

Secrets are fun when you share them with friends like...

# ARTSWEEK

The Weekly Arts and Entertainment Supplement to the Daily Nexus

This Saturday is Extravaganza, the annual all-day outdoor music festival in Harder Stadium. Among the many performers at the free concert (which includes NOFX, Tha Alkaholiks and Skankin' Pickle) is a legendary L.A. b-boy by the name of Aceyalone. This veteran rapper was a member of the now defunct, infamous crew of hip-hop innovators Freestyle Fellowship, and has also been a leader in the creation of Project Blowed, an L.A. freestyle venue. An album made up of tracks by Project Blowed's most respected contributors, aptly titled *Project Blowed*, has been a huge underground phenomenon. *Project Blowed*, like Acey's 1995 solo debut, *All Balls Don't Bounce*, is a display of amazing lyrical dexterity. Both records prove Aceyalone's dedication to creating unique and original hip-hop music. *Artsweek* spoke with the man.

*Are you still signed to Capitol?*

No. They've closed down the entire urban music division at Capitol and offered their artists to EMI, who took everybody they wanted and left the rest. So, I'm just on hiatus. I'm just going to continue making a new record right now regardless of who decides to put it out.

*Capitol did a pretty poor job of marketing your material anyway. Are you upset that you're no longer with them?*

No, it's not a problem. It's just a situation, and one I've been through before at that. I was on another label a while back and through my experiences with record companies, I've come to understand that it just must not be a simple thing to market my material. I could tell you all about how labels always come up with their excuses for why they're not promoting me better, but the bottom line is that it just didn't work out.

*One of your partners, Abstract Rude, is signed to Grand Royal. Aren't they put out by Capitol?*

Yeah, Grand Royal's distributed by Capitol also. So the whole deal is kind of delaying Abstract's project and putting him in an uncomfortable position. I think he's trying to get out of all that or at least figure out how to deal with it. And as far as me and Abstract being involved with Capitol, I would only say that in retrospect it wasn't the biggest progression we could've made.

*So, are you looking for other labels to sign with?*

Yeah. I'm pretty sure there's a label out there who'll appreciate what I'm doing, and if not, I'll just have to do it independently.

*Did it work out to release *Project Blowed* that way?*

Oh yeah. The new *Project Blowed* is on its way, too.

*Is there going to be anything notably different about the next record you put out?*

Yeah, I'm trying to get into the live stuff. But I'm just creating. I don't know exactly what direction it's going to end up in, because I'm just on my first leg as far as making albums. Also, I'd rather not say exactly who, but I'll tell you to definitely expect some different people on the next volume of *Project Blowed*.



## one on one with Aceyalone BY ERIC STEUER

*What about *Project Blowed* as a nightclub?*

*Project Blowed's* not really a club. It's more like a workshop that was spawned off a weekly open-mic setting that we used to be involved with at the Good Life Cafe. We broke off from that because the Good Life is censored and the time you get to rap onstage is pretty short.

*Why was the Good Life censored?*

The Good Life was always censored. It's the nature of the place because it's a health food store that only had hip-hop part-time, whereas at *Project Blowed*, you can pretty much say what you want.

*Which emcees who people might know of came from the Good Life?*

Skee-lo came from the Good Life. So did Volume 10, Freestyle Fellowship, a few members of the Pharcyde, and Kurrup from Tha Dogg Pound — which a lot of people don't know — but he came up through the Good Life, too. We want the same thing to happen with kids who come to our little thing.

*How did *Project Blowed* get started?*

We just got down with somebody else in the community who was trying to do the same thing as us. Our workshop goes on weekly, every Thursday, and is just a place where people come and display what they've got — get onstage, rhyme and let people know what you're all about.

*How much does it cost to get in?*

There's a \$4 donation if you're coming just to watch, or it's \$2 if you're coming to get on the mic.

*I keep reading in magazines that there were problems with police harassment....*

Well, it was just one isolated incident. What we're doing isn't new, but when we came out, it was sort of different from what was going on in the area, and I guess the police felt they had to be involved and so they took it upon themselves to "investigate the situation."

*Who are some of your favorite emcees out right now?*

There's a lot of emcees out there, so I can't even narrow it down to one. But I watch all the videos and I go to clubs and I hear all the shit. I'm hearing all the same stuff you are. I always say that I don't have favorites. I'm starting to learn to just take things for what they are and be more appreciative of everything that's coming out.

*Does that mean that you're not participating in hip-hop's coastal wars?*

I mean, I support the West, but I'm not really involved in the madness. It just got too out of hand. I mean, we were doing the whole thing with throwing up Ws a couple years back, but then the mainstream always feeds off the underground, whether people know it or not, and now it's just so commercial. Everyone wants to represent. It's cool in a way, because it's all for the love of hip-hop, but I'm trying to just move on.



Aceyalone will be performing on the main stage at Extravaganza this Saturday in Harder Stadium. *Project Blowed* happens every Thursday from 8 p.m. to midnight at 4343 Lemert, in Lemert Park off Crenshaw Boulevard in Los Angeles.

# SEASON TO RISK **Divine Presence**

Student Film *Fall and Spring* Plays I.V. Theater

Theatre UCSB Presents *The Diviners*

All praises to independent filmmaking! All praises to independent music! All praises to anyone who can unite these two important and cathartic mediums! Basically, all praises to the local independent filmmakers and musicians behind the film *Fall and Spring*, which will be shown tonight in I.V. Theater.

Probably the largest independent film project to originate on this campus, *Fall and Spring* has played to full houses on the film festival circuit across the U.S., including the Santa Barbara Film Festival.

The story is epic in scope. All the music is original and poignant. Each scene resonates like the haunting score, challenging viewers to place themselves in the action of the film. Feeling included in the action doesn't preclude the distance and surreal tone presented by the gifted young director, Steven Sobel. Sobel, amazingly, does not give into the conventions or prejudices traditionally found in coming-of-age films.



The narrative of the film is handled so uniquely that it offers a maturity and wisdom that would be missed without careful attention. Chet, played by Michael Healey, is truly challenged by his passage into the "adult" world. It seems like an abyss, doesn't it? The abyss seems even more menacing for Cadix, realistically portrayed by Jason Cottle, a reckless musician whose flirtation with stardom confronts both characters' deepest fears and wants.

It is quite a burden to pay attention to where you spend your money, but sometimes responsibility is confused with privilege. It is not our responsibility to promote visionaries like the people, all approximately college-aged, who put together *Fall and Spring*. It is our privilege.

—Solomon Goode

Theatre UCSB will be premiering their production of *The Diviners* tomorrow night. *The Diviners*, written by Jim Leonard Jr., is a play about small-town life, mystery, and unique relationships.

The story unfolds in the 1930s, in the town of Zion, Ind. The main characters, Buddy Layman and C.C. Showers, find each other in the midst of hardships and relate to each other by means of their difficulties. *The Diviners'* title comes from Buddy Layman's proficiency at divining water, which adds a spiritual element to the story and the relationships within.

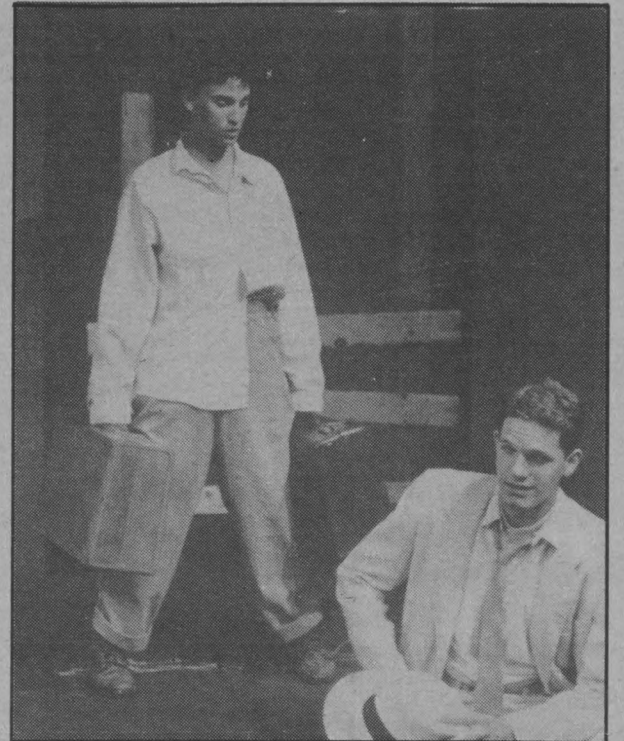
The town of Zion itself is also a major part of the story. Throughout *The Diviners*, there are scenes where the average Zion citizen is featured, which helps to express the true spirit of the town.

Justin Bowler and Tobias Geye star as Buddy Layman and C.C. Showers, respectively. The cast also includes Las Lomas High School alumnus Aaron Hobbs. Judith Olauson directs.

If I may add a bit of sentimental muttering, and I may, I would like to recount a story. It all happened several years ago in Northern California. I was a 17-year-old high school student wanting so badly to enjoy some insightful, poignant performance art. Fortunately, it was time for everyone to present their year-end projects in my English class. One student, Bernard Heller, did an interpretive dance number comparing William Burroughs' *Junkie* to Jackson Pollack's abstract expressionist painting. I don't remember much about it — just a lot of smocks. I didn't quite get the moving performance art that I wanted, but it was good for a laugh. I'm quite sure that *The Diviners* would have fulfilled my needs. Now that it's playing, I'm going to attend.

*The Diviners* will be presented May 17-18 and May 21-25 at 8 p.m. and May 19 and May 25 at 2 p.m. All shows are in the Studio Theatre.

—Noah Blumberg



The César Chávez Day Coordinating Committee and the Department of Chicano Studies present

## The Third Annual César Chávez Memorial Lecture with Cherrie Moraga

Lecture & Reading

Thursday • May 16 • 7pm  
UCSB Corwin Pavilion • Free

Reception to follow at the Women's Center



The César Chávez Memorial Lecture, which commemorates the life of civil rights activist and labor leader César Chávez, will be delivered by poet, playwright, and essayist Cherrie Moraga. Moraga is the co-editor of *This Bridge Called My Back: Writings by Radical Women of Color* and author of numerous award-winning plays including "Heroes and Saints."

Co-sponsored by Center for Chicano Studies, College of Creative Studies, Critical Issues, La Casa de la Raza, Lesbian, Gay, Bisexual Alliance, Multi-Cultural Center, Queer Speakers Series, UCSB Bookstore, and Women's Center

For more information please call the Women's Center at 893-3778.

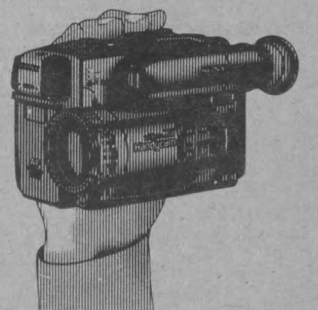
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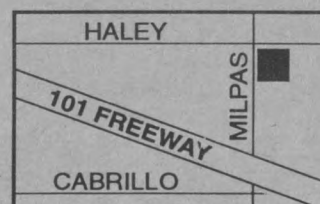
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# Armed With Words Home Is Where the Art Is

Poet Thom Gunn Comes to Campus

Home Show 2 Exhibition in Santa Barbara

Albert Camus called rebellion the modern heroism, and Thom Gunn takes that notion to heart.

Gunn is a poet who will deliver a free reading of his work "Afternoon With the Poet" Wednesday. Gunn's poems delve into the lives of people pushed to the edge of society, those who must cope with being hideously at odds with the world. He looks at both the reluctant rebel and the purposeful rebel: the rebel forced from society by terrible turns of fate and the rebel who deliberately walks out.

His works also explore the nature of courage, especially within rebels. Gunn's recent works include *The Man With Night Sweats*, a series of poems about those touched by the AIDS epidemic. It looks at the young and old rebel: the deliberate rebellion of a haphazard youth is juxtaposed with the unwanted ostracism of a man dying from the



disease.

The title poem finds the victim far along in his deterioration:

*I grew as I explored / The body I could trust / Even while I adored / The risk that made robust*

*A world of wonders in / Each challenge to the skin.*

*I cannot but be sorry / The given shield was cracked / My mind reduced to hurry / My flesh reduced and wrecked.*

Gunn's first published book was 1954's *Fighting Terms*. Originally from England, he moved to the San Francisco Bay Area that year and began teaching at UC Berkeley in 1958. He now teaches writing and literature at Berkeley each spring.

Thom Gunn will deliver his free reading at 4 p.m. Wednesday in the MultiCultural Center.

—Tim Molloy

The Contemporary Arts Foundation is currently putting on a show that includes 10 installations by 10 artists shown in 10 various locations in the Santa Barbara area. It's called Home Show 2. It all started in 1988 with the Home Show, which got great reviews and sparked enormous public interest. This has finally opened the door for CAF to bring us Home Show 2.

I had the opportunity to work with four of the artists who are participating. One of them is George Stone, whose installation *Sinking Giant* can be seen in the parking lot on the corner of Carillo and Chapala (across the street from the Greyhound station). Another is Pepon Osorio, whose installation is a room wrapped in cellophane — a statement about "preserving."

A third installation is Linda Hudson's "Moving In," which brings sculpture, architecture and



CONNIE MAHER/Daily Nexus

landscape into a very cozy attic. Vito Acconci's installation envelops a home in, shall we say, surround

sound? Other artists contributing to Home Show 2 are Margaret Crane and John Willet, the team of Haha; Jean Lowe, a must-experience; Buster Simpson and Allan Wexler.

*Home Show 2 is a treat and will probably be your only chance to see these exhibits. The show will continue through June 2. You can visit the sites every weekend from 12 to 6 p.m. More information about specific sites is available through CAF. They can be reached at 966-5373.*

—Connie Maher



CONNIE MAHER/Daily Nexus

## Woody's

### May Music Calendar

Fridays, 5-8pm on the Patio

➔ May 17 "Island Insanity"

Caribbean Drinks, Jimmy Buffet and Good Times, Mon

➔ May 24 & May 31 "Two Much Fun"

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Home of

# Woody's

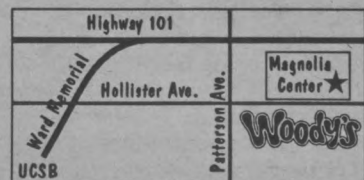
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**OPEN DAILY FOR LUNCH & DINNER**

# Jason Sattler talks on the phone to Dustin and Sam of the band MUCH about:

- The "Screech Thing"
- Playing Extravaganza
- Representing the West Coast
- All of the Above



**N**icknames can be bad. For instance, I would never want to be known as Stragglepuss. Used in a sentence: Jason, hurry your Stragglepuss ass up. I wouldn't want to be Stragglepuss, especially if a bunch of people who I no longer like used to call me Stragglepuss.

Screech is a pretty popular nickname. Dustin Diamond is Samuel "Screech" Powers on TV's *Saved by the Bell*. These days, he is also a background singer for the band Much, who will play Extravaganza's second stage this Saturday. I talked to Dustin and his bandmate Sam on the telephone (as shown in picture). The transcript of that conversation follows....

*Are you guys going out of your way to make sure people take you seriously?*

**Dustin:** We've all got something to offer in this band. Everyone has their own style, so it's hard to pin it down to one thing.

**Sam:** Obviously the whole Screech factor is a problem, but it's not that bad. It's serious music. The band was around before he was even in it. It's not like it's him and a bunch of studio musicians.

*Do you think that's what Dogstar, Keanu Reeves' band, is like?*

**Sam:** We know about them. They were on *David Letterman* last Thursday.

*Seriously? That's not fair.*

**Sam:** I know.

*Do you both sing?*

**Sam:** Yeah, we're the singers.

**Dustin:** The ones with the talent.

*Do you both write songs?*

**Sam:** Well, I write the words and then the band writes the music. And then Dustin comes up with his part. He's the background singer, so he comes up with all his own stuff.

**Dustin:** I come up with teddy bears.

**Dustin:** It's like Sam and I will be walking down the street and we'll hear "Screech! Screech!" coming from behind us. I've never done that in my whole life. I don't see Arnold Schwarzenegger and go, "Ooooh! Terminator!"

*But you've been famous your whole life. Since you were about 12.*

**Dustin:** I was 13 when I started getting recognized. I'm just trying to let you know where people are coming from....

**Dustin:** Well, I'm not against using the Screech thing to draw publicity to the band. It's another way of saying, "Hey, come listen to the music."

**Sam:** We figure we'll get the people there with Screech and they'll leave stoked on the music.

**Dustin:** We just don't want them to watch the show saying, "Wow, that's really Screech!"

**Sam:** That's why we switch around. Sometimes he doesn't sing. We shift around, so people just don't sit there and stare at Screech.

*Dustin, since you're focusing so much on the band, do you think you're done acting?*

**Dustin:** No, I'm still doing that.

*You figured you could help these guys out?*

**Dustin:** It's really vice versa.

*Really? I don't mean to imply that you guys don't have any talent — because I haven't even seen you — but I know that Dustin has a certain amount of fame that would help your band make it.*

**Dustin:** Sam and I make beautiful music together.

**Sam:** Yeah. But it has been kind of a circus on stage and we want to get away from that.

**Dustin:** We've had shows where it was that way. But, we've focused our freakishness.

*Are we familiar with this freakishness? Is this the kind of stuff we've seen before from you, Dustin, like on TV?*

**Sam:** It's like Screech on acid!

and he rents us this rehearsal hall where the Stone Temple Pilots rehearse.

*Do you guys have a drug problem like Stone Temple Pilots?*

**Dustin:** No, no. We can sing.

**Sam:** Well, I wouldn't call it a drug problem.

*It's a problem when you have a court date and don't show up.*

**Sam:** Exactly.

*Anyway, do you guys practice a lot?*

**Sam:** Yeah. Well, the band actually lives in Northern California, in Merced.

**Dustin:** Definitely 327 miles away.

*There's nothing to do in Merced. They must practice all the time.*

**Sam:** You know what's up there?

**Caverns.**

**Sam:** Yeah. Nothing to do, so they practice and come down here to L.A. all the time.

*Well, that's better for the drug problem.*

**Sam:** Right.

**Dustin:** I'm going to have to run and get myself something to eat. I just haven't eaten all day.

*OK. Thanks for stopping by.*

**Dustin:** Bye. (hangs up)

*So, Sam, when people give you a hard time about Much, what do they usually say?*

**Sam:** Definitely about the Screech thing. A lot of people say we don't need him, but he definitely does add a lot. You'll see. He's got his fro grown out and a goatee and sometimes we'll come out in flagrant costumes.

*Do you think Extravaganza is the largest crowd you guys will have ever played in front of?*

**Sam:** Definitely.

*I'm totally wondering this: Is Dustin so busy that he doesn't have time for me or did he really have to go eat?*

**Sam:** He seriously is so busy.

*Hopefully he will eat, because I've noticed that he's*



ALAN JACOBY/Daily Nexus

*Dustin, what was your reaction to Showgirls?*

**Dustin:** I liked it. I think it should be shown everywhere.

*Especially on airplanes.*

**Dustin:** I liked seeing her naked.

*Had you seen her naked before?*

**Dustin:** Probably.

*Do questions like that bother you? Because I just won't ask them...*

**Sam:** You don't care, do you Dustin?

**Dustin:** No.

*OK. Are you guys pretty close to getting a record deal, or do you have one?*

**Dustin:** We've kinda got a minor bidding war going on.

**Sam:** We got a few offers, but they aren't that big right now. They're getting bigger.

**Dustin:** We don't want to hold out too long, but you might as well hold out to do what's best for you.

*Are you holding out for a deal with lots of artistic freedom?*

**Sam:** Right. Our music is very important.

**Dustin:** We don't want to be commercialized.

**Sam:** Some of our music is really hard and some is really acoustical, like funk. So, we can't have anybody telling us what to do.

*Dustin, do you resent people calling you Screech? I know a lot of people don't like being called by their TV character's name.*

**Sam:** He doesn't either.

*I figured if I called you Screech, you'd be like, "Fuck you."*

**Dustin:** I don't mind with people who are genuine about it, with people who appreciate and like what I've put into it. But the people who are just saying it because it's the only words they can put together....

**Sam:** Exactly.

*Well, Screech is an easy word to say.*

*Oh, OK.*

**Sam:** But, there is a whole band thing going on. Last Saturday I saw an episode of *Saved by the Bell* with the new kids on it. Are you still on it, Dustin? Because, I'm pretty sure I saw you.

**Sam:** What was the plot?

*Apparently there was some kind of trouble at the school. I can't really remember. But Screech was dressed really nice, wearing a suit.*

**Sam:** He's Mr. Belding's assistant now.

**Dustin:** This is a weird conversation, because it's kinda like you're talking to me, but Sam's answering all the questions. It's funny, we're just so used to working together.

*You guys are just really used to each other. There's definitely an energy between you guys.*

**Dustin:** Well, it's natural that people focus on the singer.

*You guys get the most girls, right?*

**Both:** Definitely.

*Could you name like three influences your band has?*

**Sam:** People have called us a cross between Primus and Metallica. Tré Cool from Green Day told us that. We're friends with him.

*Are you guys excited about playing Extravaganza?*

**Dustin:** We're playing in the morning. Do you think there'll be a lot of people there in the morning?

*The crowd grows all day, but there will be lots of people. NOFX is headlining. Do you guys like them?*

**Sam:** We're friends with NOFX. We're pretty good friends with those guys.

**Dustin:** I think of them as pretty good friends of ours.

**Sam:** But they didn't get us this gig. We're going to have Eric from NOFX call up, because we want to play later in the day and open up for them.

*Have you guys been doing a lot of shows?*

**Sam:** Yeah. We just hooked up with a new manager

*pretty skinny.*

**Sam:** Yeah, but he's in a band now.

*So, he's got to be skinny so people think he's on heroin.*

**Sam:** Exactly. He started doing heroin last week. Just joking. You know, we can say some awful lies about Screech now that he's not on the phone.

*I don't think he actually went to go eat. I think he's got a bunch of girls over there with him.*

**Sam:** I don't know about that. Maybe he's hanging out with his mom.

*That's kinda sick. With taping the show and everything, how does he make time for the band?*

**Sam:** He really only has weekends for the band. He gets hiatuses.

*He gets high?*

**Sam:** Hiatuses. A break from the show.

*How old is he?*

**Sam:** Nineteen.

*He doesn't have to work anymore if he doesn't want to, does he?*

**Sam:** No way. But the band's separate. Even when we're onstage and he isn't in the song, he'll go backstage so he isn't a novelty.

*That's really smart if you guys want to make it. I figure the cast of *Saved by the Bell* has about a 50-50 chance of making it outside of the show, because Elizabeth bombed with *Showgirls* and *Tiffany* is kicking ass on 90210. Where does that leave Screech?*

**Sam:** I don't like to talk about the other cast members. That's why we play up north a lot: There's not the L.A. celebrity thing going on. Like in L.A., people are always talking about celebrities. You can just walk into a grocery store and see a celebrity.

*I went to junior high with Candace Cameron.*

**Sam:** Really? Kirk too?



# Sure Shots



**The Raincoats**  
*Looking in the Shadows*  
Geffen

The Raincoats are hoping to restart their careers with this album. As early pioneers of girl rock in the late '70s, they have benefited from the surging popularity of girl-fronted/female-dominated bands, and also the credibility boost of Kurt Cobain as a fan. But the Raincoats are very, very far from being the prototype for today's mainstream and underground grrrl bands. This band shares more similarities with '80s queen Siouxsie than Kathleen Hanna of Bikini Kill.

*Looking in the Shadows* mixes simple melodies and spacy Breeders-like lyrics with the guitar-driven sound and synthesized vocals of Liz Phair. The quartet has moments when they seem to have mastered the edge between junk and brilliance, but they occasionally flop on the crap side. One of their strongest attributes is the scope of their guitar sound, moving between slide, fuzz, distortion and wah-wah from song to song. In addition, these girls are jills-of-all-trades, switching instruments and vocals on virtually every song. On the other side, sometimes the solidness of the guitar sections are offset by hideous, Eurotrashy synthesizers.

If you choose to accept the mission of listening to this album, a word of caution: Don't write it off immediately. When I first put this album on, I wanted to throw it out the window, but by the end of the album, I found myself compelled by the way the group seems to be totally within their own zone. It may be that they are from a different era, when Patti Smith ruled the women-in-rock scene (they pay her homage in "You Kill Me"), or just that they have truly cut the way for what new female artists draw from now, but listening to them gives you the odd feeling that you have heard this before. I hear it in a thousand different directions, but you can't pinpoint it. Ultimately, you may decide it's only for rollerskating ABBA lovers or find the Raincoats to be pretty good at making a distinct sound.

—Nicole Milne



**Hepcat** / *Scientific* / BYO

Amidst all the apocalyptic drama native to L.A. — including fires, floods, earthquakes and rioting — many natives find themselves wondering why they still put up with the place. I submit that the traditional ska and rocksteady outfit Hepcat might be a part of the reason why. While the smooth horns and danceable melodies take you to a place and time much simpler than our own, the lyrics remind you that no one's ever had it too easy. All the songs on the first side seem to reflect the age-old themes of melancholy, love lost and perseverance in the face of inevitable struggles. For instance, the lyrics to "Black Sky": "Last night was a waste of time / This mornin' is not much better".

After they get that out, though, the second side lets their sense of humor loose, beginning with "Clarence," which is a track involving a guy ogling a waitress in a noisy diner. Some lines you can try on your friends: "Shit, you know, I could take you places you never been." "What, like the hamburger stand down the street?" "Nah, my apartment." (Slapped-face noise

follows.)

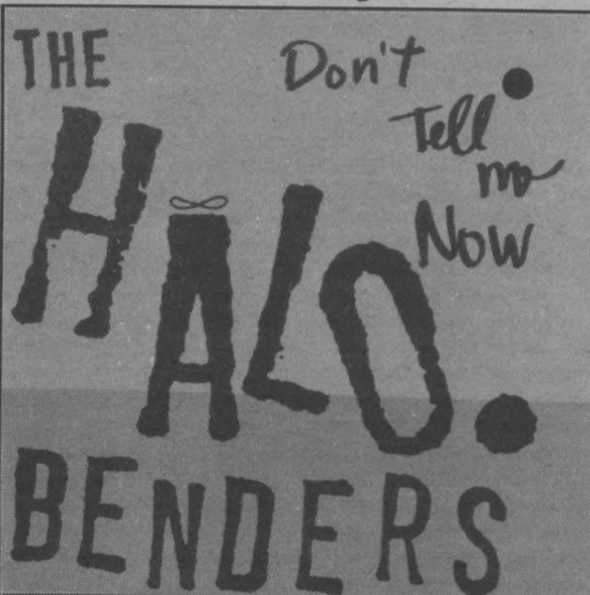
"Marcus Garvey" is probably my favorite song on the record, being danceable and discussing lunatics to boot.

—Julia Bernstein

**Junior P.** / "Natural Gal" b/w "Good Body Gal" / Capitol Punishment

Big up Junior P., coming forward from the City of the Angels with two new songs: "Natural Gal" and "Good Body Gal" are two cuts which flex versatility. "Natural Gal" features the fabulous, flowing vocals of Roger Flames alongside Junior P., harmonizing about the woman they desire. "Good Body Gal" blends hip-hop rhythms with the Jamaican DJ style lyrics of Junior P., giving props to all the women. This single is slamin' for dancehall and hip-hop lovers and is ready for da big time — check it!

—Francoise Cromer, Geoff Mognis & Shannon Riley



**Halo Benders** / *Don't Tell Me Now* / K

This is good, snotty fun from Calvin Johnson, the wiseacre behind Dub Narcotic Sound System. While some of the songs like "Halo Bender," "Magic Carpet Rider" and "Blank Equation" are more mellowed-out, others are rockin' and rollin' all over your sorry self. All the vocals are done in a fuzzed out, faraway, 1950s voice-of-God style, which makes the lyrics all the more ridiculous.

This is especially true on "Bomb Shelter," which seems to be a sarcastic tribute to our armed forces. "Now, who I'd like to bestow my gratitude upon, is those freethinkin' folks, of independent mind / Thank you to all of you Gulf War military deserters ... I'm not saying you shouldn't register for the draft — that wouldn't be legal." And on "Volume Mode," Johnson keeps repeating, "Turn me up. Why? It's cold." Nope, don't make excuses. Turn it up because it's good.

—Julia Bernstein

**The Karl Hendricks Trio** / *For a While, It Was Funny* / Merge

Karl Hendricks' songs have always been about and addressed to some person who broke his heart. He sings about how he wants them back, how bad he's hurting, how unfairly he's been treated, etc. *For a While, It Was Funny* is no different; perhaps the title is an acknowledgment of his own neurosis. But Hendricks' beautiful songwriting and honest expression have not gotten old. Musically, it's either hard and fairly abrasive or soft and excruciatingly beautiful. *For a While, It Was Funny* is more the former, which is good, but not The Karl Hendricks Trio at its best. The balladry is invariably the most attractive part. Still, this album is worth a listen if only for the elegant and moving "Somewhere a Weekend of Sin."

—Noah Blumberg

**Heltah Skeltah** / "Da Wiggy" b/w "Operation Lockdown" / Duck Down/Priority

I'm a big fan of Heltah Skeltah, so when I heard that the production on "Da Wiggy" was handled by Da Beatminerz, I knew right away that the keyword from the tandem would be bassline. A slow drum track complemented by extremely phat bass makes this cut an instant head nodder. Lyrically, Heltah Skeltah comes through sharp, cutting up wack emcees like it was their sole purpose in life. The b-side, "Operation Lockdown," has a nice little surprise straight from the West Coast: Tha Alkaholiks' E-Swift on production. A harp loop and hard-kick drumming give this track a surreal flavor that fits perfectly with the lyrics of emcees Ruck and Rock. Realness for '96.

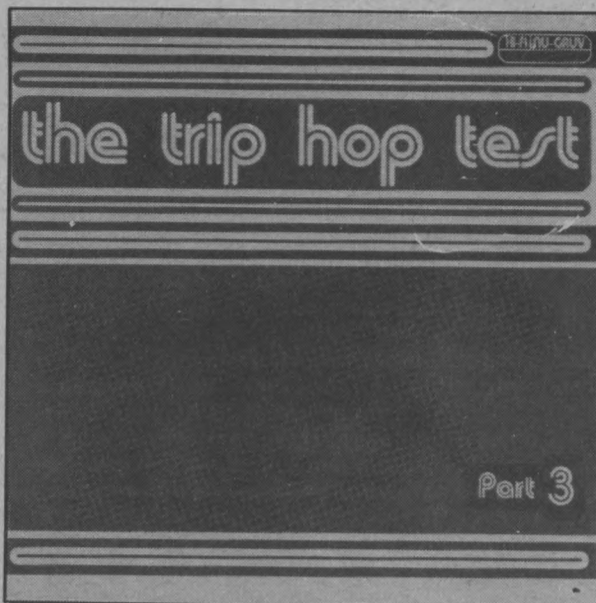
—Todd "One" Mumford

**Polvo** / *Exploded Drawing* / Touch & Go

Superchunk's Mac McCaughan says that Polvo wants to be famous. Well, you'd never know from listening to *Exploded Drawing*. This double LP is still bluntly dissonant, loud, mean and sometimes pretty. There are short songs of smart guitar: clanging and angry, sadistic epics. Sometimes it's wispy, floating guitar and other times it's crushing rhythms. "High-Wire Moves" has both elements. "Feather of Forgiveness" features lyrics like, "I want to put you in a light that will hurt your eyes."

*Exploded Drawing* is 16 unique songs. Please wear goggles.

—Noah Blumberg



**Various Artists**  
*The Trip Hop Test — Part Three*  
Moonshine

Trip hop. There has been a lot of fuss lately over the use of this term by the media and the music industry. No artist, it seems, wants to be labeled as this or that by an outside entity. That is totally understandable; however, no one recognizes the fact that people are forced to use labels to describe types of music because one can't take the time to describe each piece exactly. So what is trip hop? Well, as far as I thought, trip hop was down-tempo breakbeat music that drew from techno and acid house. But it seems these days that the term "trip hop" can be used to describe nearly any song with a breakbeat.

The increasing boundaries of the term can be attributed not to writers lazily using trip hop as a blanket term or record companies trying to cash in on the current trend, as many think, but to the artists experimenting and pushing the boundaries of the genre itself. Artists are exploring different sounds and tempos that can be used with a breakbeat. At the same time, there is a definite dominant aesthetic to trip hop that is captured well in Moonshine's continued chronicle of the genre, *The Trip Hop Test*.

Most of the tracks on this latest installation fall into the area I would describe as the "electro-funk" style of trip hop — superphat beats, slow or fast, with tweaky analog synth stabbing and rampaging all over. The bass booms deep and the vocals are usually limited or at least abstract.

However, the opening track, "Fun For Me," by Molo, already proves me wrong. This quirky track rides with full vocals over a low rider, gangsta bassline that will rattle anyone's speakers.

Cuts like Basco's fierce club rocker "The Beat Goes On" better uphold my description. Here, mad scratching unleashes a chugging breakbeat and a thick bass ripple that sets up the finale of the track to go crazy with a distorted guitar-like synth jam.

All the tracks included are quality songs. Some are even considered classics, like God Within's "Raincry." So if you are at all inspired by the infectious nature of the breakbeat and you feel like trying something interesting, check out this as a sampler of some of the best out there.

—Matt Turner

**Kostars** / "Hey Cowboy" b/w "French Kiss" and "Don't Know Why (You Went Away)" / Grand Royal

Grand Royal Records, home of the Beastie Boys, brings us this 7-inch single by the Kostars, who are Vivian Trimble and Jill Cunniff from Luscious Jackson, also on Grand Royal. The other two Luscious Jackson members, Gabby Glaser and Kate Shellenbach, make "guest appearances," which strangely preserves the illusion that Kostars is not Luscious Jackson. Two of these songs are on *Klassics With a K*, the Kostars' album that was released last week. All I know is this is real fun stuff. "Hey Cowboy" is an acoustic funk number with soft singing and an intro that sounds a lot like Lou Donaldson's jazz/funk classic "Who's Makin' Love?" The other two joints sound very Latin in a resigned, whimsical way. This single kicks ass with a capital K.

—Noah Blumberg

**Al' Tariq (Kool Fash)** / "Do Yo' Thang" b/w "Spectacular" / Correct

Right away, fans will recognize Al' Tariq as sounding a lot like Fashion of the Beatnuts. This is because he is Fashion, aka Kool Fash, equipped with a brand new alias and solo record contract with Correct. "Do Yo' Thang" is (not surprisingly) produced by the Beatnuts and has a dope piano loop and drum pattern as its basis. Lyrically, Al' Tariq comes with the sex rhymes his long-time fans have come to expect — there's no need to go into specifics, but trust me, everything remains raw. On the b-side, Lucien provides the track for a dope posse cut with guest vocals by the God Connection. Both sides of the single are dope, no doubt. Peep it.

—Todd "One" Mumford

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**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 a 3 - Finances are the major focus again today. Don't bother to ask for a raise; the boss is having trouble collecting, too. Trade extra work for something you want instead. To achieve an objective that's stalled, go back to a simpler method. Tonight, find a way to cut more costs.

**Taurus (April 20-May 20)** - Today is a 9 - Watch and listen. Gather as much information as possible. Review your options. If you must make decisions or take action, do so carefully and leave yourself an escape route. Don't explain everything you're doing to a loved one yet. He or she wouldn't understand, and might blab.

**Gemini (May 21-June 21)** - Today is a 4 - Private negotiations could take up most of the day - and the week, actually. Remember that Mercury is retrograde. This causes breakdowns in communication. Today, the snafus will involve money. It's to your advantage to go slowly. You'll avoid hidden costs.

**Cancer (June 22-July 22)** - Today is an 8 - If you're planning a fundraiser, stick with tradition. The tried and true will once again work best. You may hear an interesting bit of gossip tonight. Don't believe it until you've checked it out with the party in question.

**Leo (July 23-Aug. 22)** - Today is a 4 - Don't even try to talk a stubborn person into doing things your way. Chances of success are slim to zilch. If there's an error in the plans, it will show up eventually. If the other person insists upon taking full responsibility, let him or her have it!

**Virgo (Aug. 23-Sept. 22)** - Today is a 9 - If there's a class you've been meaning to take, sign up now. It's an especially good time to review something you've studied before. Or if you're only a few credits from graduation, accept the challenge. Tie up educational loose ends and you'll become stronger.

**Libra (Sept. 23-Oct. 23)** - Today is a 4 - Settle a domestic dispute this morning by admitting you were wrong. You'll be surprised at how quickly you're forgiven. An old mistake could be ruining your credit. Check to make sure your history's accurate, especially if you're having problems getting a loan.

**Scorpio (Oct. 24-Nov. 21)** - Today is a 6 - You can improve your chances of success today by working with a partner. You won't be able to tell that person what to do, though. You'll have to be the silent one in the relationship for a while. Together, you can achieve a difficult objective. Alone, you'll get nowhere.

**Sagittarius (Nov. 22-Dec. 21)** - Today is a 4 - Plug away at it again today. If you're lucky enough to have a job, just do it. If you're not, this is a good day to find one. Take whatever you can get and work up from there. You can do anything if you set your mind to it. This is not forever; it's just a foot in the door.

**Capricorn (Dec. 22-Jan. 19)** - Today is a 9 - A whimsical idea might not work, but a solid one could. Your long-term goals are achievable. Go about it the old-fashioned way - whatever that is for you. Don't let a co-worker put you off track. Schedule a fascinating conversation for after hours.

**Aquarius (Jan. 20-Feb. 18)** - Today is a 4 - This is one of those days when you'll go forward if you wind up in the same place you started. The tide is running against you right now. If you can hold out until tomorrow, you'll get more of what you want. Let your roommate make most of the decisions tonight, even if they're wrong.

**Pisces (Feb. 19-March 20)** - Today is a 9 - Continue your studies again today. There's plenty you could learn to become stronger. You don't have to finish your research now, just get started. This information isn't hard to find, either. It's the old stuff that will make you successful.

**Today's Birthday (May 16)** - You're lucky this year, and persistent. Rely on what you've learned through experience to win in May. Love leads the way in June. Find a great deal in July. Make romantic travel plans in September. Enjoy your work in October and finalize an agreement in December. Visit distant friends in December. Pass a technical test and win a promotion in February. Meet high standards in April.

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**SCREECH**

Continued from p.4A  
No, not Kirk, but I hear he has a new hit series. Anyway, what music do you like that has come up recently?

**Sam:** You know the name of a band you should print? Crumb. They just got signed to Warner Bros.

One of the guys who edits the newspaper that this interview is going to be printed in used to be in a band with Mark Weinberg from Crumb.

**Sam:** Really? No way! Want to hear an interesting story?

**Sam:** Sure.

One day, Mark showed up to band practice and said, "I just wrote this new music," and so the band started practicing it and my friend, Noah, wrote lyrics for it. About three months later, Noah heard the song on the radio and it was "State of Love and Trust" by Pearl Jam. Mark worked at a radio station, so he heard it early. He stole the song.

**Sam:** But Crumb's bad. They have the same manager as Primus.

They've got tons of money behind them. Are you holding out for that kind of backing?

**Sam:** Totally. We could get signed to any label any day. We're just holding out. That's cool that you're getting all this stuff down. You can print this all?

Yeah. My editor is the guy who used to be in the band with the guy from Crumb.

**Sam:** So maybe he won't want to print anything about them. Is he bitter?

Well, he'll like that I told the story about stealing that song.

**Sam:** They are so backed. They shot their

video two Tuesdays ago. Now they are just watching the edits, picking the best scenes.

Wow. As for Noah, he's just kinda struggling. He's not really happy with his life or anything.

Much will be performing at Extravaganza, Saturday, May 18 in Harder Stadium. The festival begins at 11:30 a.m. and ends when it ends. Also, Crumb is playing today at noon in Storke Plaza.

**\* Artsweek Contest! \***

**Win!** The 'His Master's Voice' t-shirt featured in this issue\* and 2 (two) tickets to Extravaganza\* if you can answer this question:

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# Underground Movies

Award Winning Student Films to be Shown in Campbell Hall

Friday's UCSB Award Winning Student Films Show in Campbell Hall will provide a taste of the creative talent that abounds in UCSB's Film Studies Dept.

The show is a compilation of seven of the best UCSB student films of this year and years past. If you're planning to go out and spend heaps of money on other forms of entertainment, save yourself some cash, see great films and support budding filmmakers at the same time.

Student films are like a breath of fresh air. While watching Hollywood films is like drinking a few beers — fun, but not very satisfying — the compelling aspect of student films is that they aren't trying to be blockbusters. They are creative and true to personal expression without explosives or star power. Who cares about that stuff? Most of the best films — the kind that truly affect at some level — aren't astronomically expensive and don't star the kings and queens of moviedom.

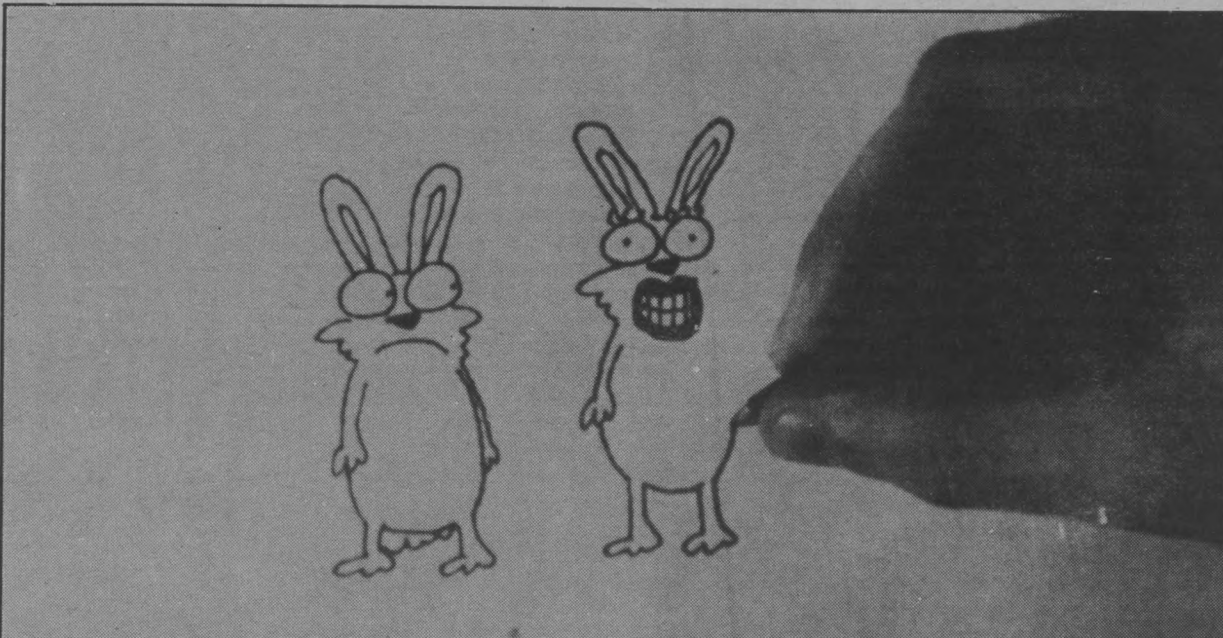
Why did millions of people see *Batman Forever*? Because the idea of a man who turns into a hero in a batsuit is so terribly intriguing? No. It's just easy for the consuming public to get sucked into thinking that they must see blockbuster hits to be a functioning member of American culture. I saw *Forrest Gump* because I thought it had to be good if everyone else loved it. But as I was walking out of the theater and feeling sick from all the warm fuzziness of Mr. Gump, I asked myself if I would ever see another film with an "all of America loves ..." tag.

The saving grace of film as a creative medium is that there are those (such as student filmmakers) who try to step outside the glitz. The goal of the students behind the films to be shown Friday is to be as creative and true to themselves as possible. Students resultingly turn out innovative films that never leave you with the Hollywood feeling of empty glamour.

The directors, writers and producers of UCSB's award-winning group are not merely reproducing what's already out there, but are cutting progressive paths for filmmaking in narrative and production.

The opening film of the UCSB show is a perfect example. *Knee High*, produced by Steve Price, could fall into the "urban drama" category popularized by such films as *Boyz n the Hood* and *Menace II Society*. Yet *Knee High* takes a wholly different position in looking at crime, family ties and race relations. Generally, films of this genre will have sympathetic characters who are just trying to keep their heads above water in a nightmarish landscape where the "good guys" are opposed by the "bad guys."

But in *Knee High*, the narrative provides two dis-



tinctly different perspectives of the same crime. This technique shows the power of perception and highlights the gray area between typically defined lines of good and evil. The acting is realistic within the film's loaded situation.

Another film, *Getting Out*, produced by Ronan P. Nagle and Peter Rubi, is somewhat reminiscent of *Reservoir Dogs*. *Getting Out* does the gang-of-hipsters-with-guns thing, but these guys never actually shoot anyone, and the only thing they steal is a gang member's girlfriend's television set.

The great thing about *Getting Out* is that it doesn't parody Quentin Tarantino-esque films play by play. It's much more subtle than that and has enough tension to stand on its own without comparisons. The actors are spicy but don't quite meet traditional tough-guy standards (especially one nasty hoodlum who loves to spill cherry pie all over himself). It's hard to look scary when you constantly spill food.

Another favorite is *Genre*, an animated short that packs in five solid minutes of viewing pleasure. This work won Best Short Film for the Corwin/Metropolitan Theatres Corporation Awards. I have been a *Star Wars* fanatic for most of my cognizant life, and *The Making of*

*Star Wars* peaked my interest in how films are made. *Genre* takes the simplest aspect of animated films, a single character, and draws it into the perfect amorphous being in summing up all film genres. Producer, director and animator Don Hertzfeldt perfectly sums up romance, science fiction, drama, comedy and porn within a cartoon character resembling a rabbit. The hybridization of genres is great — look for the sci-fi/porn combination.

The program finishes off with *Sasquatch Now!*, one of the funniest films I have ever seen. I'm not sure whether I was suffering from sleep deprivation when I saw this film or not, but people watching Italian films on the Mussolini takeover were looking at me strangely in Kerr Hall because I could not stop laughing. It's definitely worth waiting for.

It comes down to this: Spend too much money to see a cheesy film about a natural disaster or check out some authentically innovative and entertaining films that have come out of UCSB.

UCSB Award Winning Student Films Show is Friday night at 7:30 in Campbell Hall.

—Nicole Milne

## The Seven Deadly Sins Issue

Coming May 22

IN THE  
*Daily Nexus*

## UCSB AWARD WINNING STUDENT FILMS

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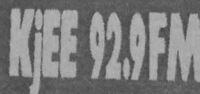
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