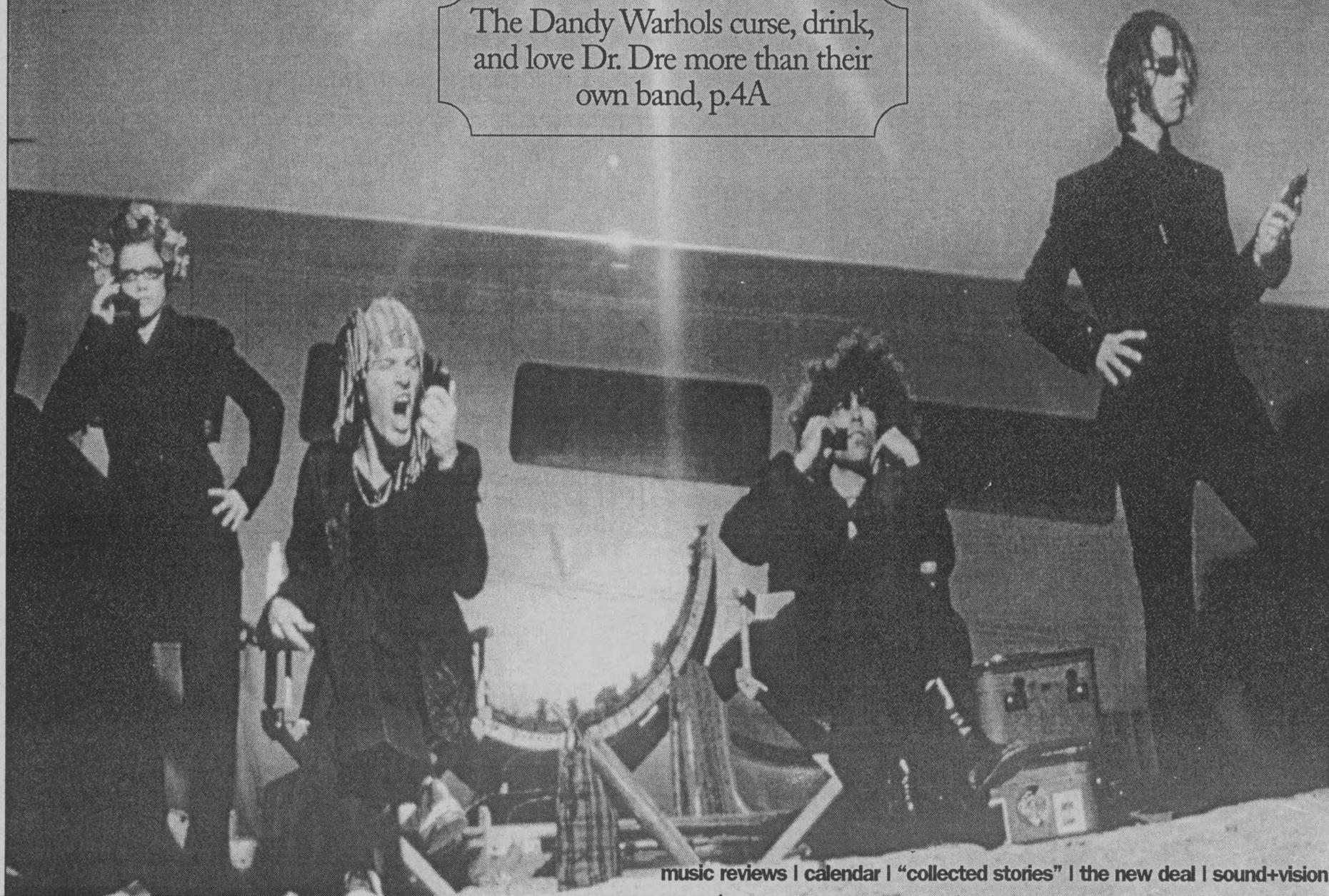


It feels good to be second place. It feels even better to be first. The award-winning ...

# artsweek

## THE LAST KING STARS

The Dandy Warhols curse, drink,  
and love Dr. Dre more than their  
own band, p.4A



music reviews | calendar | "collected stories" | the new deal | sound+vision



## SOUND- SOUNDSTYLE\*



Atmosphere | Lucy Ford | Rhymesayers Entertainment

By the time the hidden track fades out, there is nothing to do but admire. Admire and hope that Slug never figures out the art of conversation. "Don't Ever Fucking Question That" explains why: "If I was better at finding the right words to say / I wouldn't need to write these motherfuckin' songs."

(cut)

*Lucy Ford* is one of those albums. It is really that good. Each song is like a platter that emcee Slug puts his heart on and serves to the listener. His rhymes are frighteningly personal, whether it be stories of his "love" life, his biting cynicism and sarcasm or his boundary-free creativity. On top of that, the guy can plain rhyme his ass off. Lyrics like Slug's deserve beautiful, innovative soundscapes, and the beats-by-committee (Ant, Jel and Moodswing9) approach on *Lucy Ford*

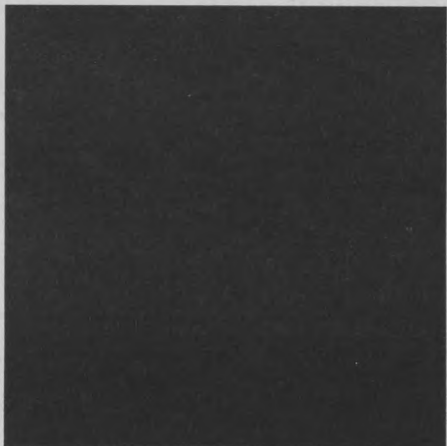
proves to be more than generous in that respect. The noise moves from boom bap to introspection, providing an unevenness in sync with Slug's words.

By the time the hidden track fades out, there is nothing to do but admire.

(cut)

Every once in a long while I hear an album that, upon first listen, I know will be the best album of the year. The thought starts to creep up on me near the halfway mark. At that point I almost cheer for the rest of the songs, hoping they can sustain the classic status that the first half had. Most times the excitement is in vain. But sometimes it happens: perfection.

*Lucy Ford* is one of those albums. [Trey Clark liked "Memento"]



Unwound | Leaves Turn Inside You | Kill Rock Stars

In the beginning there was Sonic Youth. Cardigan-wearing, perpetually dateless boys did listen to its records, and

they were good.

And then there was Unwound. Crossing the sound collages of Sonic Youth with grittier, hardcore influences, Unwound's musical relevance did prosper and it stands out as one of the most stylistically referenced groups in independent rock.

*Leaves Turn Inside You* is Unwound's first release since 1998's *Challenge for a Civilized Society*, and the band — which reinvents itself on every record — has turned away from the screamy sub-genre it helped spawn. Gone are *Challenge's* new-wavey jerk-beats; they are replaced by an emphasis on singing (including harmonies) and studio tricks.

Conversely, however, there is a move away from the sheer sonic power of old. Even when *Leaves* unleashes, it does so in a thick, lush manner more reminiscent of My Bloody Valentine than Fugazi. Yet, Unwound has yet to record anything boring. Even nine-minute complexity fest "Terminus" is a good listen.

Unwound's influential days are probably over — *Leaves Turn Inside You* is far too technology reliant to be easy to emulate. Although expelled from the Garden of Eden of importance, the band still continues to put out intelligent, creative works ... amen. [Brother Fatkid will be passing out literature in front of the UCen]

Various Artists | Sounds Eclectic | Palm Pictures

The city of Lost Angeles has been privileged for many years now by having one of the most revolutionary music radio

programs ever to get mass public attention. This is "Morning Becomes Eclectic" on KCRW, a show that all of the cultured L.A.-types love, and now they've got a CD that supports it.



A compilation of solid goldenness from start to finish, it accurately captures the varied taste of DJ Nic Harcourt, the King Midas of modern radio. This is the voice of L.A. that keeps all those busy beasts sane. All the tracks are recorded live from the KCRW studio. It's a morning show, where you're meant to sip a cup of coffee, read the *Nexus* and think non-assaulting thoughts while listening to non-threatening music.

Out of the starting gate is Yo-Yo Ma cutting deep into a bitchin' Bach prelude. More excellent tracks follow from Beck, Badly Drawn Boy, Dandy Warhols, Patti Smith, Supreme Being of Leisure and Willie Nelson, among others. I don't like some of the bands on this disc, but their

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## SOUND- SOUNDSTYLE\*

songs on here are radical. In three words: solid, sweet and sexy. Nonprofit radio rocks: Support the diversified and the corporately liberated. [Joseph Martinez]

Jaheim | *Ghetto Love* | Warner Bros.

Take a deep whiff of sun-baked asphalt in the concrete jungle: If you love ghetto chic, you will love *Ghetto Love*.

At least Jaheim has the formula down. He includes an intro, a couple of skits and an answering machine in his track listing. He starts his album rhyming about his ice, his do rag and his Philly. That is ghetto.

Jaheim sings about everything from illegitimate children in "Lil' Nigga Ain't Mine" to his mother in the aptly titled "Moms." Most of the songs are about Jaheim's search for some ghetto love. His vocals, however, are tight, and the pace switches frequently. Jaheim finds a mellow flow in "Could It Be," and "Happiness" blends a positive, jazzy riff with an intelligent beat.

Guests such as Castro, Duganz, Precise, Lil' Mo and Next add much-needed flavor between Jaheim's ponderously bland love ballads which get more oppressive as the album progresses. While I dozed during particularly repetitive portions, such as the title track, there were enough surprises to warrant a second listen. A handful of effective tracks on this album counteracted the sleeping pills. [Matthew Brink]

K-Ci & JoJo | *X* | MCA

K-Ci & JoJo sing sex music. If you're preparing your pad for a romantic interlude and you can't find the right soundtrack for the evening, this album will fill

the void nicely. Otherwise, I cannot think of a single reason to own *X*, the latest from these R&B veterans. Their voices are incredible, but the album offers nothing new. In fact, its 13 tracks are virtually indistinguishable.

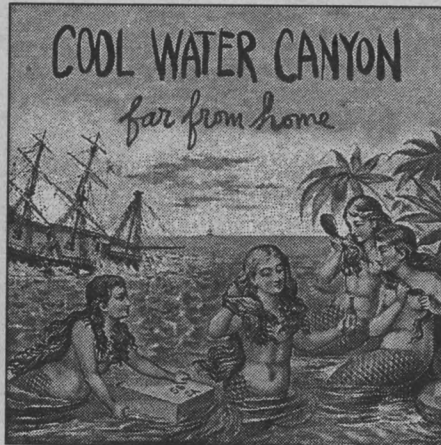
For *X*, the duo relinquished the responsibilities of production and roped in names like Timbaland and Babyface. The startling result: The first 30 seconds of every song sounds promising. But that's



as good as it gets. "Thug N U Thug N Me" features the inimitable 2Pac. It's a mindless romp through the explicit fantasies of an R&B duo and a gangster rapper. The other track worth mentioning is "Crazy," which sounds like it was genetically engineered for play on the radio.

*X* is not bad, but I've heard all these tracks before. Perhaps it's time for another name change. They could be Jo-C and Jo-K. You might want this album if you like Jodeci, gospel music, motivational tapes, or if you're in a bind and need some last-minute mood music.

So their sex-charged tall tales don't interfere with your own, be sure to keep the volume down. [Matthew Brink]



Cool Water Canyon | *Far From Home* | Capitol Studios

You know that feeling when you lie in the sun and it is all nice and warm and fuzzy, and it's not that you're lazy, it's just that you don't want to do anything productive? Cool Water Canyon conjures this lazy Sunday feeling in its music and adds a little Santa Barbara beach twist to concoct a nice blend of surf, jazz and funk sounds.

This sound, however, does not include the normal onstage jam antics that some of you may have seen when Cool Water Canyon was a regular here in Isla Vista. So with drugs aside, here are the top five things you would need to have in order to legitimize buying this album: a backyard with grass, a sunny balcony, a car you put a lot of miles on, attitude of a housecat, or only 12 units. I know that this is a local "small time" band, but the album doesn't sound that way — it is clear, with a professional sound. This is your chance to say, "Yeah, they were good before they got all famous and sold out" and not be a total punter wishing you had been that cool. [Ben Ebyam]



Sasha Alexander | *Dedicated To ...* | Reprise

Sasha Alexander boasts superstardom in Europe and a nomination for Best International Male Artist at the 1999 MTV Europe Awards. Yet, he still remains a mystery here in America. His American debut release, *Dedicated To ...* only brushes the colorful surface of what we may consider a soulful ballad or a funky pop tune.

*Dedicated to ...* attempts to capture the outbreak of pop in America but also offers a teasing fusion of other musical genres such as R&B and soul. Because he's smashed together his version of three different musical genres, the album lacks cohesiveness. Sasha should have stuck with the straight-and-narrow path and composed an album embracing solely pop creations, possibly giving him more of a chance to survive America's teenybopper era. [Jenny Cho]

Check out these reviews online at [www.dailynexus.com](http://www.dailynexus.com) for plenty of links to the sites of their record labels, their homepages, even fan sites! We're that good!

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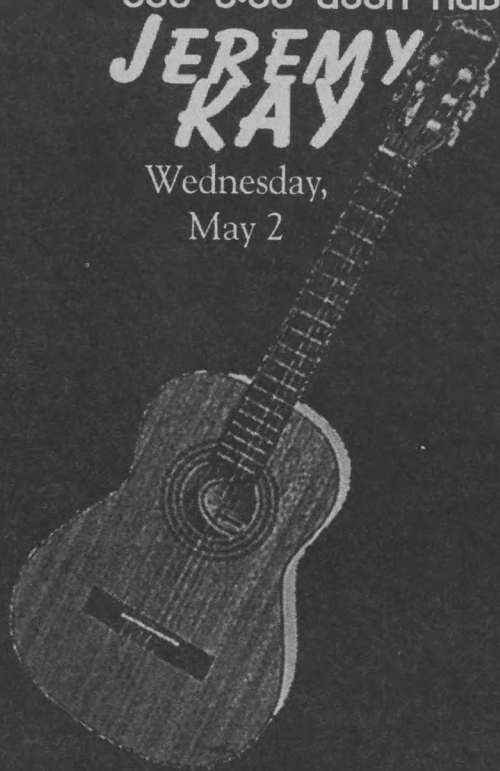
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music | Interview



# ROCK OUT WITH YOUR COCK OUT

DANDY WARHOLS USE THE WORD 'FUCK' AT LEAST 16 TIMES IN ONE INTERVIEW

orange please\_andy sywak

Hailing from the quiet, rain-soaked streets of Portland, Oregon, the Dandy Warhols have made their presence felt in the contemporary music scene with their delicious version of indie rock. Mixing a minimalist approach, with the genre reminiscent of the Velvet Underground, with sultry space-rock melodies, the Dandys have established a sizable niche for themselves, earning lots of critical praise last year for their third album, *Thirteen Tales From Urban Bohemia*. *Artsweek* got a chance to chat with lead singer/guitarist/songwriter Courtney Taylor-Taylor about recent goings-on and the upcoming show at Coachella.

*Artsweek: What have you guys been up to the last couple of months since your record came out?*

Taylor-Taylor: We went to Europe for a month. We tried to really take time off after December 'cuz we've been touring for way too fucking long. And we changed managers, which was the smartest thing we did. And now we're building a studio and getting on with our lives.

*I heard you did some work with Massive Attack. What was that like?*

Um, it was fun, man. We just went in. We spent all day in there. Just laid out some chord changes and some lyrics for some new songs off our next record. It was like working with my band basically. We laid down the basic tracks, basic vocals, arrangements, and we just started piling our shit on there and fucking with it, you know. Just having some other genius-type guys who are really good at electronics and loops. It basically sounds exactly like a cross between us and Massive Attack.

*Are you playing guitar right now?*

Yes. I've got to keep my fingers on the guitar or my calluses will go away. If I go out on tour, it starts to hurt a lot. They start to crack and bleed. Yeah, it's still working for a living.

*Are you going to play anything new at Coachella?*

Um, no. Nothing new. We don't like to play anything new 'til it's on a record.

*What are you doing right now? Any plans on releasing your next album?*

Well, we've started a bunch of things. We've got to buy a building, build the studio, get all our shit loaded

into the computer framework, and, uh, keep going at it. (Plays a sample of a new song). This is what I'm working on right now.

*That's a cool beat in the background. That's a lot dancier than I've heard of you.*

We've got like 12 to 13 songs. So we actually have a record done, and we haven't even started it officially.

*So, what's your approach to songwriting? Do you start with a chord change or a concept?*

Start with a chord change and a little lyric.

*I've always been really impressed with your melodies. How do you come up with them?*

They just come. I don't think I'm clever enough to

“AND HE'S TALKING ABOUT ALL HIS BITCHES AND HOW MANY PROBLEMS THEY MAKE FOR HIM, BUT IT IS REALLY FUCKING COOL”



make anything up. I just wait for it to happen to me.

*So, you're just sitting there playing the chords and the melody will come to you?*

Yeah, melody, lyrics — it all comes at once ... if I'm lucky. Boy, talk about depression. When it doesn't, you know, like you have to just go, “OK, I am not writing songs now. I am getting up and doing something else,” otherwise you're going to get real fucking depressed.

*So, do you ever listen to the chord change on a tape and try and pick out a melody over it?*

Yeah, sure. Find another little melody to go over it and stuff. I do a lot of that too.

*Back to Coachella, do you enjoy playing these mammoth festivals?*

Yeah, I like it. I like being around a lot of other bands. It's the only chance you really get to talk shit, talk shop.

*Who are you excited about seeing?*

Um, just Jane's Addiction. I don't really know anybody else who's playing. There's got to be some great bands playing.

*Yeah, there's not too many other rock bands playing there beside you, Weezer, and Jane's.*

Rock bands have gotten pretty unfashionable. But if you look at the rock bands, you kind of know why. Like Blink 182, know what I mean (plays guitar). People have forgotten what to do with guitars. And Weezer has forgotten what to do with guitars, but at least they stick to one thing, which is songwriting.

*That's a good line: “People don't know what to do with guitars anymore.” Do you mean that songwriting isn't as good as it used to be, or that people aren't innovative anymore with guitars?*

The ones that are using guitars are doing Blink 182. They're putting numbers and letters and shit in their name and that's what guitars are: Blink 182, 741, and it's like, OK great. And then there's nothing. There's people like Limp Bizkit, or whatever, super ass-rock, which has become very sequencer oriented. Like Marilyn Manson, their keyboardist is more important than their guitarist. They could play live without their guitarist, but they can't play live without the keyboard. So, it's all very, very kooky. It makes sense, but I'm just not saying that I like it ... which is kind of why Jay-Z's last single was the coolest sounding guitar. You know that one? It goes (plays chord change on his guitar).

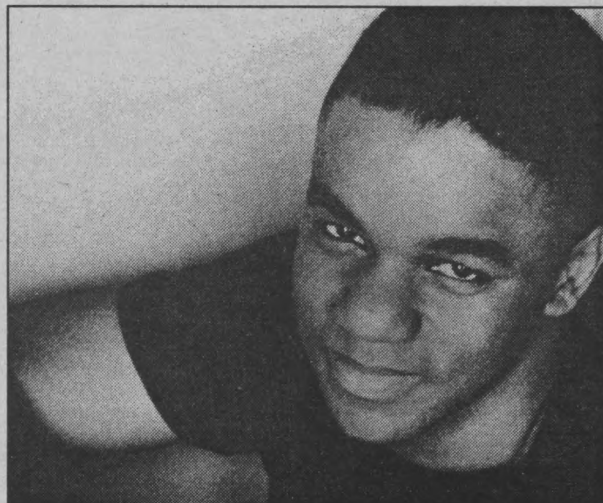
No.

It's got that acoustic guitar compressed (imitates sound). And he's talking about all his bitches and how many problems they make for him, but it's really fucking cool. And I was like, “Oh my God, oh great!” Now hip hop are the last people who are actually making the guitar sound cool. Well, of course they're not just going to get away with using a generic guitar tone, 'cuz who gives

see DANDY, p.6A

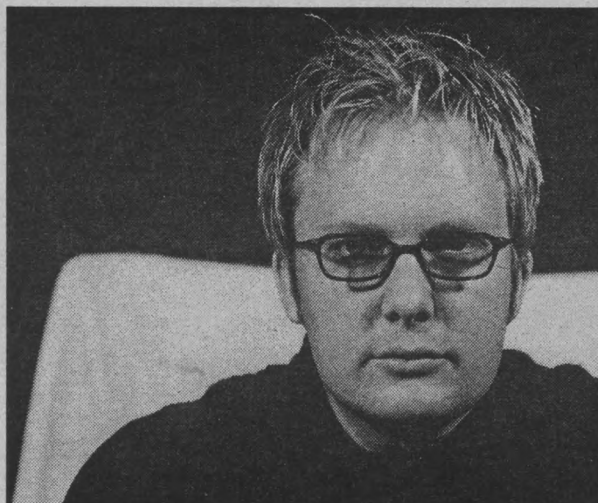
## thingstodo >> calendar

today | thursday



A&L, ever the purveyors of all that is critically acclaimed and emotionally rich, live up to their good name tonight by bringing the one and only Stefón Harris Quartet to the stage for their Santa Barbara debut. Composer and musician Stefón Harris was named best vibraphonist in the 1999-2000 *Jazziz Magazine* readers poll, topping a list that included the late Milt Jackson and Gary Burton. Incredible. Campbell Hall, 8 p.m. \$13 - \$19 students.

tomorrow | friday



Two-time winner of the best acoustic performer award in Phoenix, Arizona, Stephen Ashbrook plays, surprisingly, acoustic rock. According to information given exclusively to *Artsweek*, Stephen Ashbrook's rich vocals and thoughtful song-writing have made him a favorite throughout the southwest. He's even played for former President Clinton! He takes the stage at Roy, so if you've never been there, now's the time. 7 West Carillo, 9 p.m. 21+

weekend | saturday



Get in touch with your sensitive side (or just your brainy side) by joining heart-warming indie-pop Jets to Brazil, The New End Original and The Love Scene at the Majestic Ventura Theater. Jets to Brazil is the brainchild of punk poet and ex-Jawbreaker frontman Blake Schwarzenbach. 26 Chestnut Avenue. For more information, call 653-0721. If Ventura's too far, why not catch Atom and His Package at the Living Room? 408 S. Fairview, Goleta. All ages.



theater | review



## I'LL BE YOUR MIRROR

### COLLECTED STORIES EXPLORES ART + APPROPRIATION

student teacher\_lindsay farmer

Where is an author allowed to draw inspiration for his story? Are all experiences fair game, or are others' experiences outside that realm? Ensemble Theatre Company pits two writers against each other over these questions in its latest production, "Collected Stories," written by Yale professor and playwright David Margulies.

Set in a book-strewn apartment in Greenwich Village, New York City, the established short-story writer Ruth Steiner (Josette Di Carlo) takes in a new student protégé with great promise. The bright-eyed Lisa (Meg Brogan) takes on the exasperating task of being Ruth's assistant in exchange for a few dollars and the chance to study under a great writer. The two women grow together, developing stories about their own lives and putting them down on paper as a "release from the tension" that the stories bring. Following Ruth and Lisa over a period of six years, the audience is privy to the many secrets and stories shared between the two writers as they become friends. Over this time, Ruth becomes ill, and Lisa publishes her first novel, which is based in part

on stories from Ruth's past that she had told Lisa. The battle begins over whether Lisa's novel is a tribute to an inspiring mentor or story pillaged from her relationship with Ruth. Both women make compelling arguments defending themselves, yet it is ultimately up to the audience to decide what the parameters are, if any, of dra-

“DI CARLO MASTERS THE HARSH WIT CRAFTED OVER A HARD LIFETIME...”

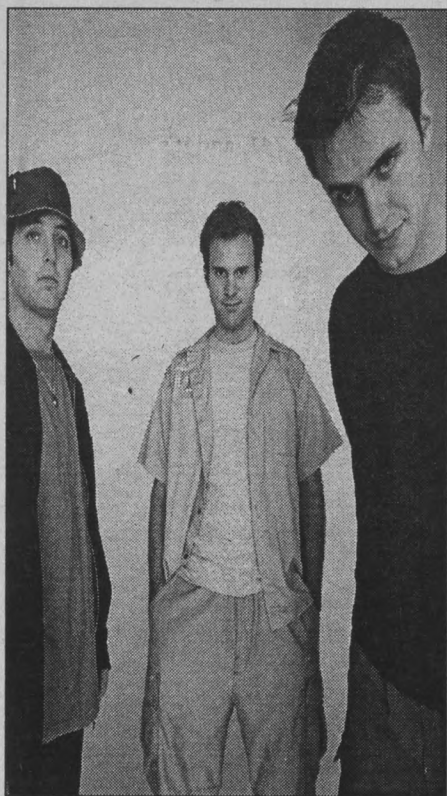
matic license.

Both Di Carlo and Brogan perform beautifully throughout the play. Brogan especially grows through the six-year length from the ditzy-sounding, yet intelligent

graduate student, to the mature, confident writer with true believability. Di Carlo masters the blend of harsh wit crafted over a hard lifetime with the compassion of a mentor and fellow writer. All this changes in the final scene when compassion leaves and the feelings of abandonment, betrayal and jealousy are left reigning in their place.

"Collected Stories" creatively captures the curious relationship between teacher and student. It questions what happens when the student outshines the teacher and the subsequent feelings of betrayal and jealousy that may result, all the while humorously exploring the budding relationship between two women fighting for recognition in a man's profession.

"Collected Stories" runs through May 20. Performances run Tuesday through Saturday at 8 p.m. and Sundays at 2 p.m. and 7 p.m. at the Alhucama Theatre by Ensemble Theatre Company. \$20 to \$30 general. For tickets and information, call 962-8606.



## AND THE BEAT GOES ON AND ON AND ON AND ON

### THE NEW DEAL PLAY REAL, LIVE PROGRESSIVE HOUSE, LIKE A BAND!

tight\_trey clark

The New Deal isn't trying to impress you. They just want you to dance.

Drummer Darren Shearer, bassist Dan Kurtz and keyboardist Jamie Shields met at a jazz club in 1999 and decided they should speed things up. They recorded an impromptu show they did together in Toronto and *voilà!* A first album was born. The New Deal has been rocking impromptu style ever since. Shearer spoke with us after deadline to break down the intricacies of The New Deal.

*Artsweek: What exactly is live progressive breakbeat house?*

Darren Shearer: It can be summed up simply as house music with the element of breakbeat in it. It's progressive because it's something that is pushing ahead. It's not like we're just doing French deep house or

Chicago hard house. It's something that's moving forward and forming its own label. It's New Deal house.

Spin magazine called you "The Kraftwerk of the new millennium." That's tall praise for such a new group.

It's great to get praise like that. I think Kraftwerk comes from a much more programmer, tech background, whereas we, or at least I, come from more of a pure, live-drumming, trying-to-get-people's-attention-and-get-them-moving approach. I remember back in the day my babysitters were listening to Kraftwerk. It was very alternative. House music today isn't alternative at all. It's in pension plan commercials. As far as the genre of music that we're a part of, it's not as high as Kraftwerk. But we like to take those raw elements and exploit that, give it a live

flair. We continue to strive for that. I don't think we're there yet — it can get a lot better.

*Is it difficult to sustain continuous hour-long sets?*

Yeah, it's physically demanding as well as mentally demanding. Mentally it's like playing chess; we are constantly thinking two moves ahead. It's not just like we're jamming for an hour and a half. We're actually creating songs through a vocabulary of hand signals and reading lips. That's the most pure way for us to make music right now. There is a lot of contrived house right now, and we don't want to be a part of that.

The New Deal plays Friday, April 27, at the Edge at 8:30 p.m. \$8 tickets. They also play Coachella. See [dailynexus.com](http://dailynexus.com)!

## thingstodo >> calendar

weekend | monday



Mondays might find you manic and blue, but, as usual, Artsweek has a recipe for shedding the stress and sadness. Head downtown with your most good-looking pals for Thai food and an early movie, then meander down State Street to world famous Q's Sushi-a-Go-Go for cocktails and dancing on Brazilian night. The most beautiful flock there week after week for the uncontrollable fun — why don't you join them? 409 State St. 21+

next week | tuesday



Phillip Glass and Foday Musa Suso, two of the world's premier musicians, merge Western and African traditions in a rare joint concert. Pianist Glass is best known as composer of the opera "Einstein on the Beach" and film scores for "Koyaanisqatsi" and "Kundun." Suso, an eminent Gambian griot and master of the kora, a 21-stringed harp-lute, first won global acclaim for his work with the Kronos Quartet. Lobero Theatre, 33 E. Canon Perdido. 8 p.m.

next week | wednesday



Gravity Willing frontman Nick wears a cowboy hat, making him obviously as cool and trendy as the Mother Saint of all cool trends, Madonna. Bassist Ross says he's not a hippie, Sam is a punk-rock guitar enthusiast, and James has no hair. That's almost as cute as an episode of "Friends"! This catchy rock quartet will pump up the crowd at Sharkeez without a doubt, along with House Cup and El Jefe. Like "Friends"! 416 State St., 9:30 p.m. \$5. 21+





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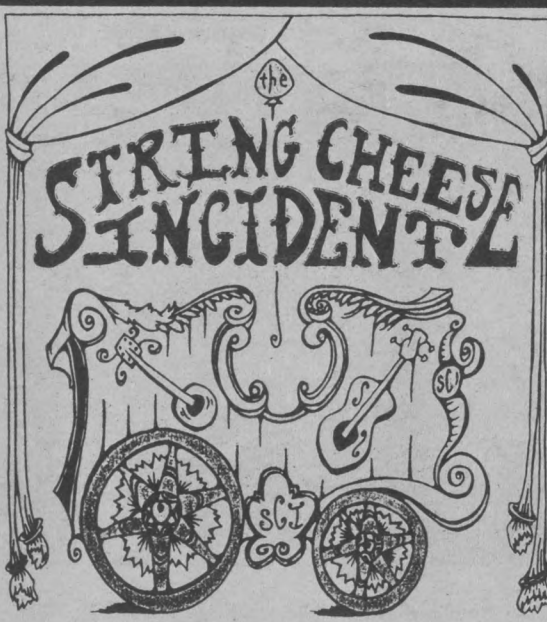
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DANDY, cont. from p.4A

a fuck, you know? It's got to be cool or ain't going to use it. It's innovative as hell for them to be using guitar in their music.

*How long does it take you to get your tones? You had some interesting ones on your last album.*

Sometimes you just hit a pedal and it's like, "Whoa, Whoa, don't touch a thing! Get a mic! Get a mic now! Don't breathe, nobody fucking move!" You just get a mic on it and you play it, and then other times it's like a month later and you're still re-recording that part.

*You mentioned that you like to play older guitars.*

Yeah, we come from that scene, you know. A lot of our peers, Swoon and Sugar Boom and the Brian Jonestown Massacre, and we are all like vintage nuts. That's what we all kept saying, "White people like retro." We've been kind of obsessed with Dr. Dre and D'Angelo and all the guys who are making the best-sounding records — are not white people! We're not that good anymore. The producers of hip hop, they're state of the art, they're the ones making the most amazing-sounding records. Sonically, what they can do, the level of sonic control they've achieved and power. They're fucking light years — Dr. Dre is the greatest producer and mixer that's ever lived this far.

*Would you ever want to work with him?*

Fuck yeah! That's like working with Sinatra. How can I work with Dr. Dre, call him up? That guy's sold like a 100 million records.

*Have you guys ever played in Santa Barbara before?*

Uhhh ... yeah we have. Five years ago maybe.

*Are you playing anywhere after Coachella?*

We go to Australia.

*How long do you think you're going to be on stage at Coachella?*

Fifty minutes.

*What do you think about Napster? Are you against it, do you think it's cost you anything?*

Well, it makes our live shows bigger, 'cuz everybody has the record. But they didn't buy the record. It puts us in a bit of a Grateful Dead situation where we don't sell a hell of a lot of records, but we have a lot of people at our live shows.

*How do you feel about the fact that you seem to be more popular in the UK than you are here?*

You mean like three years ago when we were more popular in the UK than we are here?

*Is that not true anymore?*

Fuck no. Hasn't been true for years. We're a lot more popular in Australia than we are here. We're almost platinum there. Greece, France. There's certain countries where we just blew up, you know. And it's generally countries that don't wear big, huge pants. They don't wear big, huge pants in Europe, you know.

*They wear really tight pants in Europe.*

The girls wear really tight pants. The guys just wear pants, but they're not big, huge pants. They don't wear a lot of baseball caps. We don't really wear a lot of baseball caps. I think there's something to be said for a universal aesthetic.

*Speaking of aesthetics, any books you recommend to today's college kids?*

Um, get on "Lord of the Rings" before the movie comes out. Don't go see the musical "Les Miserables." "The Painted Bird" by Jerzy Kosinski? Don't read it. It's fucking horrible and brutal. Fuck 'em. We're the generation of brutality. We've certainly seen more of that garbage on TV then he could write in a book. ... Any book by Herman Hesse. Any book by Gabriel Garcia Marquez. Just read Marquez, read Hesse.

*What bands are you into?*

Get D'Angelo's *Voodoo*. Fucking incredible. Dre's *2001*. The Brian Jonestown Massacre, whatever the latest record's called.

*What about the rock bands that get a lot of press right now like Radiohead or Coldplay?*

I'm not too concerned about either of those bands. Radiohead has some great sounds, Coldplay has no great sounds. They're a little bit grown up for me, a little bit too adult contemporary. I actually like to fuck, you know what I mean? I really like to live a little harder than those people do, or maybe I'm just more fucked up emotionally. I just need a little more something.

*Safe? Do you think their sound is too safe?*

Well, Coldplay, fuck yeah, they're saying Coldplay is Radiohead-lite. Radiohead is, you know, you got Thom Yorke, basically a one-eyed, anemic dwarf. Do you think that guy knows what it's like to be alone and self-loathing? I mean I know about insecurity, and I know about aloneness and the difference between that and "lonely," but those things are important to me. It's important that we all take care of ourselves emotionally. It's probably

why we all play music — creating our own therapy for ourselves. Radiohead, half the time I'm like "Fuck yeah" and half the time I'm like "next." I definitely have to listen to Radiohead with a remote in my hands. Coldplay is very, very good, and I'm sure I'll appreciate them in 15 years but I'm just not that grown up now, and I never have been.

*One of the first songs of yours I liked was "Orange," but you never seem to play it live. How come?*

Yeah, we don't, never do. We used to a long time ago, and it was fucking great. I should really do that. We never practice, we just tour, so whatever people yell at us we play, and if we hear one enough that we don't play and hear it enough, we start to feel really guilty.

For more information about Dandy Warhols and Coachella, head to our website, [www.dailynexus.com/arts.htm](http://www.dailynexus.com/arts.htm)

“ I ACTUALLY LIKE TO FUCK, YOU KNOW WHAT I MEAN? ”

Artsweek recently received top honors from the California Intercollegiate Press Association. We'd like to thank everyone — writers, record labels, publicists, organizations — who help make Artsweek the award-winning section it is!

Mail-In Awards

First Place, Best Arts Section

Second Place, Best Arts Section

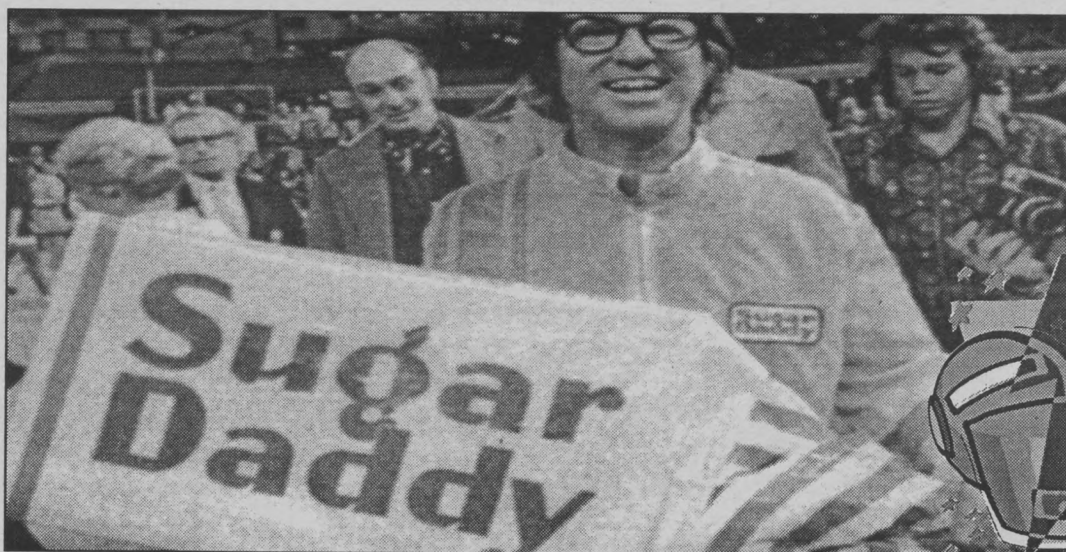
Honorable Mention, Best Arts Review (Andy Sywak)

On-Site Competition

Second Place, Best Arts Feature (Jenne Raub)



hip hop | column



## YOU LOOKIN' GOOD, SHAWTY

SOUND+VISION HITS YOUR BRAIN FROM THE BACK

weird\_robotsex

It's hard to keep a good Robotsex down, especially a beautiful, bikini-clad Robotsex. Needless to say, if I were a nymphomaniac femme fatale my life would be much easier. Had that been the scenario, I would not have adopted a life of crime fighting (battling mad scientist after mad scientist, space alien after space alien and other baddies out for carnage in this post-apocalyptic wonderland called Isla Vista). My life would have probably been consigned to no heavy lifting and playing strip Twister at least twice a week.

But I'm not bitter. In fact I'm a much better individual than that. I figure that there isn't any use in me being angry about the past. This, however, is not the sentiment of every eponymous star/misunderstood man in the limelight. Take Saul Williams for example. Poet galore, underground spoken word bigwig, star of "Slam" and now a part of the same major label that brought the likes of The Nonce, Kwest the Mad Ladd and Chino XL to accessibility, Saul Williams seems to have very serious gripes he wants to acknowledge. Gripes so serious that combined with his angry delivery each track comes across like the roaring of a ferocious lion — giant mechanical lions that merge together to form an even

more giant, sword-wielding juggernaut called *Amethyst Rock Star* (the title of his new release from American Recordings-Columbia). Yep, you guessed it, Saul Williams is the Voltron of this rap shit, turbocharged,

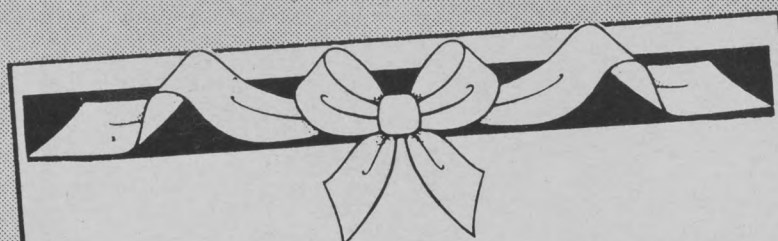
NEEDLESS TO SAY, IF I WERE A  
NYMPHOMANIAC FEMME FATALE  
MY LIFE WOULD BE  
**MUCH  
EASIER**

spicy and with a few opinions to voice. The album features the likes of Esthero and DJ Krust, and it is being promoted as a CD that will take you on a "poetic, sonic journey through a musical blend of hip hop, rock and poetry ..."

Sound fun? Well, if it doesn't, then a move toward

*Musipal*, Wagon Christ's (AKA Luc Vibert's) newest release brought to the world courtesy of Ninja Tune, should do the trick. Playful, exciting and entirely devoid of shouting, *Musipal* doesn't do as much to explore new territory as it just entertains, and that is not a bad thing. "The Premiere" starts it all off, "Bend Over" continues it, and the ensuing 11 tracks back up what was apparent with the first — musical goodness. And not that mediocre goodness either, I'm talking first-class, grade-A, can-only-be-followed-by-the-word-'gracious' type goodness. Speaking of which, DJ Mark Farina's *Mushroom Jazz 3* fits the bill also. My new "walk around town with this in my CD player" CD, this is a blend of down-tempo, relaxed beats and hip hop-influenced jams. This mix CD off San Francisco-based OM Records boasts the likes of King Kooba, Dynamic Syncopation, People Under the Stairs, the Unspoken Heard, Mountain Brothers, Slide 5 and more in its lineup. The result is a spring-fashion-issue type of mix; great to chill to, barbecue to or circle jerk to — if you are into that sort of thing.

Robotsex. Bling, bling.

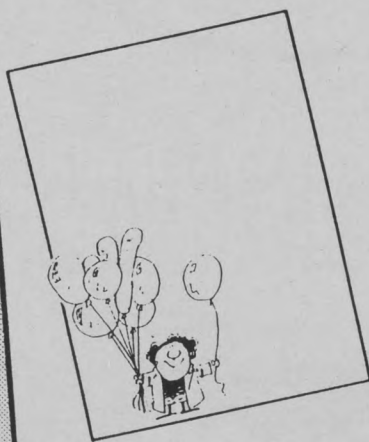


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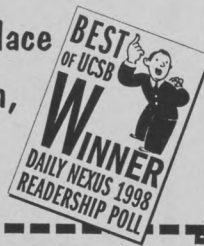


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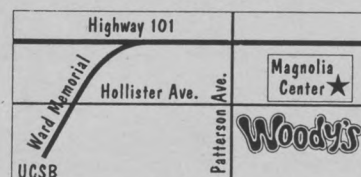
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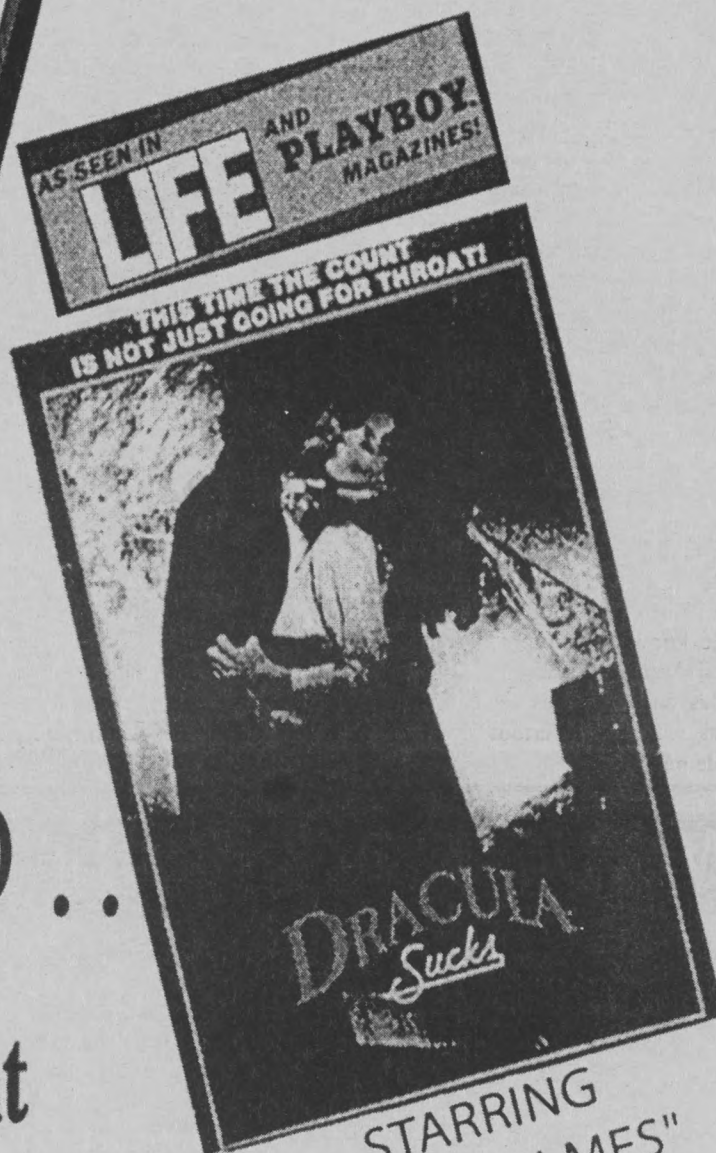
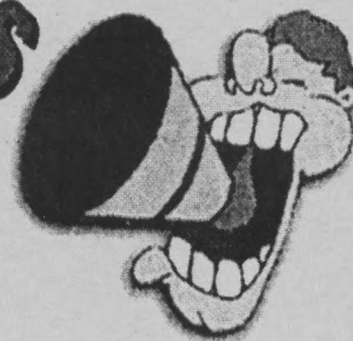


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