

Artsweek

I'm sure people see me as a screaming redhead with big boobs, but I've got things to say in ...

LONGPIGS G. LOVE KENNY G ALIEN: RESURRECTION

Osborn
DAILY NEXUS © 1997

ARTSWEEK
CONTEST
P. 7B!!!

...HANKY?

HEY, DON'T
WORRY... HE'LL
PROBABLY BE
BACK IN A
SEQUEL...



"I need to find somewhere that'll do me a good bleach. ... It's peroxide at the moment. I had it bleached for years, but then I gave it a rest for six months 'cos it all started to turn into like Barbie Doll hair, snapping off and that, but now it's back on the old blond. Blond's do have more fun, I've discovered."

Longpigs bassist, the once brown-coiffed Simon Stafford, is on the phone in Charleston, N.C., and he's talking about his hair.

"I don't like having [fluorescent] red hair. I had red hair for a while. That's too much. That's ... just too over the top attention-seeking. But bleached hair — it's not quite as outlandish. I think it just makes people think that there's something to you, you know, it's like something they can see. It's kind of weird."

All right, all right, I did ask him about it, but if you had been on the road on an almost never-ending tour since 1995 wouldn't you want to talk about something a bit off the wall? Wouldn't the thought of actually being asked about something other than how your band got their name get you going as well? And who doesn't love a good hair horror story?

If their impassioned song "On and On," a twisted yet fragile indie rock ballad with its chorus of "and I wish you would leave me/ and I wish you would go/ and I wish you didn't need me/ and I wish I didn't love you so," wasn't about love-hate relationships, it would be about how long the Longpigs have been on the road.

In April of 1996, when I first met the Sheffield, England-based band, guitarist Richard Hawley estimated that they had played some 280 gigs in 13 months. A year and a half later, that total is probably now close to 500.

With virtually no press support, the Longpigs had to tour. In order to get their fantastic original sound — a unique blend of frank, eclectic and at times disturbing pop melodies and lyrics — heard, they had bring it to the people themselves. When they first introduced themselves to Britannia, properly (in 1995), their lack of an image, when image was everything to boring old British press junkies, left the Long-

THE LONG AND WINDING ROAD

JOLIE LASH GOES ON AND ON ABOUT THE LONGPIGS

you're good, but that's not a story."

Looking back it seems strange how a band with fantastic tunes and what is actually a fantastic story behind the band members themselves didn't merit 1,000-word articles and cover stories. Frontman Crispin Hunt's own story is such an amazing tale of human

triumph that you'd expect him to have not only hundreds of press clippings about it, but an autobiography in progress and a deal with Hollywood for motion-picture rights.

Main songwriter Crispin's story starts out with a childhood spent in gaiety on a self-sufficient hippy farm, "where we all ate our own lambs and grew our own chickens and things and harvested our own feast." Here he spent hours playing in the garden, where he would often break out into musical numbers for his younger brother and sister.

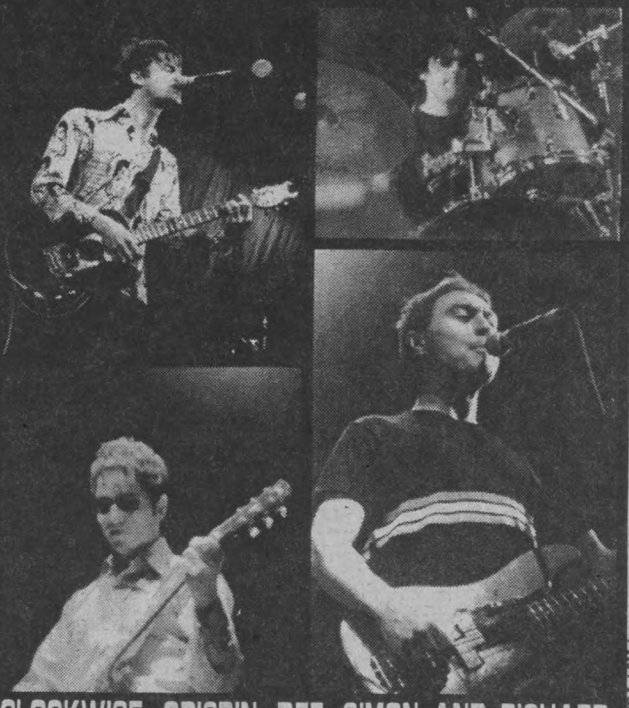
As he got older he used his natural musical abilities to write charming pop songs, and then recruited Richard to play guitar, Simon to take on the bass and Dee Boyle to do the drums for his band.

Despite the fact that Simon played drums, guitar and keyboards, but no bass when he was recruited, he knew that Crispin was a young man who had something special going for him.

"Crispin came up to me one time at a party and said, 'Look, all the bass players I know are idiots or can't play [are] too dull. Can you learn the bass guitar and join the band, please?' 'Cos at that time he'd had a lot of record company interest in his demos that he'd made and I was like 'Yeah, OK, let's go see what happens.'"

Crispin's group quickly signed to a UK branch of Elektra and recorded an album. And then the first of several blows struck: The record company, due to too many bad film sequels, went belly up and the Longpigs were left high and dry.

"We had a record deal and it was all new to us and we were all 'Wahoo!' — going out for meals with people with alligator shoes and things, and then we recorded an album and it was just about to come out and the record company closed down.



CLOCKWISE: CRISPIN, DEE, SIMON AND RICHARD

JOLIE LASH / DAILY NEXUS

pigs no choice but to get out and play, hard.

"Most bands kind of buy themselves onto front covers and we really didn't want to do that," Simon recalls. "Also we didn't really have a kind of instant image that you could get an angle on like a lot of the bands of the time — bands that you've completely forgotten now [who] had pretty shiny shirts ... or a particular sort of hairdo that was likely to get records sold. So the press would say 'Yeah we like you. Yeah

The End.

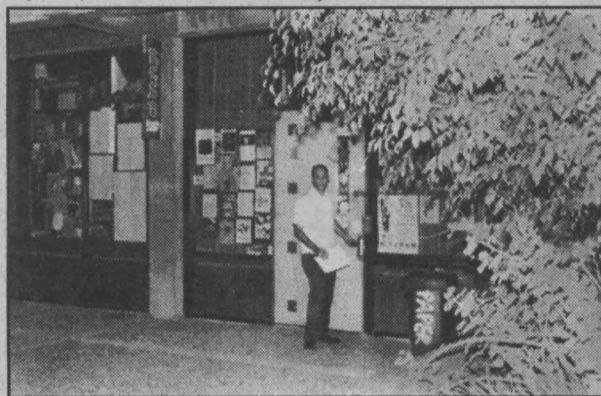
"Have a nice life," was the inscription some guy named Mike wrote in my yearbook upon my completion of high school. And although I scratched it out, I still remember what's underneath those dug-in ball-point pen lines that I etched over the message.

If someone is going to take the time to say a proper goodbye, like penning lines in a senior's yearbook, you'd hope that the person would say something more than "Have a nice life." You'd hope that you've had more of an impression on them than a careless, generic scribble. You'd expect to have left some sort of mark that means something, that means that you *meant* something to someone, once.

Obviously, I left no impression on Mike in 1993, but he left an impression on me. He reminded me that the people who've affected you are worthy of and important enough to let them know how they affected you, even if you embarrass yourself getting all mushy in the process.

This is my last issue as *Artsweek* editor. I started assisting for the section last fall, and then in winter it became my total responsibility. Over the last year and a half a number of people — including you, the reader — have made impressions on me, and since we have reached the end, I wanted to let you know how you affected me.

First and foremost my thanks goes to Eric Steuer. Your encouragement, support and willingness to listen has really helped out when times were tough. You were the first one to



give me a chance with this section and for that I can never thank you enough. Good luck with mic.edu and I hope you never have to open for a Pearl Jam concert at Harder Stadium.

To Elspeth, you've given me a home away from home and have been the kindest person I've met in Santa Barbara. I will treasure the time I spent at yours always, Jenny included.

I know the new Oasis album isn't all it could be, Nick, but you have to admit they have had a truly phenomenal effect on



the UK and America. Even at the most tense moments last year, you took the time to really listen to me. Nick, your ability to listen and think before judging things is one of your greatest strengths, your open and friendly demeanor is your other.

Mr. Pon, it has been my pleasure to work with you. You introduced a new air of respect into a stale office and I salute



you. Thank you also for your patience and I wish you well on your upcoming magical mystery tour.

Barb, you are the greatest. You've helped me figure out how to deal successfully with people. Thank you so much for everything, you are the backbone of this institution.

Although you are already gone, Davia and Susan, and although you don't know each other, you've both been serious supporters of *Artsweek*. We couldn't have turned out the kind of quality magazine we did without people like you. You are my best friends and my crutches as well.

And Miss Linda Apeles, thanks for your car. You are a strong woman who can stand on her own; you have already shown us — now it is time to show the world.

Where oh where has our little Keir gone? What a gift you have at writing, and we are so grateful that you have shared it with us. You've got two more quarters left to remind the campus how great you are before going off and taking over for Hilburn. Use your gift wisely, it is very powerful.

Our Antichrist superstar, Rob Hanson, keep the flame



alive. You are one of the select few who have worked diligently to keep *Artsweek* filled with well-written intelligence. Best of luck and keep reminding the "legitimate" press that we students exist.

Our art critic extraordinaire Tami Mnoian, you've always come back to us and we love you for it. You've worked hard and come a long way without anyone's help. I hope



Washington, D.C., treats you well.

Thanks again for going to bat for me, Tybie. I also appreciate you trusting me enough to share your knowledge with me. You found me a home, too, and for that even my parents appreciate you.

Amy, Betty, Josh and Wendy, thanks so much for continually helping to make the section exciting every week. From sending us CDs to giveaways and the like, we wouldn't be the same without you.

Pat and Rabia, your young enthusiasm fitted with its heavy dose of cynicism suits you and your writings well. Please continue to entertain the people of UCSB weekly with a warped edge on entertainment journalism.

And finally, to Tony: From the pork-link sausages to Failure to Capitol, it is you I will miss most of all. When you



came to the section you brought a breath of sweet-smelling air that you carried with you throughout our seasons at *Artsweek*. Thanks for your enthusiasm and openness to learn. You are a fine writer and an even better friend.

Oh, don't worry, I didn't forget you, the reader. Thanks for reading the section and a special high-five to our devotees who wait each Thursday for *Artsweek*; seeing you looking through our section as I walk across campus really means a lot to me. Thanks again and good night.

Love,

Jolie Lash

Jolie Lash

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VARIATIONS ON A THEME

The Beatles or the Stones? The Stones or the Beatles?

For 30-odd years the question of which band was more important to rock 'n' roll has plagued people drinking in pubs, bars and pizza joints.

Whether you were for the Liverpool groundbreakers or the London soundbreakers, you still had to recognize how important both groups were to defining what we now call rock 'n' roll.

Solo artists like Elvis aside, these two bands made an impact on our conscious-

ness and made us think about music in new ways. While Lennon and McCartney got us pondering the complexities of music, Mick Jagger swaggered an unbridled sexuality into our musical consciousness.

In more modern times, bands copying formulas set by these two groups are less than a dime a dozen. But finding true modern-day equivalents who bring such passion and such a flare to a genre of music that is seeing itself being washed up by techno is a difficult task.

Through all the muck and Oasis ballads, two groups have worked hard to perfect their craft and really stand out.

Radiohead or The Verve? The Verve or Radiohead?

Forging their own path, the brilliance obtained by Radiohead with their last two efforts, *The Bends* and *OK Computer*, is not unlike that achieved by the Fab Four on *Magical Mystery Tour* and *Sgt. Pepper*. The Oxford-based Radiohead, like the Beatles, has really managed to get on the pulse of their generation, and their somber pre-millennium melodies reflect that.

The Verve are in a similar position. Riding on the

charisma and attitude exuding from lanky frontman Richard Ashcroft, The Verve have a Stones-like appeal. Just as moody as Radiohead, but with a rockier edge, The Verve's impact is growing.

Having re-formed after a breakup in August of '95, The Verve have come back stronger than ever. Their melodies are strong and powerful, capturing the frailties of the human condition. Like the Rolling Stones though, they are at their best live. Although he does not ponce about like Mick Jagger, Ashcroft is as mesmerizing and titillating.

And like Mick Jagger, The Verve frontman is just as concerned about the overall effect of his band's tour.

At the Mayan Theater, two weeks ago, concert-goers were barraged with an artsy slide show presenting an unusual, tainted perspective of the members of the band amid ordinary settings.

And then, in somber Radiohead fashion, The Verve

created a mood and moved people simply with their delicately crafted and extremely personal music.

Everyone has their favorite bands, but the ingenious song craftings of these two groups put them as top contenders for a spot in modern rock musical history.

the top 12.5

Two women foreign-exchange students near the MCL:

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Nice Dress.

Yes.

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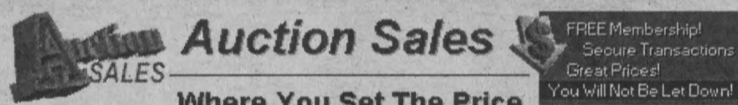
Dress for less.



— Gavin Austin

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Ho, Ho, Ho. It's not a lump of coal in your stocking, it's the Artsweek Holiday Calendar!						
7 A night of Acoustic Boogie @ Borders Books & Music	8 Bjork w/ Gus Gus @ Shrine Auditorium, L.A.	9 Surf Film: Siestas and Olas @ Lobero Theatre 7 p.m.	10 Santa Barbara Music Club Holiday Season Concert @ Sanctuary of the Unitarian Society 10:30 a.m.	4 Dance UCSB presents Impressions @ Hatlen Theatre UCSB Indian Ensemble concert w/ Mala Ganguly @ Lotte Lehmann Concert Hall	5 UCSB Gospel Choir concert @ Lotte Lehmann Concert Hall Dance UCSB presents Impressions @ Hatlen Theatre	6 UCSB Middle East Ensemble Concert @ Lotte Lehmann Concert Hall
14 Nutcracker @ Arlington Theatre	15 Fiona Apple w/ Laika @ Arlington Theatre	16 The Longpigs @ The Troubadour, L.A.	17 Andy Summers @ Ventura Theatre	11 Music to Remember @ Arlington Theatre	12 The Gluey Brothers @ The Yucatan	13 Bay Area Ska Show @ Living Room Nutcracker @ Arlington Theatre
18 Portishead @ Hollywood Palladium, L.A.	19 Happy Holidays from Artsweek!	20 Holidays from Artsweek!				

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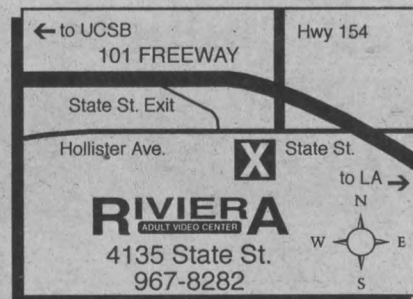
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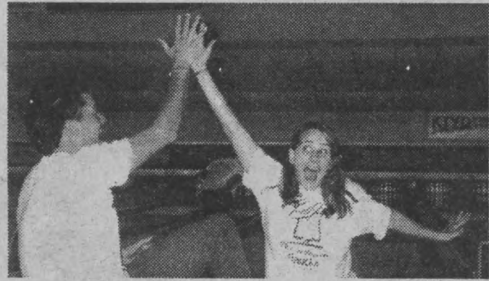
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FOOD POISONING

TONY BOGDANOVSKI DISCOVERS WHAT'S SO SPECIAL ABOUT G. LOVE ...

When G. Love and Special Sauce squeezed out their debut record it created a buzz, people ate it up, and the press was not far behind. The hype surrounding their first record dried up in traditional post-buzz bin fashion, when the band's second effort, *Coast to Coast Motel*, was released. The lack of media attention for that album resulted in a "sophomore slump" which seemingly left G. Love pointed in the direction of the unemployment line and washed up behind the Goo Goo Dolls and Stone Temple Pilots.

Now you might have assumed that without critical support, G. Love had thrown in the towel, but then you would have made an ass out of u and me. The band's third album has just hit the stores in hopes of reaffirming the group as one which doesn't rely on hype, but simply style — gritty, but bumpin' style.

Making down-home, bluesy, acoustic rhythms mesh with hip-hop-style lyrics has become a talent only to be mastered by G. Love. He picked up a guitar at age 8, and hit the streets of Philly in high school, playing original songs. In 1993, he met Sauce drummer Jeffrey "Thunderhouse" Clemens, and they played as a duo until they were joined by bassist Jimmy "Jazz" Prescott. Through hard work, rapid-paced touring, and a fresh debut that took a twist from much of the rap released in 1995, G. Love made a name for himself — although it was abbreviated.

Artsweek had the opportunity to shoot the shi-, uh, sauce, with G. as the dust settles from the new record, *Yeah. It's*

That Easy.

Artsweek: Some of the other bands you've played with like Kings Court make appearances on this album.

G. Love: Yeah, Kings Court is a Boston band ... but a lot of the bands are incestuous.

I've heard that you guys have never been directed toward a specific style, so how would you describe your sound to someone who has never heard of you?

G. Love: Philadelphonic street-side blues.

Does the first single, "Stepping Stones," represent the new record?

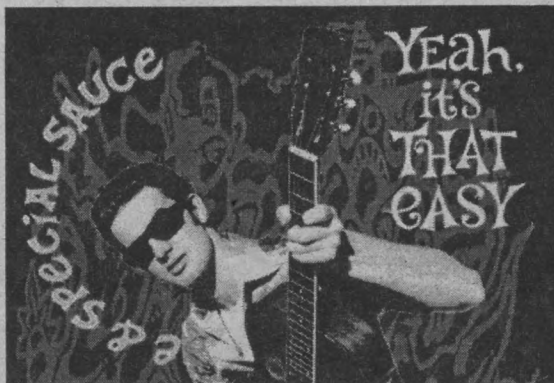
G. Love: Yeah, 'cos it's a hit.

What do you think about the Spice Girls?

G. Love: I love the Spice Girls! Especially (singing) 'I'll tell you what I want, What I really really want ...'

Being that you have hip-hop influences, what do you think about gangsta rap, and does it overshadow or wrongly encompass hip-hop?

G. Love: I just like good music, and I think gangsta rap is part of American culture. There are a lot of played-out rappers, but the masters have come ... Tribe Called Quest, U.P.M.D., KRS-1 ... these are people who have profoundly changed the course of music. Even Celine Dion raps on her new record. I go all around the world. I see people rapping in Japanese.



PIGS

Continued from p.1A

"The American head office got in touch with the English branch and said 'We can't afford to run this anymore, we've lost too much money on "Police Academy," and all that, so technically they still owned our songs. So we couldn't play them, we couldn't re-record them, we couldn't do anything, basically, until we got out of it legally," Simon explained.

After a year of taking their music underground due to legal constraints, the Longpigs eventually managed to get a lawyer who got them back on track. The afternoon after the Elektra separation papers were signed, another label, the Island-affiliate Mother Records, quickly signed them up. And just as things seemed to be turning around, Crispin found himself in a coma for around two weeks following

a serious motorway incident.

After getting well, he came back and the group re-recorded their album for the new label. Singles for "Far," "Jesus Christ," "All Hype" and "Happy Again" were re-released. A buzz started around the band, and then in spring of '96 they released

hearing it for the first time. One of the first striking indie-rock love ballads, it's a song you can sing along to without sounding sappy or having to pretend you don't actually like it and are just making fun of it (think Whitney Houston's "And I Will Always Love You" ...).



"On and On" to a UK audience which, with that single, began to embrace the band.

One of the best songs in the world, ever, (or at least on several compilation albums bearing that title) "On and On" has really reached out and touched people. It's bittersweet, and each time it's played its genuineness makes it sound like you're

"I'm a massive fan of mushy love songs, but people like Bon Jovi have given them a really fucking shit name," Crispin began. "We wrote that as a slow dance 'cos you can't slow dance these days. You know, you go to a rave, you dance all night, you fall in love 15 times [and] there's no opportunity to go to some-

one and say 'Can I have this dance with you?'"

It's been a long road traveled that has finally brought the Longpigs to our shores. However, now that they've finally achieved success in Britain with their debut record, *The Sun Is Often Out*, and have a blooming radio hit stateside with "On and On," why are they still touring?

"Well it's partly 'cos we love it and partly 'cos we're stupid, I suppose; no it's because we didn't do the hard sell," Simon stated. "It's great to go around and play to different people. It gets the music across directly and you can't beat a live gig. It's what we do. We're a band so we're bound to play a lot."

The Longpigs play Dec. 15 in San Diego, the 16th in L.A. and the 17th in San Francisco, and as you return to your homes for the holidays, Artsweek suggest you try and check them out.

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ALIEN CONVERSATION

After Lt. Ellen Ripley's fatal swan dive at the end of "Alien 3," many felt that this was the end of the legendary sci-fi series. And after a dreary third installment, few were complaining. But thanks to some wacky scientists, Ellen Ripley returns in "Alien: Resurrection."

However, saving the world isn't the most difficult task Ripley faces here — she is now charged with breathing life into a tired franchise. Here to talk about this latest sequel is a panel of the Nexus' finest: Marc Valles,

Ryan Altoon, Jodie Stout and Kazuhiro Kibuishi.

Artsweek: What did you think of Sigourney Weaver's character?

M.V.: I liked Sigourney Weaver's character.

R.A.: Hey, did you notice that she had green finger nails?

M.V.: I didn't notice that ... I was too busy looking at Winona.

J.S.: I just liked how she was tough; she kicked ass. ... It seemed like they made her look really big.

M.V.: Well, what do you expect when she's standing next to Winona, who's 5-foot nothing.

Artsweek: How did Winona Ryder's character fit in?

J.S.: I don't know, it seemed like she was doing a variation on her usual disgruntled teen role.

K.K.: I thought her role was predictable, there's always a "Blade Runner" element in all the "Alien" movies, and she filled it.

Artsweek: What did you think of the story?

M.V.: The terrorist part was lame. ... There was no plot to the whole movie — it was just a bunch of different

comic book scenes put together.

K.K.: I was taken by the visuals, but that was about it. This was definitely the best-looking "Alien" movie so far.

J.S.: One thing I didn't get was that the first film came out in 1979, and there is like 200 years between the first one and this one, but the ships look fricking exactly the same.

M.V.: And who's that actor who looks like deputy dog? He's always the bumbling authority figure with a lot of body hair.

K.K.: Dan Hedaya.

M.V.: Yeah, he's the guy they hire when they can't afford Chazz Palminteri.

Artsweek: How did it

compare to its predecessors?

M.V.: "Aliens" was the best one. The thing that put me off about this one was that it was too over the top. ... Part of the allure of the first two films was that you rarely get to see the [aliens].

K.K.: But with all the special effects these days, you gotta show it. ... The special effects are what hold the film up.

J.S.: Speaking of sequels, this one left a huuuuge opening for another sequel.

K.K.: (Sarcastically) Maybe the next one will be "Aliens in America."

R.A.: No, it's gonna be like "Boogie Nights" with the aliens having afros, disco garb and rocking out and stuff.

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YOUR DAILY HOROSCOPE
BY LINDA C. BLACK

To get the advantage, check the day's rating. 10 is the easiest day, 0 the most challenging.

Aries (March 21-April 19) - Today is a 7 - You and your team perform brilliantly today. It's important to make sure the job's done perfectly. Itty bitty errors will be noticed and pointed out. You don't need to have any more of that, so do your best to avoid it. Encourage your associates to strive for perfection, too.

Taurus (April 20-May 20) - Today is a 6 - An authority figure - boss, teacher, parent - will be annoyed if he or she catches you daydreaming. If you show mild interest, your preoccupation will go undetected. You're pretty good at covering up your inner thoughts. Do that again today.

Gemini (May 21-June 21) - Today is a 7 - Get together with a friend you haven't seen in ages. If you wait much longer, other obligations will interfere again. A gathering at your house should go well. Don't just think about what you can get this holiday season. Think about what you can give. That's a lot more satisfying.

Cancer (June 22-July 22) - Today is a 6 - Don't let your money go down the drain today. An idea that works for somebody else may be nothing but anguish for you. The only investments worth making now involve home improvements. Fix your place up the way you've always wanted and you can't go wrong.

Leo (July 23-Aug. 22) - Today is a 7 - Something you thought you'd have to replace might be salvageable after all. You're a good planner, and a visionary for the future. You have a friend, however, who's better at the nuts and bolts part of the operation. That's the person you need to talk to.

Virgo (Aug. 23-Sept. 22) - Today is a 7 - One of your assignments is something you're not sure how to do. You don't like to be in the spotlight. You'd much rather have somebody else take over that honor. Actually, you're doing just fine. Continue to follow the plan and your success is assured.

Libra (Sept. 23-Oct. 23) - Today is a 6 - The controversy you've had raging lately needs to be resolved. The disagreement seemed important at the time, but now it's starting to look trivial. It might even be getting funny. This is an indication of growth and health.

Scorpio (Oct. 24-Nov. 21) - Today is a 7 - Have you got your holiday greeting cards out yet? That would be the perfect chore for today. Not only will you beat the rush, but you'll also inspire your whole family to get busy and get theirs out soon. Again, you're doing a good deed just by doing what comes naturally.

Sagittarius (Nov. 22-Dec. 21) - Today is a 7 - New skills you're acquiring will lead to an advance in your career. You do need to be applying yourself in a marketable field, but you don't need to be totally inhibited. If you do what you love, the money will follow, right? Today, that looks quite likely.

Capricorn (Dec. 22-Jan. 19) - Today is a 7 - Sending money to a distant place will help the people who receive it and make you feel better as well. By getting involved, you're manifesting your best destiny. You're not only an entrepreneur, but also a philanthropist. Share your wealth in a way that benefits others.

Aquarius (Jan. 20-Feb. 18) - Today is a 7 - If you distribute your resources wisely, you'll make a good impression on an older person. That one could be in a position to increase your income. You're going to be creative today, that's assured. Be practical too, and you'll win in more ways than you can imagine.

Pisces (Feb. 19-March 20) - Today is a 7 - You're under pressure, but that's all right. You're forced to think on your feet and be creative. You have resources you've barely tapped. A person you know from a big company is helpful. Don't be afraid to make unreasonable requests.

Today's Birthday (Dec. 4). Focus on education. Skills you learn now will lead to the career of your dreams. Be bold yet intelligent with money in December. Take the test and win a job you love in February. Old contacts haven't forgotten good deeds you've done. They'll repay your kindness in April. Accept more work in May. Resolve an old dispute easily in June. Schedule a vacation for August. Step into a new role, and possibly a new tide, in September. Your team wins in October. Clean house in November.

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As we reach the new year, your Artsweek editors, Jolie and Tony, have decided to clean house and engage in a head-to-head CD reviewing bonanza! Here are the results ...

Travis / *Good Feeling* / independiente

This genuine bunch of blokes from Scotland are the newest UK export worth



getting up and cheering for. Taking the Oasis rock 'n' roll approach and giving it a friendly twist, Travis have found themselves an appropriate niche in the British music scene.

Travis' main attraction is frontman Fran, who puts such effort and fervor into his vocals that he growls at

Jolie ON THE

times. He brings an earnest quality to the band's rock sound that makes their music quite endearing.

With the Travis boys, Glasgow now has an exciting replacement for their aging sons Teenage Fanclub, whose musical quaintness has faded as of late. Instead of simple, straightforward pop ballads about girls, Travis take a rockier, more sarcastic approach — expressed on the album's opener, "All I Wanna Do Is Rock."

Throughout the record they work to patch up the heavy grey clouds of British rock that have become the trend of late. It's a striking contrast to the more somber songs of Radiohead and The Verve when you hear Fran repeat a chorus of "I'm so happy 'cos you're so happy," over and over in "Happy."

This very enjoyable first effort by Travis demonstrates some real promise, and I've got a *Good Feeling* about their future.

Moby / *I Like To Score* / Elektra
Howie B / *Turn The Dark Off* / Island

Both are bald. Both are big on the dance scene in the UK. Both have worked with

really famous people. Both are into experimental sounds and creating moods with lush soundscapes.

So what is the difference between Moby and Howie



B? Well, former Christian dance artist Moby — now just artist — likes to score music for films, and Howie B likes to hang out with U2.

These pastimes illustrate the main differences between the two men's records; Moby's is eclectic and variable, ranging from screeching guitar anarchy, while Howie's LP is like the current state of U2 (who he introduced to techno) — tolerable and calm enough to not really offend anyone.

Various Artists / *Music From and Inspired by "The Jackal"* / MCA

In the movie soundtrack genre, competition is fierce. More and more film studios are working out deals with record companies to release the scores to their motion pictures, which are quickly packaged and put on the shelves for the savvy movie-loving consumer.

With the market continually expanding, labels are looking for new ways to successfully market these kinds of albums. One trend has seen soundtracks including songs that never actually underscored the film they are connected with, but rather came along later only



to be tagged: Music "inspired by ..." a certain motion picture.

With "The Jackal" soundtrack, MCA has taken marketing a film score one step further than simply "inspired by." The record serves not only as a soundtrack, but as a collection of the latest "it" genre of music: electronic.

Although it sounds like a rather mischievous practice, MCA has to be given some credit for getting the premiere (or the most famous) artists of this blooming genre and sticking them all on one record. Jungle-stud Goldie, trip-hop pioneers Massive Attack, Prodigy, Chemical Brothers, the ever eclectic Moby, Black Grape and promising newcomers Lunatic Calm all contribute

new material for this record. A high-energy foray all the way through, it almost makes you forget the music is attached to a man who has made a career about being an action hero with a beer belly.

Suede / *sci-fi lullabies* / Columbia

Euro-press darlings Suede began their career on the back of reintroducing Bowie-esque androgyny to the British music scene. The band's ambiguous sexuality — and its representation in their songs — has won them praise and a core of extreme devotees at home and abroad.

The band that brimmed with attitude never really caught the attention of Uncle Sam's spawn, who were much more interested in Seattle-based fodder. Lack of serious mainstream attention left Suede groupies with only one way to keep up on the songwriting sensibili-



ties of the London-based group: the exorbitantly priced import single. And while each of their singles was backed with carefully constructed b-sides, the costs were too much to bear for the cult-y Suede consumer.

More recently though, the band decided to give back to their U.S. supporters by releasing domestically this double LP, comprising those extra tracks found on the European single releases. The 27 tracks are sure to be a welcome gift for Suede heads, but as for creating a real impact on American consciousness, it is very unlikely.

Madness / *Total Madness ... The Very Best of Madness* / Geffen

If BossTone Dicky Barret had known what Madness frontman Suggs has turned into as of late, he probably wouldn't have written such glowing, gushing liner notes for the greatest-hits collection of the early '80s ska combo Madness.

If he knew that Suggs was out singing the praises of trendy London hot spots dressed like a presenter for "Supermarket Sweep," he might think twice about never knocking on wood. In fact, if Dicky really looked past the glory of "Our House," and how no one out of ska country really knows much about Madness, then maybe he would see that his own band isn't so mighty, but rather just another one-hit wonder.

The Interpreters / *Back In The U.S.S.A.* / Freeworld Recordings

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RECORD Tony

INTERPRET

Continued from p.6A

If their British accents were real and they had better haircuts, The Interpreters might have something going for them.

Unfortunately, being from the East Coast and attempting to style your vocals after Gaz Coombes of



Oxford-based Supergrass doesn't really help if you're trying to establish a degree of credibility. Attempting to copy formulas set by early '60s Who, the now-forgotten Menswear, or Northern Irish teen sensations Ash, is pretty pathetic if your band was born and raised in Philadelphia.

Sure, The Interpreters might say that because their album was recorded in Britain and produced by limeys that good old Britannia had a huge influence on them, but then they'd just be admitting they were sponges, wouldn't they?



Timbaland and Magoo / *Welcome To Our World* / Atlantic

Timbaland and Magoo are terrible. The power-pop equivalent of the hip-hop world, this not-so-dynamic duo relies on an annoying mix of slow jams and played-out beats, along with guest appearances by Playa and Ginuwine. Oh boy.

As laborious to listen to as I am sure it was to overproduce, the record begins with annoying ramblings not much unlike those from the onset of the Wu Tang double LP. Only here, no political statements are even attempted. Instead, the listener gets to discover how bad-ass Timbaland and Magoo really are, and if you are a woman, why they luv 2 luv u. And do we really need remixes of these half-assed "songs," which were probably pasted on just to take up space? Yeah, go ahead and bump this in your lowered Honda. You'll be surprised by the looks you may get.



Kenny G / *Greatest Hits* / Arista

Yanni, look out. The original "G" has finally released his musical memoirs on disc, and the 30-something crowd is ready. For those not familiar with the G-man, Kenny is a curly

haired, bearded mutation of the progressive jazz world that could have lived peacefully among the cast of "Designing Women." He plays that *thing*, and if you can name it, you know your music. In a nutshell, he's lame.

But what is surprising about Kenny's compendium de crap also attempts to give it some credibility within the music hall of fame, namely that Sinatra, *Frank Sinatra*, recorded a duet with this fool. Oh yes, it's here. So are duets with Toni Braxton, Peabo Bryson and that slow-jam fella, Babyface. Most fitting of all, fellow curly haired pansy Michael Bolton appears with Kenny, performing a banal cover of

"You Send Me."

Will that man ever write an original song? Will Kenny G ever get the swift kick in the arse he has coming? Only one thing is sure in this tired genre of post-elevator music: It's gonna suck no matter how many duets and compilations are pumped out.

Moondog / *sax pax for a sax* / Atlantic

Louis Hardin, known to multiple generations of jazz aficionados as Moondog, has resurfaced with a somber collection of tunes recorded in conjunction with the London Saxaphonic. Presumed deceased in the '70s, the legendary New York street performer has always believed that the roots of jazz can be traced to Native

American music. Not much of that is included here, but there are some nighthawkesque sax ramblings that prove Tom Waits was indeed a big fan. Of course, you will hear more than just standard influences such as Charlie Parker (which he pays tribute to on "Birds Lament") in Moondog's experimental sound.

Sax pax for sax makes reference to the different-sized saxophone combinations present on this release. Much of the music here is of a classical nature, although "Dog Trot" seems to have some boogie to it. Hell, the guy is 81 years old. Most of



his peers are sitting on a nehru couch somewhere pooping in their pants.

Various Artists / *Bob Rivers' Twisted Tunes: Volumes 1 and 2* / Atlantic

Do you ever find yourself in a drunken stupor, singing



popular songs with a few friends and replacing the words with your own? What kind of loser are you?

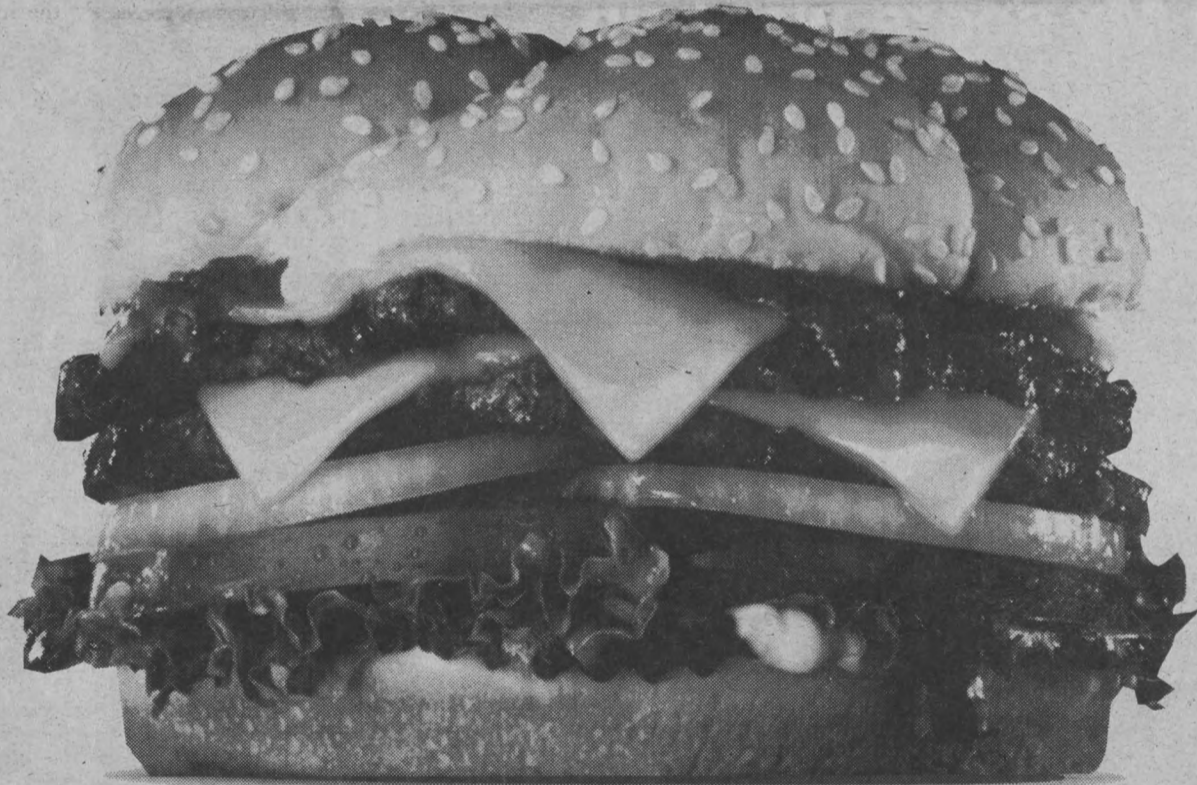
Well, if you want to make a fast buck, do like Mr. Rivers here, and hire a bunch of bands to perform carbon-copy covers of radio faves, but rewrite the lyrics so the world will think you are a big smartass. Then plop 'em all on compilation after compilation, and you have *Twisted Tunes*.

Among the satire-drenched remakes featured is a tune that actually sounds very true to life—the Doors' "Hello, I Love You," only now with the line "Hello, I love you/let's get tested for AIDS." Ha Ha, AIDS is pretty fucking funny, Bob. You will easily learn to decipher song titles before the track even comes on: "What If God Smoked Cannabis?" "When A Man Loves A Chicken." See the pattern here?

A Soundgarden spoof, "Asshole Son," and "Take a Whack on the U.S. Side," a song set to Lou Reed's "Take a Walk on the Wild Side," are mildly amusing, but only the first time around.

Yes, doing this type of thing is fun when you're drunk, but you do remember why you've never wasted money actually recording yourself inebriated? The proof is in the pudding.

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