

Slowly,  
Surely,  
It's...

# Artsweek!

The Weekly Arts and Entertainment Supplement to the Daily Nexus

## In this issue: An interview with...



## And so much more!!!



THE DAILY NEXUS' 1996 UCSB READERSHIP POLL

What's the Best?

We're leaving it all up to you!

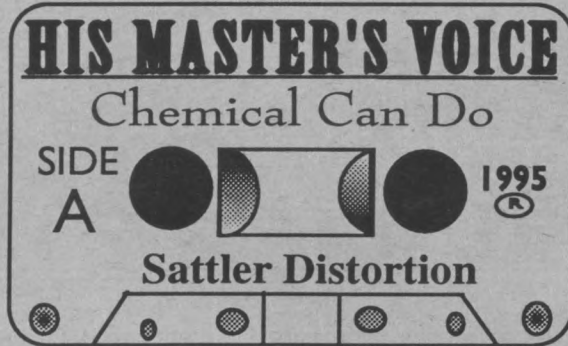
**Rules:** 1. NO PHOTOCOPIED BALLOTS. 2. Ballots must be dropped off at the Daily Nexus Ad Office, underneath Storke Tower, by Wednesday, February 21, at 5pm. 3. The "Best Of" issue will be published on Wednesday, March 6. 4. ONE Ballot per person. 5. Ballots must be filled out with reasonable completeness. Ballots with less than half of the blanks filled will be recycled with alacrity. 6. NOTE: The Nexus "Best of UCSB" is intended to be a good-natured contest among business groups and others in the community. In other words, this is not a cutthroat competition whose results are somehow of deep and lasting significance. Please do not take it as such. 7. Decisions of Ballot referees are final.

1. Best Professor \_\_\_\_\_
2. Best Way to Get Tar off Feet \_\_\_\_\_
3. Best Radio Station \_\_\_\_\_
4. Best Secondhand Store \_\_\_\_\_
5. Best Way to Dump Girl/Boyfriend \_\_\_\_\_
6. Best Video Shop \_\_\_\_\_
7. Best Happy Hour \_\_\_\_\_
8. Best Place to People Watch \_\_\_\_\_
9. Best Bike Shop \_\_\_\_\_
10. Best Hike \_\_\_\_\_
11. Best Coffeehouse \_\_\_\_\_
12. Best Dive Bar \_\_\_\_\_
13. Best Beach \_\_\_\_\_
14. Best Surf Spot \_\_\_\_\_
15. Best Local Band \_\_\_\_\_
16. Best Breakfast Place \_\_\_\_\_
17. Best Cheap Beer \_\_\_\_\_
18. Best Cheap Meal Place \_\_\_\_\_
19. Best Asian Food Place \_\_\_\_\_
20. Best BBQ Joint \_\_\_\_\_
21. Best Sandwich Shop \_\_\_\_\_
22. Best Bookstore \_\_\_\_\_
23. Best Vegetarian Food Place \_\_\_\_\_
24. Best Place to Play Pool \_\_\_\_\_
25. Best Secret Study Spot \_\_\_\_\_
26. Best Music Store \_\_\_\_\_
27. Best Pizza Place \_\_\_\_\_
28. Best Class to Wake Up For \_\_\_\_\_
29. Best Class to Sleep Through \_\_\_\_\_
30. Best Nightclub/Place to Dance \_\_\_\_\_
31. Best Burger \_\_\_\_\_
32. Best Hair Salon \_\_\_\_\_
33. Best Mexican Restaurant \_\_\_\_\_
34. Best Pasta Place \_\_\_\_\_
35. Best Restaurant to go to When Parents Pay \_\_\_\_\_
36. Best \$5 Date \_\_\_\_\_
37. Best Place to Drink Microbrews \_\_\_\_\_
38. Best Smoothies \_\_\_\_\_
39. Best I.V. Park \_\_\_\_\_
40. Best Surf Shop \_\_\_\_\_
41. Best Place to View Art \_\_\_\_\_
42. Best Car Repair Shop \_\_\_\_\_
43. Best Place to Watch the Sunset \_\_\_\_\_
44. Best Place to Sleep Outdoors \_\_\_\_\_
45. Best Place to Waste an Afternoon \_\_\_\_\_
46. Best Place to Park in I.V. \_\_\_\_\_

Name: \_\_\_\_\_ Check One:  
 Address: \_\_\_\_\_  Student  
 \_\_\_\_\_  Staff  
 \_\_\_\_\_  Faculty  
 Phone #: \_\_\_\_\_  Other  
 \_\_\_\_\_ (optional)

Daily Nexus

Fill out and bring in to the Nexus Ad Office, under Storke Tower, by Wednesday, February 21, at 5pm.



Recently, I thought something twice and thought that made it true. My brain just works that way. That's what chemicals can do.

I stole a bunch of valium from this girl I really like who got whiplash from a car accident. She gave me one or two and I liked them, so when I was alone with them I switched the pills with a bunch of Vitamin C that I had brought over. Which is kind of a messed-up thing to do because my friend whose dad is a pharmacist told me that vitamins are a complete waste. You just pee the vitamins out. "Americans have the world's most expensive pee," is her dad's exact quote, I think. Her dad also carries a flashlight with him on his key chain so he can usher himself at movies.

So, I put the vitamins in the container and told my girlfriend she shouldn't take any more. "You've been acting weird. You should just take Advil if you want to study for your midterms."

"I know. I have to study." She has this weird sort of discipline that makes her believe she is required to read all required readings. She believes she should study for each midterm like it actually matters. I

his dog had done, he suggested we go see a movie. "Are you smoking today?" "No," he said, like he had quit or something. Time passed for about five minutes while I thought about my day being ruined. Until True said, "I was thinking about getting a 20 today." So he made the arrangements and we were on the way to getting the sack.

I drove and got worried. True noticed, so he looked in the back seat for a place to hide it. He put it inside the Risk board game that has been in my back seat since I moved January 1.

I laughed and said, "OK, so you know what I'm going to say if we get pulled over and they find it."

"What?" "I'm going to look straight at you and say, 'Damn, I knew we shouldn't have taken the Risk.'"

After a week, I got sick of being relaxed all the time.

I stopped taking the valium (I actually ran out) the same day my roommate, the one who is studying for the MCAT, turned 21. My roommates decided to take a break from the Fornication Superhighway to go out to dinner at a fancy restaurant in Ventura. Since the girl I took the valium from and three other people were going, eight people total, I had to drive.

My roommate Shane pointed out that Ventura is far enough away, 30 minutes, that it actually seemed like we were going on a trip. In the car with some time to talk, I started relaying my theory about how lame it is to be young and a Republican.

Lyric of the Week:

"So on my day off, with David Sonnenberg I play golf /  
 Runnin' through Crown Heights, screamin' out "Mazel  
 Tav!"

-wyclef

tried to study with her but she's crazy. Every night in the library. She even became a regular in the RBR, where she's on a first-name basis with most of the people who study there. She tried to introduce me to a few of them but I think they all had the same name.

While she studied, I got bored. I tried to hang out with roommates, but two of my three roommates spend all their time getting wasted and going into America On-Line chat rooms, especially the "Starfleet Room." That gets pretty boring since I'm sure any female who is trying to have cybersex with us is really a 40-year-old male. It gets boring for my roommates, too, but they get so drunk that they think writing, "Stop farting!" or "Who farted?" over and over again is really funny. My other roommate is studying for the MCAT day and night like she wants to be a doctor or something.

So I started taking two or three valium at a time and just hanging out with my roommate's dog, Snoop. He is a good dog. I figured out why dogs shake their hind leg when you scratch them somewhere they like. They want you to position yourself in a way so they can scratch you back. It's really a giving relationship. I'd fall asleep on Snoop's belly and wake up to find him chewing on my hand. He actually chewed one of my fingernails off.

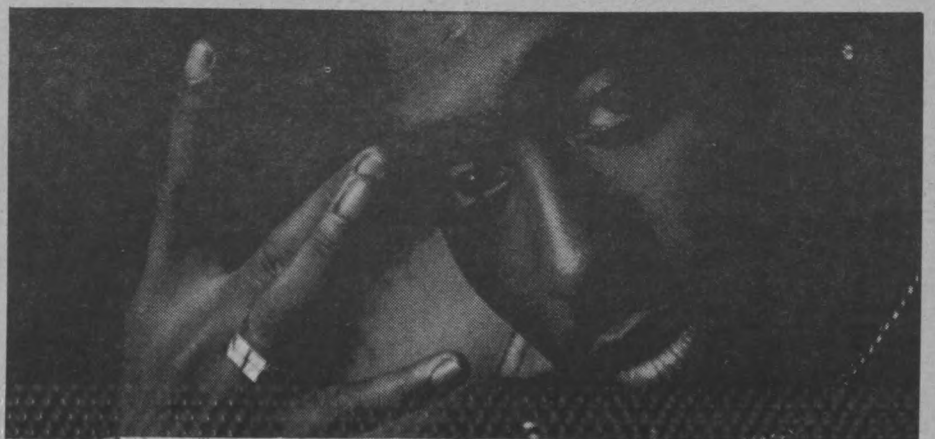
When I told my roommate True what

The Republican Party has institutionalized the "I'm just looking out for myself" mentality that just can't be defended. At least I wouldn't try to defend it. "Things are going to change," I said, "like the whole marijuana issue. Nowadays if someone admits they smoked pot, that would hurt them politically. In the future, the person who smokes the most pot will be president." I may be brainwashed by my last two years here in Santa Barbara, but I really believe my roommate True isn't wasting all his time stoned; he's just running for president.

When we got to the restaurant, we sat in the lounge waiting for a table. The conversation turned to freaked-out television shows. So, naturally I brought up *Fantasy Island*. It turns out that Karen, who was having dinner with us, grew up near where Herve Villechaize, *Fantasy Island's* Tattoo, lived. With little fanfare, Tattoo had killed himself a few years ago. Karen told me that she and her friends used to ride by his house and say, "Hey, what kind of M&Ms does Tattoo like? Da plain! Da plain!" I laughed so hard I imagined milk coming out of Kate's, Karen's roommate's, nose.

Who would have thought that someone who worked so hard to give so many people their fantasies would meet such a tragic end? Sometimes it must be easier just to not go on.

Sattler Sez: Keep Representin'!



# Mike Abramson Meets B-Tribe's Deborah Blando

Deborah Blando has been a respected songstress for years in her native Brazil, but has only recently made a splash in America with her appearance on ambient act B-Tribe's critically acclaimed *Suave Suave*. Blando's voice is spooky, ethereal and wonderful and is a welcome addition to the otherworldly sounds of B-Tribe. She's also a very sweet person. In fact, she was so nice, I didn't even interrupt and correct her when she claimed that the Police were from America. It just didn't seem right.

*I hear you're traveling all over America, recording new material.*

Yes. As a matter of fact, I just got into L.A. last night to do work here. It's been a crazy schedule. I came in at midnight from Colorado, where I was working

and thought it was a really interesting mixture of organic and computer sounds and especially liked the traditional flamenco influences it had running through it. The next day, I went to my record company and my A&R tells me about this project he's working with called B-Tribe. He was telling me that he was looking for a singer to complement the music and asked if I was interested. I was thinking that it couldn't be the same B-Tribe, but then he showed me the album cover and I just laughed. He said they were interested if I was, and so it just happened.

*That couldn't have really happened. That sounds too much like a press kit quote made up by a publicity department.*



on music arrangements for a solo album.

*Are you taking any breaks to promote B-Tribe?*

Yeah, I'm doing a little promotion, but for the most part, I'm moving straight from one project to the next. That's healthy for me, I think, because it keeps my head in the goodness and earthiness of the music and out of the trials of life.

*Can you tell me a little bit about how you came to hook up and record with B-Tribe on the new album?*

How it happened was sort of a funny coincidence. Basically, I was in New York shopping when I picked up B-Tribe's last record, which I heard playing in a store and really liked. I took it home

No! It's true!

*OK. Well, how did the recording go?*

It was very quick and simple and a very good, organic process. We got together and I changed some of the melodies a bit and some of the lyrics here and there. Overall, though, I just learned the song and sang it.

*I know you have a long history of recording in Brazil. What's the main difference between recording there and here in the U.S.?*

The main difference is in the level of the technicians. Here, there is much better technology and the engineers and producers are more like craftsmen, putting together a project piece by piece. In Brazil, it's more like, "Let's just get the vibe together and record it." There, it's more

of an emotional vibe-type thing going on with the record.

*What about the music industry?*

The music industry in Brazil is the same. The music is different but the business is the same.

*Your musical tastes are very eclectic, but what do you think about music of the U.S. as a whole?*

Right now I think it's lacking something. It went through an amazing period in the '60s and '70s, and then in the '80s there were some very good bands like the Police. But now, I think it's unfortunately not as much about the music now as it is about something else. These days, bands are really disposable and it's no longer about liking good bands for their music or following the long-lasting careers of someone. I think pretty soon, we're going to be tired of that and will want to go back to embracing substance over style.

*What specifically do you listen to?*

I've been listening to a lot of Brazilian music and a lot of classical music. I listen to Indian music and a lot of Bulgarian female choir. I listen to music that is good. It doesn't matter where it comes from. Since I was born in one country and raised in another, I think that set me up to be that way.

*Tell me a little about your solo album.*

I'm working on it with Patrick Leonard and David Foster, two incredible producers. I started recording it in Brazil and now I'm out here. I don't know how long we've been working on it. Time is kind of a weird thing to me.

*What kind of music can we expect to hear on it?*

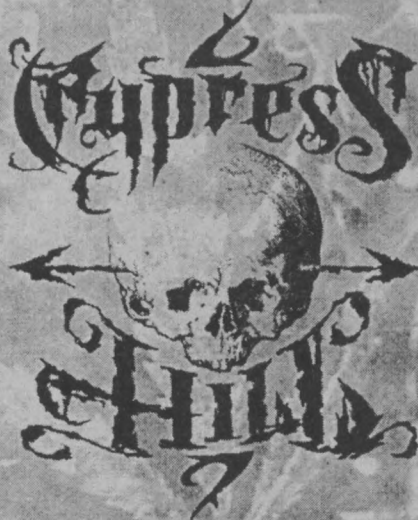
All kinds of stuff. Anything that's mid- to up-tempo and has the Brazilian rhythms to it. I really think it's important to my music to have the Brazilian influences because that's what I like and that's what my passion is and that's what makes me move. When your body is moving with the groove, you know that you should continue writing that song. You can go on. If you're not moving and it's not getting into your body, then I think there's no point in continuing.

"It keeps my head in the goodness and earthiness of the music and out of the trials of life."

ASP  
PRESENTS

## THE TEMPLES OF BOOM TOUR

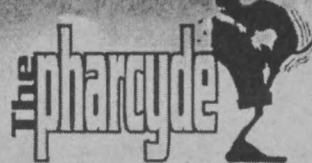
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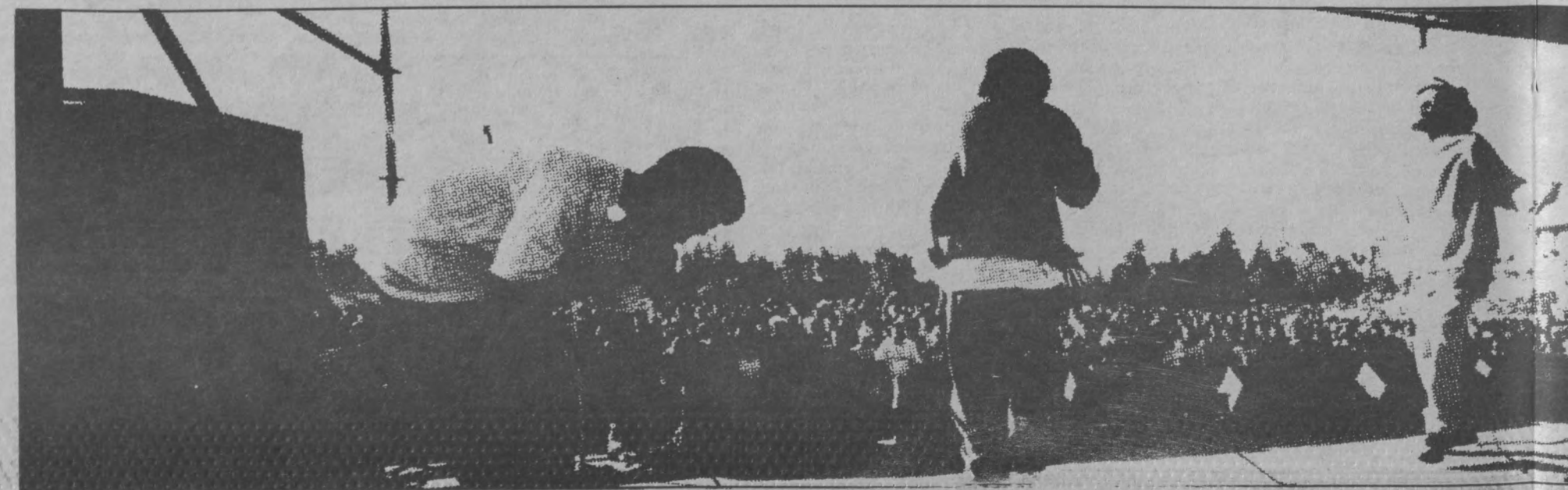
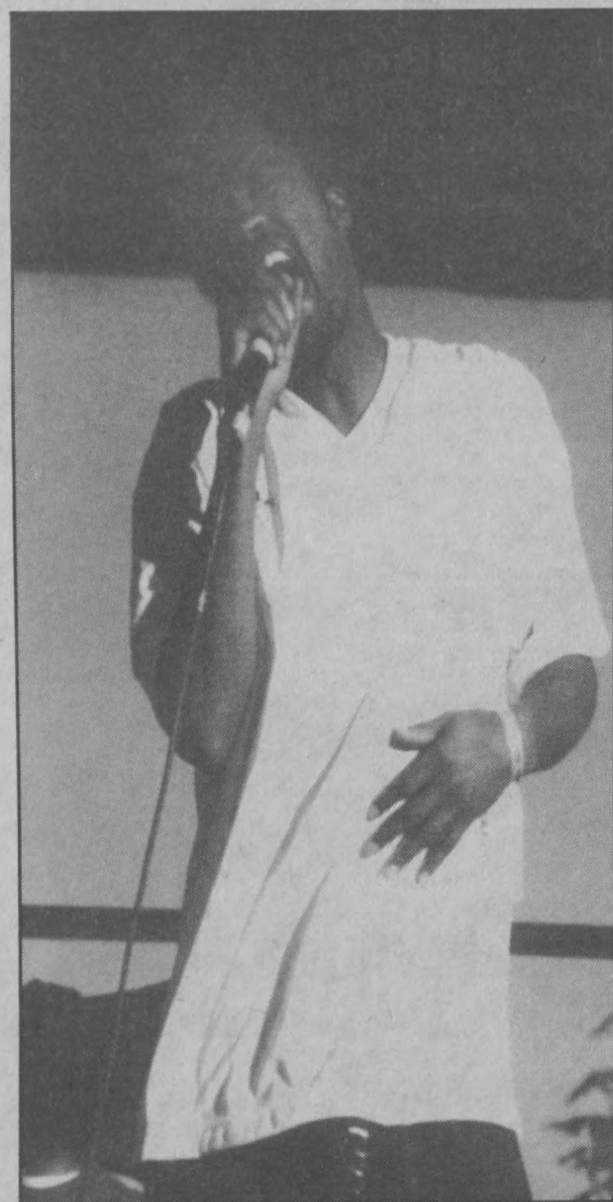
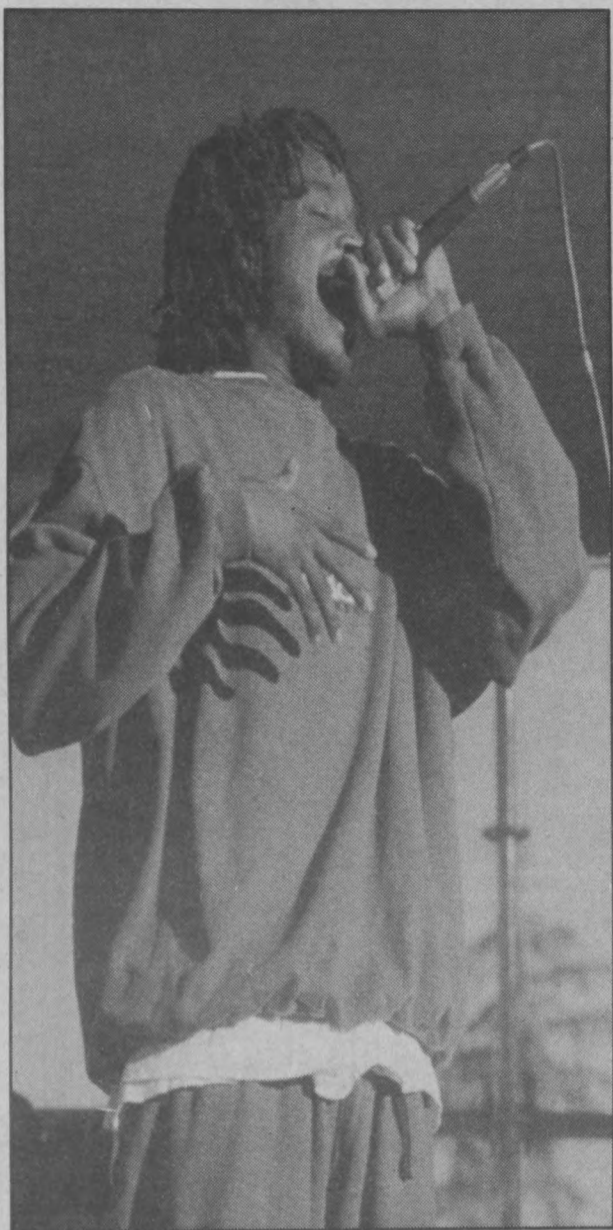
just a buck!

### !!! ARTIST ALERT !!!

- If you have an artistic mind and would like to design the logo for this years Extravagöönza musical festival, please bring your concepts and/or designs to the Program Board Office Rm 1519 of the UCen.
- Applications due tomorrow for our ARTWORK COORDINATOR position! Pick up / turn in applications to Program Board - Rm. 1519 - UCen. Thanks!

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check out our web page at: <http://www.as.ucsb.edu/aspb/>



We got to interview the Pharcyde, each member separately. They were nice guys and even had a sense of humor about producing the hip-hop album for David Silver (yes, Slim Kid's really doing it).

#### FATLIP:

*How do you like the new album?*

To tell you the truth, I'm not really very happy with it. I'm not trying to be funny or anything, I just don't think it's all that. I like it, but I just think we could have put more time into it, worked a little harder and it would have come out better.

*I'm surprised to hear you say that because I think the album is really strong.*

Yeah, I've heard people tell me that, but it's just hard for me to judge my own shit. I mean, it's hard to know what's the dopest shit when it's you making it. I listen to the new album and I've worked so long on it that I just can't tell. It doesn't sound as fresh as I want it to, probably because we spent so much time and effort on it that by nature, it can't sound fresh.

*Are there a lot of tracks that you guys recorded that you didn't include on the album?*

Hell, yeah. We got, like, at least another album's worth of stuff that we made but didn't put on. We could just, like, put another album out and just use a different name

yourself than anything else. It keeps you original because nobody else can be me. I mean, there really ain't nobody like Imani, Bootie Brown, Fatlip and Slim Kid 3. When we come together, it's always gonna be our shit, not anybody else's. It's gonna be from L.A., but it's definitely not gonna be gangsta.

*What was your reaction to Eazy-E's death?*

It made me think about some shit that I really hadn't considered. But to be for real, it really didn't do shit, though. I saw it on TV and talked about it for a week. Then it went away. That's just the honest-to-God truth. People always wanna act like, "Oh, I was moved." I really liked Eazy, but he fucked up and he paid for it. I don't wanna sound cold, but he partied hella. All that partying — you gotta pay for it sometime. It's fucked up. I'm not one to judge, I just know the end result.

**SLIM KID 3:**

*Do you guys like coming up to Santa Barbara?*

Yeah. Santa Barbara people always show us love. It's cool.

*Fatlip was telling us that he wants to do more production in the future. Does the same go for you?*

Sure. Most definitely. I'm already working on two projects separate from the Pharcyde.

*What kind of stuff?*

Well, I'm doing some stuff with a dope female R&B singer and I'm also producing the album for Brian Austin Green.

*Yeah, right.*

For real! You know who I'm talking about, right? David from 90210!

*Seriously? You're doing the David Silver album?*

Yeah, and nobody can front on that 'cause his shit is serious. He's a cool motherfucker, and plus, he's dope.

*He rhymes? I thought he sang.*

He rhymes. He's good. He's dope.

## Artsweek's Jay, Noah and Eric interview

# The Pharcyde

for the group or something and no one would even know. We got some crazy shit down on tape.

*Do you think you'll release the non-album tracks?*

Yep. I don't know in exactly what format or whatever, but they'll be coming out.

*I like the song that you produced on the new record.*

Oh, you like "Devil Music"? Thanks.

*I was thinking that that song was about Michael Ross [of the group's record label, Delicious Vinyl]. Is that right?*

I don't even want to go there. Where'd you hear that?

*I just heard that you guys have been disillusioned by Delicious Vinyl in the past, and by him in particular.*

Well, I'll tell you: He's cool as far as letting me do what I need to do on my records. He's never come in and tried to change the direction of what I was doing or whatever, and that's cool to me. But he's not that cool if you're trying to get paid properly.

*Are you planning on doing more production for yourself or for any other groups?*

Definitely. Probably both.

*Who are some producers that you would like to work with who you haven't yet?*

Damn, there's a gang of producers. I think it would be different as hell if I was rhyming over a RZA track. Yeah, that'd be the shit.

#### IMANI:

*What do you think about you guys coming out of L.A., a place where gangsta rap is so dominant? Is it difficult to "stay true"?*

I don't know if that's a good question, man. We kinda infiltrated the gang scene, because there's more of that stuff than there is of us in L.A., but it's all good because it's not hard to be yourself. It's a hell of a lot easier to be

*Come to think of it, I do remember seeing you hiding in the back on that one episode of 90210 where David was deejaying at the Peach Pit. That was you, right?*

Yep. I wasn't hiding, though. That was fun. I was happy to be on the show. Some motherfuckers might think that it's corny or whatever, but you just gotta do whatever is fun and you enjoy, you know? I'm really not trying to hear what anyone else has to say about it. That's like a cliché, but it's true in so many cases. If you're just trying to do what other people think is right for you, you're gonna end up a prototype. That's not what I'm about.

#### Bootie Brown:

*I heard you guys are going to do three albums and then call it quits. What are you going to do after the third album is over?*

We'll all be doing our own shit after this thing ends. When we say that Pharcyde is over after three albums, what we mean is that as a group, we're over. But it's not like we're gonna quit doing hip-hop in whatever form we gonna do it in. I might be rhyming solo, Imani might be producing, etcetera. It's not like we're just gonna get this money and be out of the rap game for good, y'know?

*Then why break up after three albums?*

If you go through hip-hop history, it seems like there ain't even one motherfucker who put out more than three dope albums. Except somebody like KRS-ONE, maybe. But besides that, most fools fall the fuck off after their third album and just become wack. We're not trying to be played out. Hell, no!

# The Verdict:

Film

# Bullseye!

**Z**en and the art of the psychopath. Alec Baldwin plays a serene sadist in *The Juror* and his flawless display of gathered intensity is the only conceivable reason to see a film with a string vest of a plot.

Annie (Demi Moore) is the juror in question who finds herself targeted by the Mafia when she is chosen for a murder case involving one of its bosses. Baldwin's character, sent to intimidate her, is so enigmatic that he doesn't have a real name, only "the Teacher" ("Because when you see him, school's out."). With his rarefied sensibility, he looks down upon his coarser colleagues in the criminal class and has an extensive wardrobe of black clothes and suave smiles. (I'm sure the black clothes are a practical consideration — he probably doesn't have time for the laundry, what with the crime and suavity and everything.) Possessor of a stratospheric IQ and the emotional autism that so often goes with it, he cleverly enters her life and then smoothly applies heat in what is a game to him and life-and-death to her.

The picture, like the Teacher himself, is prone to a few electric moments interspersed with lagging interludes. Chief among the former is a nightmare ride he gives her

**B**roken Arrow stars John Travolta as Vic Deakins, a pilot who turns against the government and steals two nuclear warheads while test running a top-secret B-3 stealth bomber. In the process, Deakins betrays his partner, a young pilot named Ricky Hale (Christian Slater), by nearly putting him to death and ejecting him out of their plane. Deakins demands millions of dollars from the government or will blow up an entire American city and kill millions of people. Unfortunately, Deakins has overlooked one thing and has a major problem: He underestimated the intelligence and strength of his former buddy, Hale.

While the government feels helpless to prevent the fact that millions of lives will be destroyed, Hale, with the



help of beautiful and strong Terry Carmichael (Samantha Mathis), becomes the only hope. This pair is poised to put a stop to Deakins and his gang and recover the stolen nuclear weapons. It's a race against time as former friends become enemies and battle to determine the fate of a city.

Sound exciting? Well, it is. *Broken Arrow* is a very entertaining film with good action and a lot of humorous dialogue. But there's not much more past that. There are great hand-to-hand combat scenes, as well as adrenaline-soaked car chases and shoot-'em-ups. John Woo proves once again that he can direct great action while screenwriter Graham Yost proves he can write good smart-aleck comedy.

Slater has a few good lines and indeed plays a good hero by basically doing all he can (although his part doesn't require much — a good hero at least has to try hard). Travolta, of course, upstages him (like in most action films, the villain is the more colorful and interesting character). While it is a little unsettling to see him play a truly evil and unlikable character, he still is pretty much the usual Travolta. Mathis is a strong female lead, but like most typical action heroines, her character is merely a sidekick of the male hero and finds herself needing to be rescued more than once.

Basically, *Broken Arrow* has a simplistic plot with great action. Fans of the action genre will definitely not be disappointed, but for those who are expecting solid acting and good drama, obviously, this one isn't for you.

—Brian Uyehara

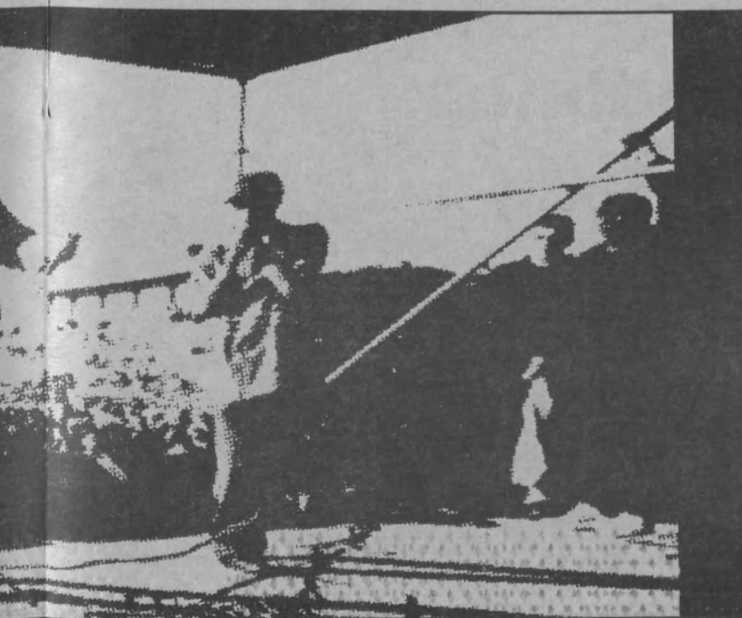
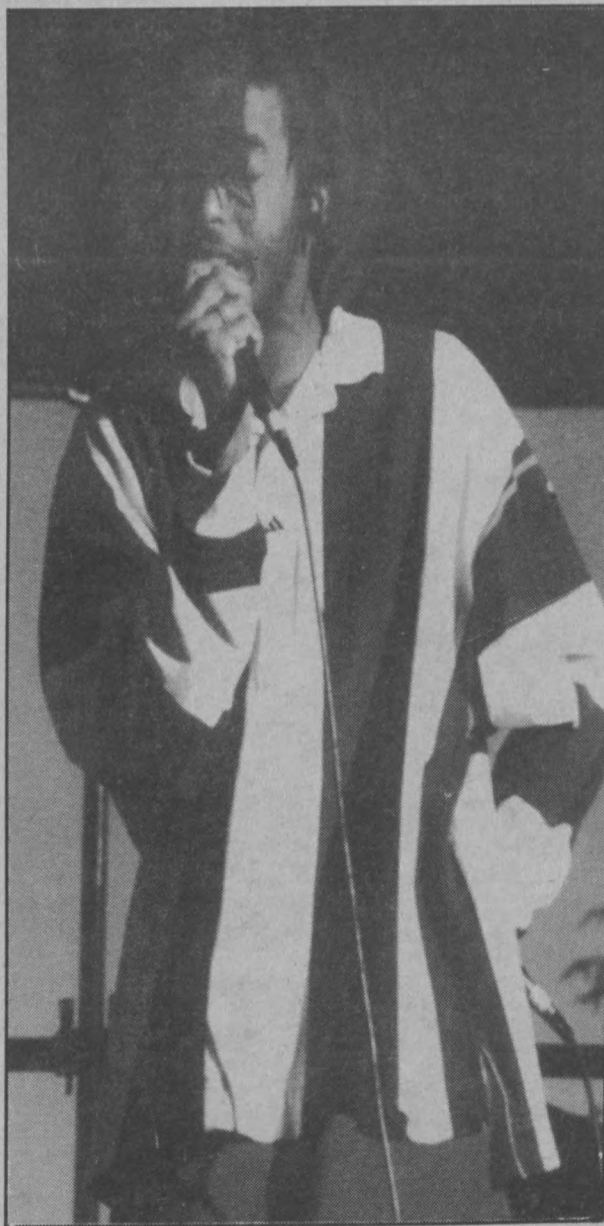


on a small country road, one of the few times you feel the film is getting anywhere. As for the rest, if you've seen the previews on TV or at the theater, those are the only good bits.

This role was made for Baldwin and he really relishes it, but it's a pity he has so many dumb things to say. Out-of-context (but oh-so-chic) Taoist obscurity like "The Way of Power is the unyielding way" and enough further philosophical garbage to make Suzanne Vega's lyrics seem profound. He also tries out some more flowery phrases on his target: Fixing her with his ice-blue eyes, lifting up his princely chin and softly intoning, "Do you think I could turn to sheer love / Do you think I have that power?" Oh, please. This is a throwaway line he really *should* have thrown away.

Almost everybody seems to find Demi Moore irritating, which seems a little unfair. She's a better actress than the much-lauded Emma Thompson, for example, who irritates the hell out of me. She does a good job here, a little methodical but more than adequate. What really sinks the movie, though, is its lack of believability, stretching credibility 'til it snaps in your face.

—Martin Knight



## Next week in Artsweek:

## All the great stuff you've come to expect...

# AND MORE

(Skinny Puppy and Rage Against the Machine not included)

# High Priority

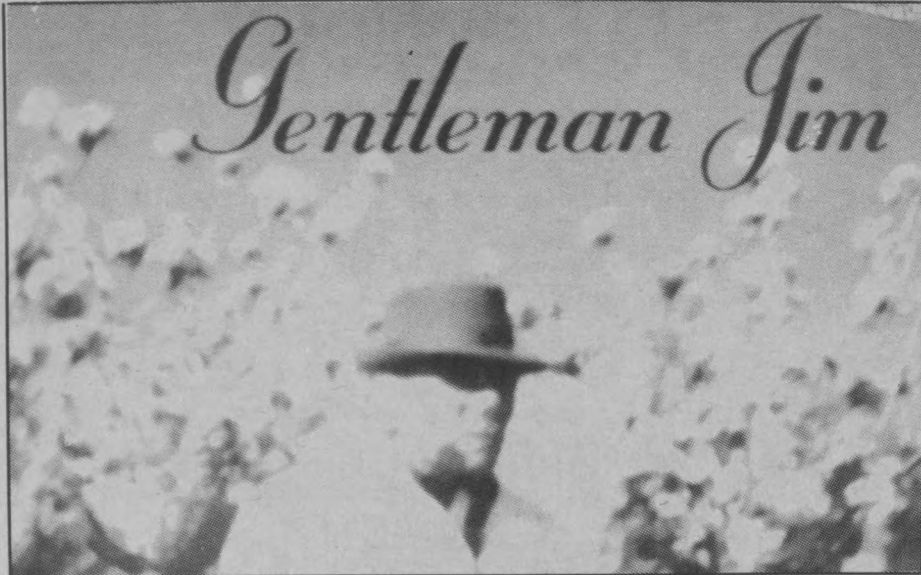


# Black is Beautiful

Timco  
*Gentleman Jim*  
Basura/Priority

Timco is from San Francisco, the greatest city in the world. They are the favorite San Francisco band of American Music Club's Mark Eitzel. Eitzel, who has a solo record coming out in March in the wake of American Music Club's recent breakup, is seemingly an inspiration to Timco. There is the same heartbroken resonance in *Gentleman Jim* that is present on many of A.M.C.'s recordings.

Although Timco has been labeled a sadcore band (a la Low, Codeine and fellow San Franciscans Red House Painters), they deny this claim, saying it's unfounded and ridiculous. The pained, scratchy vocals are enough to make one weep, though. And the slow, ringing guitar and brushed drums lull one into self-pity. If they aren't a sadcore group, they certainly have many of the qualities that make up one. This is a good thing.

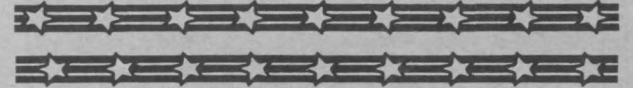


"447" is the strongest, most beautiful song on the album, with its tangy guitar work. "Gone" is an angry, sorrowful look at a lost loved one. It reminds me of the time that I was working at Baskin-Robbins on Memorial Day 1992 by myself. I was being paid \$4.25 an hour, it was 100 degrees and there was a line out the door. I was real pissed. I was so tired after my shift that I couldn't move. My arm was rendered useless from scooping rock-hard Jamoca almond fudge. I was "Gone."

Please don't let the extremely crappy packaging of *Gentleman Jim* fool you — this is quality stuff. The cover's poor appearance and Priority's inability to market are the reasons why no one will buy this disc. For some reason, anything on Priority Records looks like crap. They should do themselves a favor and improve the appearance of the product — their sales would rise. *Gentlemen Jim* will not be a disappointment unless you care about looks.

—Noah Blumberg

Frank Black  
*The Cult of Ray*  
American



If you aren't into Frank Black, well ... you should be.

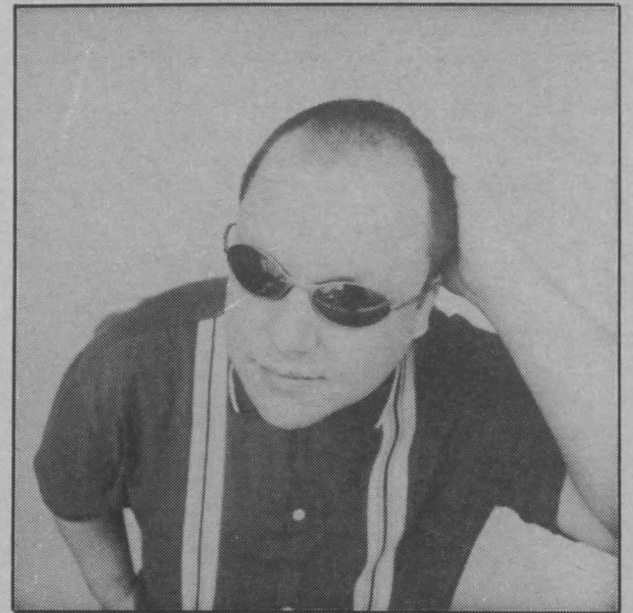
Pixies fans will remember Frank Black from his previous incarnation as that band's bizarre, screaming lead singer, Black Francis. After the Pixies split in 1992, Frank Black rose from the ashes, making an eponymous album in 1993 that was a departure from his previous work. Free from the need to negotiate with bandmate Kim Deal (who moved on with the Breeders), Frank Black went into orbit. His 1994 album, *Teenager of the Year*, was easily one of the 10 best albums of that year.

His new *The Cult of Ray* represents a change. After working with keyboardist Eric Feldman on his last two albums, Black has moved back to the guitar-and-rhythm-section style from his days with the Pixies. Be warned, though, this isn't Pixies rehash: Frank Black has grown as well as changed since he left the Pixies, and *The Cult of Ray* has a maturity that the Pixies often lacked and the Breeders haven't really ever touched.

This album is on the same personal level as Black's previous efforts. Every song is about an aspect of Black's own experience, with songs about space aliens, punk rock and paranoia easily mixing together with a paean to Ray Bradbury (the "Ray" in the album title). The lyrics are challenging and engaging (especially in the ballad "I Don't Want to Hurt You (Every Single Time)"), but the real treat here is the music. Frank Black rocks, veering close to punk but never crossing the line. This is high-energy music, but Black knows that we can be relaxed and rock out at the same time. He is unapologetic about his roots — on previous albums, he's had songs honoring both the Ramones and John Denver — and one can hear the odd confluence of punk and nostalgia in every song.

The musicianship on *The Cult of Ray* is first-rate, from Lyle Workman's guitar and David McCaffrey's bass to Scott Boutier's drums, but the real star on the album is Frank Black. It's his voice, his delivery and his personality that make the album shine. Don't let the cheesy cover art fool you — *The Cult of Ray* is a great album, one which easily overshadows the huge-penis nonsense being billed as "alternative rock" these days. Put down the newspaper, go to the store and buy it.

—Bob Blackman



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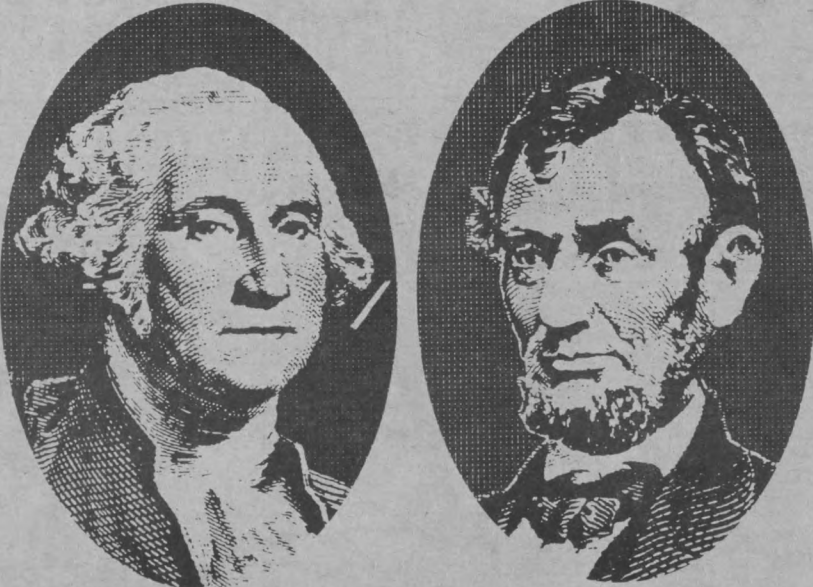


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# Sure Shots

Royal Flush / "Movin' on Ya Weak Production" / Blunt

Right from the get-go, this record has a head start on others I've listened to lately because of its production. The Beatminerz, famous for production on Black Moon's and Smif-n-Wessun's albums (plus tons of remixes), come through with a nice, laid-back track for Royal Flush. Royal Flush appeared on their labelmate Mic Geronimo's album and came off well, and thankfully their debut single is no disappointment. Smooth, mellow flows reminiscent of Geronimo himself, combined with the Beatminerz' production, make this a definite sure shot.

Kool Keith / "Wanna Be a Star" b/w "Slide We Fly" / Funk Ass

All I can do is shake my head and smile when I listen to the new Kool Keith single. I'm happy to finally hear something new from one of hip-hop's originators and most original vocalists. "Wanna Be a Star" is a cut about the females who move to the city in search of a dream and end



up being prey to those pros of the streets. The beat, by Peanut Butter Wolf, comes complete with fat drums and a smooth sample to complement Kool Keith's flow. The other side is more of the Kool Keith that hip-hop heads have come to know. Keith comes with ill, demented lyrics to go along with an eerie space-a-delic track hooked up by Kut Masta Kurt. Kool Keith is one of those from the "old school" who is as good as ever. Do not let this one pass you by.

Abstract Rude / "I'm a Getcha" / Grand Royal

Abstract Rude is acknowledged as one of the premier lyricists in the West Coast underground scene. His strong voice and delivery definitely separate him from the weaker emcees in the game today. Abstract also brings lyrics that actually mean something and convey a message besides "I get high and shoot people." Fat Jack, also a big player in the underground scene, handles production on both the album version and remix: fat, fat beats is all I can say. I've had the chance to hear some of Abstract's other stuff and I can say he definitely is original and very talented, which is what keeps hip-hop going.

—Todd One

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PRESENTS

### YOUR DAILY HOROSCOPE BY LINDA C. BLACK

**Aries (March 21-April 19).** A social gathering could produce a valuable business tip. Don't form a partnership today, but a friendship should turn out fine. You may be attracted to a person who can help your career. That's a challenging, but interesting, relationship.

**Taurus (April 20-May 20).** You may be stuck in a stalemate with your partner. To make matters worse, you may be under pressure to learn something you don't even want to know! Talking with a group of good friends will help release your frustrations, and tonight's the time to do it.

**Gemini (May 21-June 21).** Even the most constructive criticism could backfire. You might create an impression just the opposite from the one you intended. Shrug off an insensitive remark yourself. Better check on money in a joint account. It may be leaking out.

**Cancer (June 22-July 22).** Even within strict rules and regulations, you might find a way to do something nobody else thought possible. Talk over your goals with a friend who knows more about business than you do. In romance, tell the one thing you've been holding back, about money.

**Leo (July 23-Aug. 22).** If the problem's never been solved before, it could take a solution that's never been tried. Don't wait too long. Most conditions are in your favor, but hard work's also required. If you're looking for a new love, investigate a whole new area.

**Virgo (Aug. 23-Sept. 22).** If you're struggling with a new program, it should start getting easier soon. In romance, this is a good evening to listen. A friend may be having problems. If the situation is financial, don't offer money. Do give plenty of free advice!

**Libra (Sept. 23-Oct. 23).** If there's something you've been putting off, do it. It may be easier than you thought. Balance a conflict between home and work by giving domestic chores top priority. Meet a new friend tomorrow night instead, and it will go more smoothly.

**Scorpio (Oct. 24-Nov. 21).** A problem at home is most likely due to stubbornness. Listen to the other person's opinion, even if you already know you don't agree. Although a romance with a co-worker might be fun, it probably won't last long. Stick with one who understands you better.

**Sagittarius (Nov. 22-Dec. 21).** Be careful with your financial resources. Don't spend money on clothes that could help your career if you need something at home. Send your good idea off in a letter during the next couple of days. After that, other matters may require your attention.

**Capricorn (Dec. 22-Jan. 19).** If you're thinking of buying a new gadget, wait until tomorrow or the next day. Right now, finish up something else you're doing. Avoid an explosion in romance tonight. If the relationship is worth keeping, don't attack the other's obvious weakness.

**Aquarius (Jan. 20-Feb. 18).** Pay your taxes or other fees this morning. Once they're out of the way, you'll be more creative. There are other deadlines that have to be met, too. You may not have much time for your pet projects until after the other stuff's done.

**Pisces (Feb. 19-March 20).** Older people will be a good source of information today. Talk over a problem and you may find out what you're doing wrong. Don't spend all your money on gifts for somebody you love. You may have forgotten expenses coming due soon.

**Today's Birthday (Feb. 15).** Be practical this year and you'll be able to do more. Start right now, by setting career goals. Don't hesitate if you have to get more training; an educational setting could nurture true love. Invest in your future in March and again in July. In August, heed your partner's advice. A reunion could spark new romance in December, with an old friend. Use what you've learned to pay a debt and start anew next January.

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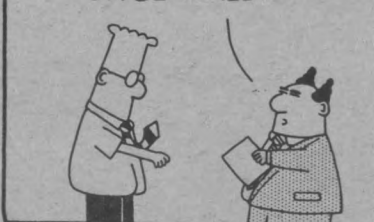
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