Inside: Interviews with members of...

COULD 40 OF MISCHIEF

AND

THA ALKAHOLIKS

Plus Much More
LL Cool J / Mr. Smith / Def Jam

I haven't quite figured it out if having Boyz II Men on your album is the ultimate sell-out or not. If it is, I don't care; I've gotta give LL his credit regardless.

LL, Cool J's new single, "Hey Lover," is just about as radio-friendly as they get, and will likely help Mr. Smith to be the sixth in a series of all-platinum albums in the rapper's career, which will earn him plenty of criticism and derision.

"The Ladies' Love" arrived at a critical time and was one of those tracks to push the music forward until it was in one of its finest hours. He, Run-DMC and the like carried it to the next level, for real.

So, although he may not be the world's deepest rapper and may indulge in a lot of sexy-style, R&B-killers and don't really have anything intelligent to rhyme about.

So, there I was, pre-judging Afta Dark ... Illa Than Expected, the debut album by an L.A. group called Da Nayborhoodz, examining hackneyed song titles like "Contract Hit" and "Lead To Da Head," when the first track chimed in, and I was hooked.

It's cool to hear something different happen in hip-hop, and in the case of Da Nayborhoodz, that something is a return to roots. Da Nayborhoodz are actually equally inspired by West and East Coast hip-hop, successfully mixing gangsta-tension and plat funk beats with clever rhymes and skilled turntable work. The crew sounds a really cool cross between Tha Alkaholiks and Thug Life (who appear on two tracks) and is pretty impressive for the work they put in on this way-independently released debut.

"Representing" looks good on Onyx. Although the record is not very progressive, it is solid as hell (especially in a time when sophomore slumps prevail). It is very easy to appreciate that Onyx (now a three-man crew) has opted for a more substance-fueled record, although at first it may sound as if the guys have lost their sense of humor, in the end, it helps the album work to truly unsettle the listener. Onyx's skills shine through and prove that this crew is truly hardcore.

Cypress Hill / III (Temples of Boom) / Ruffhouse

Like a lot of kids, I used to love Cypress Hill. Also, like a lot of kids, later on I used to hate them.

Unlike a lot of kids, the reason the group fell out of my favor had nothing to do with the fact that they had white kids in their videos. In actuality, it stemmed from the fact that their last album, Black Sunday, was (and remains) one of the crappiest records ever.

But, as you may have already heard, the guys are back with a new album, and it's pretty damn good. Obviously, an attempt for credibility. III (Temples of Boom) has just about everything a record could have to win back a core audience and garner good reviews.

But why call the album Temples of Boom? What a dumb title. It might have been cool in 1988, but now? In case you don't already know, it's really played out to be talking about bass and bud all the time. Now you know.

—Erick Steuer the Blue-Eyed Bandit
The Ropers / All the Time / Slumberland

Berkeley's Slumberland Records is the home of the sweet pop sounds of groups like Velocity Girl and Henry's Dress. The Ropers' All the Time is right in line with this genre, but is never for a moment tired, too sweet or too influenced by preceding bands. These songs are so sadly beautiful and reflective that I want to listen over and over and over and over...

This is one of those slow bands. One might compare them to Codeine, Low or Bedhead, but I won't, this living hand is from Oxford, Miss. The songs are teary journeys through self-deprecation and self-pity. It's cathartic. I'm sure that this album is very hard to find.

Mercury Rev / See You on the Other Side / WORK

This album's single, "Young Man's Stride," is very misleading. Its hard, precise riffing is very unlike the rest of See You on the Other Side. One will mostly experience floating, airy, symphonic and sometimes psychedelic pop music and enjoy it.

Polvo / This Eclipse / Merge

Here, Polvo has dropped much of the sarcasm and cruelty in the lyrics and music. There's more of the tares, cluttered beauty displayed in previous releases such as "Virtual Cold." The opener of this five-song collection is the fun and invigorating "battadera." It alternatingly squally and contemplative riffs are air guitar fort as well as boredom warrant. "Tinnitus" begins with sharp guitars pounding out ancient computer noise, and slowly falls into a solid rhythmic pattern. Strangely, the vocals and guitar riffs in "Tinnitus" sound so much like Sonic Youth that I can't tell if it's a joke or just Sonic Youth's heavy influence. I love it.

Liquorice / Listening Cap / 4AD

This sensitive, strange band features Jenny Too-mey of the strangely sensitive band Tsunami. In the quiet of the quiet moments in Listening Cap, in enters harsh and painfully loud guitar string scratches. I just don't understand. This is the loudest moment of the album. Liquorice focuses mostly on thoughtful pop songs and quiet, very quiet, sorrowful numbers. "breaking the ice" is particularly moving with its crescendo close of acoustic guitar-chord solos.

Mercury Rev / See You on the Other Side / WORK

PAPAKOLEA: A Story of Hawaiian Land

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57 Year Tradition
Conversations with OPio of the Souls of Mischief and Tash of the Alkaholiks

A week was blessed last Saturday night, being able to interview several prominent and talented rappers. We got this opportunity after the Pharcyde/Souls of Mischief show in the Hub. Undoubtedly, many of the performers, including The Alkaholiks’ Tash and Souls of Mischief’s A-Plus, stood outside and signed autographs and talked to anyone who was interested. I had never seen anything like it. Besides the tremendous rapport that the bands had with their fans, it was great to see such top-notch performances by the Pharcyde and Souls.

What follows are the minimally edited transcripts of our conversations with Souls of Mischief’s OPio and the Alkaholiks’ Tash, Opio first and Tash last. Gigantic thanks to Artereal friend Jay Jones for helping with the interviews.

Artereal: Is it true that your friends and partners in rhyme, Ex-Factor and Extra Prolific, are dropped from Jive Records?
OPio: Yep. They weren’t doin’ no R&B shit. The label wanted what’s popular. They were keeping up the real hip-hop.

Did you want to comment on the supposed feud between you and Saafir?

No, that’s over. We’re not tryin’ to give it anymore press than it’s already got.

What do you think of Time-Wamer dropping interscope Records largely because of the impending release of The Dogg Pound?

It just shows you how it is. You can have violence, disrespect, women, misogynist lyrics and all that, but once it gets a little too close for comfort, they wanna back out. It wasn’t like there was any real men involved, it was just pressure. It doesn’t have to do with their beliefs.

What do you think about the rest of the Bay Area hip-hop? Everyone talks about E-40 and Dru Down, but the new albums, we ain’t really gettin’ no promotion. It’s kinda hard to say what I’d hope for. Nobody even really knows it’s out. Certain areas do, but when we’re in Middle America, they don’t. We were just in Austin, Texas, and we couldn’t really find our GD in the record store. So, I don’t know.

Right now we’re just worried about gettin’ our whole crew, the Hieroglyphics, to put an album out. So far as the commercialism goes, people trying to label us and control our music the way they tried to control Casual and Extra Prolific, we’re gonna just do our own thing. We’re just gonna concentrate on the music. It’s not even about videos and being in The Source, it’s strictly about the music. We’ve been around the world and there’s people who live and die for Hieroglyphics music. They got tattoos on their skin. They’ve got pictures of us with their life. We just want to deal with the fans and not with any of the politics or commercialism. No MTV rap-hip-hop. We do some weird shit. That’s where we started, that’s where we’ll stay. It’s only for the people who’re tryin’ to understand what we’re comin’ from.

Do you have a favorite up-n-coming group?

There’s so much goin’ on within Hieroglyphics, something new is always coming up. That’s the case with all my competition. I just gotta stay on my toes. That’s really what I focus on. There’s Pop Love, Jay Biz, Casual, Extra Prolific and Del. They’re all working on stuff outside of these albums. We get to put an album out once every year, but in the off-time we’re still working on our stuff. I like Alkaholiks and Pharcyde and almost all hip-hop. I’m a hip-hop fan. A lot of people are always talking about how they don’t like this or that. If they don’t like that, we’re just tryin’ to do our own thing. We’re just carryin’ on that tradition. Being from Oakland, we just try to do our own thing. We’re not tryin’ to be like everybody else. Praise the Lord that life, I’m not a

The Source, Daily Nexus

4A Thursday, November 30, 1995

Conversations with OPio of the Souls of Mischief and Tash of the Alkaholiks

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Bonds yearned charm will win in the end. The movie's two Bond women, villainess Xenia Onatopp and good girl-computer programmer Natalya Simonova, also remind the viewer— and Bond, as much as they possibly can—that women are more than seductive sex objects.

"Onatopp," portrayed by Famke Janssen, more than lives up to her name—after she's been on top, she's the only one left alive. Even 007 only narrowly escapes her clutches. She's easily the best Bond villainess and the character to watch in this movie, stealing all her scenes in a campy, over-the-top fashion.

Bond still gets the girl(s) and the bad guy(s), but the question is, James Bond still worth your time? Well, his counterparts Natalya and, especially, Xenia will not disappoint. And if 007 is your cup of aphrodisiac tea, you'll find what you've been waiting for. And that's the Bonded truth.

—Michael Ball and James Lisner

**His Master's Voice**

Stupid and Defenseless

**LYRIC OF THE WEEK:**

**EVERTY RAPPER IN THE HOUSE, SHUT THE FUCK UP!**

**ACEALONE**

**"Excuse me?"**

"It seems like I better start the explaining, bust it."

Then I hung up.

When I used to work at a movie theater there was this really great guy named Rudy Cox. He was born in the Philippines. When I knew him he was in his 50s. He worked at the movie theater in addition to some full-time job he had. Working late nights, we'd get really bored and I would teach Rudy hip-hop lyrics. He had a good memory and he was really enthusiastic.

"Hey, Rudy, are you down with O.P.P.?"

"Yeah, you know me."

It was really fun for a while until some of my high school friends heard about Rudy's talent and started to rap by the theater just to impress him. He ended up saying stupid shit like "Can't trust it" all the time. I felt like I was sick about the whole thing.

I left class early today to see if I still feel. On the way there I started to hallucinate. I dreamt that I was in a battle of the bands with Bon Jovi. My band didn't do too well. After the battle was over, I found Jon came over to me. He had a good memory and he was really enthusiastic.

"Hey, Rudy, are you down with O.P.P.?"

"Yeah, you know me."
The Rugbums
Taking the World by Donkey
Prowly

Before there was a music scene in San Diego there was The Rugbums. Save for a few minor hits ("Hitchhiker Joe" and "The Fairies Came"), The Rugbums have been toiling away in relative obscurity for years. Thankfully, all that work hasn't been in vain. The band's latest release, Taking the World by Donkey, is a triumphal album that is equal parts heartfelt reminiscence and tongue-in-cheek humor. "May your dad rest well in Hell tonight, I never liked him much," growls frontman Steve Poltz on the disc's second track, "War." Coming from the same person who uses tampon dispenser analogies in love ballads, this is a radical departure. But war is more the exception than the rule. With 15 songs and a play time of over an hour, this is the band's most serious effort to date. Through slick studio production and tongue-in-cheek humor, the Rugbums have created a smooth, easy sound. It flows like a warm stream. I don't understand how they grow tomatoes in a can. That's fun. Sounding like a tune the Monkees should have written is "Sleeping In." It has organs and trumpets playing a chorus that you'll be shaking your new bedside hairdo to. The track also has a jazzy little flute solo. Very fun.

Wicked guitars by Simon White and Chris Gentry, a groovy baseline by Stuart Black and a possessed tambourine by Matt Everett compliment Jonny Dean cromm: "Tess ... I don't know we've all been on the outside fringes and when she twisted in the dress, the fringe would fly up and twist around. It was a fun dress. A lot of people appear to be having fun criticizing the talent of and making jokes at the expense of Menswear and it seems to be beginning to take an effect on the band. But, in reality, these remarks are unfounded and cruel. Menswear should be saluted for finally putting a pop record on the market that gives us a break from the preaching and whining of other Brit pop acts like Echohlobe and Oasis. Go to Jonny, Simon, Chris, Matt and Stuart, I say: Keep your heads up and keep having fun!" —Jolie Lash

Gently bubbling through the love ballads and quickly paining momentum during the faster tracks, Jewel Kilcher, another San Diego talent, adds her silky vocals to one of the album's best tracks, "Old Lover's House." In slight, nearly breathless murmurs, Kilcher and Poltz sing an ode to love lost. Then a blast of guitar cuts through the tranquility, eerily contrasting the reflective softness of the singing. Poltz and Kilcher know we're all been on the outside looking in, so they play the song out with a heartfelt urgency that hits home.

Poltz and company have refined their folkk-rock sound into a catchy but hardly played-out approach. Swirling pop sensitivities with their own original style comes off best in catchy songs like "The Girl With the Wandering Eye" and "Mama." Although The Rugbums are known for their eccentric approach, they operate by sticking the gap between a more accessible mainstream sound and their own crazy approach, the band is sounding better and showing more promise than ever.

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Picture this: Outside a turn-of-the-21st-century mountain-top roadhouse, the cool fall night is ahaze with stars. Shastily oaks and sycamores arch over a year-round stream flowing alongside the bar and under your feet. Inside, a fire burns cozily in the great stone hearth, casting warm, soft shadows on a few fortunate patrons who are enjoying a relaxing dinner. Stately cool fall night is ablaze with stars. Stately century mountaintop roadhouse, the Tavern into the musical dining deal of the week — the perfect setting for the Drifters. Picking pockets can be fun for the whole gang! Who said crime doesn’t pay!”

No way, you say? Well, think again, because the Cache Valley Drifters have turned Wednesday nights at Cold Spring Tavern into the musical dining deal of the decade. Though well-known for its swelling weekend crowds, when bikers and blues fans are in town, the Tavern epitomizes mellow during this midweek scene — the perfect setting for the Drifters, their vintage wooden instruments and the magic they make playing them.

Bluegrass is the genre that the Drifters — David West (banjo and guitar), Bill Griffin (mandolin), Mike Mullins (guitar and mandolin) and Wally Barrick (bass) — are usually lumped into. But such pigeonholing hardly does the band justice, especially with a playlist that includes original material by West, Mullins and Barrick, as well as covers of tunes by Hal Wai lan slack-key guitarist Peter Moon, Paul Simon, Leon Russell and Cream. Stately acoustic band — for less than the cost of a movie for two. No way, you say? Well, think again, because the Cache Valley Drifters have turned Wednesday nights at Cold Spring Tavern into the musical dining deal of the decade. Though well-known for its swelling weekend crowds, when bikers and blues fans are in town, the Tavern epitomizes mellow during this midweek scene — the perfect setting for the Drifters, their vintage wooden instruments and the magic they make playing them. Bluegrass is the genre that the Drifters — David West (banjo and guitar), Bill Griffin (mandolin), Mike Mullins (guitar and mandolin) and Wally Barrick (bass) — are usually lumped into. But such pigeonholing hardly does the band justice, especially with a playlist that includes original material by West, Mullins and Barrick, as well as covers of tunes by Hal Wai lan slack-key guitarist Peter Moon, Paul Simon, Leon Russell and Cream. Stately acoustic band — for less than the cost of a movie for two. No way, you say? Well, think again, because the Cache Valley Drifters have turned Wednesday nights at Cold Spring Tavern into the musical dining deal of the decade. Though well-known for its swelling weekend crowds, when bikers and blues fans are in town, the Tavern epitomizes mellow during this midweek scene — the perfect setting for the Drifters, their vintage wooden instruments and the magic they make playing them.

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The Cache Valley Drifters play Wednesday nights, 7 p.m. to 10 p.m., at Cold Spring Tavern, 2925 Stagecoach Rd. off San Marcos Pass (Highway 154). No cover charge, dinner optional. For more info: 907-6666.

—Jason Beard

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Pocketman the Perpetrator says:

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—Jason Beard
THE LARGEST VOLUNTEER ORGANIZATION ON CAMPUS

This year's Hunger/Homeless Month was truly a success! Below are some of the accomplishments. Thanks to everyone who helped!

**Cookie Drive:** Over 1,000 bags/300 dozen cookies/baked goods were collected & donated (Brown Bag Program).

**Can Drive:** Over 600 lbs. of canned goods donated to Food Bank and Let Isla Vista Eat (L.I.V.E.).

**Miles of Smiles:** $240.90 was raised to purchase turkeys for low-income I.V. families.

**Turkey Contest:** 133 turkeys were purchased with the $1480.90 collected.

**CAB Sponsored Lunch:** Fed 35-40 low income individuals in Isla Vista.

Without the help of these organizations and individuals, Hunger/Homeless Month would not have been as successful. We appreciate your efforts and contributions!

Douglas Miller - Student Health Services
Ucens Dining Services
Wendy’s
Lesley Haynes - Alpha Phi Sorority
Bonnie Beauregard - Sigma Kappa Sorority
Charissa Threat - CAB
Robin Dornshow - Gamma Phi Beta Sorority
Andrea Yoshihara - Chi Delta Theta Sorority
Jessica Posada - Career and Counseling Services/Deba Sigma Gamma
Joan Murdock - SSSF
John Foran - SSSF
Pay Nenning - PWA
Christine Allen - PWA
Casandra Heiland - PWA
Mary Jo Lums - PWA
David Champion - Communication Services
Karla Colvet - Pi Beta Phi Sorority
Amy Richter - Kappa Alpha Theta Sorority
Arline Phillips - Marine Science Institute
Marleigh Adelstein - Marine Science Institute
Marilyn Hernandez - Marine Science Institute
Aileen Morse - Marine Science Institute
Charity Bracy - CAB
Earlita Chenault - CAB
Shari Galiardi - CAB
Trinity Eyre - CAB
Kristen Parisi - CAB
Taren Schaar - CAB
Farsh Askari - CAB
Chip McCormick - CAB

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Let Isla Vista Eat
Brown Bag Program
 mortar Board
Karen Poirier - Executive Vice President
Peggy Pohler - Chemistry
Steven Kin - EAP
Mary Mccoy - Education
William Forgie - Philosophy
Sylvette Edgerton - Library
June Viebel - Biological Sciences
Richard Curran - English
Bernice Pagliaro - Athletics
Christine Allen - Sociology
Jody Kaufman - PWA
Alice Allender - Ecology
Kelli Mckee - PWA
Dulce Soto - CAB
Breanna Reuscker - Sigma Chi Fraternity

Leslie Tinsman - CAB
Monica Millard - CAB
Kevin Quellemar - Pi Kappa Alpha Fraternity
Jennifer York - CAB
Lisa Spotsky - CAB
Ray Aragon - CAB
Jenny Barnett
Jenyi Jaramillo
Jared Pfeifer
Mary Hunt - AS Cashiers Office
Michelle Joslin - CAB
Matt Morse - CAB
AS Notetaking
Awards Office
Vons
Sigma Nu Fraternity
Kapatirang
Animal Emancipation
Meline Waters - Kappa Kappa Gamma Sorority
Anderson’s Danish Bakery
D’Angelo Bread
Goleta Bakery
Furfu Askari - CAB
Debbie’s Delights
Smart Cookie
Leo Treyzon

Congratulations to ΠΚΑ & ΓΦΒ. . . . winners of the Turkey Contest!!

OUR PURPOSE IS SIMPLE. We match individuals and groups that want to volunteer with human service agencies in the surrounding community that need volunteers. We are here to help YOU take advantage of your resources and come by the CAB office.

IF YOU WOULD LIKE TO VOLUNTEER, VISIT THE CAB OFFICE: UNIVERSITY CENTER RM. 2523
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