innocently enough, offering up a rehash of sorts of their '97 album, *#%&\**, where they ditched the industrial guitars in favor of then newly released Rebirth synth-software. Perhaps in an attempt to repeat the success of that album or the single it spawned, "Anarchy," Tim Schold takes the lead vocals on many tracks, which unfortunately work only to hurt Sascha's arrangements. Nina Hagen also makes a guest appearance in what will undoubtedly become one of the most forgettable tracks ever in the history of music, "Witness."

*Adios* begins on a whimper and ends on a big wet fart, and again that is being very kind. Adios KMFDM!

— Robert Hanson likes to beat his own drummer boy while dancing!



"Scary as hell."

Peter Travers, ROLLING STONE

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