

dean de cocker, detail, *extinguishing agents*, fiberglass, metal, wood, 20" x 64" x 16"

Attention UCSB Student Organizations!!!

Mission of the Student-Initiated Outreach Program

The Student-Initiated Outreach Program has been allocated funds to facilitate the outreach projects by registered student organizations. Consideration will be given to projects that are designed to increase the eligibility and college attendance rates of underrepresented, low-income, and other specifically identified disadvantaged populations. Grants awarded to projects will be based on the needs justification as presented in the proposal, itemized budget, the review committee's assessment of the amount of funds required, and the quality of the proposal. Proposals will be accepted once during Winter Quarter (deadline February 23, 1999) and twice during Spring Quarter (dates to be announced) for projects Spring 1999, Summer 1999, and/or Fall 1999.

Announcing a call for applications for the Student-Initiated Outreach Program Grants

Pick up Applications in the Office of Student Life
(SAASB - Room 2201)

DEADLINES:

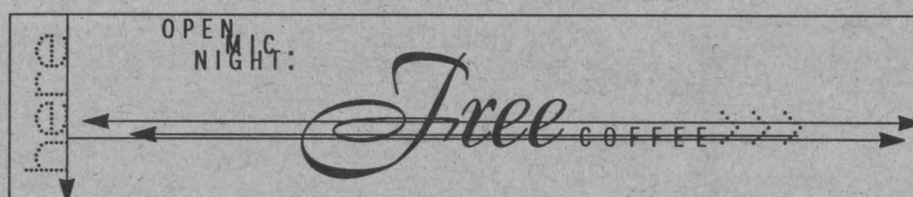
Winter 1999 Deadline - Tuesday, February 23
Spring 1999 Deadlines - To be announced

QUESTIONS???

Mr. Richard Jenkins
Office of Student Life
893-4551

Mr. John Mitchell
Office of Relations with Schools
893-7854

UCSB



By TED ANDERSEN
Freeloader

Reminiscent of English school children in a famous *Pink Floyd* video, Isla Vistans have taken a musical stand to de-brick the wall between spectators and performers.

Made possible by I.V. caffeine hangout Java Jones, local musical and poetic talents have crowded the small business for the past three Friday nights with an acoustic variety show now known as "open mic night." Featuring mainly acoustic guitar, the show, which was resurrected on Jan. 15, has risen to the heights of an '80s big hair band.

"We used to have it, but then it stopped," event organizer Judah Micheal noted. "This is the fourth week since we started it again. The first week it was just me and a singer, and now this place is so packed we have to ask people to come back next week."

With over 20 Isla Vistans taking center stage in 10-minute sets, the virtual concert spans four hours of I.V.'s Friday night's festivities, starting at 8 p.m. and going until 12 a.m. Micheal, a Santa Barbara City College student, asserted that the already extensive time

frame of the show is still not enough to fit all musicians who want to get on the list.

"It went from two, to 20, to 30, and then we had to limit it," he said. "We had too many people here [Feb. 5], and we already overbooked next week. There are 29 people next week and we can only have 20."

Though students and I.V. residents make up the meat of the event, local Reggae musician Ras David, from Ras David and the One Love Vibration, supplies the amplifiers and "open mics," receiving \$50 for his services.

"I'm here on sound production. I set them all up so they sound good ... I know a lot about sound engineering," he said. "We are looking forward to seeing a more diverse cross-section of the community coming out. Ya never know, something might come out of it."

Brilliantly performed original and cover songs help set the foreground for a generally laid-back atmosphere. Easy access to coffee helps some hardcore fans stay attentive for the concert's duration; however, others such as performer Locky MacLean found other means of stimulation. MacLean, who played with his band MIP, drew comparisons between

red-eyes and acts near the midnight hour.

"If they leave and come back, there is a definite correlation between the two," said the glazed UCSB student. "We left at 9:30 and came back at 12:30 and we are definitely laughing harder now than we did before."

Though I.V. noise ordinance takes effect at midnight on Friday nights, performers were allowed to jam past the curfew until 1 a.m. with no interruptions. Allowing more local artists to have themselves heard in front of friends and fellow residents is the most important part of the gig, junior history major David Kendall attested.

"It's nice that everybody who wants to play in front of people can. Not to say it's all good, but what the hell ... I can't even promise what I'm gonna play is good," he said.

Yes, there is a definite wall between the music we see on MTV or hear on the radio, and those who merely play for recreation. However, every Friday night a brick is taken out of that wall and shoved up the corporate man's ass. One that is taken out because of the simple love of playing music, playing it well, and playing it for free.



We're a month into 1999 and already the *Artsweek* office has suffered a deluge of faxes, letters and postcards notifying us of the changes in the wild, wonderful world of the music industry. Will we turn down the invite to BMG Distribution's 1999 Black History Month Celebration and Urban Retail Appreciation Night at the California African-American Museum in Los Angeles' Exposition Park? Most likely, since with midterms upon us we forgot to R.S.V.P.

Well, we missed the performances of Reel Tight and BC, but with the expectations of other performances and albums upon us, it's enough to keep our hungry sonic appetites appeased. Even with the cancellation of the Sunny Day Real Estate show due to the lead vocalist's voice giving out (and the subsequent cancellation of our planned MK Ultra interview for this issue you hold in your hot little hands), the promise of Elliot Smith's upcoming show at the Yucatan on March 5 is one bringing us hopes of true diversion. DJ Fatkid is in high anticipation of Fugazi's show on Feb. 19 at the Ventura Theater and has been pleading for an interview now for weeks. The in-

terview will most likely not happen, but we'll see.

Other shows of interest in the month of February include *The Eels* at the El Rey in L.A. on Feb. 12, *The Specials* at Ventura Theater on Feb. 12, George Clinton and the P-Funk All-Stars at House of Blues on Feb. 13, Jimmy Eat World at Ventura Theater on Feb. 24, 764-Hero at The Troubador on Feb. 26, and B.B. King at the Thousand Oaks Civic Arts Plaza on Feb. 28. Tickets for all or most of these shows are available through Ticketmaster, but *Artsweek* highly endorses finding other ways of obtaining tickets by checking at local music stores to see if tickets are being sold there instead.

Also traversing across the United States currently is the beloved, highly influential band *The Sebadoh*, who will be making L.A. appearances on March 31 and April 1 at The Troubador. *King Missile III* will be appearing at The Troubador as well on March 5, and a new album, *Failure* is (or should be) out now.

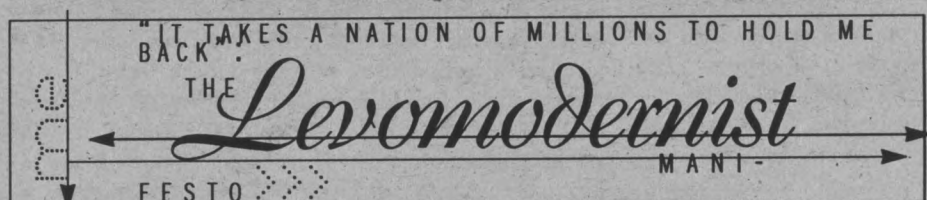
Other new releases expected include the new Roots album, *Things Fall Apart*, which is expected to be released sometime this month. Coming in March,

expect to see a 10-year retrospective album of Gang Starr's hip-hop classics called *Full Clip*, new, hard to find and previously released Wu and Wu family tracks on the *Wu Chronicles* compilation, and the *Best of Planet Groove* compilation featuring familiar tracks from Erykah Badu, Mary J. Blige, and *Artsweek's* beloved Mya.

In other music-industry related news, the Reverend Horton Heat have found a new home with Orange County-based Time Bomb Recordings, officially signing to the label in January. The band will spend the next few months focused on writing and recording new material for a sixth release due out most likely midsummer, with a subsequent international tour to follow.

For those that haven't already heard, *Spin* magazine Editor in Chief Craig Marks has been fired. KMFDM has reportedly broken up, and there's a possibility a certain very cool band will be playing the Santa Barbara Film Festival. As of yet, it's unconfirmed, but when the details are in, we'll let you know.

Love,
Artsweek



DJ FATKID

It's 1999. The modernists are partying like it's 1999. The cultural materialists are partying like it's 1849. The Dadaists are partying like it's a hazy shade of winter. The postmodernists are too busy analyzing what is meant by "1999," what is meant by "party," what it means that the two words are connected, how it all relates back to the underlying social mores of Western civilization, and what is indicated by their own personal fascination with these themes, to actually do any partying as such.

The levomodernists? We're in the corner, ingesting pharmaceuticals of every color and snickering at the suckaz all around. We sort of forgot the date around 11:34 p.m., but someone in the kitchen was jabbering about 1993 so yeah, that's what we'll party like. Nirvana. Cutting edge, man.

The levomodernists believe firmly in the concept that a cigar is sometimes just a cigar. We also believe that there are many fun things you can do with a cigar — not lewd, Mr. Starr — which elevate a cigar beyond cigarism. We also believe that cigars smell like ass when smoked, so maybe cigars are better when they're not cigars.

While the Dadaists correctly identified Art as Silly, they incorrectly assumed the two to be synonymous. But the Silly far transcends mere art. The Silly is an aesthetic that underlies all our intellectual and social structures, and frequently the natural ones, too. It is the identifying, the embracing and the applying of the Silly that gives a levomodernist perspective; but we strive to be subtle about it. We strive to cultivate "snarkiness": an all-encompassing sense of the ridiculous that can be applied to any situation in such a way that bystanders may have to think for moments, minutes, hours, days, years before they realize the sublimely preposterous nature of what we just said.

To quote an exchange between great levomodernist minds, "If you believe in society, you're a socialist. If you believe in nature, you're a naturalist. If you believe in art, you're an artist." "I believe in dents. Does that make me a dentist?"

The postmodernists believe in questioning everything, but we're satisfied with the media boilerplate answer where the questions regard the Spice Girls, the Wu-Tang Clan, the endless amusement value provided by a label-maker, the shock value of leaving each other messages in the guise of Satan, Alyson Hannigan, Abercrombie boys, Raymond Carver, the liberal use of "snatch," the

selective use of "wang," and the entirety of National Public Radio.

Pop culture is our medium, and not our message. Our message is that we are hungry, or thirsty, or wired, or sexually frustrated — as often as not, the last, for reasons that will become obvious as you read. We don't vote Libertarian, we vote Planarian. We say, "Up the Bowletariat!" not out of some clever twisting of an established revolutionary slogan, but because we like to go bowling. If you read too much into what we do, we'll smack you soundly upside the head, but we demand to be taken seriously. Or we'll kill you.

"I
BELIEVE
IN
DENTS.
DOES
THAT MAKE
ME
A DENTIST?"

What it boils down to is contrariness. You, as a nonlevomodernist (and, hence, an antilevomodernist), are wrong (we will not stand for antilevomodernarianism). It doesn't matter what you say; you're wrong. We are contrary for the sake of contrariness. If you say it's raining and precipitating, we say God is taking a pee. If you say "there is liquid falling from the sky," we'll spit at you and claim that's what it was all along ... because we can. We're the kind of people who walk off cliffs simply because there's a sign that says, "Don't Walk Off This Cliff!" We have parachutes, of course; we're contrary, not stupid.

But you are probably stupid; you can't possibly be as smart as we are, because, well, you're wrong. We're not interested in helping the common man; at least, not in a college town where EVERYONE thinks they're For the People. We're elitist, and damn proud of it; and if you condemn us, you're just jealous. Course, if you really are smarter than we are, then we'll just label you

See LEVO, p.7A



Isla Vista Theatre



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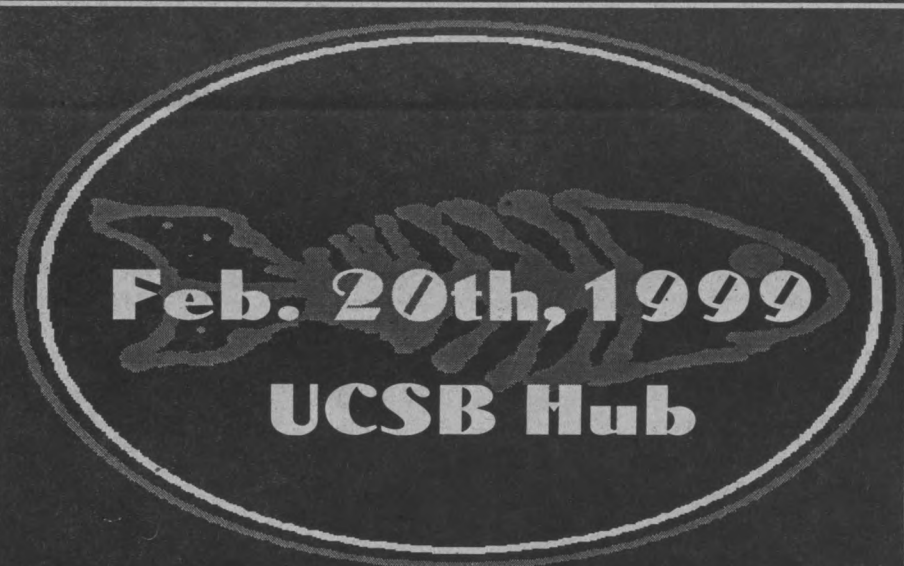
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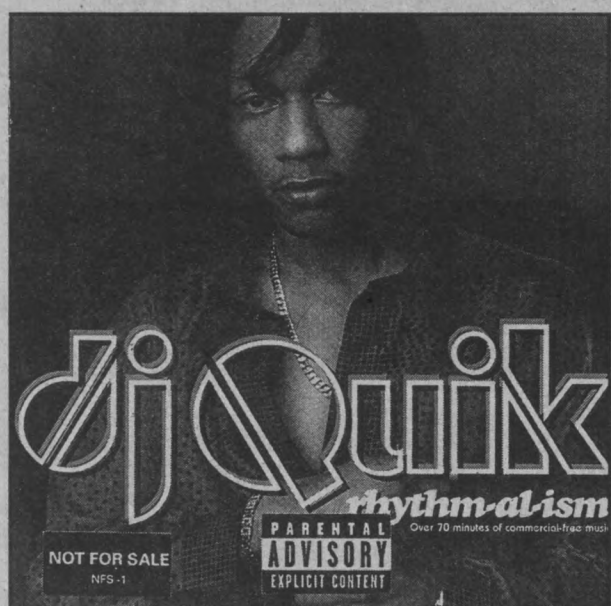
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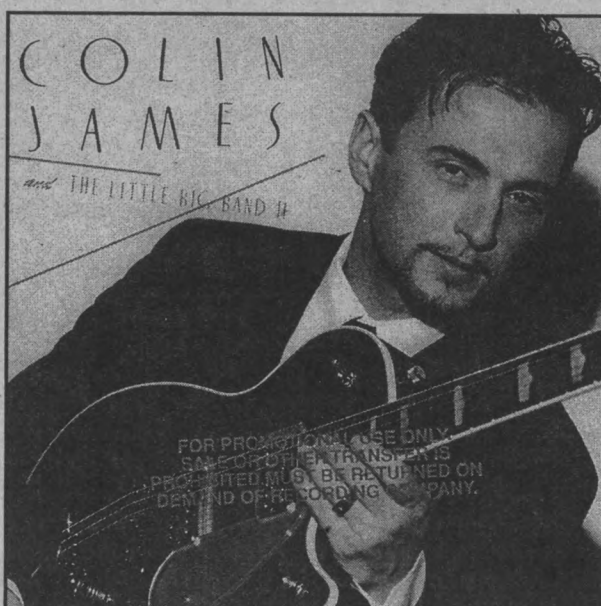
DJ Quik / *Rhythm-a-lism* / Arista

"Ain't nothin' in the world like a dollar and some penetration." DJ Quik comes out strong in his new album, *Rhythm-a-lism*, staying true to the gangsta rap scene. So, for all you bitches and gangstas out there, get ready to get jiggy wit it. *Rhythm-a-lism* is full of head-bobbin', disco-inspired rhymes that make you want to shake your ass and dance, with a couple of softer R&B-type melodies to slow it down a little, and even a reggae-esque tune for the mellow moments.

Quik starts out with a funky intro, "Rhythm-a-lism," that gets you in the mood to get your groove on. He continues this snazzy, jazzy "Quikness" in the next few songs and for most of the first half, reminiscent of some of the older DJ Quik. The second half slows it down and was even a little disappointing at times, with more emphasis on R&B and vocals. For the most part, though, *Rhythm-a-lism* has you on your feet and ready to show some "ganxta" love.

With guest appearances from various well-known gangstas such as Snoop, Nate Dogg, Hi-C, 2nd II None and AMG, among many others, this album has some serious talent to boast. And, in the tradition of gangsta rap, plenty of the songs are devoted to gettin' some pussy and gettin' paid. Wow, *Rhythm-a-lism* has it all, 'cause "ain't nothin' in the world like a dollar and some penetration." (Oh, so *that's* what makes the world go 'round.) DJ Quik makes his point that *Rhythm-a-lism* has "got more styles than your car's got miles" and has you ready to turn it up and get funky.

— Cristy Turner has got you ready to turn it up and get funky

Colin James and the Little Big Swing Band / *Colin James and the Little Big Swing Band* / Warner

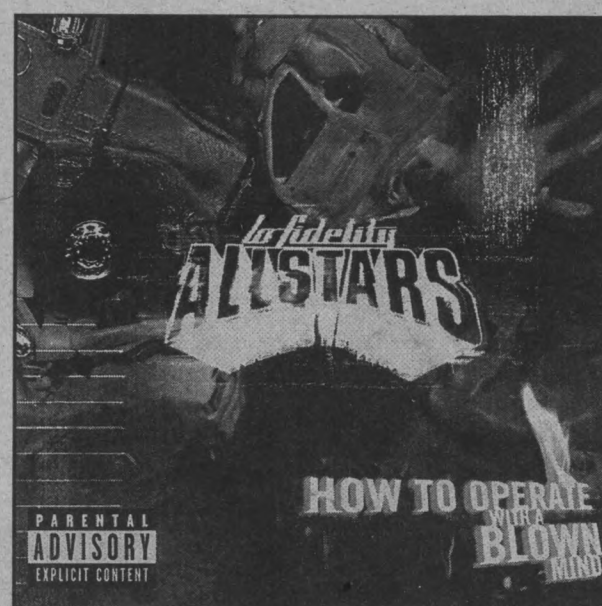
OK yeah, I love punk rock. I admit it. I generally hate anything that is not punk or at least third-wave ska. Hold the phone though, there must be another type of music that rocks. Besides flamenco guitar, it has to be swing, and let me tell you, Colin James and the Little Big Band's second record rocks. Colin and the boys have put out one of those records that makes you jump up on the table and dance that funky little jig everyone has inside.

First of all, the horns are just kicking on every track; each and every horn, from the trumpet to the tenor sax, sounds so sweet on this album. The guitar, of course, is loaded with that super fat reverb sound so characterized by swing. The guitar playing is done just as well as the horns. The singing is also great and it fits perfectly into Colin's musical arrangements. A lot of other cool instruments are used on this album, adding to the CD's quality. Colin was sure that everything was in the right place on this CD; *ipso facto*, it rocks.

The music starts off with that fast-swinging jump, jive and wail pace. After a few songs, the CD fades into some slower jazzy tracks. However, there is no reason to be disappointed by the slower tracks because they are just as good as the fast ones. Truth be told, this is a great record. The one thing it lacks is lyrics with real meaning, but this is swing so I cannot hold Colin to that standard. This album also gives credit to the individual people who did solos ... that is cool.

If I wasn't such a cheap ass, I would buy this album. Any swing fan should look beyond the realm of Brian Setzer (who also rocks) and check this album out.

— Dan Tamkin rocks

Lo-Fidelity Allstars / *How to Operate With a Blown Mind* / Skint

Hey, kids, remember "Big Beat"? The new, marketable direction in which it seemed media would make electronica turn simply by exclusively pointing out the likes of Crystal Method, the Chemical Brothers and Fatboy Slim? Let us refresh our memories, shall we? Simply put — and all highfalutin' *Spin* definitions aside — it was techno that was less industrial, more rock 'n' roll, and, well, essentially more marketable to the masses through its catchy loops and breakdowns. Or so it seemed. After Keith Flint's identity was revealed as nothing more than a wild dancer while some nerdy, quiet, genius masterminded the sampler, the trend wore off.

And now, in 1999, electronic music fades in and out of the mainstream with peculiarity. It's used in commercials for its hypnotic, mellow possibilities or for its jump-up go-out-and-buy enthusiasm; it's also used for MTV promotional spots, but even "Amp" has stopped showcasing bizarre, computer-animated videos and is now the dumping ground for electronic music that shows strong promise that people will actually go out and buy the CD.

Which is exactly where Lo-Fidelity Allstars fit into the equation. They were on MTV's second "Amp" collection, and the single for "Battle Flag" is already in "Amp's" rotation. Too bad Lo-Fidelity Allstars is about as exciting as a piece of toast. Apparently, they've received great press — but from who and for what? Electronic music changes rapidly in odd ways, and that leaves Lo-Fidelity Allstars' supposed "Big Beat" sound dated.

See STAR, p.7A

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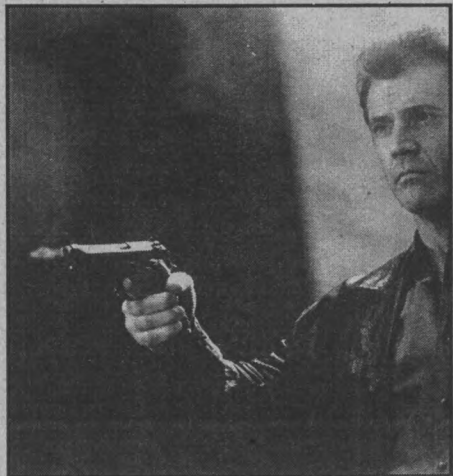
"PAYBACK": Something ABOUT MEL GIBSON'S ASS

JOHN FISKE

I don't think anyone will expect "Payback" to be what it is. During the viewing, it is so awkward to see Mel Gibson in a role that is not charming, it may stilt one's original opinion. But in retrospect, "Payback" comes off as a talented piece in all its parts, though it still remains a bland whole.

It may be someone's first instinct to compare "Payback" with Tarantino's work, but where Tarantino seemed to filter the pulp crime novel through his own filmic devices, co-writer/director Brian Helgeland gives a more straight adaptation. Down to even minute details, "Payback" comes straight from what you would read.

The original novel by Richard Stark, "The



Hunter," was adapted to the screen first in 1968 as John Boorman's "Point Blank," the eclectic actioner starring a much older Lee Marvin. This time Gibson takes the role of Porter, a career criminal double crossed by his wife, Lynn (Deborah Kara Unger from "The Game"), and partner, Val (Gregg Henry). Left for dead with bullets in his back, he returns seven months later to get

back his half of the \$140K they took down.

The most interesting aspect of the plot is how he works his way up the ladder of "The Outfit," the crime organization Val used the \$140K to enter. The hierarchy is essentially corporate American — they even have a building they live and work out of. That Porter makes his way to the top by killing everybody is a pretty strong statement, and it is interesting to note that the higher in the organization you get, the more veiled guilt is.

The plot is quite intricate, and there are many characters introduced (particularly in the second half). That Helgeland has made each one colorful enough to be distinguishable is very much to his credit. To be honest, he only has one previous good credit, that being his Oscar-winning duties for co-writing "L.A. Confidential." After that there are a series of B films in the early '90s: "Assassins," "The Postman" and "Conspiracy Theory," all terrible. But here he shows a real talent for characterization and use of complicated plotting.

The rest of the production crew show similar talent. Ericson Core's cinematography (he previously did "187's" outstanding camerawork) is nothing short of expert. Coupled with production designer Richard Hoover, the two manage to actually give the city (unnamed if I'm not mistaken) a real presence. The producers went to great lengths to use muted visuals (through a filming process used in last year's "Saving Private Ryan"), old buildings, older cars, and darker retro clothes to give things a modern, yet antiquated feel. It's very rare that a big budget star vehicle will go to such lengths.

And the good work doesn't stop there. The acting is in top form in "Payback." Gibson, intentionally left with the bland,



NOT THE UCSB ADMINISTRATION >>> Actually, it's a film still from Mel Gibson's new flick, "Payback." Taking up valuable theater space near you.

straight-man role, does well is a role that is like nothing he's done before. Some may claim he's redoing "Mad Max," but they'd be mistaken. Max, though quiet yet ferociously

"THOUGH IT
WORKS
WELL IN ITS
PARTS,
THE WHOLE
LACKS DRIVE."

violent, had redeeming qualities — Porter has none. He is a son of a bitch, and Gibson plays it very well.

But the supporting work is the real highlight. Most honorable mention goes to Kris Kristofferson, in his best work since "Lones-

tar." William Devane (if you've seen it, he was the crooked FBI agent in "Marathon Man") is absolutely perfect as a high-ranking Outfit criminal. Bill Duke ("Predator"), too long absent from acting (he directed the terrible "Hoodlum"), is a treat as a dirty cop. Mention should also go to Lucy Liu, David Paymer and the great James Coburn for their character work.

If all this sounds like "Payback" is a great film, beware. This is the type of film that lends well to analysis. Though it works well in its parts, the whole lacks drive. The dark comedy that springs from the characters (such as a masochistic prostitute that gets into a fight with her client) works well and keeps the interest high, but the narrative itself lacks structure. Despite a svelte running time of 105 minutes, it's far from brisk.

But don't be deterred from seeing "Payback." It's a film of parts both bad and good, and thankfully, this time at least, the good parts are worth sitting through the bad ones.

Reverse Astrology

our message to the stars.brought to you by Adnil C. Kcalb

Jerry O'Connell - Today will be a 1 - Didn't make the cut for "Batman and Robin." It's called being attractive. **Liv Tyler** - Everyday will be a 1 until your hair grows and you come out of your self-imposed exile. **Steven Tyler** - Today will be a 5 - Your daughter's a whore. In the drug dazed days of your youth, you'd have tried to nail her, too. **Eminem** - Today will be a what? - Your name is ... huh? Your name is ... ticka ticka .. Slim Shady! **Pearl Jam** - Today will be a collective suck unit. **Brittany Spears** - Today will be a 10 - a new 2-pill-a-day for Herpes is now available! **Brendan Fraser** - Today will be a hunky actor with no talent - You will find your looks going and yourself out of work. Good luck! **Trent Reznor** - Today will be a 1 - Think about it, big guy. Each day of procrastination is one less dollar you're gonna make. **Madonna** - Today will bring another obligatory Madonna diss - You looked fabulous in Bazaar, but ya still can't sing! **Fashion Industry** - This season will be a 1 - hot pink, what the fuck? orange? what are you people doing? Hair extensions? Honestly! **Music Industry** - You send us one more greatest hits album, and we're going to return the favor but shitting in a bag and fedexing it to your house. **The Goo Goo Dolls** - Get used to it kids, you're going to be that band no one will admit listening to. **Jennifer Aniston** - Today will be the big 30 - and you look it. You better not blow all your "Friends" cash, cuz take a look at Elizabeth Taylor ... it's only down here from now.

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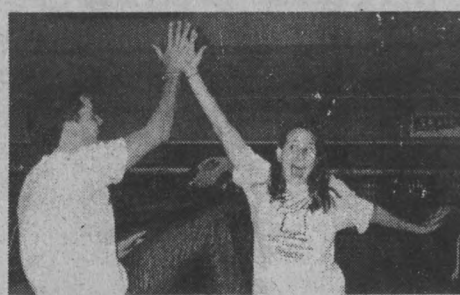
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Star FOR A THURSDAY

[CHRIS BRIGHAM + JARRETT REYNOLDS]

Chris Brigham and Jarrett Reynolds, more affectionately known to the rest of the art community as the "Bigots of Art," announced yesterday their plans to showcase their social and political statements in Art Gallery 1434 next Tuesday, Feb. 16.

While Brigham and Reynolds have remained tight-lipped about the actual content of the show by refusing various attempts at interviews, hitting several *Nexus* photographers and communicating to the public only through press releases, insider sources say the exhibit will most likely contain a variety of oil and acrylic paintings of landscapes.

Drawing from a rich cesspool of influences, ranging from Sokal to Dickens to The Cars, the pair has continually made strides to bring artwork back to where they claim it belongs—in the possession of tall, muscular, well-groomed men.

"Art basically sucks Jarrett's dick," Reynolds said through a press release last week.

Embodying the spirit of flannel-clad *Abercrombie and Fitch* men fresh from the *Rolling Stone* model search, the duo has worked relentlessly to fight off what they have dubbed "the continual oppression of Master P, Greek life and house music."

In order to support this strong statement—despite the heated political climate where exclusive policies typically receive negative reaction—the two have decided to ban Master P, Greeks and house music from their show.

While Master P has refrained to comment on his refusal to the show, reaction has al-

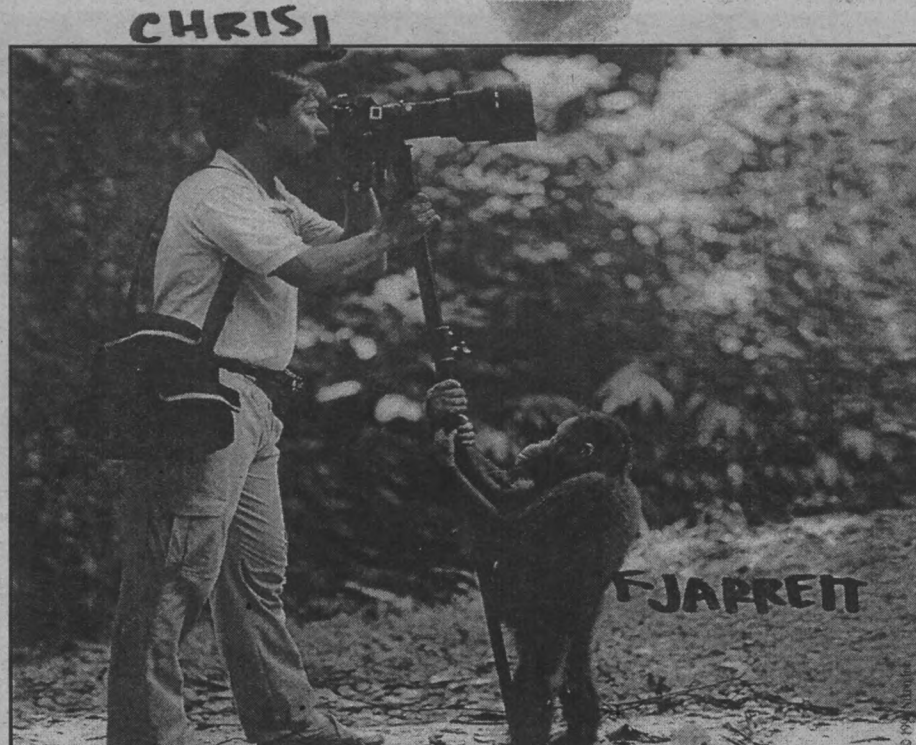
ready been heard from the Greek and house music communities.

After hearing the policy, house music representative Phreck Nas-T said, "I was like, 'Get up, party people and dance! Dance! Dance! Don't let the oppression get you down! Just let the rhythm lift your frown! Get up, party people and dance! Dance! Dance!'"

Others have reflected more hurt and pain from the exclusivity of the exclusivist art-show-going policy.

Art basically sucks dick.

"What about me?" Zeus Castanapolous, a Greek, asked. "I'm just Zeus minding my own business and all of a sudden I can't go to some art show? What's wrong with Greek life? It's a great life!"



While the couple later asserted in a press release that they were specifically excluding *grieks* and not Greeks, they did not hesitate again to make further offensive remarks against other groups of people.

"No midgets allowed at the show," the press release stated. "No fraternity guys or sorority girls allowed!!"

In addition to using exclusivist policies to demonstrate the need and necessity of bigotry in art, the couple is also taking various measures to protest the way mass media represents artists. Brigham, for example, is growing a half-beard to protest the treatment of artists on an international scale.

When contacted for more information on this drastic stance, Brigham replied, "No comment."

Spectators have inferred that perhaps Brigham's declining to give information again reflects the bigoted view of art the two wish to promote.

"By not commenting," sociological surveyor Patricia M. Nally said, "Brigham has slyly let us all know of his superiority—if we can't figure it out, then we shouldn't be involved."

However, despite their approach, many UCSB students and faculty still plan to attend the art opening Tuesday.

"Dude, it sounds way mellow," freshman sociology major Cameroon MacKensie said. "Art gallery openings are rad—free drinks!"

— Nexus Staff Report

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Headline

ANOTHER ART MUSEUM WE VISITED

TAMI MNOIAN

wynn powers, detail, *superhero*, cardboard, paper, watercolor, ink, 13.5" x 6" x .75"

The collections displayed in any given art museum are often a compilation of works that would be included in a survey art history course. There's the token Renoir, Van Gogh, and Matisse. Not to undermine these artists' talent or genius, but such works can become stale if we are constantly force-fed the classics.

Enter the domain of contemporary art here in Santa Barbara with the Contemporary Arts Forum, where, however ironically, many of the artists shown are still alive. Exhibitions are constantly changing in this intimate gallery space. Currently on display are the works of Dean De Cocker, Wynn Powers and Hoang Vu.

Dean De Cocker is a sculptor; however, his pieces are nonconventional works of art mounted on the walls. His focus is shape, and cylinders are abundant. Each work resembles a part of a disassembled engine. *Extinguishing Agents* is a pair of twisted tubes that are mechanical extensions, or perhaps organic bodies, like tapeworms. Another piece titled *Squad Wedge* is a series of canvas-covered mailbox shapes linked together, its twisted shape adding movement to an other-

wise static expression. It seems De Cocker challenges his viewer to contemplate structure and anatomy, to wonder how an object is supported and exists in space.

The work of Wynn Powers consists of cartoon-like figures in his exhibit titled *Cardboard Cowboys and Other Humble Heroes*. His materials are mostly cardboard and wood, a recyclable medium. His crude shapes look as if they were constructed by a child, but then again, this is the point. The faces are whimsical and are reminiscent of paintings by artist Marc Chagall.

Hoang Vu has created a series of organic wire shapes, like De Cocker mounted on the wall. He mimics human anatomy with *Honcat* which looks like a pair of lungs, kidneys maybe. As if ripped away from the body, this piece appears displaced and mechanical. The intricacy of wire in these works is beautifully delicate. But the more I look at these wiry lungs, the more I think, "stick a light bulb in there, and you have a chic lamp."

Exhibitions are on view through March 7. For more information, call the Contemporary Arts Forum at (805) 966-5373.

STAR

Continued from p.4A

There seem to be seven members of this group — and what on earth could they all possibly be doing? Electronically made music doesn't need more than one person behind the control panels. The only track that doesn't waste away into boring repetition and obnoxious vocals is the disco-driven "Lazer Sheep Dip Funk." But despite this

track's fun, it is nothing special or progressive. The background on "Will I Get Out of Jail" hails back to the beats of East Bay gangsta rap — fun, but again, not really interesting.

In electronic music, innovation is everything, and unfortunately for Lo-Fidelity Allstars, they have failed to meet that standard.

— Jenne Raub has very high standards.

LEVO

Continued from p.3A

a pretentious twit and refuse to talk to you under any circumstances. Then we'll remember everything we overheard you say, run home, spend three or four hours on the Internet gathering data to prove you're an idiot, and share this information with everyone you know behind your back. We're not sneaky as such; this is just the levomodernist

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— DJ Fatkid is no longer a programmer on KCSB.

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