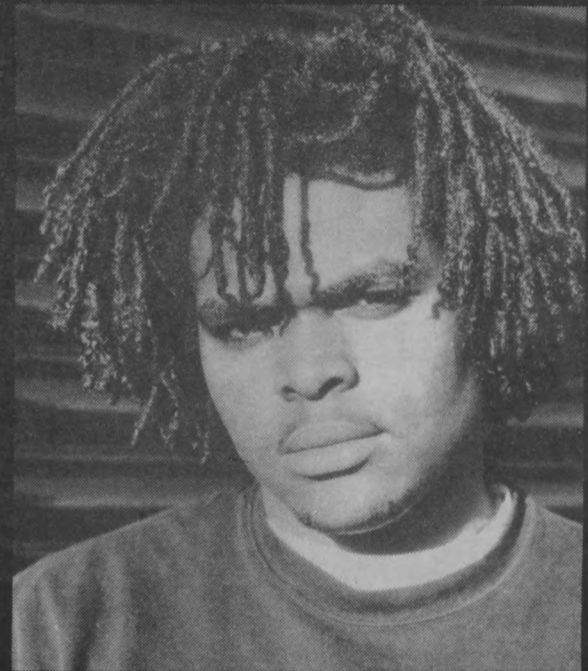


ARTSWEEK

The Arts and Entertainment Supplement to the Daily Nexus, For the Week of May 19-May 25, 1994

EXTRAVAGANZA '94

Pages 2A & 3A



John Flansburgh of They Might Be Giants



Interview by
Ross French

They Might Be Giants has been described in terms ranging from "weird" to "quirky brilliance." The duo of John Flansburgh and John Linnell, who made two stops at the Ventura Theater during their *Apollo 18* tour, are taking to the road again after finishing studio work on their next album, *John Henry*, which is slated for a September release. But despite the creative accolades, the two are just a couple of guys, as *Artsweek* learned in an interview with Flansburgh from his kitchen in Brooklyn, N.Y. The interview opens with him reminiscing about the Ventura Theater concerts.

John Flansburgh: It's one of the weirdest things about being in a band, because you wind up inadvertently becoming a Robert Plant-like creature, where you are going somewhere and asking somebody, "Have we played here before? Did we like it? Was it good?" But I have many strong memories about the Ventura Theater.

The last time we played there we did our full album show. We ended up hitting two times on the same tour somehow, at either end of it. That's why we did it, because we came back sooner than later, and we didn't want to do the same show, so we learned all the songs off our first album, and did the entire album in sequence, and I think it was kind of a mind blower for some people, because a lot of times it wouldn't be announced, so we just got on stage and said, "Hello, we are doing our entire first album from 1986," and obviously a lot of people were kind of like, "Whoa?!"

Artsweek: One question that a lot of people wonder is which John is which. How can we differentiate between the two of you, and which one are you?

JF: I'm the one with the glasses, I'm the big guy. I'm the fat guy, I like to think of myself as. I'm the one with the glasses, and my name is Flansburgh, and I sing half the songs and Linnell sings the other half.

AW: How did you two get together?

JF: We were friends in high school, and worked on the high school paper together. It was kind of the mid-'70s and it really wasn't a high watermark for rock music, although we were both pretty big contemporary music



Counterclockwise from upper right: Casual, Frente!, Del, The Muffs, They Might Be Giants

See TMGB, p.3A

Babae Kobieta 女H王 Mujer Woman Tai Tai Donna

Femme Donna Dhu Nu Quaspws Mutumia Mutumia Quaspws Bibi Dhu Nu

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PROGRAM BOARD'S ANNUAL EXTRAVAGANZA CONCERT IS THIS SATURDAY AT HARDER STADIUM. THE LINEUP IS TREMENDOUS: FRENTE!, THEY MIGHT BE GIANTS, DEL THA FUNKEE HOMOSAPIEN, CASUAL, THE MUFFS, THE GRAYS, BEN HARPER, BIG BAD VODOO DADDY'Z, RICE & BEANS, THE CHERRIES, EVIL FARMER, SPARKER, AND LOTS OF BELLS AND WHISTLES. THE FREE CONCERT BEGINS AT 10:30 AM. BRING CANNED FOOD FOR A DRIVE TO BENEFIT L.I.V.E.

A FEW WORDS ABOUT DEL

Though it's been a short three years since his 1991 debut, Del Tha Funkee Homosapien has made long strides in his progression toward becoming a hip-hop auteur. No longer under the wing of his cousin Ice Cube, he is establishing himself as a powerhouse on the mic and in the production room.

In 1993, Del stormed the hip-hop community with his Oakland posse, the Hieroglyphics, which includes Del, Extra Proflific, PepLove & Jay Biz

(previously the Shamen), Domino (not the wack one on MTV), Kwame, Casual, and The Souls Of Mischief. Del's second album, along with the debuts of Casual and the Souls, dominated for months with tight-ass production, new and individual flavors, and some of the flyest lyrics by any rappers to date.

It is this lyrical prowess that makes Del and the Hieroglyphics an act that demands your attendance.

Whether straight free-style or composed raps, their lyrics are always arranged in a mind-warping complexity that is surprisingly comprehensible. But the words aren't thrown together just for rhyme's sake. Del is always moving toward a goal, be it cutting down MCs, telling a scenario, or just speaking on something that bothers him. This type of verbal genius is something to be witnessed firsthand.

—Matt Turner

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TMBG

Continued from p.1A fans. We liked rock music, but it wasn't until punk rock came along that things really seemed to be ... that was really my, what would the term be ... I kind of took my cue from the Ramones in getting involved in rock music. All of a sudden, it wasn't just about being some English billionaire, it was about being a regular schmoe, and I identify myself more as a regular schmoe than as an English billionaire.

I think both of us got kind of hooked up in the home recording thing. We both were in bands, but I feel like our most interesting work was stuff that we did at home and put on a cassette, where we would just get a four-track tape recorder and overdub stuff, then play the tape for our friends. They would look at us like, "You are really a mess." Eventually, we took it out to the public, but it was a very slow process. I think our friends were pretty surprised at the point where we started to actually make a go at it, as a professional band.

Really from the very beginning of the '80s until the late '80s, it was just very much a hobby, so I think in a lot of ways we are sort of hobbyists who have been catapulted into professionalism. In some cases it is against our will.

This person in our office just handed me all this talk on one of those computer bulletin boards about the band and one of the people was saying that we were really unprofessional. They said, "I saw their show, it was really unprofessional." And I ac-

tually wondered what that meant, because I grew up in a time where being unprofessional was the highest compliment a band could have. And there are times where I often fear we are too professional, because someone can be carted away in an ambulance and we still don't stop the show. We've seen people get carted away and, I don't know, it is a funny situation to be in.

AW: There have been a lot of rumors flying around about John Henry. What can you tell us about that?

JF: I can tell you all about it. It's got 20 songs on it. It is our full band debut. We recorded up in Barrisville, New York, in the dead of winter. We were basically snowbound for a month up there. John and I were actually staying at Robbie Robertson's old house that has been converted into a guest house there. A lot of it was actually recorded with the rhythm section and me and John all in just one big room, working together. It was very organic, and quite a departure for us.

I feel our last record was made in probably the most contemporary way you could make a record, which is that we would actually construct samples ourselves of things. We would go into the studio and get a drum kit and prepare all these different things, and then manipulate it, and do a lot of things electronically. It was very much done in our home studios through MIDI, and sequencing and drum machines. The way we did this record was probably closer to the way people did records in the '50s and '60s than even the way a lot of records were made in the '70s. A lot of it wasn't even tracked, which is strange.

AW: So a lot of it was done on first or second takes?

JF: We would do probably three or four takes. There was no magic number, really. We did a lot of rehearsal, and a lot of sort of woodshedding, and we actually performed a lot of the songs at shows before we even went into the studio. It was almost like our very first record, because we knew exactly how the songs went, so we could concentrate more on performance and not have to think. The basic arrangement ideas were all kind of set before we went into the recording process, so it was very positive in that sense. It is a very big-sounding record, very full-sounding because of that.

AW: Is the band you recorded with the same that you went on tour with earlier?

JF: Yeah, more or less. We now have a full-time trumpet player, which kind of flips back and forth between a guy named Steve Bernstein and Frank London, who has played on our last two albums as well and is now on the road with us at this time. So it is a six-piece band in the live show and a lot of the tracks on the record are six-piece.

AW: What drove you from the keyboard, accordion and guitar to going to a full band?

JF: It was an experiment at first. We had done an incredible amount of touring for Flood. We had been on the road for a full year, 12 months of straight touring, and we had played a lot of places with the two-man show. I think we played in Cleveland three times in 1990. We got off the road and recorded *Apollo 18* in 1991 and were about to go out on the road for an equally large tour in 1992, and didn't want to just go

out and do a similar thing with just a few new songs. We wanted to change it up.

We toyed with the idea of having a percussion player on this song, and maybe having a sax player on this song, but all the changes we were talking about seemed to be a little bit too insignificant. So, I think the big move was to make the leap and see what it would be like with a rhythm section. We basically realized pretty quickly that it would be useful to have a second horn and also an additional keyboard; we could really do things a lot closer to the way the records were.

"...when I read the descriptions of our songs, you'd think that they were these acid tests."

It was always a struggle as a duo trying to do the arrangements ... trying to do the songs that we had recorded on the records, because we had very full-blown arrangements on the records, and we didn't want it to seem like a puppet show, live. So we always had to inevitably strip down the arrangements, and that can be kind of frustrating; especially the more you get involved in the craft of your songwriting, the more unsatisfying it is to have to go without that crucial counterpoint thing that you cooked up that seemed to be a big part of what made the song cool. Not all songs are just like three-chord wonders.

AW: To change things

up, what can you tell me about your work with Hello Records?

JF: Oh, well, the easiest way for people to find out about Hello is for people to call the 800 number, (800) HELLO-41, and we will send them a flier. But Margerie Galen, who works at our office, and I kind of cooked up this idea about a year and a half ago to make a kind of alternative to an indie label. It's a completely independent thing, but we work with signed artists, and it is kind of a one-off side-project-type thing. We also do new bands that we are interested in giving a boost to.

It's just an interesting side project. It's a good place for both me and John to do projects beyond They Might Be Giants, you know, stuff that wouldn't be appropriate for the albums for one reason or another. John is doing one for Hello this year, he's got a 50 states project, where he has recorded a song for every state, so he will be doing selections from that for Hello this summer.

AW: To kind of wrap this up, when I was asking people if there were any questions they wanted me to ask you, most of them named a song and said, "Can you get him to explain what this means?" When you write your songs, do you go out there saying "This is what I want the song to say," or do you just write the song?

JF: Not to sound cryptic, but it really depends from song to song. Some songs really work like love songs and are essentially no different than Tin Pan Alley songs, except that they have more colorful imagery. Then other songs are more complicated and maybe even muddled, and might even end up seem-

ing cryptic to the audience. But in general our songs are personal, and I feel our aesthetic is something that comes from a lot of different sources that we have kind of synthesized into a style that is our band.

I guess the thing that I would stress, if I could ever get through to the people who write reviews of our records, is that it is not stream of consciousness. I think a lot of times people think that there is kind of a "Jabberwocky" aspect to what we are doing, where we are just looking around the room and writing down whatever we see, when in fact if you really look at our songs, most things are using some sort of poetic device, whether it is a metaphor or something else beyond that. I don't think the structure of our songs are really that different than Paul Simon's songs, and when I read the descriptions of our songs, you'd think that they were these acid tests.

I'm not trying to make a plea to be taken more seriously, but I just don't want people to misunderstand our intent. We are, as much as any songwriter, trying to communicate our ideas in a direct way. But, you know, I think that we have just chewed off a bigger chunk of stuff than a lot of other writers. It's not just moon-June stuff. It is complicated, but there are rewards for checking it out.

AW: Do you have a favorite song?

JF: I like a lot of the new songs, you know. I feel we have turned the corner on our writing a little bit — we've learned to write bridges a little bit better and stuff — but songs are like your children, you have to love them all the same.

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Fine Art

Graduating UCSB Artists Show Their Work

This month, several graduating artists will be showing their work at either the University Art Museum or the College of Creative Studies. In an unusual circumstance, most of them will be painters, with one photographer/video maker in the mix. Their work reflects a variety of experience and skill, and is well worth a visit.

Painter Lucie Zivny emigrated from Prague, Czechoslovakia, to earn her master's degree in Santa Barbara. Her exhibit shows how she was affected by growing up in Europe amid a culture with a long artistic history. Her works are in the rear exhibit space of the UAM.

"This is a show for anyone who wants traditional media," Zivny said. "I'm still interested in things like atmosphere, perspective and depth. I was really influenced by Renaissance and Baroque art."

Her images contain western religious characters and settings, but they do not carry a particular attitude toward religion. Instead, the icons are a reflection of what she was surrounded by as a child.

"It has nothing to do with me being religious. It has to do with me being brought up in Europe," she said.

Painter Lance Morrison's daughter is growing up under her father's eyes, in the museum space just in front of Zivny's. "Nothing Without You in It" is the title of one of several images of his daughter's dresses.

"The departure point for these paintings is that someday she is not going to be as fragile as she is now," said Morrison.

The 2½-year-old Haley is even influencing her father's artistic technique, inspiring him to use innovative backgrounds to portray her energy.

"These paintings are really making the viewer aware of the surface. The ground and the dress are sort of playing with the space," said Morrison.

Artist Enrique Martínez Celaya's hope is that the public will not only react to his work, but interact with it.

"The viewer should not just be looking at it but be involved with it directly," he says of his paintings, located just in front of Morrison's in the museum.

The color black dominates his exhibit, as well as a sense of poetry. But the long-fretted and little-understood notion of *amore* was what started the whole project.

"The point of departure is love," he said. "These paintings involve sort of a mundane poetry, as opposed to a really fancy or esoteric poetry. Instead of a poetry that is supposed to be beautiful, it is a poetry that is very simple."

To that end, Celaya has included a poem written by José Rodríguez Nodal, a personal friend. To encourage contemplation of his work, he placed a black circular couch in the middle of the exhibit.

Another graduating artist on display is photogra-

pher and video maker Wallace Shultz. He portrays his relationship with his brother in a series of photographs and a 19-minute video. His project is a thoughtful look into the character of a man Shultz has only one photograph of, a shot taken with the first roll of film he ever exposed. The video is part of Shultz's deeply personal examination of the pair's growing up together. It holds the front space of the UAM, as well as a small viewing theater in the very back.

"It's about my brother, and the relationship we've had through the years, and about his being homosexual," Shultz said.

Bodily fluids such as milk and blood dominate his photographs, which are framed by a printed dialogue about a computer file named "brother." It contains more than a few surprising revelations, as does the video.

"I'd rather not give away the content of the film," he said.

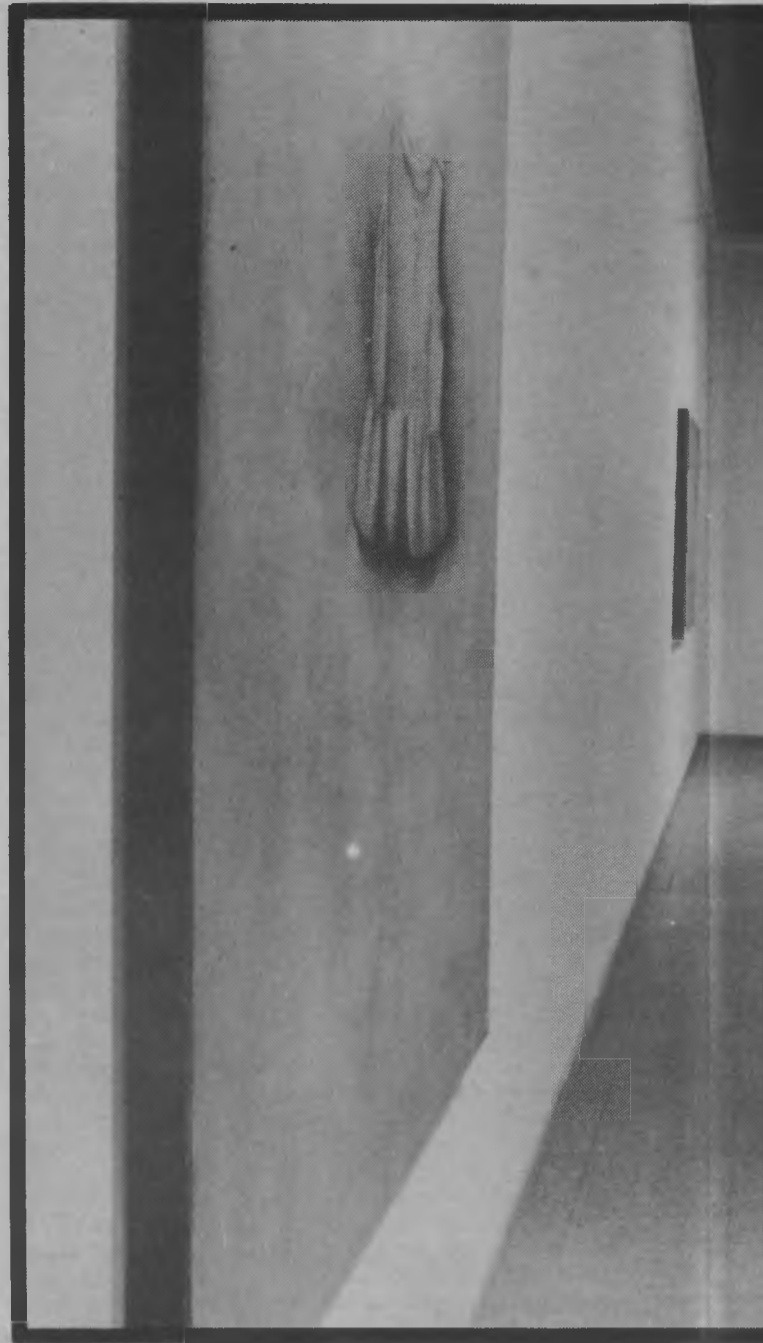
There is no end, and no beginning, to Melissa Chojnacki's work, on display at the CCS Museum. "I wanted the show to get back to really stimulating people. I don't even know what my work is about. I try to shy away from making my work about something," Chojnacki said.

Ranging in size from 2-foot-square to a few inches square, the artist's work invites close examination. Her 19 works are in a variety of styles and colors and are largely ab-

stract. They offer an interesting perspective on the relationship between images and the artist.

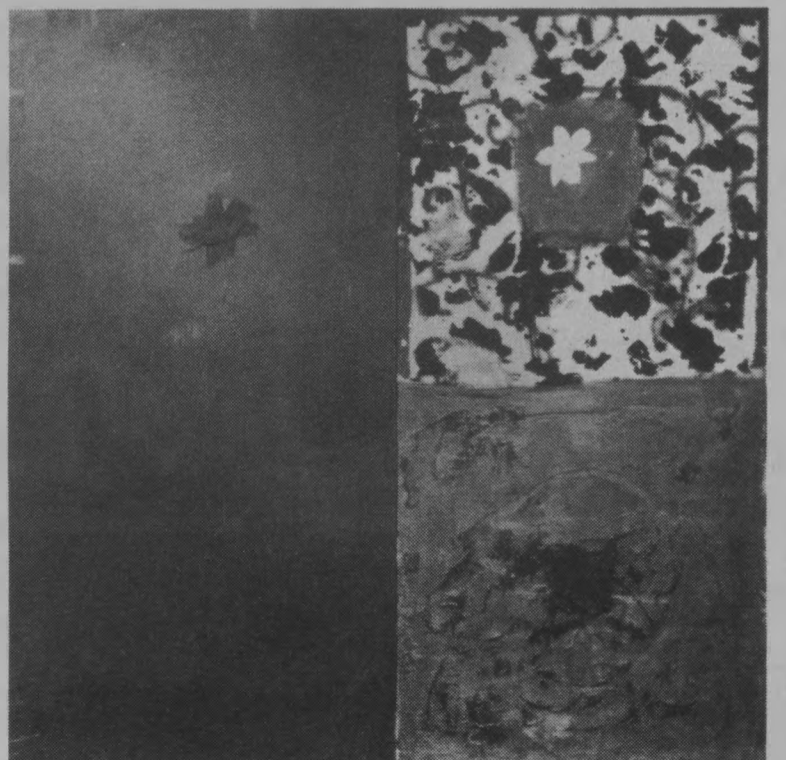
"I try to combine experimentation with simply making something visually stimulating. Accepting or questioning that image in the next painting creates a dialogue between myself and the work. Excitement comes when my dialogue with the work merges with the physical act of painting."

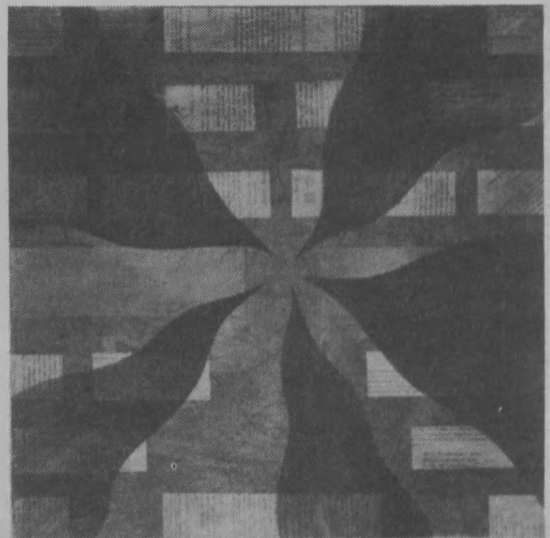
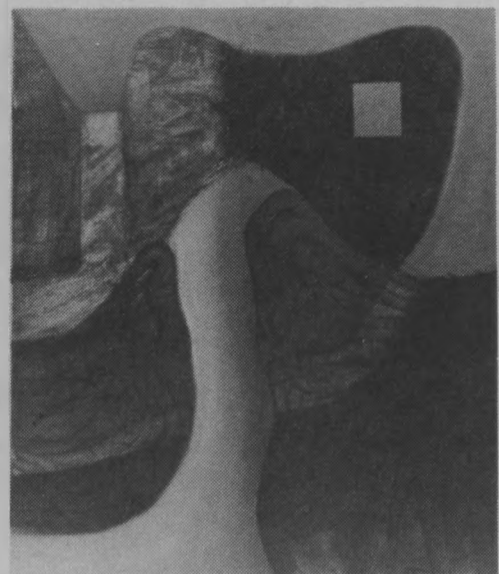
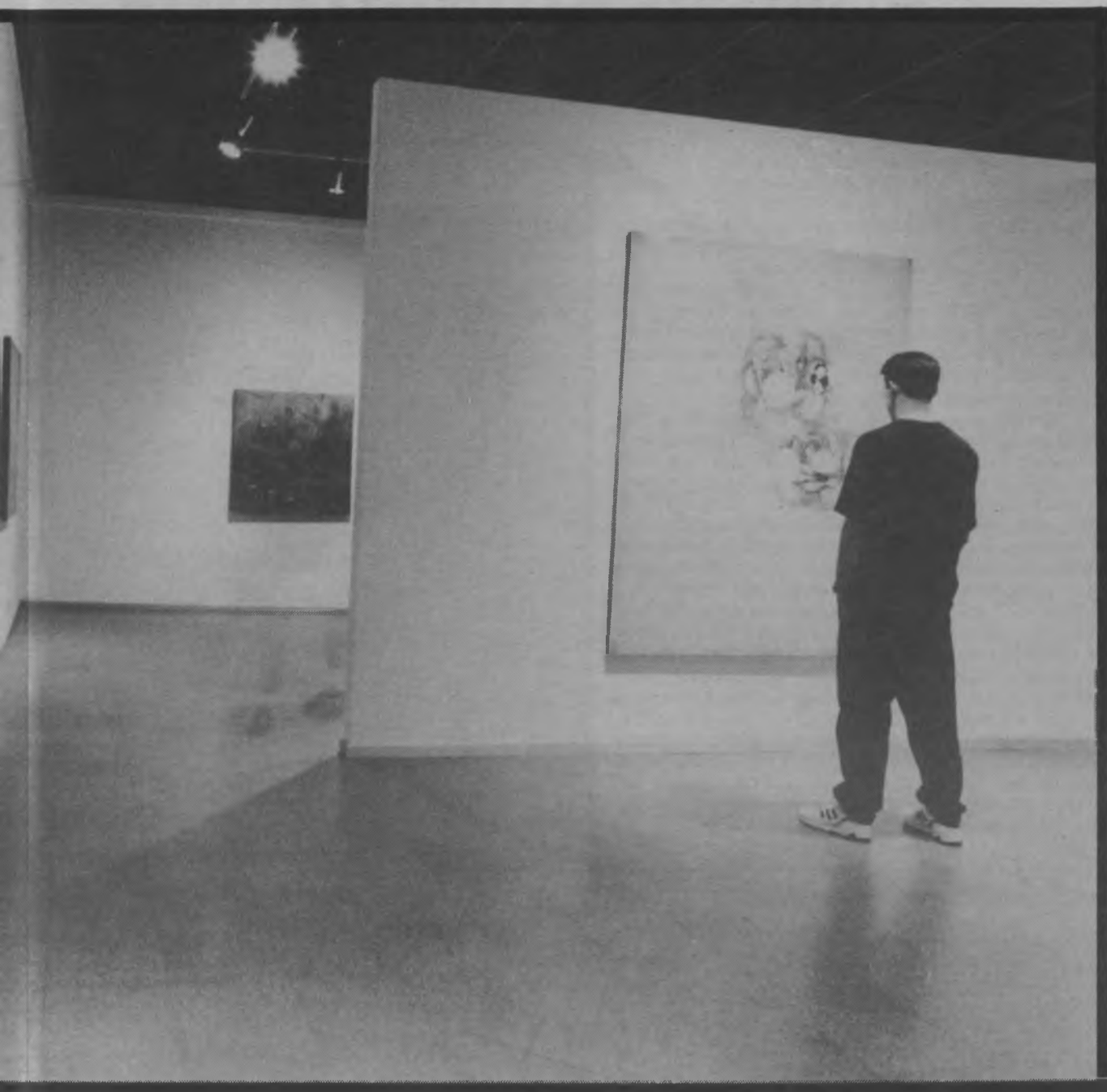
Zivny, Morrison, Celaya and Shultz will be on display at the University Art Museum until Sunday, May 22. For more information, call the museum at 893-2951. Chojnacki's exhibit will be at the College of Creative Studies until Friday, May 20. For more information call CCS at 893-2364.



Come see work by Lucie Zivny (pictured above), and Enrique Martínez Celaya (right) at the University Art Museum through Sunday.

Text by
Chris
George





Melessa Chojnacki's work (pictured directly above) is on display at the College of Creative Studies Museum until Friday at 5pm.

Photos by Rachel Weill

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One of the few living legends in the world today will be featured tonight in UCSB's Campbell Hall, as Cuban bassist and composer Israel "Cachao" Lopez is captured on film.

Andy Garcia, whose acting credits include *The Godfather III*, produced and directed the picture, and will make an appearance at tonight's showing to personally introduce the film.

"I wanted to make sure that there was not a situation where Cachao and his music were not documented on film. It is one thing to listen to him, and another to see him on film," Garcia said. "The motivating factor was not to direct a movie but to pay tribute to Cachao."

According to Garcia, the film has been received with great international acclaim, and is opening everywhere from the San Francisco Film Festival to the Brazil and London festivals.

"You can't give the man a bad review. It's like giving Louis Armstrong a bad review, or Beethoven," he said.

Cachao invented the Cuban *danzón*, and then went on to invent the *mambo*, probably the country's most famous musical style. He has influenced everyone from Dizzy Gillespie to the Neville Brothers to Gloria Estefan — who appears in the movie. Although the film is only footage from a Miami concert, Cachao's performance is the culmination of a lifetime of intense effort.

Born in 1918 in Havana, Cachao was a prodigy in a musically gifted family, entering the Havana Philharmonic Orchestra at the age of 12 as a bass player. He has composed and produced over 3,000 *danzón*-style pieces with the help of his brother, Orestes, at times averaging over 25 a week.

In 1957, he recorded a series of impromptu pieces with some of the best musicians in Cuba. Jam sessions such as these rewrote the way much of Latin music was played, adapting loose structures and long solos to the genre's previously rigid composition.

"It's more than a documentary, it's a concert film,"

Garcia said. "It's a documentary in the sense that Woodstock is a documentary. It's the documentation of a concert. It's a documentary of an era."

Cachao shows tonight at 7 p.m. Tickets are \$4 for students, \$5 for general admission. For more information, call UCSB Arts & Lectures at 893-3535.

—Chris George



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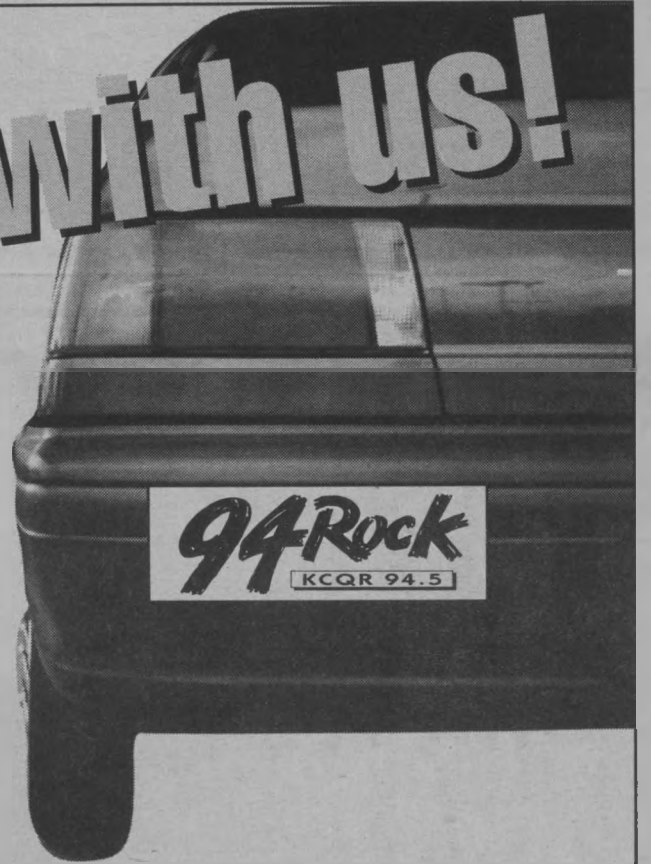
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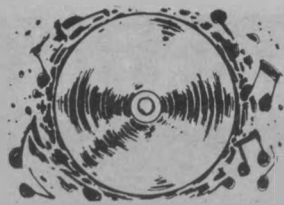
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Various Artists — Mixed by DJ Keoki
JDJ: Non-Stop Continuous Dance Mix
Moonshine

Underground fantasia from the Islands, as tasty as "pure cane sugar, sweetened by the sun," comes to you via the leather-and-leopardskin-clad DJ Keoki.

As the raspberry-haired Keoki said in 1994, "I will direct your course into a garden of peace that lies beyond the stratosphere. Surfing the clouds over Shangri-La, skimming the snowy peaks of the Hindu Kush, dancing with demons and dervishes in the dust of Turkestan, all this now lies within your reach."

This Hawaiian-born DJ has graced rave audiences worldwide, singing the praises of paradise. He mixes with undeniable flair, fashion and fire. This nonstop dance mix whets the appetite with "Whaler" by Omycron, a body-jolting beat to shake your vertebrae.

How's this for opening material: "I'm about to reveal to you the tales of your lives ... you're all equal in life, equal in love, you're all building castles in the sky. Is there life on Mars, you wonder, as you look into the heavens above."

You feel like you're undulating back and forth until you reach the source. The sound bounces like belly-dancing pinballs, swaying across the screen of imagination. You hear indigenous drums bearing down on the sphincter of your psyche in "Garden of Peace" by Power. The Euro-ethnic percussions paint foreign pictures and images of immortality.

A chorus of techno/disco singers brings laser strobelights in its spaceship, as "Technoriental" by Momentum takes off, mixing Bruce Lee, the Jeffersons and Debbie Gibson in one track. Scary! Lazony's "Sacred Cycles" conjures up crystal rings, singing, "If you feel you are not properly sedated, call 348-844. Failure to do so may result in criminal prosecution for drug evasion."

CEASELESS TRIP

It makes your lungs feel like laughing lava lamps. "Colonization of Space" by E-Rrection embodies a very mysterious, cavernous, courageous space. Its blurbs and beats speak an industrial language, as a computer counterfeits human words to create sounds of its own. The Mighty Dub Kats' "Keep On Truckin'" opens with Christian Slater cackling, "I'm afraid we have some unsettling sound effects ahead." The melody line kicks in, mimicking that classic vinyl masterpiece "(Won't You Take Me to) Funkytown." Don't pretend you don't remember that oldie-but-funky!

Digger's "Soweto" speaks in the African mother tongue, whipping the weak into a transcendental, transcontinental, transsexual ... translation please!

You could almost be hip-notized if the song didn't end abruptly, with the sounds of a chicken receiving an enema! Small children chant "Get All the Way Live," as images of Pee Wee Herman's playhouse go racing through my head, complete with naked, anatomically correct dolls and Sesame Street's relocation to Hollywood and Vine. I could go on, but the album ended.

—Jennifer Chedar



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 1993 - 1994 SEASON
 DEPARTMENT OF DRAMATIC ART
 BOX OFFICE 805-893-3535
 PATRONS WITH SPECIAL NEEDS SHOULD NOTIFY THE PRODUCTION OFFICE AT 893-3022 ONE WEEK PRIOR TO PERFORMANCE OF ANY REQUIREMENTS

MEASURE FOR MEASURE
 by William Shakespeare

May 20 - 21 and 26 - 28 8:00 PM
 May 22 2:00 PM
HATLEN THEATRE
 General \$10.00 Student \$7.00

get a
HAIR CUT

CUTZ
 for hair

\$4.00 OFF
 first time clients with this ad
 reg \$20 for men
 \$23 for women

900 emb del mar upstairs
685-3995

Mmmm Good!
 Read all about it in the *Weekend Connection*, next Friday in the Daily Nexus!

This is a Birthday Box

Do you have friends, roomies, or significant others who are celebrating a birthday?
 Show them you care with a personalized greeting from You in the Classified Birthday Box!

Different borders to choose from — and the greeting is in your words — your artwork!
 All for \$3.25!

Come to the Nexus Ad Office to make the most unique birthday greeting on campus for your friends! Storke Tower, Room 1053, 893-3829.

Happy Birthday to You ...

Budweiser CONCERT SERIES Santa Barbara Bowl

3 PM SHOWTIME!

Reggae Sunsplash
 Tenth Anniversary

RED TOUR '94
Steel Pulse
Maxi Priest
 Marcia Griffiths • Beres Hammond
 Terror Fabulous • Red Fox
 Junior Tucker • A-Team Band
 Tommy Cowan M.C.

International Arts & Crafts Fair
 Booth info: (813) 255-8344
 Biggest Reggae Festival in the World!

MAY 30

traffic
 far from home
 tour of the world

Steve Winwood
 Jim Capaldi
 Randal Brinkley
 Waldemar Bensen
 Robert Gellie
 Mick M. Egan

JUNE 12

TICKETS AVAILABLE AT ALL TICKETMASTER LOCATIONS AND SANTA BARBARA COUNTY BOWL BOX OFFICE. FOR MORE INFORMATION CALL (805) 568-BOWL

Budweiser PROUD TO BE YOUR BUDDY CALL FOR TIX: 805/563-8700

ASSOCIATED STUDENTS PROGRAM BOARD
PRESENTS

EXTRAVAGANZA

THEY MIGHT BE GIANTS

DEL THA FUNKEE
HOMOSAPIEN

CASUAL ☹️

THE MUFFS

THE GRAYS

BEN HARPER

BIG BAD VOODOO
DADDY'Z

FRENTE!

SPARKER

RICE & BEANS

THE CHERRIES

EVIL FARMER



Water Store

DISTILLED DRINKING WATER



Saturday, MAY 21st.

playtime begins at 10:30am

Harder Stadium. FREE!

PLEASE REMEMBER...
NO Bottles, Cans, or Alcohol
NO Cameras or other Recording Devices
& BRING CANNED FOOD FOR RAFFLE PRIZES!



CANNED FOOD DRIVE
TO BENEFIT L.I.V.E.
(Let Isla Vista Eat)



PHILADELPHIA

TONIGHT
8 & 10 pM
Isla Vista Theater
\$3 STUDENTS / \$5 GENERAL



TAKE A BREAK
AND WALK OVER
FROM MELROSE PLACE
TO ISLA VISTA THEATER FOR
COMEDY SPORTZ
WEDNESDAY
10:30PM **FREE!**