

# artsweek

we look back on ninety-nine and say what was good and what was bad in film, rock and hip hop | "magnolia" | music reviews | stuff to do

VISIONARY. INTEGRATOR.

## BEATMAKER.

REINHOLD HEIL  
TALKS ABOUT  
MAKING A  
MOVIE SOUND-  
TRACK MATTER



JOSH BARON TAKES NOTES

One of independent film's biggest successes last year, "Run Lola Run," a small German production by Tom Tykwer, has been leaving audiences with one unanimous verdict: The music plays an essential role in the film. Without the hard-driving, electronic-based music that averages 136-140 beats-per-minute, it's hard to imagine the film having the power and vitality that it does. Composed by Reinhold Heil, a German native who relocated to Santa Barbara three years ago, this is an aggressive, in-your-face approach that becomes the breath of the film.

**Artsweek:** Was the music always an integral part of the film? At what point did it become so?

**Reinhold Heil:** We didn't visualize it then or there, but when I read the screenplay I knew that, regardless if they gave me little money, this movie is going to be very special. It's going to be a film where the music has to be trusted. We knew that there was going to be a lot of

beats going on, a lot of four on the floor, where the bass really pounds, and what we agreed on was a certain tempo, a certain number of bpm. The average number of bpm is about 136 in the beginning and then the rest is 140, and then at the very end it slows down with the ethnic drums. This all really took shape at the end of production. We agreed on the bpm because we knew that the editing would have to be very musical. We had two big sessions here in Santa Barbara. The first was to roughly go through the film and get the pace of the film down and see how it worked. What we realized after that was that it was too monotonous, it was too electronic [from the temp music they had used] and there was no human element. We had the idea to bring in the lead actress and have her do voice-over vocals. She is not a singer by any means. We wanted, on a subliminal level, to use the same voice, although people might not recognize it's her, I think it will make a difference subliminally.

*I noticed in previous interviews and in talking to you that when talking about the film you constantly use the word "we." Can we expect to see the same sort of tight marriage between the visual and audio elements in your upcoming work?*

[Tykwer]'s in the editing room right now with this next film, which will be quite different from "Run Lola Run." If the question is how important is the music going to be for this next one, I really can't answer that. It will be very different music, might not be music that is so popular or marketable, although you never know. In this case I am hoping to win a few vocalists because of the success that "Run Lola Run" had, we're hoping we might have better chances of people joining in. That's the plan for now. The theme will be exactly the same though, the working style will be the same, but the actual task will be quite different. Tom is a very hands-on director and is involved with all parts of the film. It's

**"WHEN I READ THE SCREENPLAY, I KNEW THE MUSIC HAD TO BE TRUSTED"**

not so common with directors and in this case it's a maniacal way of working and it's really taking the vision and trying to realize it. The underlying theme [in his films] is always somebody's fate and how they can never really escape it. He has many different ways to approach it.

*What are some of your influences and which ones do you see in the film's soundtrack?*

The very, very obvious influences are from Underworld. Anybody who knows Underworld, and their

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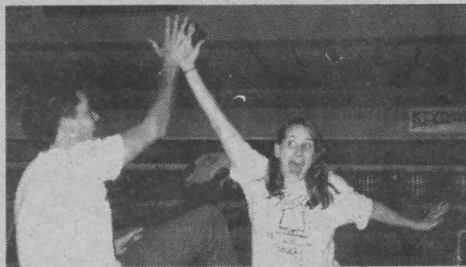
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**REINHOLD**  
CONT. FROM P.1A



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album that came out the year before will realize that at some point there are pretty hefty similarities. Portishead and Massive Attack as well, though they are both creating much slower music than "Run Lola Run." So it's good to take those as influences because you will not do a silly imitation of what they do. It's just a general approach. If you look at younger directors' films and see what they use as temp music, you can't escape Massive Attack. Every film I see as a rough edit, and the editor has applied some temp tracks, there's always at least one Massive Attack track, whether he knows it or not.

*So what are some of your favorite bands, then?*

That's a tough question because of my age. I'm 45. It starts in the 1960s with the Beatles, something young kids today consider like Beethoven. I'm also classically trained, so you'll see Stravinsky's influence in my work. But I'm also a jazz person, you'll always find Miles Davis and all his incarnations, from bebop, to cool jazz and into

the *Bitch's Brew* electric area. I first discovered Miles through *Bitch's Brew* while playing in Germany and then worked my way back to the older stuff. He's a huge influence. And of course Frank Zappa. For everything including lyrics. I love the cynical approach he has with lyrics. But the bottom line is most of [the influence] always comes down to black music. I love Atlantic and Motown soul, from the '60s into the '70s. I love R&B. I love Kraftwerk, I think they're still the best techno music. I do hate most of the German techno music. That's one of the reasons why I left that country, I couldn't escape it: every loud speaker, everywhere you went. There's nothing like a really good piece of techno music, but they are rare.

**"I DO HATE MOST OF THE GERMAN TECHNO MUSIC. THAT'S ONE OF THE REASONS WHY I LEFT THE COUNTRY"**

*"Run Lola Run" screens tonight at 7:30 and 9:30 at Campbell Hall. \$5 students; \$6 general. There will also be a free informal discussion with Reinhold Heil today at 4 p.m. in Ellison 1710.*



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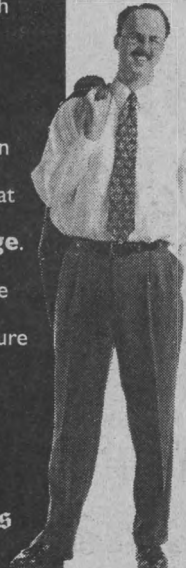
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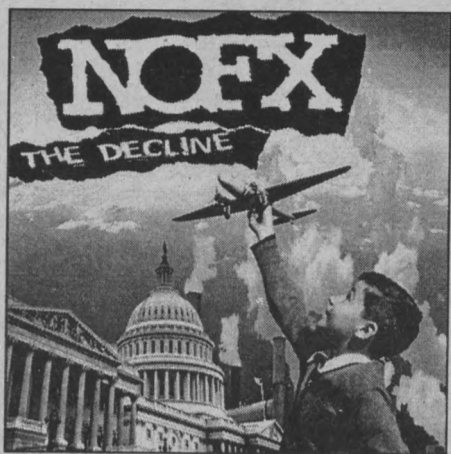
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MUSIC BELIEVES FOR PEOPLE WHO LIKE MUSIC  
MUSIC REVIEWS FOR PEOPLE WHO LIKE MUSIC

# SOUND- SOUNDSTYLE



NOFX | *The Decline* EP | Fat Wreck Chords

When the guy at Morninglory told me NOFX's *The Decline* cost \$12 and there was only one song on it, I almost shit my pants.

"It better be one hell of a song," I mumbled as I forked out the dough.

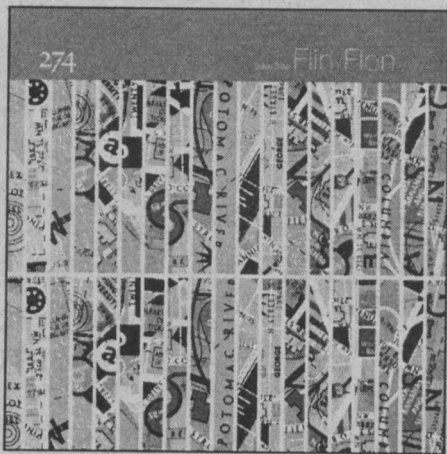
At home, my CD player scanned the disc and read one track over 18 minutes in length. Once again, I narrowly avoided shitting my pants, wondering how a NOFX song could be 18 minutes long.

Good punk music, by nature, is similar to a fart: short, loud, occasionally wet and always lingering in the psyche long after the first smell. NOFX didn't write a punk song, they wrote a goddamned anthem for the end of 20th century America. Sometimes frenetic, sometimes mellow, *The Decline* showcases unrivaled punk talent and might as well be the "In-A-Gadda-Da-Vida" of punk.

In a time when cheerleader-punk bands like The Offspring and Blink-182 dominate the charts with kid-tested, mother-approved angst, NOFX remains on the fringes of the limelight, throwing

half-full beer bottles at Dexter Holland and "snickering at all the suckas around."

[David Downs]



Flin Flon | *Boo-Boo* | Teenbeat

Flin Flon is a sort of supergroup, made up of people you don't know from bands you've never heard of. Unless, of course, you're like me, and you like to waste loads of money and time on this sort of thing. Mark Robinson is the main man here; aside from running Teenbeat records, he's been the voice of bands like the cheeky indie-poppers Unrest, their less-popular sequel Air Miami and the completely obscure but (in my obscurity-happy opinion) wonderful Grenadine. He sings and plays guitar. (The singularly named) Nattles, who was in the post-Bratmobile band Cold Cold Hearts, plays bass. And Matt Datesman, from True Love Always (who I've never ever heard of) plays drums. Of course, none of this matters, so don't pay any undue attention to it. What's good about this CD has nothing to do with it. Unfortunately, I'm not sure if I'm going to be able to describe what's

good about it without referring to other bands. This is totally precise, post-punk new-wave dance music, sort of like New Order but without any synthesizers. The bass is way out in front, fat and distorted and creating all sorts of warmth in what's otherwise kinda cold and calculated. It handles most of the melody while the guitar decorates it with single notes, and, very rarely, actual chords. The drums are absolutely propulsive. It's a non-stop jump-around-your-room dance party! The vocals are very measured, very deadpan. (There, I think I've gone through the entire list now)

What's really interesting about this record is how it was recorded: in loops onto a Mac G-3 computer, then edited and mixed down. However, it sounds so tight and so live that you would never guess. I didn't know how neat it was until I listened to the LP, which has different mixes of all the same songs. The re-mixes on the LP sound just as good and just as performed as on the CD (except for the silly vocal effects), but they're cut up in really subtle, interesting sorts of ways. They sound different, but the same, you know? You could pick up either one and be happy; either way, this is quality product. [Josh Miller came right off the assembly line]

Eligh / Gas Dream / Caravan

Interview with Eligh through *Gas Dream*.

You have a lot to say in your music, a lot of philosophies. What is your take on the meaning of life?

*Jigsaw puzzling / Love's in for a muzzling / Shut off the aqueduct / Now mud you got for guzzling / When you take the ugly duckling*

*and give his living some meaning / Now you got the answer / Curing all the cancer*

Interesting. What do you say to someone who has already "turned off the aqueduct" but wants to turn things around?



*Repent this: / Hatred over another man / Having what you have not yet obtained / Not treating others like your brother / and coveting / make your confession*

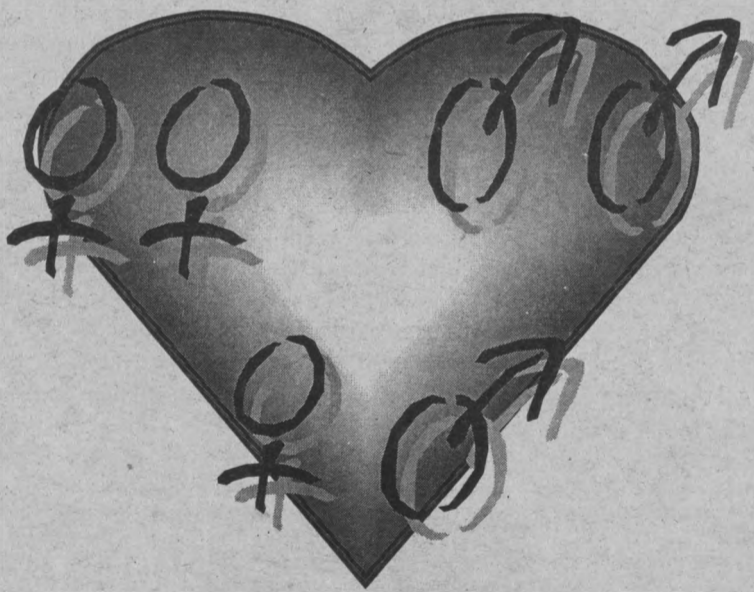
What does putting out a creative work mean to you?

*The un-candid exposure of our soul / The in a day out of control ... I never folded profits to keep my dimes / Spinning, regularly paralleling a career / Cause this here's imperative / I married it / and plan to carry it out / The art is first / You can kick the hardest verse but don't fold in the clutch / The art is first / Everything else is secondary*

What would you say to the aspiring artists out there?

*All gas dreamers who want to live and create the new world run by good music ... make it happen. [Trey Clark]*

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# THE TOP TEN OF 1999

## BEST ROCK+POP

as selected by Josh Miller

### 1. **Magnetic Fields** | *69 Love Songs* | Merge

I could probably call this my favorite (triple) CD of the year, partly because it's just so damn huge, in concept and in execution. 69 songs about the "love song," singer/songwriter/producer Stephen Merritt dips freely into a hundred years of pop song styles with great lyrics while retaining his own distinctive style and instantly catchy.

### 2. **Deerhoof** | *Holdypaws* | Kill Rock Stars

For an album using conventional rock instruments and conventional rock-song structures, this one's really strange and wonderful. The pretty voice and the melodies undermine all the indecipherable lyrics in an interesting and charming way.

### 3. **Freakwater** | *End Time* | Thrill Jockey

Yes, this is straight-up country music. Yes, it's a brilliant and beautiful album. Great songs, great arrangements and shockingly beautiful harmonies sung by Catherine Irwin and Janet Bean, two ladies with lotsa class and a fistful of indie-cred.

### 4. **Swell Maps** | *International Rescue* | Alive

Not actually a new CD, but a collection of singles and rare tracks from this late '70s British punk band. Half of their records were really great, dense, tuneful, snotty songs; the other half were noisy experiments. In this collection, they're at their snottiest and fuzziest.

### 5. **Miss Murgatroid and Petra Haden** | *Bella Neuroux* | WIN

Miss Murgatroid plays the accordion. Petra Haden plays the violin. The resulting music is so beautiful it makes you dizzy. They don't even need their instruments; when they just sing their wordless, layered melodies unaccompanied, the effect is just as striking.

### 6. **Receptionists** | *The Last Letter* | Ba Da Bing!

Pretty songs with guitar, accordion and tin whistle (or mandolin or xylophone), played and sung by three Vassar College girls and recorded in their dorm rooms. Sometimes you can hear traces of other music creeping in, but something about it is really unique and intimate.

### 7. **Huon** | *Songs for Lord Tortoise* | Animal World

These minimal, pop songs sound like they were recorded in a closet, but I can't get enough of them. Among the delicately strummed guitars, airy percussion, droning keyboards and male-female-but-still-disinterested-sounding vocals, are also bits of found sound and background noise. It's all very rewarding.

### 8. **Le Tigre** | *Le Tigre* | Mr. Lady

Kathleen Hanna, of Bikini Kill fame, puts her casio-core alter-ego Julie Ruin into a punk band with zine-maker Johanna Fateman and video artist Sadie Benning and we get to hear the sparks fly. There's a lot of sound in here, some played, some synthesized, some sung, some screamed, but what it adds up to just plain rocks.

### 9. **Virginia Dare** | *Baby Got Away* | Absolutely Kosher

A power trio that's powerful in an unexpectedly quiet way, using only autoharp, electric guitar and bass to smack us to attention. Once they've got us, the songs can drift around wherever they please until they're finally out of our reach, but by then we're plenty satisfied.

### 10. **Various Artists** | *Hallelujah, Anyway: A Tribute to Tom Cora* | Tzadik

Tom Cora was a cellist who skirted the lines of jazz, rock, classical, experimental music, composition and improvisation with partners ranging from Eugene Chadbourne and John Zorn to Iva Bittova. In his band, Skeleton Crew, he and Fred Frith made a disjointed sort of rock music with the concept of two one-man bands playing at once, juggling instruments in their hands and playing drums with their feet. This two-disc collection includes some of Cora's solo recordings, some previously unreleased collaborations, other musicians playing his compositions and several tributes.

Josh Miller is a frequent contributor to Artsweek and can also be heard on KCSB, 91.9 FM playing all of the above.

## BEST FILMS

as selected by John Fiske

### 1. "The Iron Giant" and "The Matrix" (tie)

"The Iron Giant" is a film that actually lives up to the sound-byte: "an instant classic;" "The Matrix" is the millennial film with a premise too special to spoil and near-perfect direction from The Wachowski Brothers.

### 2. "After Life" and "American Beauty" (tie)

"After Life" is a transcendent Japanese film about your final decision to pick one memory that you will spend eternity with; "American Beauty" brings disturbing criticism of American ethics and consumer culture. It's also funny as hell, with the best performance of the year from Chris Cooper.

### 3. "South Park"

Wonderfully irreverent film that outrightly criticizes the MPAA, "Star Wars," Disney and our media culture, among others.



### 4. "The Straight Story"

David Lynch's sad and touching film about an old man driving 300 miles on a lawn mower to see his sick brother; actually notes what America gets right.

### 5. "Limbo"

Some think John Sayle's latest is about a "From Dusk Till Dawn"-esque genre bend and a trick ending; it has that, but it's really a great survival story about family. Includes indelible performances from David Strathairn and Mary Elizabeth Mastrantonio.

### 6. "Magnolia"

In spite of its overlong moments, P. T. Anderson's ("Boogie Nights") new film is pure excitement, a multi-character narrative about the random world we live in. Has an ending that is simply the best filmmaking of the year.

### 7. "Run Lola Run"

Tom Tykwer's trippy German film about a woman with 20 minutes to find 100,000 marks before the mob kills her boyfriend; utilizes a great Twilight Zone-ish premise to teach us about the grand consequences little details may have.

### 8. "The Insider"

Michael Mann's film about a cigarette company whistle-blower who suffers the consequences of telling the truth; Australian Russell Crowe delivers one of the greatest characterizations of the decade.

### 9. "Felicia's Journey" and "Being John Malkovich" (tie)

Atom Egoyan's new film, "Felicia's Journey," is a wonderful antidote to all the BS serial killer films we get in America: fascinating, haunting and truly scary when it wants to be. "Being John Malkovich" is highly inventive, wonderfully entertaining and very disturbing - who could ask for more? Great performances abound.

### 10. "Election"

Alexander Payne's great satire of American politics set in a Midwestern high school with ambitious student Reese Witherspoon locking horns with teacher Matthew Broderick; great writing.

John Fiske has been reviewing films for Artsweek for at least three years.

SO, WE ROUNDED UP THREE OF OUR MOST RELIABLE SOURCES FROM FILM AND MUSIC REVIEWS AND HAD THEM THINK BACK THROUGH THE ARRAY OF MUSIC AND FILM RELEASED IN NINETY-NINE.

HERE IS WHAT THEY PICKED.

## TOP TENS FOR NINETY NINE IN HIP HOP, ROCK AND FILM

## BEST HIP HOP

as selected by Trey Clark

### 1. **Prince Paul** | *A Prince Among Thieves* | Tommy Boy

The first hip hop album fully dedicated to a common plot. Prince Paul did the impossible, gathering over 20 emcees (starring the Juggaknots' Breeze and guest-starring De La Soul, Xzibit, Sadat X, Chubb Rock, etc.) and keeping their verses coherent.

### 2. **Anticon** | *Music for the Advancement of Hip Hop* | Anticon

The crew from Anticon released their first full-length album as a collective; the result is a progressive movement in the evolution of hip hop. *Music...* is completely unique, and it never uses experimentation as an excuse for being wack. Strictly intelligent music made for thinking people.

### 3. **Kool Keith** | *Black Elvis/Lost In Space* | Columbia

Let's face it: Kool Keith can do no wrong. His latest persona, Black Elvis, continues Keith's tradition of his fantasies being conveyed with his patented flow. You'll laugh, and you'll laugh some more.

### 4. **Handsome Boy Modeling School** | *So...How's Your Girl?* | Tommy Boy

Prince Paul and The Automator combine forces on the sonic excursion that is *So...How's Your Girl?* The songs range from conventional to experimental and always turn out dope.

### 5. **Various Artists** | *The Funky Precedent* | NOMAYO

Released as a benefit record for music education in California's public schools, *The Funky Precedent* may be the most soulful album of the year. Los Angeles artists like Abstract Rude, Styles of Beyond, the Breakestra, and Mikah9 all make worthy contributions.

### 6. **Eliq** | *Gas Dreams* | Caravan

Perhaps the most dynamic member of the Living Legends crew, Eliq registered yet another incredible album to his résumé. Refusing to live by the motto "If it ain't broke, don't fix it," Eliq keeps his material fresh with a completely self-produced, self-distributed gem.

### 7. **People Under the Stairs** | *The Next Step* | PUTS

The People Under the Stairs win the "Rookies of the Year" award for their first full-length effort. *The Next Step* is a beautifully produced and masterfully spoken piece that gives the listener an insightful and often humorous look into Thes-One and Double K's roots: the L.A. underground.

### 8. **The Isolationist** | *The Isolationist* | Jazz Fudge

Next-level rhymer (Anti-Pop Consortium) meet next-level producer/DJ (Vadim) on *The Isolationist*, the model for hip hop albums in the 21st Century. Conservative listeners beware.

### 9. **The Roots** | *The Roots Come Alive!* | MCA

The Roots take the best live show in hip hop and put it on record, allowing naive and veteran fans to get a taste of what they are missing.

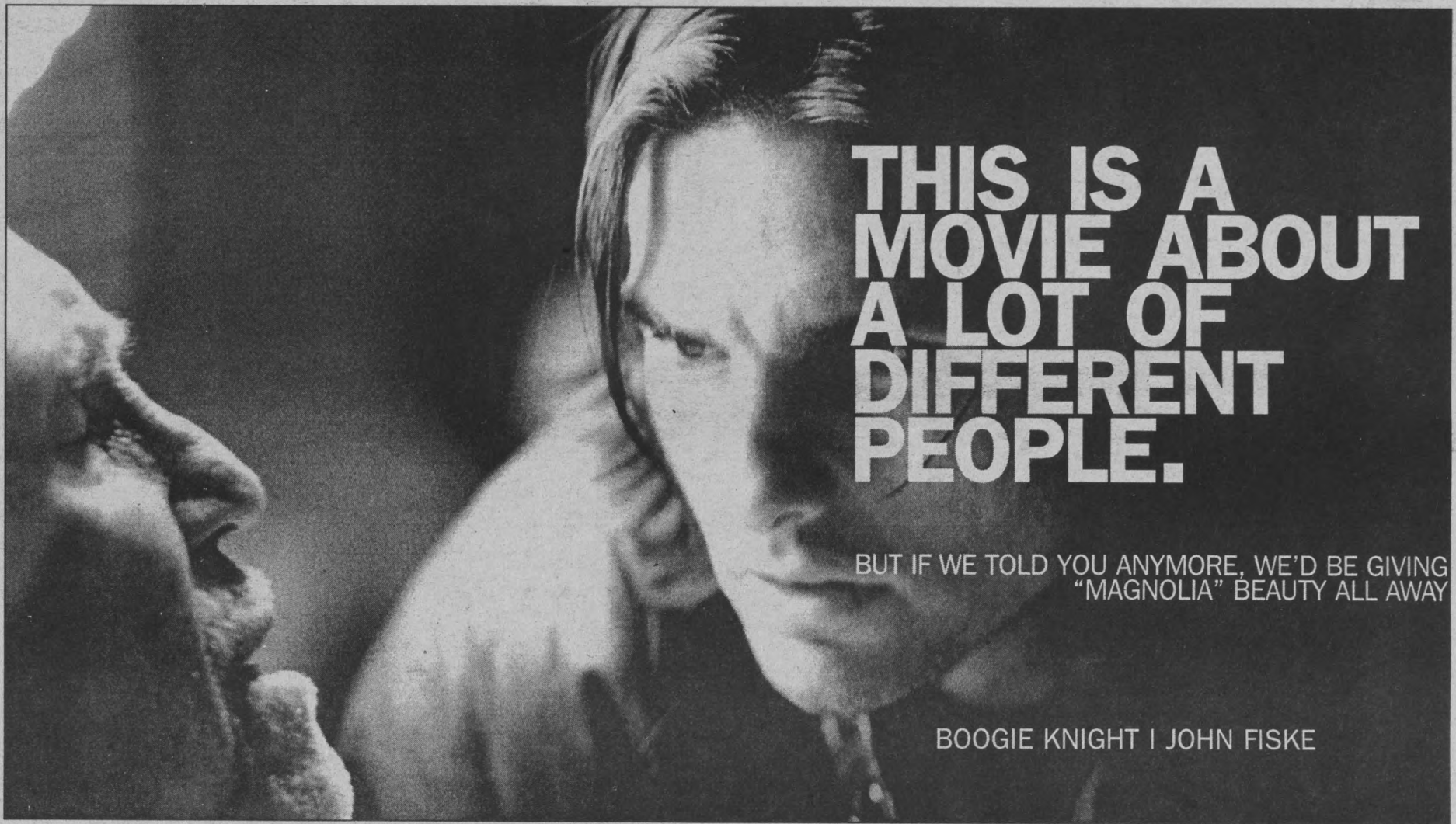
### 10. **Quannum Collective** | *Spectrum* | Quannum

*Spectrum* is the first full-length offering from the newly named Quannum label (formerly Solesides), and it provides keen insight on the crew most likely to blow your mind in 2000. The five-man crew possesses as much talent as any group of musicians around today, as evidenced by songs like "Storm Warning."

Trey Clark totes a gat in the back of his jeans.

## BEST LOVE SCENES

1. Shannon Elizabeth and her hand in "American Pie"
2. Shannon Tweed and Edward Furlong in "Detroit Rock City"
3. Annette Bening and "The King" in "American Beauty"
4. Group orgy in "Eyes Wide Shut"
5. When Tom Green sucked the cow's udder.



**THIS IS A  
MOVIE ABOUT  
A LOT OF  
DIFFERENT  
PEOPLE.**

BUT IF WE TOLD YOU ANYMORE, WE'D BE GIVING  
"MAGNOLIA" BEAUTY ALL AWAY

BOOGIE KNIGHT | JOHN FISKE

Halfway into "Magnolia," one character says, "We may be through with the past but the past is not through with us." As he not too subtly explains, this thought is at the heart of all the characters in "Magnolia," P. T. Anderson's latest film. History afflicts this assorted group of randomly connected individuals, and if there is any moral at the heart of "Magnolia," it is simply that this may be the only thing that binds us. Any profundities or ironies present have been assigned by us.

Quite frankly, there are too many characters and too much plot and to be fully discussed here, but here goes the Cliffs Notes version. There is an over-zealous cop (John C. Reilly) who begins to fall for a drug addict (Melora Walters). Her father is a game show host (Philip Baker Hall) who is approaching his death and wants to make amends with her, and bare his soul to his wife (Milinda Dillon), infidelities and all. On his quiz show is a child genius (Jeremy Blackman) with a neglectful



**"ALSO ON THE TV IS THE  
MISOGYNIST  
INSPIRATIONAL TEACHER"**

father (Michael Bowen) interested in the money he brings in. A quiz show star who was on that program years ago (William H. Macy) still can't get past his former celebrity. Also on TV is the misogynist inspirational speaker (Tom Cruise, like you've never seen him before) who teaches men to "seduce and destroy" women. His estranged father (Jason Robards) is also dying, and is

being taken care of by a kind nurse (Philip Seymour Hoffman) and his guilt-ridden wife (Julianne Moore).

Writer/director Anderson has been making films for a couple years now, beginning with 1996's glorious "Hard Eight," and the following year's "Boogie Nights" (still one of the best films of the decade). Now, with "Magnolia" under his belt, it's safe to say that he is the best American filmmaker to surface in the '90s.

The only flaw present is in the overwriting. Too many scenes go on much longer than they should (such as Cruise's monologues or Macy's barroom material), and feel like they belong as DVD extras. They're all well-directed, written and acted, and I'd hate to have to decide what stays and what goes, but there's no denying "Magnolia" could lose a good 15-20 minutes.

Despite the minor mistakes, "Magnolia" is one of the best films of the year, entirely entertaining and at the same time deeply moving.

**CALENDAR**  
**YES THERE ARE A FEW THINGS TO DO IN SANTA BARBARA**  
BUT THEY MAY NOT BE ANY FUN.

today  
thursday



In case you missed the frontpage cover, we're reminding you again that "Run Lola Run" screens two times tonight. It's a stylish German thriller, with a woman racing against time to save her lover. If you didn't read up on the pulsing techno sounds of Reinhold Heil (see p.1A), do so now. Campbell Hall, 7:30 and 9:30 p.m. \$5 students; \$6 general.

tomorrow  
friday



As if you didn't already have an excuse to smoke pot, A&L presents "The Looney Tunes Hall of Fame" two times on Friday night. Th th th that's right - all your favorite cartoon characters from your days of childhood will be on the big screen at two different screenings. Campbell Hall, 7:30 and 10 p.m. \$5 students, \$6 general. For information, call 893-3535.

weekend  
saturday



Well, if you've nothing to do on Saturday night, Jerry Joseph and the Jackmormons will be performing at the Hi-Bar. They've recently been opening for Widespread Panic and Gov't Mule, and, according to press material, Woody Harrelson likes them. So, make like Woody and get to the Hi-Bar

weekend  
saturday



Ozomatli. They're playing in the Yucatan. Come rock out to the salsa funk reggae band from L.A.

condiment



spaghetti sauce

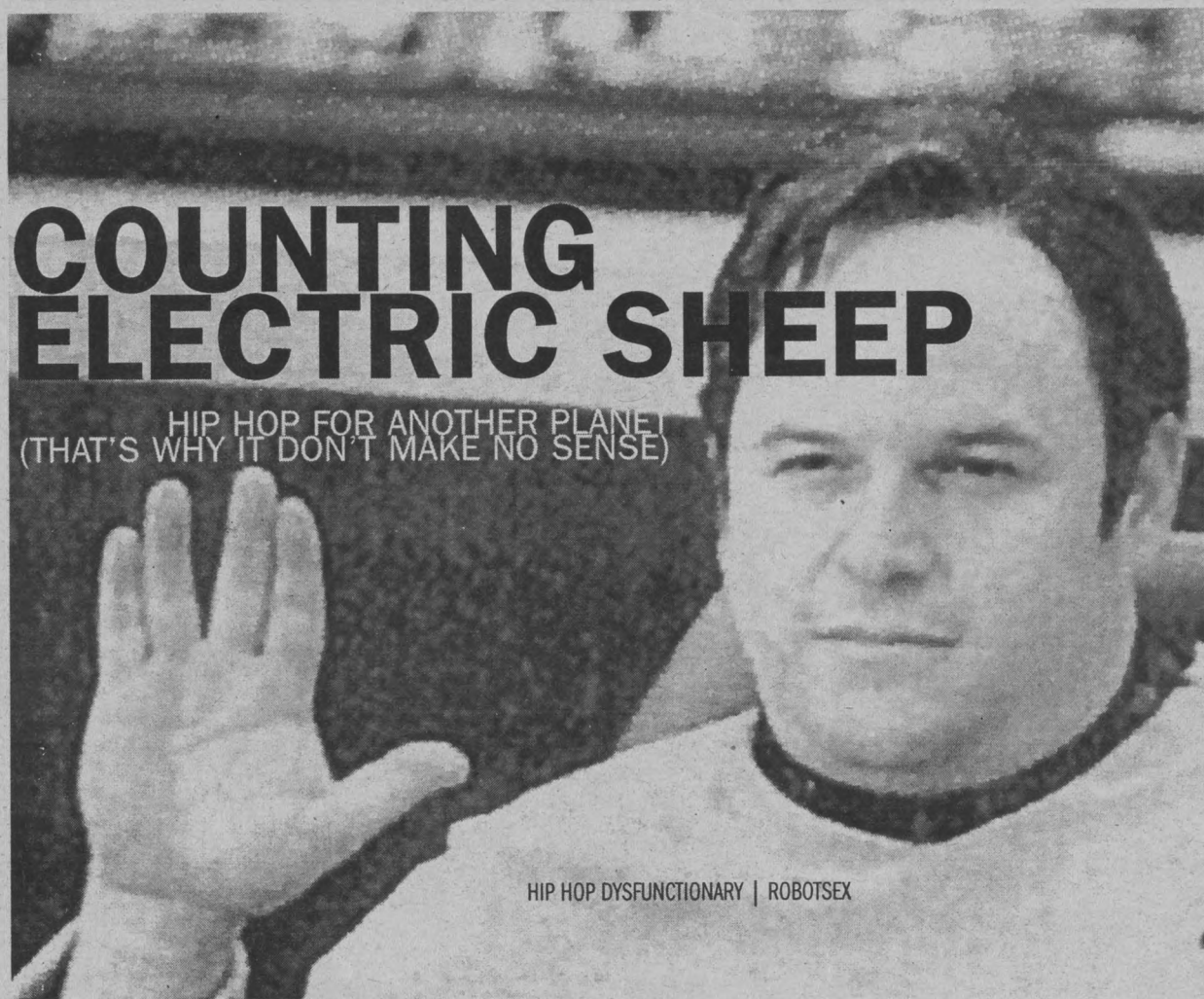


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# COUNTING ELECTRIC SHEEP

HIP HOP FOR ANOTHER PLANE (THAT'S WHY IT DON'T MAKE NO SENSE)

HIP HOP DYSFUNCTIONARY | ROBOTSEX

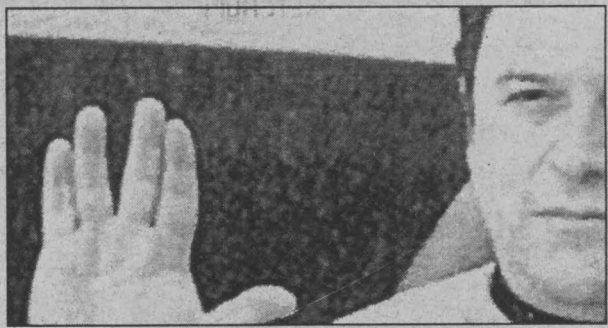
Here is one for the gipper in the old squint-eyed, nearsighted panoramic view for all those interested. Specifically, those interested in knowing why every now and again we hear the timid yellow voice inform us that: "Language usage is a reflection of consciousness; thus, the future of language is co-related to the ever-evolving state of human awareness." Famous words from Saul Williams, poet extraordinaire featured on *Coded Language*, the title track to Krust's latest release.

But, the question is, "Is any of that relevant?" Personally, I thought about it as the clock struck midnight on New Year's Eve, decidedly torn between answers. Then I chose to change the subject; after all, positronic brains are not equipped for such deep, introspective thought. Yeah, I'm no easy pickings for any monstrous Rancor, although it is bad enough that I am not empathetic in any way and can only dream of electric sheep. In my choice to stop brooding I came to a realization. The epiphany was this: My acceptance that I'm a back-packin' laptopper with a mindless reaction, whatever it may be, to seven-toed geckos and their sarcastic comments, and that I'm paying the price for evolution: \$29.95, the going rate for a bit-o-style off QVC. In fact these are those genius lessons, which are costing me a pretty penny, at work right now.

Before that, I had been walking through Dune Sea Downtown Isla Vista wearing my new aluminum foil spacesuit, which I received for Kwanzaa from my mistress, when I happened upon another realization: *Maybe we all choose to sacrifice nothing.* But to those who do sacrifice, I thrust my fist into the sunset for you. I do that

and I inform the UCSB populous, too. So, here it is, The Righteous Brothers Project, a new Living Legends audio. The back of the compact disc says "don't sleep" and I recommend as much. These radical dudes have truly sacrificed to achieve their present status. Remember way back when Eligh, Murs, and Radioinactive were in that group Logcabin? I do, that was dope stuff. Now, the first two mentioned are in the bay, and Radioinactive is still in L.A. perpetually rappin' like a goat, or is it a yak? If you ever get a chance to peep this Shapeshifter's verse on *Surfin' Tsunami*, the duet with Circus (hip hop to a surf

## "YEP, SO FAR THE 21ST CENTURY GET THE BOZACK"



rock beat), you will recognize the level of the skills. And just as good, not even in an honorable-mention kind of way, is J-Live's *Themthatsnot*. Maybe not quite as experimental, but definitely a rockin' jam.

Yep, so far the 21st century can get the bozack (and I mean that in explicitly metasexual terms). Of course, I have accomplished what I said I would. *This* is my continually evolving state of human awareness, and with it I have salvaged my remains out of the man-eating Sarlacc Pit, and am now a grandiose changing of the contemporary self from the subatomic level to a freeform extraterrestrial extension. Get it straight, yokels, Robotsex is pushing the envelope, trying to get you to check your virtual reality, too. Music is the pleasure barge for this, hence my infinite wisdom on what is worthy of high praise and what is not. Think of me as your own personal Professor X, or rather, your personal Mon Mothma, leader of the rebel alliance, here to free us all from bad taste.

Robotsex still hosts a hip hop show.

vote for the best/worst of 1999 at [artsweek@ucsbdailynews.com](mailto:artsweek@ucsbdailynews.com):  
1. Best Pop Singer Slut (male or female) 2. Worst Millenium Cash-in Song 3. Biggest Fashion Mistake 4. Worst New DP Hit (i.e., you'll hear it everywhere at every party) 5. Group you'd most like to see interviewed in Artsweek 6. New Year's Resolution 7. Most Unbelievable Comeback results will be printed in **next week's** issue. please vote

# your Daily HOROSCOPE

by Linda C. Black

*To get the advantage, check the day's rating: 10 is the easiest day, 0 the most challenging.*

**Aries** (March 21-April 19) — Today is an 8 — Transformation is in the air. Is there something that you've always wanted to do? You know what it is. Do you have the courage to try it? How hard could it be?

**Taurus** (April 20-May 20) — Today is a 7 — You're under pressure. You might even have a headache. Just take care of the most important stuff and postpone the rest. You'll be up for a challenge in a couple of days.

**Gemini** (May 21-June 21) — Today is a 6 — Don't get in the middle of a fight that's none of your business. You may love the people, or maybe not, but it doesn't matter. Root for your team but stay out of the scramble.

**Cancer** (June 22-July 22) — Today is a 5 — It looks like there's a confrontation. It would be best for you if your partner does the talking. Pick the toughest person you know to represent you and stay out of the way for a while.

**Leo** (July 23-Aug. 22) — Today is an 8 — You're having a pretty good day, but you're in the minority. Some of the others are wrapped around the axle. Help them stay calm and tell them what to do next. They'll love you for it.

**Virgo** (Aug. 23-Sept. 22) — Today is a 7 — You're one of the few people who can relax today. You and your loved ones can hide away in your little nest and let the chaos rage on without you. That's your reward for being so well-organized.

**Libra** (Sept. 23-Oct. 23) — Today is a 5 — You may be slightly flustered. You're generally good at explaining things, but today you may get rattled. If you notice that feeling coming on, let somebody else do the talking for you.

**Scorpio** (Oct. 24-Nov. 21) — Today is a 7 — Something you've learned recently will come in handy to clean up a mess. Things aren't stable. Be your steady, solid self, and you'll help everybody else calm down, too.

**Sagittarius** (Nov. 22-Dec. 21) — Today is an 8 — From where you're standing, things look crystal clear. Since you're one of the chosen few who can see what's coming, you can lead the others out of confusion. No problem, right?

**Capricorn** (Dec. 22-Jan. 19) — Today is a 7 — Urgency is in the air. You need to get things done quickly, and you might not be sure how. A close relative or neighbor can help. Put your heads together and come up with a brilliant idea.

**Aquarius** (Jan. 20-Feb. 18) — Today is a 7 — You're learning quickly and easily. You might feel like you don't have a choice. The deadline's looming, and a few miracles still need to be performed. Get busy!

**Pisces** (Feb. 19-March 20) — Today is an 8 — A battle's raging out there. Your money may be involved. You care deeply, but that's not enough. You'll have to think clearly, too. Instead of cutting costs, raise your income.

**Today's Birthday** (Jan. 13). This year the chickens could come home to roost, including one you thought had flown the coop. An idea you've been thinking about could work in January. A secret could lead to riches in February. Be bold in March and relax in April. Love's there when you need it in May. The money should be there when you need it in August — if you don't spend it first! Save some for a special gift in December, too.

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BY GARRY TRUDEAU

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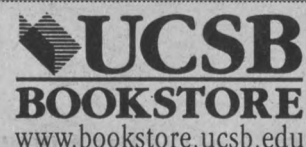
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