

Artsweek

QUEEN LATIFAH INTERVIEW MORE DAFT PUNK INDIE FILMS THE WEDDING SINGER



Today

Evolution of Rap:
Past, Present,
Future

7 p.m. MCC Theater

Friday

Everclear
Santa Barbara Roasting Co.
962-0320
and The Hub
893-2833



Saturday

Brilliant Traces
Feb. 20-28
Performing Arts Theater
893-3535



Sunday

"Flamenco"
Campbell Hall
7 p.m.



Wednesday

Javanese Gamelan
Ensemble
MultiCultural Center
893-8411

U.N.I.T.Y.

Patrick Reardon tries to avoid getting his ass kicked by Queen Latifah

Boy, this woman does it all. No, I'm not talking about Monica Lewinsky, I'm talking about actress/rapper/feminist Queen Latifah. If you had a chance to catch "Sphere" during the past week, you may have been surprised to see Queen Latifah briefly acting alongside such industry heavyweights as Dustin Hoffman, Sharon Stone and Samuel L. Jackson, before she met her ultimate demise at the hands of some nasty jellyfish. *Artsweek* recently had a chance to take part in a small roundtable discussion with Queen Latifah to discuss her role in "Sphere," her recent Super Bowl performance and her upcoming album.

What interested you in the role in "Sphere"? Did you pursue it or did they seek you out?

They called me about it. My agent called me and said we got Dustin, Sharon, Sam, Barry is directing, and Michael Crichton wrote it, so I said 'send it.' They said it's not a big role, and you do die, but it's cool and it might be a good thing for you to be a part of. For me it's like, I don't expect this role to

shoot me to the moon, but I have some good relationships now, and that could feed future things. That's pretty much how I look at it. It's all politicking for me.

Will you ever look at a jellyfish the same way again?

I never liked jellyfish. I'm from Jersey, and we get enough of those things on the Jersey shore to last a lifetime. I got stung by one before, so I don't like jellyfish too tough. But I don't wanna wipe 'em away, but I don't need to be near 'em either.

Are you looking to do more films in the future?

Oh, definitely. I mean I believe I have the talent to do it. I mean we're all young here, and some of you probably can imagine just how long it took you just to decide on a major. I mean you weren't sure what you really wanted to do. You knew you wanted to go to college, and that's the type of person I was. I knew I wanted to go to college, I knew I wanted to be successful, but I wasn't sure

See QUEEN, p.6A

Operation: Daft Punk II The Saga Continues

Secret agents Eiloj and Ynot interrogate the musical duo as time runs out ...

We couldn't get caught up in our mission. We had to stay alert, keep one foot on the ground. It's what any good spy would have done. And we had every reason to, because all was not right. Here we were, in the company of two computer mixologists — foreigners, and we were in their territory. Or was it really *their* territory? Yes, the room seemed much too clean to have served as living quarters for the two French boys barely out of their teens. But operation *Daft Punk* went on.

With a proud, but suspicious smile, the talkative Thomas Bangalter all too easily gave away the secret location where they made their "music" — the headquarters of their entire operation. "Yeah, it's in my parent's place." We asked if the parents were on to them. He then gave vital information on other subjects in the immediate area, proving we were not the only ones hot on their trail. "Uh, no, it's more the neighbors because it's not a house. It's more apartments, so it's in a complex, so you got like neighbors on the side ... we mix the whole album on a small

ghetto blaster, so we don't really play loud when we make music." A ghetto blaster, eh?

Bangalter then told us about the kingpins behind their operation: Virgin Records. "They can't tell us what to do 'cos we have a licensing deal, which means we have our own company — we produce everything ... we're really independent artistically on the covers or the videos or anything like that. ... That's not the kind of problems we might get [into] with the company. It's more like promotion. ... Say we don't want to appear on TV. ... That's nothing against nobody in particular, it's just the way we want to stand against different things."

After he made the seriousness of their anonymity clear, Bangalter let us in on their video (where a person in a dog suit walks around and gets "dogged"). "It was just Spike Jonez's idea. He just created what we really wanted, 'cos on one hand we [don't appear] most of the time in the video. Not appearing can be a much harder thing for promotion,

See DAFT, p.7A

Stick This in Your Boom Box

You didn't ask for it,
but suga' pie, you're gonna get it ...

Systemwide / *Sirrus* / BSI records

Low-fi/slow-core/electro-trance thing ... hmmm, I dunno!? I guess though that in a day and age where scam artists like Puffy have the world mind-fucked into believing that they actually have talent, we should be happy for anything different.

Systemwide is a band that nobody will probably ever hear again, yet they have as much of a rightful claim for attention as anyone. Their sound skirts the as yet unnamed middle ground between Sonic Youth and Meat Beat Manifesto with surprising ease and skill. Actually, they could almost be the next big thing; there is enough of an electronic element to satisfy those of us who are convinced guitar rock is dead, and there is still enough of a pop-song format to satisfy stubborn American fans who still need a spoonful of sugar to get their electro down.

Oh, who am I fooling ... a bunch of kids with keyboards got their album out on some indie label, and it turned out OK ... it happens all the time.

— **Something is just wrong with Robert Hanson**

Various Artists / *Big Dirty BEATS* / Moonshine

Moonshine has become what SST was for SoCal punk — a home for some of the genre's most talented artists. Those out there who have been reluctant to pick up an electronic/dance disc, because there are just too many remixes and remixes of remixes sprouting up, may want to actually pay attention right now.

Compilations prove time and again to be a sure thing, a good investment especially when put out by a well-known label such as Moonshine. This disc boasts huge beats



from some of the bigger, as well as more obscure, names in the biz: Keoki, Dylan Rhymes, Monkey Mafia, Fatboy Slim — here doing two remixes which remain at the pinnacle of the ass-shaking factor created by this compilation.

If you are impressed with at least half of this disc, which is likely considering the lineup, you will soon forget the slower portions and the "work it girl" clichés. Just think how many quality tunes were actually on that goddamn *Ultimate Dance Party* CD, then sell it back for a copy of *Big Dirty BEATS*.

— **Tony Bogdanovski has big dirty underwear**

Various Artists / *Tomorrow Never Dies* / A&M

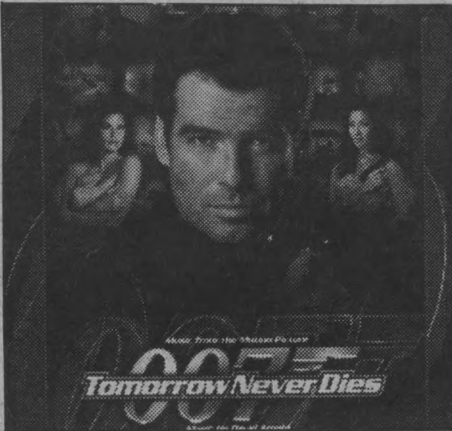
Various Artists / *Shaken and Stirred: The David Arnold James Bond Project* / Sire

In addition to beautiful women, over-the-top villains, outlandish plots and cool gadgets, music has also played a key role in the James Bond franchise for over 35 years. From Shirley Bassey to Paul McCartney to

Duran Duran, the list of artists who have contributed to Bond soundtracks is quite a mixed bag, and the latest collection follows suit.

Sheryl Crow sings the title track in "Tomorrow Never Dies," and although she lacks the pipes of previous Bond crooners such as Tina Turner and Tom Jones, the song's clever instrumentations make it an acceptable Bond tune. Also of note is techno artist Moby's remix of the James Bond theme, which is arguably the album's best track. With the exception of these two songs and a forgettable number by k.d. lang, the rest of the album consists of David Arnold's musical score from the film, which is one of the most exciting scores from a Bond film in quite some time.

And besides scoring the latest Bond flick, Arnold also found time to make an album featuring remakes of several classic 007 tunes. This collection is largely hit-and-miss. The misses come in the form of bland versions of "Live and Let Die" by Chrissie Hynde and "Nobody Does it Better" by for-



mer 'Til Tuesday frontwoman Aimee Mann.

However, there are a couple of gems on the album. Pulp's rendering of "All Time High" (the theme from "Octopussy") actually exceeds the original, and Iggy Pop's remake of Louis Armstrong's "We Have All the Time in the World" is every bit as soothing as the original.

Although both of these albums have their

moments, those seeking the definitive James Bond musical experience should seek out *The Best of James Bond: 30th Anniversary Collection*.

— **Patrick Reardon**

Tortoise / *TNT* / Thrill Jockey

While most instrumental music of late has looked to the past, Xeroxing some retro-blueprint, Tortoise continues to defy genres — and ultimately expectations. The com-



plete rock 'n' roll formula is taken back to the drawing board, Tortoise sounding like that heavy line which divides bands from DJ's.

Additions of strings and brass make *TNT* instantly different from past releases, drawing even closer to jazz this time. This is partly through the addition of one Jeff Parker — a guitarist behind the Miles Davis-esque *Isotope 217*. Improvements also come in the form of how they tie in some of the most baffling, danceable drumming. There are enough instruments participating in this congregation of intertwining patterns and improvisational ambience to suit any listener's needs, be it jazz, dance music or just plain rock. Of course, an extensive amount of instruments does not make a good record — it is the collective result, which in this case ends up as some of the most beautiful and dreamy Tortoise yet.

— **Tony Bogdanovski is beautiful and dreamy**

10 Speed / *10 Speed* / A&M

There are two routes to musical stardom: You can either write consistently good

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—Santa Barbara County Board of Environmental Health
Feb. 4, 1998 Daily Nexus



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songs, take your time, pay your dues and hope to be discovered through word-of-mouth; or you can throw together a guitar, bass, and drum set, and try to ride to the top on the strength of one or two hit singles.

Too many bands, unfortunately, take the latter path.

I will say this: 10 Speed's self-titled album does show promise. "Forever" and "It Makes Me Crazy" are toe-tappers, and "Space

Queen," given sympathetic DJs, may get radio airplay. However, 10 Speed ultimately seems like just the latest of a flood of three-piece garage bands praying at the altar of the Presidents of the United States of America.

My recommendation: Keep an eye on 10 Speed. If they can get out of first gear and produce consistent hits, their later albums may be worth your time. Until then, wait for the singles to hit the shelves.

— Tad Ramspott liked "Peaches"

Independent's Day

John Fiske wants you to see these films ASAP ...

When was the last time you saw a preview for "The Sweet Hereafter"? How about "Deconstructing Harry" or "Nil By Mouth"? You'd never know it unless you paid careful attention, but these constitute some of today's best films.

The independent market has always gotten the shaft by continually being overshadowed by bigger budget films. But it does have an edge on them, generally having more interesting, worthwhile content. One of the most obvious qualities of the independent market is deeper characters. The best example of late, and probably of the whole year, would be "The Apostle." Writer/director Robert Duvall stars as a pentecostal preacher making a new life for himself after committing a horrible crime of passion.

Once his relationship with his wife (a wonderful Farrah Fawcett) melts down and he loses his church, Duvall loses it and kills his wife's lover. Knowing that his life is, for all intents and purposes, over once the police get him, he makes a break for a small Southern town. There he sets up a new church, which slowly becomes a centerpiece for the community.

"The Apostle's" plot is not very eventful, which causes it to drag a bit in the middle. But that is all forgiven in its final act as the film's events culminate and we see the overall effect, and how much of a real person we have in front of us.

Duvall was nominated for an Oscar for his performance here, and he is more than deserving of it. Kenneth Turan of the *L.A. Times* wrote that this was as complete a person as the screen would allow, and he couldn't be more right.

Also offering rich characters is Gillian Armstrong's "Oscar and Lucinda." Ralph Fiennes and Cate Blanchett are flawless as a studying priest and a glassmaker, respectively, who are both addicted to gambling.

Oscar is a mess of garbled ticks and nervous habits who meets Lucinda on a ship bound for Australia, where they have an immediate bond over their common addiction and fall in love. They each fuel the other's lust for life, and they make a private wager to transport a glass church through the outback.

"Oscar and Lucinda" is a lush film, full of beautiful cinematography and glorious images. But all this is a backdrop to the film's

wonderful story and original romance. A lesser film would have made fun of Oscar's jumping from gambling to preaching and back again. But Armstrong allows all of the comedy to flow naturally, and she is patient in allowing her film to grow to its quietly moving ending.

Most, if not all, great films start with a good screenplay. That is certainly true for the Matt Damon- and Ben Affleck-scripted "Good Will Hunting."

Damon and Affleck wrote this film to show the world their acting capabilities, as their now famous story goes. Originally, all the hype surrounding the screenplay was simply based on the fact that two actors wrote it, as opposed to the hype being about the script's intrinsic merits.

Fortunately for us, "Good Will Hunting's" best of its many qualities is its script. The dialogue is deep and sincere, as opposed to one of Hollywood's paint-by-the-numbers pieces. Director Gus Van Sant ("My Own Private Idaho" and "To Die For") takes a gentle approach that is perfectly suited to this wonderful film, and this lends credit to his professionalism.

"Good Will Hunting" stars Damon as Will, a genius from South Boston ordered by the state to seek psychiatric treatment. The only person smart enough to handle Will's antics is Robin Williams, a widowed psychotherapist, also from Southie. Will's life also consists of a budding love with an Ivy League student (Minnie Driver) and hanging out with his roughneck pals, one of whom is Affleck ("Chasing Amy").

With nine Oscar nominations and what will certainly exceed \$100 million at the box office, "Good Will Hunting" is not lacking in any exposure.

To sum it up, none of this is to say that Hollywood never puts out quality material. "Titanic," "Fallen" and "The Wedding Singer" are all fine films. But the next time you want to go out and see a movie, don't just look to Hollywood's next event film for the week. Take a look around and read the fine print — because there is a world of art just waiting at our local theatres.

Roundup: "The Apostle" — ***1/2; "Oscar and Lucinda" — ***1/2; "Good Will Hunting" — ****

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YOUR DAILY HOROSCOPE
BY LINDA C. BLACK

Check the day's rating: 10 is the easiest day, 0 the most challenging.

Aries (March 21-April 19)—Today is a 6—Things might seem to be going a little too fast, and some people could even get reckless. You like highspeed adventure, so you'll be fine. Watch out for some of the others, however. After having things go so slowly the first part of this week, there could be a little damage done if this new speedup isn't managed carefully.

Taurus (April 20-May 20)—Today is a 7—You need to take care of your money. If you aren't careful, a friend could talk you out of too much. It's nice to be generous, but not to your own disadvantage. You're generally the thrifty type, but once in a while you've been known to blow great wads of cash on pretty silly ideas. Watch out for that tendency this afternoon.

Gemini (May 21-June 21)—Today is a 5—An idea you've been trying to get across may finally go through this morning. It will help if you have somebody on your side. The two of you can argue convincingly that you know a better way to get the job done. Figure out all the possible consequences first. You want to make sure this will work before you put it into action.

Cancer (June 22-July 22)—Today is an 8—Although you're entering a lucky phase, there's still work to be done. That will be noticeable today. Your work has been undergoing transformation recently anyway, and that will continue for a while. If you're confused, take material home tonight and study on your own time. It's a good investment.

Leo (July 23-Aug. 22)—Today is a 5—You and your sweetheart may have trouble making a connection. Once you get together, you may have trouble deciding where to go. Part of the problem is extremely limited resources. Your sweetheart is apt to have a brilliant idea tonight about how to have a fabulous weekend on very little cash. Work on this together.

Virgo (Aug. 23-Sept. 22)—Today is an 8—Something needs to be done, but you may not be sure quite what. That's your assignment. Figure out the priorities and help others do the same. You have the best chance of anybody of making sense out of this chaos, so please do that. Everyone will appreciate your efforts.

Libra (Sept. 23-Oct. 23)—Today is a 6—You'd rather be doing just about anything than the task you've been assigned. The trouble is, you don't know how to do it right. The secret is to listen instead of continuing to ask questions. You're learning to speak a different language. Relax. This could be fun.

Scorpio (Oct. 24-Nov. 21)—Today is a 9—You're going to be luckier in love for the next few weeks. The bad news is that it's going to cost you money. Be careful with finances early in the day and you can relax a little later on. Be aware of what you're spending all weekend, however. It'll be very easy to let it slip through your fingers.

Sagittarius (Nov. 22-Dec. 21)—Today is a 6—Things are shifting, crumbling and possibly even falling apart. That's OK. It's a natural part of growth. Everything you've learned will be useful, but not necessarily the way you imagined. Keep your wits about you, because the action is fast and furious. If you get confused, ask for coaching from an objective person.

Capricorn (Dec. 22-Jan. 19)—Today is a 9—For the next four weeks, you'll feel your brain starting to work better. You'll be lucky, too. It won't take you as long to pick up new skills. You could make an absolutely awesome breakthrough. Might as well get used to it. You're in for a wild ride. Today, figure out where you want to end up.

Aquarius (Jan. 20-Feb. 18)—Today is a 7—There's more money coming in. The bad news is, there's more money going out, too. The trick is to manage your resources wisely. You probably think money is a necessary evil, but consider letting go of that attitude and seeing money as a tool to create wonderful things in the world. Might as well, because that's what's going to be happening.

Pisces (Feb. 19-March 20)—Today is an 8—This will be a very creative day. It could also be a little irritating. An older person may try to keep you from doing something you want. If you can express yourself clearly, you'll be able to talk that person into your way of thinking. It might take a few tries. Don't give up.

Today's Birthday (Feb. 19). You're in for some interesting changes this year, although some may seem disruptive at first. Remember that you're lucky in March, even if your fears tell you otherwise. Use inside information to get the good deal in April. Watch for blinding insights in March, December and February. A partner leads you down the right track in September, and a career opportunity shows up unexpectedly in December. A woman brings you luck in January, but you'll have to do the homework to win in February.

★★★★★ SILVER GREENS ★★★★★★

Pass the Dutchie

Of all the recent Saturday Night Live alumni, Adam Sandler has shown the most promise and talent. I didn't care for "Billy Madison" at all, but "Happy Gilmore" and "Bulletproof" were great because of him. Now, with "The Wedding Singer," he shows he has something real.

"The Wedding Singer" is one of those cheesy films where we are willing to suspend our disbelief for 90 minutes, even though we all know the ending. The film has Sandler and Drew Barrymore to thank for that, by making a film that isn't just entertaining, it's endearing.

Sandler plays Robbie Hart, a wedding singer who is stood up at his own wedding. He falls into a depression, but is cheered up by his new friend Julia (Barrymore). Just as the film opens, she manages to convince her two-year fiancé into getting married. So Julia enlists Robbie's help in planning her wedding, and slowly, a gentle friendship grows between the two. But, as luck would have it, not only is the fiancé a total cheating bastard, but Robbie and Julia fall in love without knowing it.



This all sounds very contrived, and in fact, most of it is. But it is the genuine characters and fresh performances for Robbie and Julia that make "The Wedding Singer" great entertainment. As with any romance, the chemistry between the leads is crucial to the film's success, and Sandler and Barrymore are the best onscreen couple since "Titanic."

Barrymore has always been able to play whatever she wants, be it an unstable lover on the run in "Mad Love" or a dim waif in "Boys on the Side," yet still manage to be the person that flashed Letterman on national TV, as she offers a tender sweetness to Julia that is real and lovable.

But Sandler's performance is the true revelation. He actually plays a real person. "Billy Madison" was all unfocused shtick, and his performances in "Happy Gilmore" and "Bulletproof" were essentially himself (which worked just fine).

And did I mention that "The Wedding Singer" is funny? This is some of the funniest stuff to come around in a while. The film is full of Sandler's caustic comedy, and has many good cameos, like Steve Buscemi's turn as a jilted best man, and a priceless scene with Billy Idol.

"The Wedding Singer" also has the '80s at its mercy. Director Frank Coraci has packed every scene with poofy hairstyles, neon clothes, and men and women with overdone makeup. This film would be funny even without sound.

I try to watch how often I explicitly say "go see this film," but if you're looking for a review to sway you into seeing "The Wedding Singer," do yourself a favor and see it.

— John Fiske

Feeding Frenzy

Jenne Raub talks to Feeder ...

These Boys Are My New Bestest Friends.

Feeder is a UK band whose music lies between Pearl Jam's first big album and the Britpop sound. Frontman and guitarist Grant Nicholas and drummer Jon Lee founded the band in 1994, adding bassist Taka Hirose quickly after. Feeder will be performing with Everclear on Friday, Feb. 20. *Artsweek* recently spoke with Jon Lee about music and pop music.

Artsweek: What are your major musical influences?

Jon Lee: Everything really. We've been brought up to '70s rock and '80s pop, and Led Zeppelin and Black Sabbath and obviously, you know, the Beatles and stuff like that. I mean, every influence possible. There isn't any type of music we don't really listen to.

Really?

So yeah. I mean, obviously when you're listening to music when you're growing up, it kind of rubs off on what kind of music you want to play. And it's just anything from melodic rock and pop stuff to some ABBA —

(laughs)

... to Sabbath, Zeppelin, the Who, a little bit of punk, you know, just sort of what we've grown up to, really.

What's your favorite album?

I've got so many, I can't really answer. Current albums that I'm listening to over the last couple years like Radiohead, the Beatles — obviously I still listen to them and stuff like that — [some stuff from] the punk years ... Nirvana, which obviously leads me to that era. (Jon Lee asks his fellow band members the same question.) Come on, boys, give me some of your favorite albums. Yeah, all time. (Pause) White Album by the Beatles, the Police, ABBA, I mean, there's so many.

So what's the most embarrassing CD in your collection?

Let's see, let's see. I think a Chesney Hooks album.

Who?

Chesney Hooks, it's this guy in Britain who came up with some really, really bad pop stuff. But we got it free from the newspaper. (laughs) It's in the collection there somewhere.

If you could open for anyone, who would it be?

At the moment, it would be great to open for somebody like Radiohead. ... Ideally, what would be amazing would be to open for Robert Plant, Jimmy Page. And the Beatles, if we could go back 20 years.

How do you feel about pop music? Your press release describes your style as being a part of pop music in general.

I mean, there's the melodic songs, and in pop music you usually go away singing. ... There's some really bad pop bands and some really good pop bands. I mean, we haven't really been here long enough to know what the American climate [is like] and to know what kind of pop gets played on the radio over here. So I mean, by the end of the tour we should have a good insight into it. But as far as Britain is concerned, there is some really, really bad pop stuff.

I think it's a word a lot of people have been shying away from. As you say, yeah, people might have a problem with the word 'pop,' but really, pop itself, I think ... any band who wants to have commerciality about them has to have a certain amount of pop whether it's just in vocals or in melody and stuff like that. ... But I don't think anyone should shy away from that word. It did get bad press in Britain for a long, long time, where they were kind of just calling pop "electric dance stuff" — when that's all there was in the charts at the time. And it kind of gave it a bad name. But nowadays, whatever kind of music you do, if it has a certain sense of commerciality, then that's the pop element. Yeah, everyone shouldn't be frightened of it.

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Village People

Bravo Arts & Lectures! Once again another brilliant cutting-edge foreign film will pass through our hallowed halls completely unnoticed as usual. "Village of Dreams," is a true testament to the art of filmmaking; this seductively simple drama takes the viewer through the childhood experiences of twin brothers in rural Kochi, Japan, shortly after the end of WWII. Subtitles aside, this film is a truly moving showcase of angelic innocence and the power of the human spirit and, quite simply, should not be missed.

The story is centered around two identical twins, Yuki-hiko and Seizo, who today are respected artists now well into their 50s. The two decide to work on a project together chronicling their childhood in Kochi. The film is a simple

flashback of the pair's shared experiences going to school, fishing and screwing around like little boys do.

Don't judge this film, however, on its somewhat shallow plot line. The way that director Yoichi Higashi perfectly encapsulates the innocence of youth is what makes this film stand out. Anyone who has a sibling will be able to relate to the many instances of dependence, cruelty, compassion and fierce emotion that are often the hallmarks of childhood.

Enough good things can't be said about this film; do yourself a favor and actually go. "Village of Dreams," plays tonight at 7 in Campbell Hall.

— Robert needs a tissue!



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QUEEN

Continued from p.1A

what I wanted to do. This is like really the first clear-cut goal that I've had since deciding to get into the music business, that I wanted to be a rapper, that I wanted to do this. That I was willing to leave college to try it out, if it didn't work out I would go back, but it worked out. But this is like the first like really clear 'I gotta do this, it's in my heart, I desire it.' I think I have the ability to do it, and that was the whole purpose of doing a movie like "Set it Off," to not do "Queen Latifah" roles made over ... the whole purpose of taking the role of Cleo was to do something different than everyone's seen me do. So everything that I'll be doing, everything that you'll see me do, will hopefully be different from the last thing that you saw me do.

Do you think as you get bigger and bigger roles, you might use "Queen Latifah" as just your musical name, and use your real name as your acting name? I wanted to. I mean, Dana Owens is my name, and I would love to just be known as Dana Owens the actor. I don't know if that really sounds like an acting name. But I thought about it before when they asked me what I wanted to be credited as in "Set it Off," and I don't think at this point that I'm ready to make this departure just yet. Maybe when a few more people get familiar with me just as far as moviegoers go. And I don't know, maybe I will.

What is the piece of work that you're proudest of?

God, I'm proud of it all. But probably my last album, and I'm sure I'll be proud of this album when it's out and you guys get to hear it. I'm proud of my last album because I lost my brother just before I started working on that al-

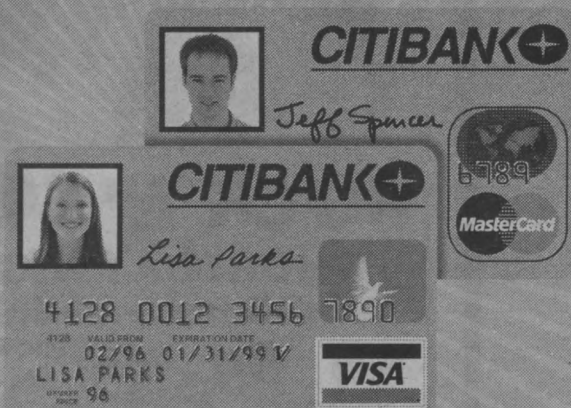
bum, and it was like a creative release. It was the only release I really had for all the hurt that I was feeling, and I got my biggest record out of it, which was U.N.I.T.Y. It wasn't written to be a hit, it was just written to be a song, and people embraced it. It garnered sales, but it also had a positive message in it, and I felt kinda proud of that song. Then "Set it Off" was probably next, well, actually the Super Bowl was the bomb. All records aside, the Super Bowl was probably the highlight of my career. I made 80,000 people make some noise, and that was the bomb.

So when is the new album coming out?

April. It's called "Order in the Court." And it's dope, I think you all will like it. And it's just beats, some rhymes, and some singing, and different styles of music, and different producers, anything from love, to have sex or not to have sex, to what's going on in hip-hop, how I feel about losing B.I.G., how I feel about losing Tupac, and just my personal opinions on a lot of stuff. But it's a really danceable album. It's really like an enjoyable album to listen to. I like making albums where you can just play 'em, and not have to skip-skip-skip because you hate every other song. I like making albums where you can just put it on and play it, and just let it go.

Contest!

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Falco, the 80s pop music sensation, died recently in a tragic car accident at the age of 40. May he rest in peace. For a chance to win a "Sphere" T-shirt, what song shot Falco into the stratosphere? Submit your answers under Storke Tower.

Flamenco!

Beautiful. If you had to sum up the hour and a half of music and dancing presented in Carlos Saura's documentary "Flamenco," beautiful is the first word that comes to mind.

While it serves as an informative storyteller of this Spanish musical and dance style, "Flamenco" is visually and audibly a spectacle to experience as well. The film avoids dropping into the common documentary slump — long lists of boring technical information — and manages to stand by itself as a full-length movie would. (Remember "A Thin Blue Line"?) With its choreography and body language, scenes of the dance styles remain intense and brilliant throughout the film.

You need not know anything about the dance style or culture to enjoy this piece. It acts as a vivid portrait, following the evolution and assimilation of Flamenco music and dance. "Flamenco" will screen on Sunday, Feb. 22, at 7 p.m. in Campbell Hall. Call Arts & Lectures at 893-3535 for more information.

— Tony B.

DAFT

■ Continued from p.1A

but on the other hand, video-wise, it's much easier — you can do anything." We were shocked. Hopefully the tape recorder was getting all this.

The boys told us they had been on the run, touring, for 15 months. They were tired. "The weather is fine in America," Bangalter said. "But we like to take time a bit in Paris, and chill and make music."

Paris. Home of this dynamic duo. Maybe it was something about Paris, the people or the culture, that sculpted these boys into what sat before us: a Thomas Bangalter who seemed to want to tell it all and a Guy-Manuel de Homen-Christo who had remained silent since the inception of the interrogation. It could have been their regular intake of S—O—M—A, conveniently spelled out for us by Bangalter as their previous record label. SOMA, wait! The mood-numbing drug? Was this how they hypnotized mass audiences, or how they answered our questions with such ease? We decided it

was because they were French.

Maybe you can clear this up. Why do the French love Jerry Lewis so much?

Why?

Why? There's a rumor here that in France, everyone loves Jerry Lewis. Like in Germany, everyone loves David Hasslehoff.

Guy-Manuel spoke. his first words: French people love David Hasslehoff. I don't love David Hasslehoff. I don't know why, but for what he did he is known. He wouldn't be known in France for what he did in the states, but he's known. Maybe he came once and met the right people ... maybe he's got the same sense of humor French people have. I think children love him, and old people.

Do you get a lot of American television over there?

Yeah, yeah.

What's our worst export?

Oh, there's many, but I think you kept the worst one for you — Jerry Springer.

Would you ever sample something from Jerry Springer?

Uh, we don't wanna. Do you have many programs like Jerry Springer?

I think there's about 10.

Ricki Lake — she played in the movies ... They play that in Britain.

So do you think we're all like that?

No, but it's very funny to see, it's always the same, like "I have two wives" or like "I'm pregnant, and my mother doesn't know."

Suddenly, the phone rang. Guy and Thomas looked at each other. Guy-Manuel de Homen-Christo answered it and looked back at Thomas.

"We have to go," Thomas blurted out, and before we knew it, the door was flung open and we were back in the confusing maze of

hallways. Someone had been monitoring us and Daft Punk. Something had been said that caused the boys to abort the meeting. Something. But we had what we came for, and after about an hour of wandering the hotel in search of an exit, we dashed out the lobby and back to the secret-spy Chevy.



They go by Guy-Manuel and Thomas



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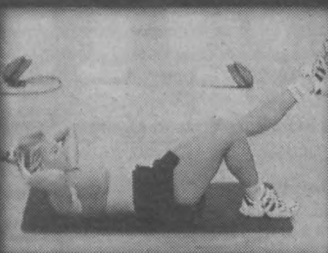
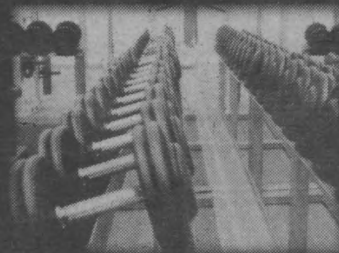
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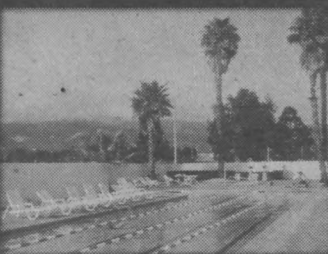
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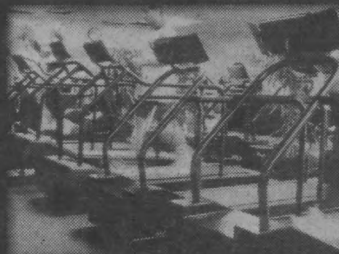
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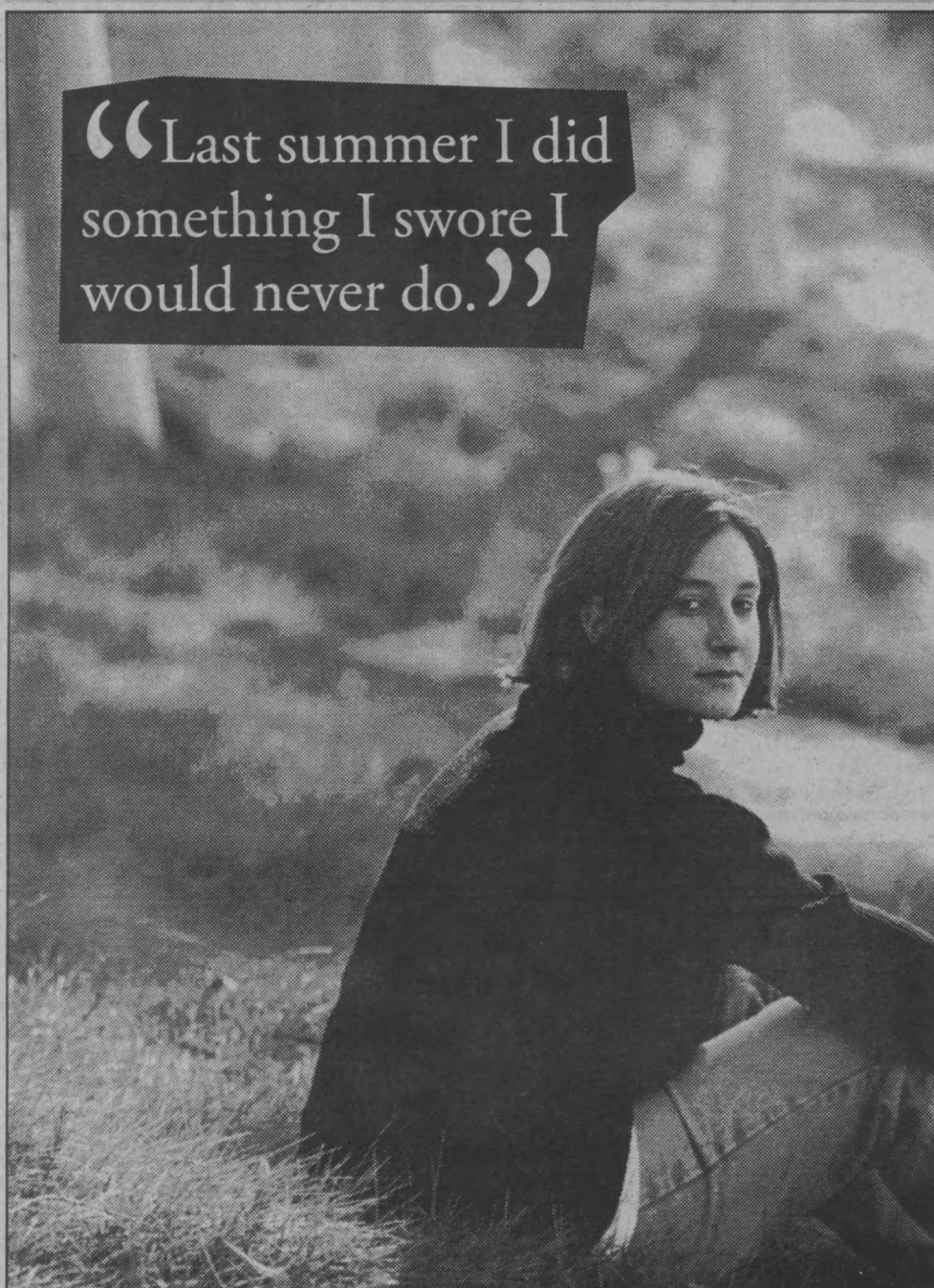


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Then I realized I was envious of what he seemed to have. So I did something I swore I'd never do. I went. And it was the best thing I ever did. I met other people just like me. We all shared an experience so deep and meaningful I can't imagine we will ever be out of contact with one another.

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