

cause we don't want to be just another name in your little black book ...

artswweek

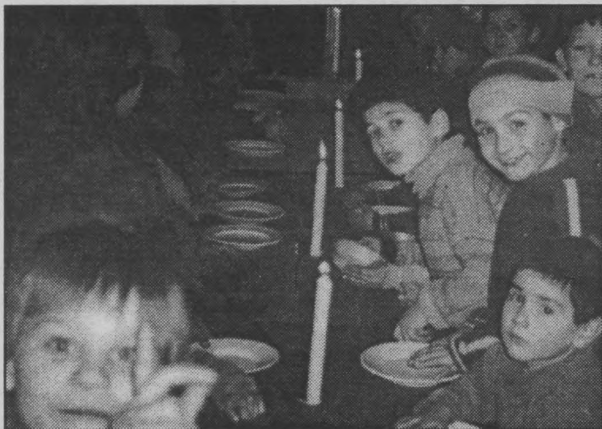


johndigweed

househeads b-
boys raverkids
come and make a circle
like you just did get the
spot hot and humid it's
gonna be big, like the pyramids.

CINEMA PARADISIO

Now in its 16th year, the Santa Barbara Film Festival began activities last weekend. Besides screening a wide variety of world premieres, independent flicks, documentaries and animated shorts, the SBIFF also hosts a number of seminars and ceremonies. Sadly, we lack the space to print a calendar of events. Meanwhile, we sent out our film fanatics to catch screenings of film which you, lucky reader, can still make it downtown in time to catch the second screening. Here's what they liked and didn't like.



ARTISTS & ORPHANS FOR RICHER, FOR POORER

Lianne Klapper McNally wrote, produced and directed this heart-wrenching and eventually heart-warming documentary about a group of New York artists who help out an orphanage. Arriving at a theater festival in Georgia (not the Peach State but the former Soviet Republic), the visiting Americans go to great lengths and personal hardship to provide clothing and sustenance for a large group of street children.

Essentially a documentary about a philanthropy mission, the fact that the caregivers are artists ultimately has little to do with the story. Short, gritty and brilliantly scored, McNally definitely knows what she is doing. Yet, by attempting to make some grandiose connection between art and humanitarian relief, the theme of "Artists & Orphans" sometimes appears pretentious in trying to supercede its good intentions. [Andy Sywak]

"Artists & Orphans" screens Saturday, March 10, 12:30 p.m., Victoria Hall.



CORONATION 140 MINUTES OF LOVIN'

From Chile comes this literate sleeper about the collapse of a rich man due to his sexual obsession with his dying grandmother's young caretaker. What is unique about director Silvio Caiozzi's film is how the camera constantly moves slowly around its complex characters, like a sentinel deity observing its moral decisions. Like a psychological Greek tragedy with a modern repressed-Catholic twist, this is both grotesque and exciting in its subtle eccentricity. However, for a 140-minute movie, its main flaw is its anti-climatic ending. The best features of "Coronation" are its excellent acting, directing and location shots. [Joseph Martinez]

"Coronation" screens Friday, March 9, 3:30 p.m., Metro 4.



LITTLE CRUMB THESE CRUMBS AREN'T TASTY

With little of the charm or nostalgic associations of "The Journey of Natty Gann," Maria Peter's "Little Crumb" is yet another variation of a young orphaned boy's quest for his biological parents. Think about what it would be like to watch a production of "Oliver," "Little Orphan Annie" and "The Adventures of Tom Sawyer" back to back to back — painful.

A family film slated for a Christmas release, it hopes

we can connect with a lovable little scamp. I'd like to make a connection with Ruud Feltkamp, the child actor who plays Crumb — my fist, his jaw. [Patrick Wright]

"Crumb" screens Sunday, March 11, 2:30 p.m., Metro 4.



THE HUNDRED STEPS MOVE OVER TONY SOPRANO.

This excellent film about a young man standing up to the Mafia is Italy's very worthy Oscar submission for Best Foreign Film. Director and co-writer Marco Tullio Giordana's story of individual bravery takes place in Sicily in the late 1960s and 70s, and Giordana brings the romance and intrigue of the island to life so lusciously you want to hop on the next plane there. Based on a true story, the film follows Peppino Impastato (a powerful Luigi Lo Cascio), who journeys through communism and hippie communes on his quest for justice. Beautifully shot and effectively acted, "The Hundred Steps" will make "Sopranos" fans question their devotion. [Andy Sywak]

"The Hundred Steps" screens Saturday, March 10, 4 p.m., Metro 4.



THE LONG HOLIDAY LONG, BUT VERY GOOD

A filmmaker with the heart of a poet, Holland's Johan van der Keuken has made a compelling documentary that celebrates the human spirit even as his own mortality is looming near. Diagnosed with prostate cancer, Johan is encouraged by his wife Nosh to take a journey across the world. The film chronicles his conversations with Tibetan monks, Bhutanese tribes and Brazilian doctors as he looks for philosophical and medical answers. A deeply intimate portrait gilded by masterful camera work, editing and narration, "The Long Holiday" is a finely crafted film. A positive dose of optimism in a society that too often associates death with loss and regret, this film is one of the best of the festival. [Patrick Wright]

"The Long Holiday" screens Thursday, March 8, 2:30 p.m., Metro 4.



TE AMO (MADE IN CHILE) FROM CHILE WITH LOVE

Chilean Sergio Castilla directed and wrote this decent film about the problems experienced among four wealthy, alienated teenagers one summer in Santiago, Chile. Joshua Walker and Adrian Castilla play two giddy

American teenagers who take up residence in an abandoned country house along with two Chilean girls. They smoke pot, make videos and generally never miss an opportunity to overact their roles as bored teenagers.

Constantly bouncing back between English and Spanish while ingeniously mixing hand-held camera vantage points with traditional ones, Castilla's film is enjoyable to watch. In the end, however, a lack of strong story development keeps this movie from being anything too transcendent. [Andy Sywak]

"Te Amo (Made in Chile)" screens Saturday, March 10, 8:30 p.m., Metro 4.



HIS WIFE'S DIARY RUSSIAN LOVE TRIANGLES

A lighthearted Russian drama about the love pentagon surrounding poet Jan Bunin during his exile in France, "His Wife's Diary" is a refreshing movie that goes for that big Hollywood look while still retaining its own cultural identity. Jan is crude to his wife by taking a lover who falls for another woman. A young writer who becomes infatuated with Jan's wife creates the basis for all the strange events to follow. Based on Jan's wife's diary, this colorful feature is entertaining and humorous. Expansive cinematography and gorgeous exterior locations in the France add eye candy to this already enjoyable film. [Joseph Martinez]

"His Wife's Diary" screens Saturday, March 10, 2:30 p.m., Metro 4.



ORPHAN HITMEN, ASSASSINATIONS AND KIDS

Bostonian Richard Moos' directorial debut, "Orphan," is an interesting idea in need of meatier dialogue and acting ability to pull it off. Anna (Charis Michaelson) is left orphaned at age 12 when her businessman father is gunned down by hitman Jake McCrory (Marty Maguire). After taking a nearly fatal shot to the shoulder, Jake is visited by the ghost of Anna's father, who convinces the killer to change his life and become Anna's protector. Ten years later, Jake's calling as guardian angel is almost done just as Anna's life is again put at risk.

As a fan of the "assassins and orphans" genre, I find that "Orphan" falls short of Luc Besson's "The Professional," which I recommend. [Patrick Wright]

"Orphan" screens Friday, March 9, at 8:30 p.m. at Metro 4 theatre.

for more film festival reviews, please see p.7A

tickets and information

Purchase tickets at the Arlington Ticket Agency, located at 1317 State Street (at Victoria) for \$7.75 each. Ticket holder must arrive 30 minutes before show to guarantee seating. Tickets are also sold at the door 25 minutes before each show time. Tickets for students are \$6 for films starting before 6 p.m. except on weekends. For more information, call 963-4408.

theater | review



FAIRYLAND

LOVE ABOUNDS IN A MIDSUMMER NIGHT'S DREAM

seeing fairies_lindsay farmer

What happens when you combine some mixed-up lovers, a feuding lord and his lady, a chauvinist father, a host of fairies and a little magic? You get Theatre UCSB in conjunction with the Santa Barbara Dance Theatre's "A Midsummer Night's Dream," a visual treat and mental delight that makes for a truly magical evening.

This William Shakespeare production is one of the best I have seen in a while, blending fantastic colors and textures along with new age-sounding music and wonderful actors and dancers to create a tapestry of talent. This is a comedy of true sorts and is hilarious, even to those who do not fully understand Shakespearean language.

The play follows many characters' lives that all meet together at the end. First, the lovers: Helena (Caitlin Ferrara) is in love with Demetrius (Jaron Farnham), who in turn is in love with Hermia (Brianna Solomon), who in turn is in love, mutually, with Lysander (Justin Badger). However, Hermia's father wants her to marry Demetrius and threatens to kill her if she doesn't. So, Hermia and Lysander run away to the forest to escape, followed by Demetrius and Helena.

In the forest, they come under the magical mercy of Oberon (Edi Gathegi), the king of the fairies, and his

queen, Titania (Jennifer Pae). But Titania is mad at Oberon for trying to take away the boy she is raising. In revenge, Oberon sends his servant Puck (Sara White) to fetch a flower that when anointed on a sleeping person's eyes will make them fall in love with the next creature they see. Oberon then makes Titania fall in love with a

also used on the lover, creating one of the funniest scenes in the play. But as this is a comedy, all's well that ends well, and it does end well.

Although it is Shakespeare, whose language can intimidate those unfamiliar with Elizabethan English, this production is easy to understand thanks to the work of the director and the actors. Even though the setting changes many times and there are 37 actors and dancers in the cast, chaos never ensues. This is due in part to the costume designer, Dianne J. Holly, and the scenic designers, Lee Keenan and Jay Michael Jagim. The costumes, which almost steal the show, are an amazing combination of color and glitter. The fairies' costumes, especially with Titania's and Oberon's, immediately give the impression of magic and wonder. It is obvious these are not normal people, but fairies of nature and magic. The set is comprised of the walls of the court, which are removed to reveal the multileveled forest of Oberon and Titania. The director made full use of the levels, and even with all 37 people on stage, it didn't seem overcrowded.

“
THEY MAKE OFF WITH
\$3.2 MILLION DOLLARS
WHILE LEAVING
DEAD COPS
EVERYWHERE
”

mechanical who has been magically turned into an ass while practicing a play with other not-so-smart mechanicals for the duke's wedding. But the flower's magic is

"A Midsummer Night's Dream" performs through March 8, 9 and 10 at 8:00 p.m. at Hatlen Theater. \$12 students; \$16 general. For tickets and information, call 893-3535.

ASPBB
www.as.ucsb.edu/aspb

Submit your
**EXTRAVAGANZA
DEMOS!**

PUNK
Alternative
hip-hop

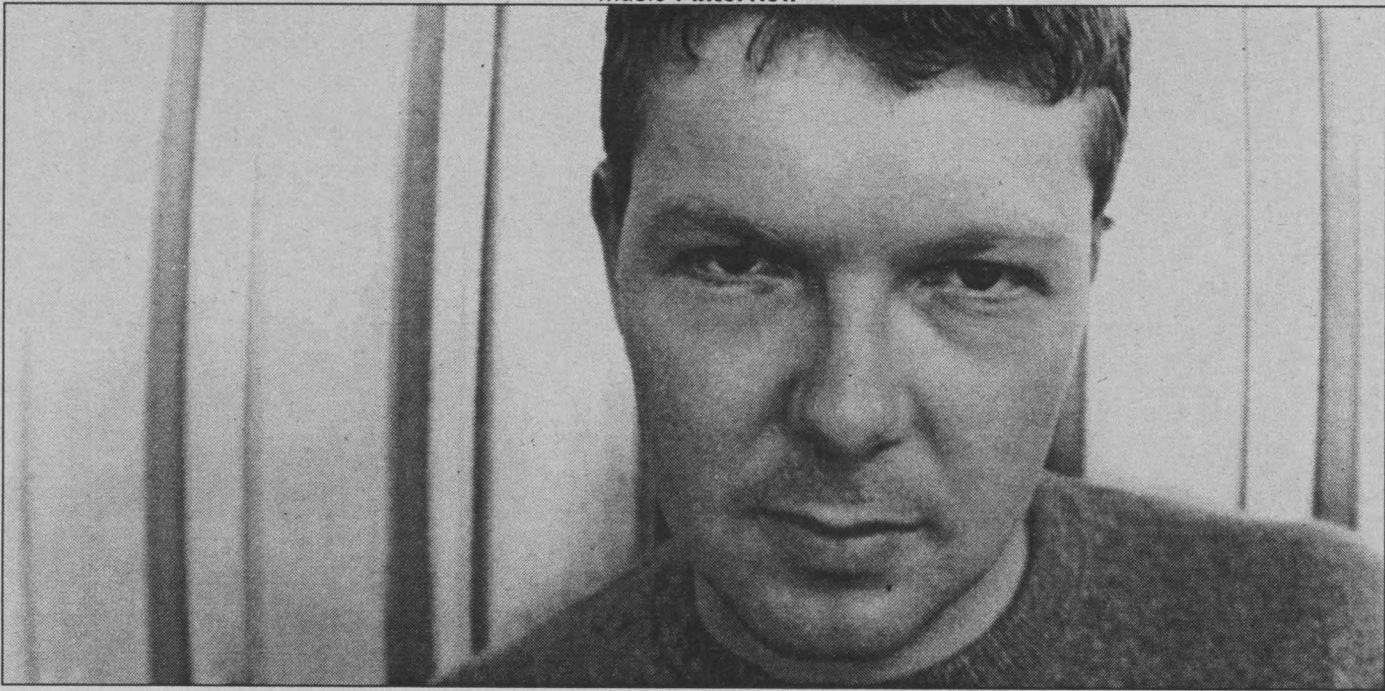
Any Band
Any Music
Anyone.

So make it GOOD!

Submit to: ASPB office in the UCen room 1519

Due: March 16th!!

music | interview



COME INTO HIS HOUSE, THERE'S A PARTY GOING ON

JOHN DIGWEED CAN USE WORDS LIKE "BONKERS" AND STILL BE COOL.

busy_jenne raub

If the name John Digweed doesn't mean anything to you, go rummage around your CD collection for a while and unearth the copy of *Trainspotting* we all know you're lugging around. (If you don't have a copy of this CD either, well, find someone who does.) That track, "For What You Dream Of" is none other than John Digweed in the studio, making music under the guise of Bedrock. He's recorded a full-length album under that name, but has become perhaps more famous for his skills behind the decks. As an internationally known deejay, Digweed's spun at raves, parties and clubs in every landmass and continent, bringing crowds large and small together with his legendary hard house sound. Along with sometimes-partner Sasha, Digweed has held down residencies at some of the U.S.'s largest and most important clubs and released several albums that serve as testament to Digweed's true appreciation for electronic beats, rhymes and life.

Artsweek got up early to phone Digweed at his studio in England.

Artsweek: What do you like most about your job?

Digweed: Obviously, when you're deejaying, and the place is going "bonkers" and, you know, everyone's having a really good time on what you're doing, you can't beat that feeling. You can't beat the feeling of hearing records in a record shop or in your bedroom or in your studio or wherever you listen to a track, and hearing that thing for

that moment, and you think, "Right, when I play this later on tonight or the weekend, it's going to have this effect." And you kind of feel it in your head, and yet you haven't even played it out to a crowd. So, having that feeling where you can pick out records that you know are going to have a certain effect, you know, that's really good.

What do you like least?

Nothing, really. (Laughs)

If you hadn't become a deejay, what do you think you'd be doing right now?

I have no idea, because I've deejayed ever since, well, before I left school. It's all I wanted to do when I was at school, so it was pretty much all I wanted to do. I think I probably would have traveled. I was never good for nine-to-five, pen-pusher, stuck-in-an-office [jobs]; I was always one that liked to get out and travel and things like that. So, I think I would have probably been one of these people bumming around Australia and then going to America and just traveling around the world, really. I've managed to sort of get both my passions rolled into one. (Laughs)

Do you ever get burned out?

Yeah, I mean, sometimes the schedules are really [bad]; I mean, literally, you only get a certain amount of time to sleep, you know, and then you're straight to the gig, flying for six or seven

hours, landing, maybe a couple of hours of sleep, straight to playing, and then the same again, somewhere else again. But that's a minor thing for what I'm actually doing, because usually once you get in front of the crowd, any tiredness or burned-outness you just override. But what I've been doing recently is I've just allowed myself, you know, the odd weekend here or there, where I just chill and do nothing. I think you just need to do that. You need to allow yourself time to recharge the batteries, because much as I really love traveling, when you're away from home so much, all the home stuff just starts to accumulate. So when you're just coming back for a day or two days and then leaving, you kind of get stressed out with the fact that, "Oh, I haven't dealt with this, I need to do that that, etc., etc." So it's nice to just have those days when you're just at home, and you are just watching TV and you are just doing normal things. It kind of brings you down to earth, really.

What is the funniest thing that has ever happened to you while deejaying?

I don't know, I can never remember. (Laughs) Come back to me with that one, I'll try and think of something.

Do you listen to other kinds of music?

I like the Coldplay album. I really like Pink Floyd, I like stuff like the Vangeli soundtrack, you know, bits of chilled out stuff, really.

Other than the mixtape that your friends gave you early on, what other albums have been particularly important to you?

Um, albums like Pink Floyd's *The Wall* and *Dark Side of the Moon*, I really used to like listening to them a lot and the way there really is a story being told within those albums, and that's what I've always tried to do with deejaying. It's very important to make things, you know, try

please see DIGWEED, p.6A

I'VE MANAGED TO SORT OF
GET BOTH
MY PASSIONS
ROLLED
INTO
ONE



thingstodo >> calendar

today | thursday



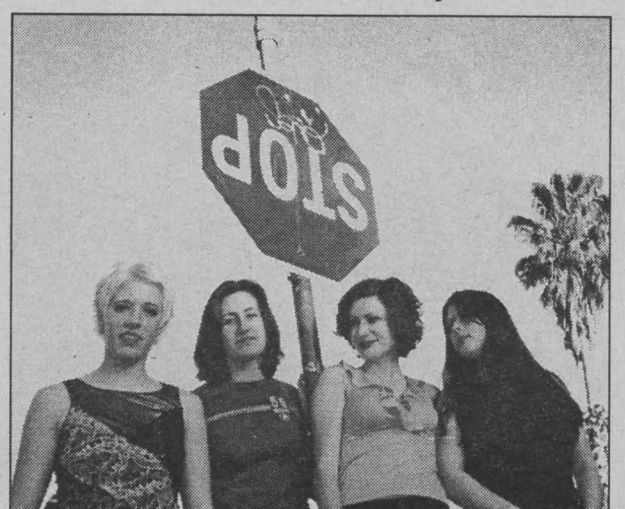
Dreading another routine Thursday night of Natty Ice and Dave Matthews Band? Spice up your bland existence by going downtown to Zelo. True, true, there might be some of those kids there in baggy pants waving around glowsticks pumping their hands in the air to the beat. But it's all in good fun, especially because Donald Glaude is set to work the decks again, along with some help from local deejays serving up house and drum 'n' bass. 630 State St. 18+

tomorrow | friday



Ooh! Two fabulous events for Friday! You could a) catch COCO, sweetheart of the Olympia soul scene, rock the Living Room with the help of their punk/indie sidekicks - the Parlour Maids and the Blast Rocks! 8 p.m., 420 S. Fairview, Goleta. All ages. Or b) catch "Orphans," a play by the folks who brought you "Woven." Mango Productions promises a unique experience, so call 886-7531 for location and reservations. \$10 students; \$13 general.

weekend | saturday



Surely it has been a while since you've seen some decent live music. Titsofrenix, self-described as "four chicks that fucking rock" take the stage at the Edge tonight for a full-fledged Chick Rock Bonanza. Fellas, show some support for your sisters; sisters, show some support for your sisters.

Hop Bill's Bus, and prepare yourself for a night sipping Jack Daniels and Coke, while you "jam out with your clam out." Their words, not ours. 423 State St. 21+

theater | review



SLOW JAZZ

JAZZ '34 SOOTHES ONE TO SLEEP

always sleeping anyways_brendan buhler

Some people go into a movie looking for a plot, complex characters or even characters with names. These people should not see Robert Altman's "Jazz '34" when it plays at Campbell Hall on Sunday.

There is no plot. There are no characters. The movie is a collection of unused footage from Altman's "Kansas City." For the music in "Kansas City," Altman took 21 contemporary jazz musicians, dressed them in pinstripe suits and had them play swing in a re-creation of the legendary Hey Hey Club. "Jazz '34" is the film of these talented musicians playing, with some brief bits of throwaway narration tossed in.

The movie is 75 minutes long. I fell asleep three times.

It's not the music's fault.

The jazz is great. The musicians do improvisations of Duke Ellington, Count Basie, Walter Page and Jelly Roll Morton, and it sounds fantastic. Live jazz lives and breathes the riffs exchanged between band members, and the players in "Jazz '34" have one heck of a heartbeat. The saxophone duel between Joshua Redman and Craig Handy is enough to make a jazz fan loll back in bliss.

But as a film, "Jazz '34" is like sitting down and watching a fish tank with an excellent soundtrack: Everything is pretty, the interplay is subtle and you hum along until you

are unconscious.

It's all very soothing except for the film's first sound announcing that this is Robert Altman's film. For some reason, viewers are supposed to care about Altman's love of jazz. Sure, he made the film, but would we all appreciate the beauty of Robert Altman if it wasn't announced at the beginning of a Robert Altman-produced and -directed film?

Apparently not.

Speaking of pretentious drivel, there are the snippets of praise from ass-kissing critics that came in the

For the record, Mr. Altman's sophisticated film magic consists of slowly zooming in and out on the musicians and occasionally cutting away to a shot of hired audience members rocking back and forth. That last part is a shame; the band is having a good enough time on its own.

From *Variety*: "Foot-tappingly sublime, drenched in vintage atmosphere. ... The expert give-and-take among musicians is inspired, as is the unobtrusive yet probing camera work."

Pornography excepted, I have no idea how camera work can be probing. Slow zooms, over and over, aren't unobtrusive — they induce seasickness. Also, atmosphere, being gaseous, has a hard time drenching anything.

The only thing that will wash over you in this movie is the music. "Kansas '34's" jazz is wonderful. While it's fun to watch the band riff off of itself, the movie isn't worth sitting down for. The way to enjoy the music is to dance and dancing isn't allowed in Campbell Hall — you would be suspected of having fun.

Do yourself a favor: Skip the movie, buy the CD and throw a cocktail party.

THE ONLY THING THAT WILL
WASH YOU
OVER IN THIS
MOVIE IS
THE
MUSIC

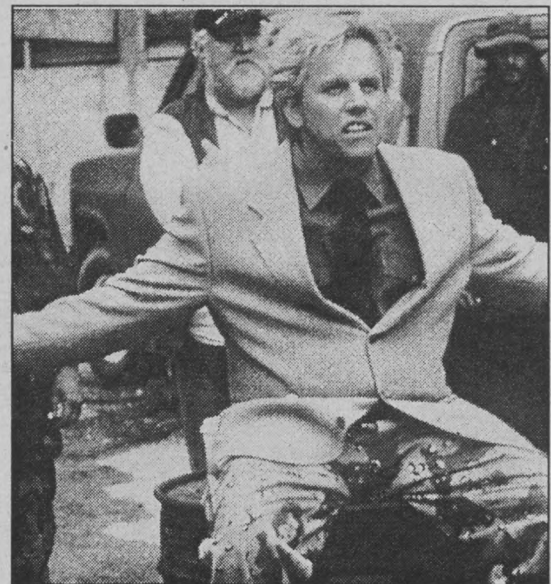


movie's press packet.

From the *New York Times*: "... nothing short of thrilling. ... Mr. Altman works his film magic with characteristic sophistication."

"Jazz '34" shows at Campbell Hall on Sunday, March 11, 7:30p.m.

straight to video classics



TRIBUTE TO AN INNOVATOR

GARY BUSEY'S 'FALL' FROM GLORY IS MORE LIKE A HUSTLE FOR GREATNESS, STRAIGHT TO VIDEO STYLE

on the jock_trey clark

The Man, the Myth, the Legend: Gary Busey. Gary Busey is the man, the "Straight to Video Classics" king. His life on and off the camera is inspirational, a beacon of hope to all thespians lacking talent but tightly clutching their peroxide hair bleach.

His story starts with his acting debut on the TV western "High Chaparral." Busey's bulky physique and animated acting helped him get several cinema roles as wacky, off-the-wall characters. His most critically acclaimed moment came in his first leading role in the movie "Buddy Holly." Busey did all the guitar and vocal work and got himself an Oscar nomination. This is the kind of start I love to see in a straight-to-video actor. The downfall from glory to hustling for B-movie roles really helps an actor's appeal go through the roof. But I'm getting ahead of myself.

Busey went on to play roles in major films like "Lethal Weapon," "Predator 2," "Under Siege," "Point Break" and "Black Sheep." As his roles got smaller and his opportunities diminished, he began to participate in lower budget films to supplement his income.

That's when Gary Busey got sweet.

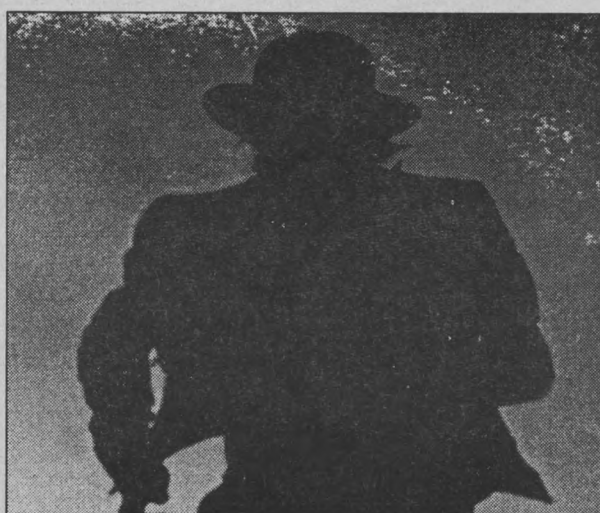
He started partying hard and eventually got nailed by the police. Soon Busey found spirituality and proclaimed that he was through with drugs, alcohol and spousal abuse. His reinsertion into the spotlight did not help him get any more major

please see BUSEY, p.7A

thingstodo >> calendar

weekend | **sunday/monday**

No, that's not a former *Daily Nexus* editor-in-chief roaming the streets of I.V. and the Study Hall in pursuit of a bottle of gin and ladies! That's Keanu Reeves, star of "The Matrix" and "Sweet November," and, more importantly, star of his very own band, Dogstar. Yes, they actually used the word star in their band. We have no idea what they sound like, so if you're up for an interesting experience, go to House of Blues, 8430 Sunset Blvd. 6:30 p.m. \$15. (323) 848-5100.

next week | **tuesday**

The end of the quarter may mean finals and papers to the average UCSB student, but to the art studio kid, it might mean a finished piece of art. Do yourself a favor and break from studying by checking out the various galleries on campus - CCS, the University Art Museum and, of course, 1434, where from 6 to 8 p.m. you'll find a reception for "Shiny Tomatoes," the Art Studio III Upper Division Print class's exhibition.

next week | **wednesday**

When was the last time you went bowling? It's time to head to Orchid Bowl for hours of fun, whether it be at the lanes or dancin' and drinkin' the night away in the Galleon Room. And because they're open until midnight, there's no pressure to bowl fast. Instead, you can bowl slow. Sure, you can go to Orchid Bowl on other days of the week for Glow Bowling and Rock N' Bowl, but why not Wednesday? Why not? 5925 Calle Real, Goleta.

SOUND- SOUNDSTYLE*

The Causey Way



The Causey Way | Causey vs. Everything | Alternative Tentacles

Are reviewers somehow honor bound to play into bands' gimmicks? It seems sycophantic to do so, which means I guess I'll be a stick in the mud (stick in the mud?) and declare straight off that members of Man (Or Astro-Man? — pretend space aliens) and Servotron (pretend evil robots) have combined to form a band pretending to be a cult.

Sarcasm aside, the music is actually thoroughly entertaining. It is flawlessly executed with a punchy, ass-shaking beat and a solid new-wave foundation. Female and male singers trade off to add even more texture. The band shines the brightest when it just kicks in the guitars and goes for some straight-ahead garage-y rock, but even the slower, more lush songs have an original edge that keeps the album flowing to the end. And what an end it is — "U.F.O." is the strongest song on *Causey vs. Everything*, with the surfy riffs that both MOAM and Servotron have honed to an art leading into a fist pumper "U! F! O!" chorus and the sneered "You suckers!"

Like any good hipster LARPing at being cool, I try not to be a sucker. But I find myself drawn in. Perhaps I'll don the white and follow the Way. Yeah right, and monkeys might fly out of my ... [DJ Fatkid was going to say ear, you wags.]

Arab Strap | Red Thread | Matador

Sunday morning music is for lying in bed and kissing the back of the neck of the one you love. *Red Thread* is not just Sunday morning music, it's rainy Sunday morning music. The two blokes who make up the band are the Scottish pop contemporaries of Belle and Sebastian, but not quite their peers. This is Scot pop, and we know what pop means — love songs, often lost love songs. Me, I don't have a neck to kiss, but still I find this slow-tempo, Radiohead-ish mood music appropriate for thinking about those rare moments of silent bliss found in holding another human's slender hand.

Sedative but nonmeditative, *Red Thread* is merely another tear to add to the briny sea of relationship rock songs. "Love Detective" is a surprisingly suspenseful track where the wispy, monotone singing fastens itself seductively to the sticky groove of piano, bass and drums. It would have fit perfectly on the *Trainspotting* soundtrack.



I must say that Scottish accents are the most sexy, even when you can't understand a single word. Maybe the lyrics are so slurred because most of the songs involve at least a wee mention of drinking in pubs. Overall, the album is worth sipping a few pints over, but as Tyler Durden would say, it's strictly "sport-fucking," not love. [Joseph Martinez]

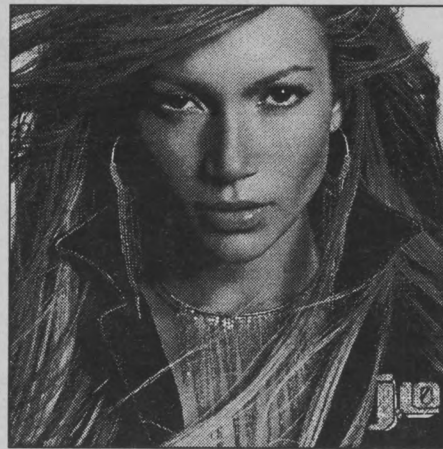


Various Artists | Café Del Mar Volume Seven | Mercury

Café Del Mar Volume Seven is an acceptable compilation of downbeat ambient techno and house with a few Latin jazz pop songs thrown in for good measure. Stitched together by the enigmatic Bruno, the album is consistent in formula, combining ethereal synth orchestration, female club vocalists and simple, mellow beats. Put them all together and you wind up with some sexy music.

Bedrock, the coupling of John Digweed with producer Nick Muir, contributes "Beautiful Strange," a track that quickly establishes itself as a many-layered piece of pretty, progressive trance that keeps on going repetitiously for three

minutes. The album redeems itself with A New Funky Generation's "One More Try," a song of classical Spanish guitar prowess, searing percussion and invigorating vocals by Joy Rose. Out of the context of the bedroom (or should I say flop room), the most likely place you would find this album is in the disc changer of a posh downtown restaurant where neither you nor I could afford to dine. There is nothing on *Café Del Mar* that hasn't been done before, but if you want to add another album to "hook up" to, this would do the trick. Just don't try it on the first date — way too obvious. [Patrick Wright]



Jennifer Lopez | J. Lo | Epic

For a self-described dance-pop album, *J. Lo* has lots to live up to. After all, the genre has been around as long as rock itself, and albums such as Michael Jackson's *Off the Wall* have long since set the standard for what a good dance-pop album should live up to. Not to mention the competition — pop music's songstresses have been belting out dance-floor tracks for years: for every "I Will Always Love You," after all, there's Whitney Houston or another diva belting out an "I'm Every Woman" anthem. This implies, of course, that Jennifer Lopez has some pretty stiff competition — when not vying for attention alongside vocal powerhouses like Mariah Carey, she's got to battle for the spotlight with Generation TRL's pop princesses (Christina Aguilera, Britney Spears). And since Lopez lacks the voice power of singers such as Carey and Houston, it means she better be well-produced.

Thankfully, for Lopez fans, 15 tracks on *J. Lo* are well-produced, fun numbers. There are the radio-ready "I'm Real," "Play," and "I'm Gonna Be Alright," as well as the Latin numbers, "Cariño," "Dame (Touch Me)" and "Si Ya Se Acabó" — all of them catchy, fun, upbeat numbers.

So, what ruins the other eight tracks? After I listened to the album once through, I gave the liner notes a second look. Of the eight that are just downright shitty, seven are produced by none other

than the artist (cough) formerly known as Puffy — now Sean "P. Diddy" Combs. Once upon a time I liked some of Puffy's production skills for artists like Faith Evans, but P. Diddy's productions, as of late, are muddled, confusing affairs, attempting to appeal to every corner of pop music. Outkast's "Bombs Over Baghdad" is fresh, raw and fun; P. Diddy's attempt at sped-up syncopated beats on "Walking on Sunshine" is messy, although one of his better productions.

This album will almost certainly sell millions of copies, and for those who liked Lopez's last album, you'll be sure to dig this one too. Just skip through the P. Diddy tracks, and, hopefully, by her next album, she'll have a new boyfriend with some skills in the mixing booth, or, better yet, she will have taught herself. Then when the songs are good, we can give her the respect she deserves, and if they suck, stop blaming Puffy. I'm sorry, *P. Diddy*. [Jenne Raub]



The Breakestra | The Live Mix Vol. 2 | Stones Throw

I can see the confused expressions already: "Why are you reviewing a funk band? That shit ain't hip hop!" Chill out fool. The Breakestra is a bunch of guys who play instruments but wish they were hip hoppers. They want to be down so badly that most of *The Live Mix Vol. 2* is constructed like a deejay mixtape. The Breakestra plays shorts breaks from classic hip hop songs like The Pharcyde's "Passin' Me By" and (surprise!) mixes them together without a pause.

I would be perfectly happy if this album was nothing but breaks, but the Breakestra changes things up with some more traditional funk songs. The results are mixed; let's just say that some are better than others. The highlight has to be "Getcho Soul Together," the Mixmaster Wolf vocalized underground classic.

The Live Mix Vol. 2 doesn't require a well-rounded understanding of all forms of music to appreciate. You can be a "strictly hip hop" backpacker and satisfaction is still guaranteed. [Trey Clark]

DIGWEED, cont. from p.5A

and make sense, so, you know, one record that's following the next one, that there's a reason for it, you know, building a story, or bringing it down or taking up. So I think, definitely think, both [albums] were very influential in my deejaying career.

Where do you see club/dance music headed in the next year?

I mean, you know, it's just getting bigger. I think ten years ago you could have asked the same question and no one could foresee that it was going to be at this stage. So, I just think, it's just become a very global thing now. I mean, I've traveled all around the world, whether it be

there's a party on the beach in Brazil; people are really into this music, you know, it's a very global thing, so, I think it's just going to get bigger.

What is your greatest regret?

I don't think I have any really.

What do you consider your greatest achievement?

Probably ... I don't know, I think being one of the first deejays to sort of hold down a residency with Sasha in America and, you know, I've really kind of dedicated a lot of time to the American scene. I think that's been a real sense of achievement for me, because it's great working alongside a lot of American deejays and a lot of American promoters. They've all been like-minded and all tried to get side of things, it's great to see that it's really starting to happen. You know, it's been

happening for the last four years, but in last year and a half, you can really see there's a lot more attention to the whole scene.

What's your favorite color?

Silver.

How's your hearing?

What?

How's your hearing?

What?

(Laughing) Are you kidding?

(Laughs) I wear earplugs.

So you protect yourself.

I mean, obviously, I mean, I expect there's going to be a little bit of damage, but then again, if I worked a job digging up the road they'd be damaged. I know which one I'd rather do.

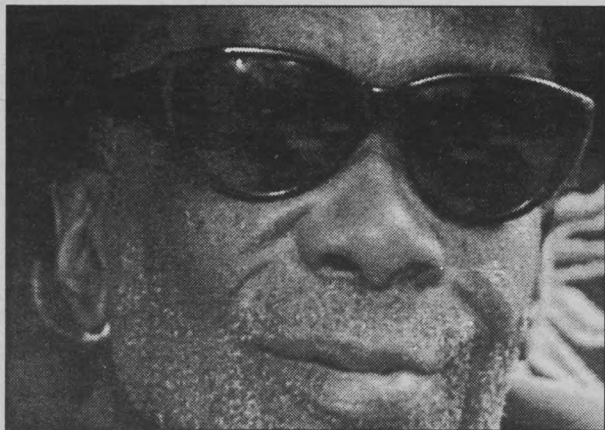
John Digweed's latest album, *Global Underground: Los Angeles* is available at record stores. Look for an upcoming *Bedrock* album in the next few months.

This is the last issue of *Spring Quarter*, so take plenty of time to comment on each and every article on the internet, www.ucsbdailynews.com, where you can also find helpful links to other sites, like where to buy such fabulous music.

I'VE TRAVELED ALL AROUND THE WORLD WHETHER IT BE AUSTRALIA, ASIA, SOUTH AMERICA, PERU



film reviews. from p.2A



THAT'S MY STORY
THE BLUES' JOHN LEE HOOKER

"That's My Story," the chronicle of blues man John Lee Hooker, is a look at one of the few surviving originators of Mississippi River Delta blues. A veritable who's who of the blues world, the film pays homage to an American master while interviewing other blues players such as Eric Clapton, Buddy Guy and Bonnie Raitt along the way.

Unfortunately, Director Jorg Bundschuh tries too hard to include every aspect of Hooker's life in the 70-minute running time, leading to a few continuity problems with editing choices. Though the soundtrack itself will hold strong appeal for any blues aficionado, Hooker's story would be a better film if it was in his own words. [Patrick Wright]

"That's My Story" screens Friday, March 9, 2 p.m., Victoria Hall.



FOCUS
PHOTOGRAPHER AND GANGBANGIN'

A frustrated young photographer befriends an inner-city youth and his family in Roger Roth's debut feature "Focus." Gradually becoming embroiled in their life, Robert (Brandon Karrer) soon gets involved further than he bargained for.

With all its cheesy dialogue and feel-good themes, the first hour of "Focus" watches like an ABC after-school special meant to promote community involvement. When David begins rolling around the ghetto with his adopted street gang, however, the film builds in immediacy and becomes quite gripping. Roth does a very deft and fair job at exploring race relations in "Focus," honing in on common ground while effectively juxtaposing differences without ever becoming remotely PC. Earnest, yet innovative, Roth makes "Focus" a promising debut. [Andy Sywak]

"Focus" screens Friday, March 9, 4 p.m., Metro 4.



A GALAXY FAR, FAR AWAY
GO AWAY, FREAKS!

A poorly conceived and inconsistent documentary about Star Wars fanatics waiting in line for 42 days for the 1999 premiere of "Episode One: The Phantom Menace." A few scenes of the extreme behavior of die-hard Star Warriors got a few chuckles out of me, but the director ridicules his subjects more than sympathizes with them. A lack of focus and horrible sound recording make this film a chore to watch. The comparison to "Trekkies," the Star Trek fan movie, is too easy to make: "Trekkies" — good film. "Galaxy" — bad film. Two stars. [Joseph Martinez]

"A Galaxy Far, Far Away" screens at Saturday, March 10, 4:30 p.m., Victoria Hall.

BUSEY, cont. from p.5A

movie parts, but the straight-to-video industry was screaming for him. He starred in "Universal Soldier 2," making him the only Oscar-nominated actor to star in two different sequels in which he had no part in the originals. In 1999 he starred in two Master P-directed movies. The first, "Hot Boyz," starred Silkk the Shocker and Snoop Dogg. Busey had a more important role in "No Tomorrow," where he co-starred across from P. His most recent work was last year's "Tribulation." Busey's straight-to-video future looks bright.

To fully appreciate Gary Busey, though, you need to watch him in his two best films: "Surviving the Game" and "Hider in the House." "Surviving the Game" starred Ice-T, another legendary actor. In it Busey is part of a wealthy posse that takes bums off the street and tricks them into going with them into the wilderness. Once there, the posse hunts the man. Busey is the first of the hunters to be killed by T, but their fight scene is the best part of the film.

Busey keeps the spotlight on himself in "Hider in the House." Busey plays a man who has just been

released from the mental hospital. Surprisingly, he is nowhere near recovered, and the first thing he does is find a house with an attic to call his home (unbeknownst to the Dryers, the residents of the house). While chilling up there he makes figurines of the family living downstairs and plays with them in his spare time. Soon he starts making his presence known outside the house, posing as a neighbor. He gets close with the Dryers while they remain clueless about his room in the attic. Things get weird when Busey teaches the Dryers' son to fight. Things get even weirder when he finds out that the father, Phil Dryer (Michael McKean), has been cheating on his wife Julie (Mimi Rogers). Busey ends up dropping bombs on Phil, but doesn't get the reaction he wants from Julie. He ends up going on a rampage in the house, only to be shot and killed by Julie.

While "Hider in the House" defines Gary Busey, Gary Busey defines the characteristics of the perfect straight-to-video actor. So next time you are having a nice meal, toast to Gary Busey: May his hair always be bleached and his skin always be artificially tanned.

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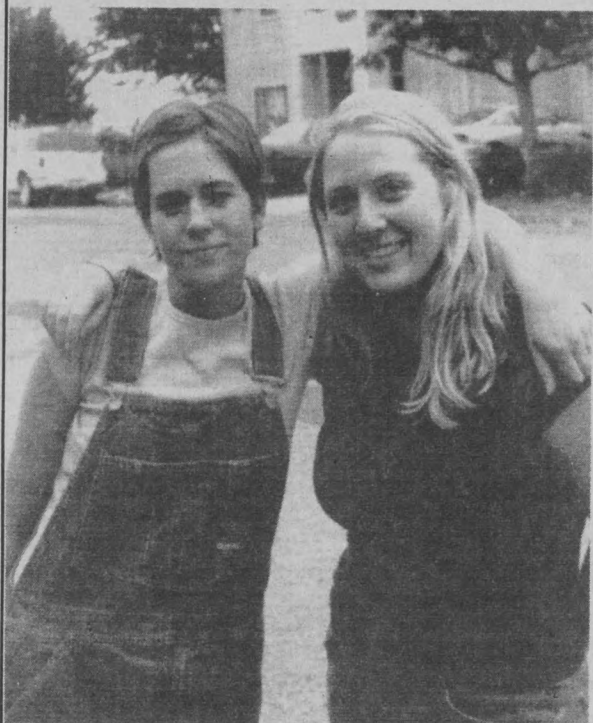


photo by Kathryn F'schleman

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