

# Dear DTH: Kit's Initial Activities From Sevilla

Kit Foss  
Staff Writer

From the bank of the Guadalquivir last week, I watched as a youthful group of Sevillanos kayaked diligently down the river. Further upstream, a brutal game of water polo — this time eight middle-aged men in kayaks — etched itself into my memory. One player, intent on winning possession of the ball, guided his kayak directly into the lap of another player.

The weekends in Sevilla, where I am studying for four more weeks with the Department of Romance Languages, are days of rest.

My host mother, Paola, explains that Sevilla's perfect weather ensures that "todos están afuera" — meaning that everyone is outside as much as possible in late spring because the intense heat of the summer months makes spending time on the streets intolerable in July and August. I find this news hard to believe: I have been in Spain for nearly a week, and I can't quench my enthusiasm for experiencing this culture.

The highlight of my stay in Madrid was visiting the Prado, where a collection of the best Spanish art resides. What occurred immediately after I left the building was also truly exciting. I had to leave the museum sooner than I had planned because the exhibits were closing to the public for the arrival of King Juan Carlos and Queen Sofia.

With eager anticipation, my friends and I waited outside the central entrance with a large group of excited Spanish women. Security seemed lax by American standards. I counted only 20 visible members of the Policía Nacional and secret service.

At precisely 7:10 p.m., a navy blue Audi with the King and Queen arrived, and the royalty stepped out and waved with a practiced air to the Spanish women near us. We returned the gesture as they turned toward the Prado, on their way to experience the same national treasures that I had just left.

Another attraction of my stay in Spain was attending the Feria de Córdoba last week. All of Spain's cities have a feria once a year, and the cele-

bration is similar to a state fair in the United States, but on a much larger scale.

The entire city comes out for the celebration, and the roads leading to the feria are strung with brilliant lights that make the stars above pale in comparison. Strolling amongst the booths, one notices crowds dancing to every type of music imaginable, and in some places, the music tents are so crowded that throngs of people congregate outside to dance.

Like many of my friends in North Carolina, I went to the beach for Memorial Day weekend. But I was at Mataluscana, a beach that is an hour drive from Sevilla. The frigid water prevents the people from swimming, but a long line of people dig for their dinner — clams — with their feet.

On the opposite side of the Atlantic as my friends in North Carolina, I take in the sun and marvel at the perfect weather of Andalusia.

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## CD Cracks Billboard Top Three

Fast cars, fast women, and fast money are all dominant themes in Big Tymers' new rap album *I Got That Work*.

By BRIAN FREDERICK  
Editor

"Cash Money ain't dead" declares Ziggy on the Big Tymers' new album *I Got That Work*. Actually, Cash Money Records is far from dead. Not since Sub Pop has a record label exploded like Cash Money.

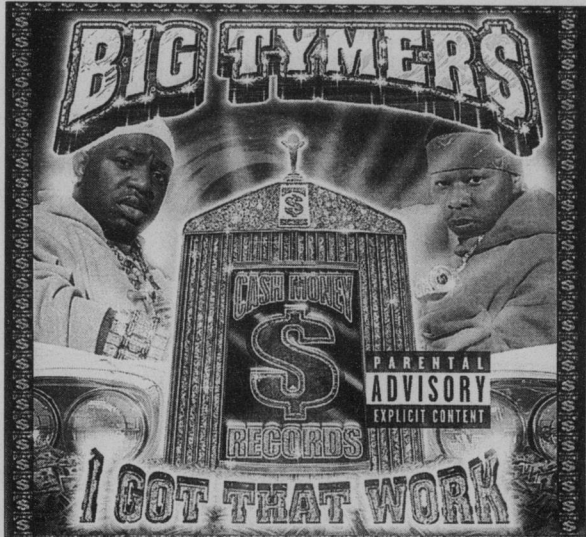
For those new to Cash Money, Juvenile put the label on the map with "Back That Ass Up." The label also boasts Lil' Wayne, B.G. and Hot Boyz.

The sophomore effort of the Big Tymers debuted last week at no. 3 on the Billboard Top 200 albums chart. There's a reason the Big Tymers use *I Got That Work* to celebrate the money Cash Money is making. The duo consists of the label's lead producer Mannie Fresh and the label's co-CEO, Bryan "Baby" Williams.

Baby, how is Cash Money doing? "Juvey's now goin' on 5 million, but his new album comin' out already triple platinum. I'm lookin' for Juvey to do 10 million on this new album. Hot Boyz, double platinum. Wayne's goin' on double platinum. B.G.'s double platinum."

No wonder the Big Tymers have platinum on their minds. On "Nigga Couldn't Know," they rap, "Hopppin' out the platinum Hummer with the platinum grill/With the platinum pieces and the platinum chains/With the platinum watches and the platinum rings."

Cash Money is making so much money that the label's bands and excess seem destined to meet their demise in the all-too-trite manner of spending



Big Tymers flaunt all the gold Cash Money Records can buy in their new album *I Got That Work*. It debuted at No. 3 this week.

more money than they're making. And if art indeed reflects reality, they may soon be in the red.

"Benz, 'Vettes, Hummers, jets, Rolex, more sex," the Big Tymers rap on "Get Your Roll On."

And the boys aren't content with the factory features on their new rides, they do them up right: "Televisions, headrests, twenty inches, no less."

For those TVs in their new rides, there are numerous references to Playstations, Dreamcasts and DVDs.

Both Mannie Fresh and Williams can flow, but the best rhymes are delivered by the rest of the Cash Money crew. Some member makes an appearance on almost every track. Lil' Wayne tops them all on "Nigga Couldn't Know."

"Get Your Roll On" is the song most likely to receive airplay at Player 5.

(It's probably a regular staple at the Treehouse Hump, but I wouldn't know. Last time my buddy and I went there, we were the only two white dudes in the joint. As if we didn't already feel self-conscious enough about our dancing.)

But there are some other gems on this album. On "No, No", different one-liners, such as "If a nigga sellin' crack and ain't packin' a gat," are repeatedly answered by the chorus "No, he didn't."

And on "10 Wayz To Run G", three street situations are presented by Mannie Fresh along with ten ways to

handle them. But the brilliance lies in his incorporation of a chorus of toddlers counting down from ten. It's always nice to get the kids involved.

The whole album glistens thanks to Mannie Fresh's superb production work. But not even the smooth bass lines and the slick choruses can hide the album's true grit noticeable in the lyrics. Flaunting cash (think Vegas) has always been more well-received than flaunting sex (think porno), and lyrics such as "Big Tymers don't truss ho's/ Big Tymers don't love ho's/ After they finished with them/ Them niggas shove ho's" will certainly win few female fans.

In fact, the final track "Snake" could very well end up in a low-budget porno. Featuring greasy lyrics such as "Let me splash on your sweater" and a groovy bass line contrasted with an airy xylophone part, "Snake" predictably compares the penis to various snakes.

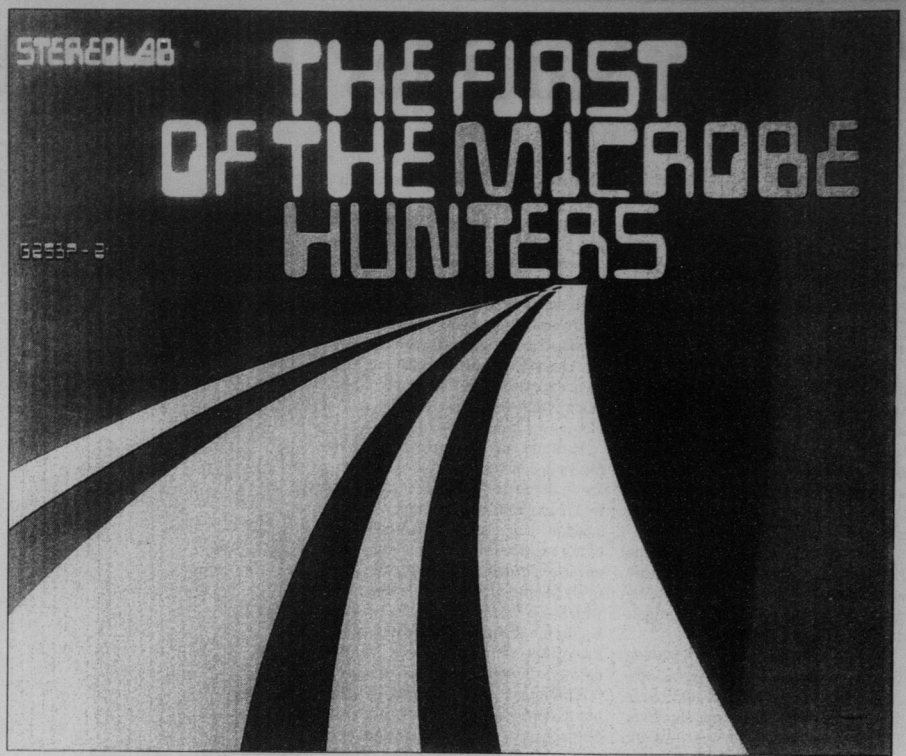
In the end, *I Got That Work* is about nothing more than money and sex. But since the Big Tymers presumably have a lot of both (the former ensures the latter?), it's understandable.

One thing is clear: these niggas are runnin' the show.

(A white writer using the "n" word?)

"No, he didn't."

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Stereolab mixes and matches styles in their latest offering, *First of the Microbe Hunters*. The band will be performing live in Raleigh on June 24.

## Stereolab Melds Another Hit

By STEWART SIMPSON  
Staff Writer

The ever-prolific Stereolab returns to Earth from its space-age bachelor pad with *First of the Microbe Hunters*, a seven track mini-album of material that was meant to be a single song used as a B-side.

What came out of the studio time was a marvelous seven song mini-album. The new album focuses on the beautiful and not-too-simple mating of "krautrock," sexy French pop, drone guitar and lounge, the luxurious mixture that made the "groop's" early to mid-90s long players instant cult classics.

The album's first track, "Outer

Bongolia," kicks straight off with a nod to exotica-pioneer Martin Denny, with jungle vibes driving the murky and dizzying layers of fuzzed-out synth tempo and sporadic keyboard pounding.

Next, flow to "Barock-Plastic," which reaches back to a more playfully funky undertow that represents the "groop" circa 1997 (*Dots and Loops*). It was a time when the "groop" continued what they had started a year earlier with its much-heralded *Emperor Tomato Ketchup*.

It is a journey moving away from whatever rock tendencies the band once displayed into old school analog programming.

On "Namos et Phusis," the subtle vocal harmonies of Laetitia Sadier and Mary Hansen reflect on the vocal layering that was used on the album *Mars Audiac Quintet*.

The overlapping of multiple vocal tracks, as well as the prominent vibra-

phone and laid back guitars, softly push the listener forward.

These songs, as well as the other four tracks, prove that this forever changing lineup (which revolves around the core players of the "groop" — Tim Gane, Laetitia Sadier and Mary Hansen, along with on-again, off-again collaborator and arranger Sean O'Hagan) is forever mutating its musical niche by just tweaking one knob at a time.

If you are interested in seeing the "groop" live, they will be playing June 24 at the Ritz in Raleigh. Don't worry about pumping money into the Raleigh economy. The show is sponsored by Frank Heath of the Cat's Cradle.

They are opening up for Sonic Youth, so prepare for an onslaught on your eyes and ears.

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