

Mama, don't let your babies grow up to read ...

Artsweek

Inside: Ben Lee "Original Scripts" Suede "Dance Casserole" Lost World



The London Suede? Never heard of them? Well, you should have. Not only is Suede one of the most seductively fascinating British pop bands since the Smiths, but singer Brett Anderson has the kind of European good looks that would make his career, even if he couldn't sing.

The London Suede was one of the first British bands to be championed royally stateside. Over the last few years, though, their glamorous introduction to America all but faded. But with their latest release, *Coming Up*, the band is beginning to make headway again into radio-favor. The album's magnetic melodies swarm through the air only to infect those susceptible to its brilliance with an almost sickly kind of devotion to the band.

We here at *Artsweek* are still baffled by the chain of events that led to us hooking up with Suede for an interview last Thursday at the El Rey theater in Los Angeles. We were led in a haze, with college reporters from other UC A&E mags behind the venue where we came face to face with the jaw-droppingly handsome frontman Brett Anderson and the intriguingly mysterious drummer Simon Gilbert. Rather than fashion some story about them by pulling out select quotes, we thought you should read a transcript of the interview yourself.

Breaking 'Em in

Jolie Lash and Kate Lauer discover a softer side to Suede

Artsweek: A lot of your lyrics, like in "Beautiful Ones" (from the album *Coming Up*), are sarcastic and ironic. How come?

Brett Anderson: It's supposed to be a bit of fun — it's not supposed to be so serious.

Not Artsweek: *Coming Up* sounds more psychedelic, to me, than your previous efforts. Was this change conscious?

Brett: I don't know if it's more psy-

chedelic. No, it just happened, really. ... I don't believe anyone goes into a studio with a kind of a predetermined idea of exactly how the album's going to be, 'cos that's nonsense. You just go into it and make a record and the record is kind of like that year of your life and the year of how you've been feeling ... and *Coming Up* is us getting back into the studio and getting back into the studio and playing as a band. It was quite a natural thing. We just kind of wanted to make the al-

bum quiet.

There was a lot of paranoia going on with the second album [*Dog Man Star*]. There was a lot of shit going on. ... We were in the public eye so much ... everything we did. It was kind of a strange time because it was before alternative music became mainstream in Britain, and now it's mainstream. When we first started, bands like us didn't get in the charts. You just didn't. It was kept completely within the sphere of the *NME* in those days and we were the first band to kind of like break into the mainstream.

The alternative music press was so obsessed with us 'cos they saw us as someone that could go that step further, so it was like even though we weren't in the tabloids everyday, the *NME* used to camp outside the fucking studio when we were making the album. We had journalists running after us to ask how it was going and we were trying to get on with it and that's how it happened. With this album, we kind of just like went off on our own and everyone thought we were over, and we'd split up or we'd become obese drug addicts just about to die in the toilet.

Artsweek: How has the band changed since you added guitarist/pianists Neil Codling and Richard Oakes?

Brett: Simon can answer that.



L-R: Richard Oakes, Mat Osman, Brett Anderson, Simon Gilbert, Neil Codling

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Hmmm//Bop

In the "old" days as a music aficionado, you might have shown your admiration and respect for your favorite band through fan mail, autograph hunting or just screaming at the top of your lungs at a concert. Now, with the advent of the Internet and the World Wide Web, a new avenue of star worship has opened up for anyone with a computer and Net access. For fans of all musical genres, from disco to techno, jazz to rock, the Web offers a plethora of fan-maintained sites showcasing photos, sound files and updated news on the latest goings-on in the world of your favorite artists. For those who put up the pages — from 11 Hanson sites to nearly 100 U2 Web destinations — a common goal, aside from paying homage to their favorite artists, is to offer a place where other interested fans can access information on the acts.

"Actually, it started as a way for me to learn HTML and it grew from there," said Won Tchoi, who has created a site for Bjork fans (<http://www.xnet.com/~wtchoi/bjork/bjork.html>). "The thing I like about the Web page is to give 'new' fans a place to find the information I wanted when I first got interested."

Web pages may be a sign of an extremely dedicated fan. Besides requiring a basic knowledge of the Hyper-Text Markup Language utilized by Web browsers, more advanced sites may necessitate learning other skills such as Java programming, graphic design and photo manipulation. Time is also needed to maintain a Web site.

"Before, I used to spend maybe an hour or two every other day, but that was when I still had to find more info on them, now probably 2½ hours total weekly," said Wesley Davis, who maintains a Republica Web site located at <http://home.rica.net/weasle/Republica>.

Because many of the sites found throughout the Web contain images and sound clips taken from sources such as magazines and albums, one of the debates currently being waged on the Internet is over the right of record companies to crack down on the use of these files on fan-run sites. Earlier this month Oasis' label EMI issued a warning to Web page maintainers about the use of copyrighted material relating to the band. "It all comes down to whether the use of the

image/songs/lyrics encourages interest in the celeb or if it substitutes for interest in them," said Joan Furilla, designer of a Bee Gees site (<http://geocities.com/SunsetStrip/Club/7434>). "Stars don't want their entire works to be placed on the Web for anyone to download but they should be willing to let a bit of copyright infringement if it encourages interest in them."

Pet Shop Boys fan Matt Guzy said use of copyrighted material on his site (<http://www.igateway.com/clients/petshop/>) may encourage interest in the British pop group.

"I think those efforts are counterproductive for the record companies. While fan Web pages do violate copyright laws they provide free promotion for the bands," he said. "For example, I keep sound clips on my page, I have one for every song. It's possible people may decide to buy the newest single because of a clip they heard."

Page creators are constantly looking for feedback and ways to improve their sites, but sometimes in the process of gathering information with fellow fans, site designers get unexpected responses from page visitors.

"The most common thing is people thinking that I'm one of the Pet Shop Boys," Guzy said. "I've gotten e-mail



from people telling me how much they love me, how great they think my music is, etc. Recently I got an e-mail from someone asking me to take my pants off during the next tour."

For fans looking to track down sites dedicated to their favorite music acts, the Web offers many tools to hunt down pages. Yahoo (<http://www.yahoo.com>) offers an index of musical artists, broken down by genre, while *Rolling Stone* magazine's latest venture onto the Web (<http://www.rockguide.com>) is a search engine for fans seeking music resources including band Web sites, concert dates and record label information.

—Michael Ball

Dance-alicious

What comes to mind when Mom says you're having casserole for dinner? Well, maybe bad things depending on how bizarre your mother is, but there is no doubting that, conceptually, casserole screams "variety" packed into one compact entity. If you're one who craves diversity from your entertainment, then look no further because "Dance Casserole" is coming out of the oven next week. "Dance Casserole" consists of dance pieces by juniors in the Dance Division and will offer audience members a glimpse at the first pieces these students have ever choreographed. According to Michaela Cannon, one of the dancers and choreographers, the performance will live up to its name. "There are 10 individual pieces, with themes ranging from abandonment to the relationship between reality and reproduced reality," she said. The movement aficionados have put a great deal of work into their pieces, Cannon said. "It has been a quarter-long choreography project, with dancers who are either in the major or not," she explained.

"Dance Casserole" will be served up on June 4 and 5 at 8 p.m. in the HSSB performing arts wing. *Bon appetit!*
—Tony meatloafin' Bogdanovski

The Originals

Could the next Arthur Miller, Tennessee Williams or William Shakespeare be lurking about UCSB? Next week is the time to find out when UCSB's Dramatic Art Dept. presents "Original Scripts."

"Original Scripts" is a series of six short plays written by UCSB students from the Dramatic Art Dept. script writing class. The six scripts were chosen for their quality and the ease with which they could be staged, said Andy Cuk, directing teaching assistant for the department.

In selecting the plays for the show, particular attention was paid to a range of dramatic themes and styles, Cuk said.

"The plays are so diverse," he said. "[The audience] will see six very different shows. One deals with a lesbian love relationship. Another is a very *avant garde* piece of work, another is about two guys who work in a subway station."

The performances for the plays begin Monday, June 2, with "Chance in a Million," "The Courage to Feel" and "Chicken Fiction." The three remaining plays, "Z St. Station," "Dinner Guests (Where do we go from here?)" and "Heading For Labhamash" will follow on Tuesday, June 3. Monday's show is repeated on Wednesday, June 4, and Tuesday's on Thursday, June 5. All performances are free and showtime is at 8 p.m. in the Studio Theatre.

—William Banks

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Dinomite

If Jeff Goldblum were to star in a remake of "Ishtar," would it make \$300 million at the box office? Just something to think about.

In "The Lost World," Steven Spielberg's highly anticipated sequel to "Jurassic Park," Goldblum reprises the role of chaos theorist Dr. Ian Malcolm, the only interesting human character from the first film. This time around Malcolm reluctantly joins a team to visit Isla Sorna (AKA Site B), where dinosaurs just happen to roam freely. Malcolm's team, which includes Vince "Swingers" Vaughn, has to get documented evidence of the dinosaurs before another group, which is out to capture and exploit the dinos, gets its hands on them.

But like any island full of dinosaurs, things don't go exactly as planned, and all hell breaks loose. Then a lot of running, rain and chomping ensues until the film's climax. As for the film's grand finale, let's just say that suburban San Diego suffers a catastrophe 100 times scarier than Junior Seau on PCP. Well, maybe only 10 times scarier.

When all is said and done, "The Lost World" is essentially a remake of the first film. What made "Jurassic Park" such a great movie was that it was unlike

anything audiences had seen before and there was an element of surprise around every corner. With "The Lost World," the surprise isn't there.

But despite a lack of surprise, a sluggish beginning (which Goldblum saves with his witty one-liners), and a ridiculous bit involving gymnastics — which is about as plausible as Kerri Strug is obnoxious — "The Lost World" is still a ride worth taking.

Once again Spielberg shows us that he is a master at staging action sequences when he has a pair of t-rexes push a trailer off a cliff, and especially when he has a pack of hungry velociraptors hunting for dinner. With Spielberg's direction and Goldblum's wisecracking performance, they manage to make "The Lost World" a fun movie, even though audiences have been there and done that before.

As I was leaving the theater I heard about a half a dozen people say "it wasn't as good as Jurassic Park." But let me ask you this: If "The Lost World" had come out first, and "Jurassic Park" were its sequel, would you still say that "Jurassic Park" was a better movie?

—Patrick Reardon is lost in his own world.

In Need of Rehab

It is becoming all too clear that movies these days are written by committees of stockholders and brokers instead of artistically minded directors and producers. Hollywood's latest offering, "Addicted To Love" — starring Matthew Broderick and Meg Ryan — is yet another bottom-line-oriented excuse for celluloid.

For those who haven't lived in a cave for the past six weeks, the media blitz that has preceded this flick will have most filmgoers well prompted on every aspect of this film long before they see it. The plot is fairly simple — Sam (Broderick) and Maggie (Ryan) are both dumped by their respective lovers Linda (Kelly Preston) and Anton (Tcheky Karyo),

who have fallen in love with each other and live in New York. Sam and Maggie then join forces to enact some type of revenge upon their former love interests. While Sam and Maggie stake out the cou-



ple's home, they foster a relationship of their own amongst their close quarters and lack of contact with the outside world (kind of like people do in prison).

Broderick and Ryan both bring in their predict-

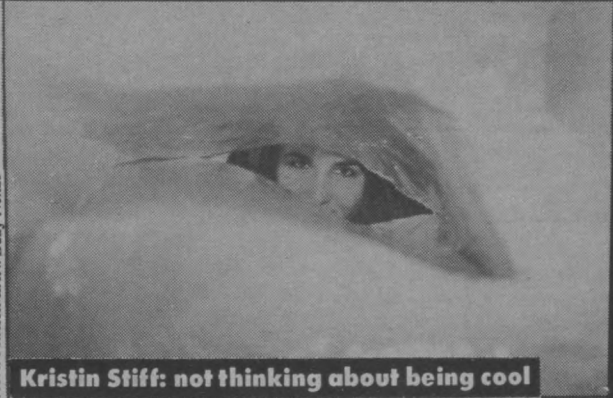
able styles of typecast wit, producing two terribly unbelievable and pathetic characters. To the film's credit, however, there is actually a small spark of chemistry between Broderick and Ryan that when set against some cheesy sight gags actually produces some moments of genuine comedy. Unfortunately, these few laughs are just too little, too late. The overall vibe is like a lame fusion between "Can't Buy Me Love" and "Stakeout" — a couple of pathetic lovesick fools and a few pairs of binoculars.

Check this one out if you came too late to get a seat for "The Lost World."

Otherwise, as with most movies these days, wait for this one on video.

—Robert Hanson, Anti-christ Superstar

Each week, a senior art studio student will display their work in the CCS Gallery. Each week, Artsweek will dart over there like a hyena to a wounded yak to ask questions.



Kristin Stiff: not thinking about being cool

Artsweek: Why do so many people in Santa Barbara have goatees?

Kristin Stiff: Because they want to look like goats.

Is it cool to not be cool anymore?

It's cool to be not thinking about being cool.

You're looking for a

word to complete a sentence. Do you consult a thesaurus or try and figure it out?

I'd watch T.V.

What's worse, a lie or brutal honesty?

Playing dumb.

Can you juggle?

I leave that to the clowns.

Kristin Stiff is a senior in the College of Creative Studies whose sculptures and paintings will be on display in the CCS Gallery from now until Saturday, May 31. Go now.

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FILM

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A zany, hysterically funny, brilliant send-up of every medieval movie ever made, *Monty Python and the Holy Grail* follows King Arthur and his knights in their search for the legendary Holy Grail. What happens in the next 90 minutes is virtually impossible to describe. By far the best Monty Python film, *Monty Python and the Holy Grail* benefits from the keen direction of Terry Gilliam (*12 Monkeys*).

General Admission: \$4

Tickets at the door only

3-D Film

It Came From Outer Space

Don't miss your chance to see the best 3-D film ever made. When 3-D films became a fad in the early 1950's, only a few of them were ever considered good. *It Came From Outer Space*, a film adapted from a book by Ray Bradbury, is the one film that garnered both critical praise and popular success. In the film a spaceship lands in a cave near a small town in Arizona. Aliens take on the form of local humans to repair their spacecraft. Considered by many the best science fiction film of the 1950's, this cult classic features outstanding performances and wonderful 3-D images. 3-D Glasses will be provided for this film.

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Boogie Woogie

Rabia Shirazi keeps on picking with Snot

Last week *Artsweek* gave you a little sniffle of our Snot interview with vocalist Lynn Strait. The following is the continuation of what we started with the frontman to the hardcore lounge act.

Artsweek: What do you think of Santa Barbara becoming more of a local band hub, like a mini-Seattle?

Lynn Strait: I think it has been for a long time ... There were all kinds of punk-rock bands coming out of the eighties, coming out of Santa Barbara. It reminds me more of Carmel than Seattle. Seattle has bullshit like grunge and MTV. What I mean by more like Carmel is that ... we just have different types of artists and musicians. There's a little bit of competition among the bands here — everybody's a little competitive, but we all really love, like honestly love, other people and other bands. Summer-camp, Spank, all those bands are bros of ours and they're all great, you know. We have more cool bands than Seattle does.

What did you guys do for a living before the band?

I was a furniture carpenter [and] did a lot of shipping/receiving, truck driving. I worked for Budweiser. Mike did that too — Mike worked for Coors. I worked at the *Independent*. When he moved out here, John, the bass player, needed a job, so I got him a job at the furniture shop I used to work at. Sonny's a vet, veterinary tech, and Jamie has been playing drums since he was four, and he played in a couple bands with his dad since he was three or four years old, then he played in the high school band, then he got out and played with bands — that's all he does.

Are there any problems or hostilities within the band, between each other?

We get along. I think we get along really well compared to other bands. We have our arguments, but nothing — we've never drawn blood, never struck each other, but we get in

L-R: Mike Doling, Jamie Miller, Lynn Strait, John Fahrenstock, Sonny Mayo



some good shouting matches. But really, as of before getting signed to do the album, we all lived in the same house out of poverty, you know, and we got used to each other. We got used to living with each other and realizing what each other's buttons were and how not to push them

too — we fight like we're brothers.

What's it like touring?
It's really hard, I mean, it really reaffirms the notion that being in a band for a living is fun. Basically, it's a lot of driving. We really love hotel rooms and not having to clean up after ourselves — that is re-

supposed to be 100 percent fun.

What is your inspiration for your lyrics?

I do all the lyrics. I'd have to say the television set — that sounds bad, [but] that would be the majority — a good half of where I get stuff. When we get a tune together, I'll sit down with the tune and write it. I write funny — not the way I hold my pen, but most musicians sit around and write stuff. I don't sit around and write stuff. When we have a song, I can spill out anything I want because I own it all — they're all in me. I have all this shit stored up in my head, you know, and it's a constant flow, so it's never a loss of what to write. I've gone through trails in life — drugs and incarceration, stuff like that. Basically, anything that pisses me off or makes me laugh, nothing in between.

That's about it for my questions, but is there anything you want to add?

Um, buy the album so we can put cheese on our Whoppers.



— when they've been in a van for a few days and they haven't showered. We have our problems, our disagreements, but basically, I love all my band members and they love me

ally fun. Love, love, love to meet new people. We play a lot in LA and when you get out of LA and into the world, people really love seeing new people and places. It's a job. It's not

Real Gen

Jolie Lash speaks to those who

Once upon a time, a few years ago, a man, a drummer by trade, (Matt James) walked up to a mildly young, Welsh-born Martin Rossiter in a club and asked him if he could sing. The young "Rozzer," baffled at how one could ask him such a stupid question replied, "Why of course you silly oaf."

Awe-struck at having found one so bold in words, Matt "the Hat" convinced the young Martin to become the frontman for his fledgling London-based pop group. Having already secured the powers of bass from his upstairs neighbor, Kevin Miles, the trio secured the guitar dramatics of one finely mopped Steve Mason, who had just returned from Hong Kong.

After careful planning sessions the group members decided they would call themselves Gene. As they practiced day and night in a dingy London flat, the honed their skills and took inspiration from the world around them. After releasing some successful independent singles, the band signed with A&M Recordings, where they released their first record, *Olympian*.

The record was full of inspiration, passion and a depth of emotion. After touring and interviews the band made a little bit of money that allowed them to take a break and recreate their magic. Eventually the four men returned to the studio, where they generated a second burst of wizardry that manifested itself in *drawn to the deep end*.

One day a little arts and entertainment section in Santa Barbara found out the phone number of the young Rossiter, who had flown into New York to begin a tour. The *Artsweek* writer asked Rossiter a few questions to find out more about his magical band Gene.

Artsweek: So how are you doing?

Martin Rossiter: A little bit tired, a tiny, tiny, touch of the sore throat, but that's about it.

So what do you think are the main differences between the new album drawn to the deep end and your first record Olympian?

Well there's a few. The obvious ones are the fact that we're a little older and hopefully therefore a little better at what we do. ... We've learned how to let go a bit in the studio. There's also a great sense of adventure. ... We wanted to show off for each other ... "Look what I can do," and obviously with *Olympian* it was successful enough to allow us the luxury of time, really, on this album — to muck about and to take songs and split them into different outfits and see how they sound. So that also helped a great deal.

Have you gotten to be a better songwriter since the last album?

Oh I hope so. Yeah.

SUEDE

Continued from p.1

Simon Gilbert: The average age has gone down.

Brett: Which is always a good sign.

Artsweek: And since teen bands are so popular now.

Simon: Exactly.

Brett: We're virtually a teen band.

Simon: Next we're going to kick them out and get some 4-year-olds.

Brett: [To] have an average age of 14 — that would be great.

Simon: I'd love to be 14 again. I don't know, it's good. It's more of a gag we're all together again.

Brett: There's no ego problems and shit like that.

Artsweek: What kind of stuff do they add to it — to your relationships as a band?

Brett: I think the musicianship has improved since they've come into the band because the way both Neil and Richard write is in a really unselfish way. They both want the band to be writing good stuff. Neither of them have an ego problem, neither of them have a thing about their things or anything like that.

There's so many different ways in which we work now. Songs are written in such different ways. Like Neil will come up with some riff or Richard will and they'll both work with each other and stuff like that, and they'll both egg each other on and they're both in competition with each other, which is good. It's healthy having competition in a band.

Artsweek: What's it like being small again in America 'cos you're so big in England?

Brett: It's totally fine actually. I haven't really got an ego problem with it. It's weird 'cos America is the biggest single

Doonesbury

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Gene-ious

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What have you learned about writing lyrics?

I'm might actually consider that I now write lyrics whereas on *Olympian* I think I was probably writing melodies and words. What I mean by that is that in a way I've realized the power of how a certain melody can break hearts as much as [words], or mend them.

What do you think of the reaction you get from fans in America — it's very much a strong devotion.

Well it's pretty much the same thing everywhere we go. Yeah, you know we have very, very loyal, loving and good-looking, I'm afraid, fans and I think they see something in us that they don't see in many bands — a sense of honesty perhaps, and that's wonderful. We need that and that's what we want, really.

We don't want to be just liked — people come and see us, (mimics the voice of a happy-go-lucky sort of fan) "Oh yeah, Gene, they're OK." "Oh yeah let's go see them tonight, there's nothing else on." I want people to come out and say, "We have to go and see Gene," ... and I think to a point, [except] with a few people that happens [with our fans] and hopefully that'll grow. We want to become the world's biggest cult band and if you could organize it I'd be most grateful.

Well I'll handle the West Coast chapter, how's that?

That would be great. Yeah. Well, that's one bit sorted out. Excellent.

It sounded like you made an album you wanted to take on the road. It's got a "play-me-live" kind of quality to it.

Yeah. I think one of the things that we didn't get quite right, I mean don't get me wrong we love *Olympian* very much; we didn't get it quite right in the fact that it didn't actually capture what we sound like live. And I think when we needed to we managed to do it on this record. And so yeah, it is actually. You can see the headlines now in the *National Enquirer*, you know, "Gene in Fun Shocker!" But we do actually enjoy playing. It does lend itself actually to being played night after night.

You can't get bored then, so that's good.

No, I mean if you get bored in this job then you're dead. Can you ever see yourself getting bored?



This is Gene. They are playing the El Rey in Los Angeles June 4, in case you were wondering.

No, I don't think so, I mean hopefully I'll have a little bell in my head that will say Martin, now's the time to see if you're becoming an embarrassment and I think there's one coming out made by the Jagger corporation. But you know, beyond that no, I don't think I'll ever get bored doing this.

You've managed to skirt the whole Smiths comparison that plagued journalist reviews of your band when Gene first came out — why do you think you've been able to do that?

I'm glad you think we have, most people think we haven't. I thought this record, I mean if people thought that the first one sounded like the Smiths, well this one is like you guys finding your own voice.

Well I don't think the first one [sounded like the Smiths] to be honest with you.

Right, but some people do.

And some people are wrong. Period.

So you don't think you've managed to escape that

categorization?

We're starting to but it's not us that really have changed. I think we've gotten better, but we've never written with that in mind.

What do you think about music as art and would you consider your music art?

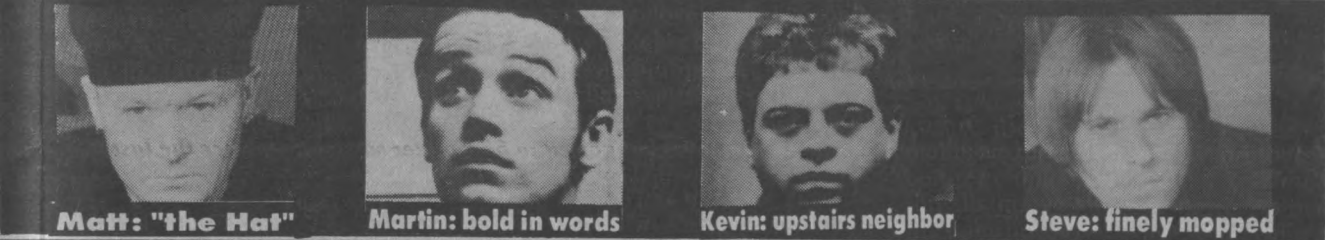
Yeah, of course I would. You know, I mean I'm not necessarily saying it's good art but pop music is art. Definitely. Everybody from Jewel to the Spice Girls and from Nirvana to Mozart — I mean it's all art. It's just whether you actually think it's any good. But yes, of course it's art — what else is it if it isn't?

Well I don't know. Some bands just argue against that notion.

Yeah I know, that's 'cos they're afraid of the word. 'Cos they're afraid people will think, "Oh they're really pretentious you know." ... Yeah, I mean of course it's art, that's undeniable. It should be treated as such to a point as well.

How would you treat something as art? People go and look at art. Would you want people to go and stare at you?

No, because it's like literature, which is art or a painting or theater. You can have wonderfully extreme reactions. ... Modern people's view of art now is something middle- and upper-class. The real roots of art were a working-class thing. It was, you know, people painting to tell stories. It was people traveling theaters, going to village after village after village, telling stories. That was art and pop music — why on earth shouldn't pop music be the same?



Matt: "the Hat"

Martin: bold in words

Kevin: upstairs neighbor

Steve: finely mopped

market in the world in terms of country and like we sell more records in Italy than we do here. All over Europe we sell so much more than in America, like 100,000 in fucking Denmark.

I don't mind it. It doesn't bother me. I'll tell you what is quite nice — I quite like walking down the street and not get-

that were watching us that day.

Artsweek: KROQ picked up on you guys for a little while and then dropped you.

Simon: Yeah, they did. Apparently they changed their policy — that's why they didn't play us any more.

Artsweek: Why do you think that happened?

not a blueprint or a model for anyone else to live. I just see drugs in lives ... I use a lot of drug metaphors and stuff like that. Most of the people I know are drug addicts of some kind.

'Cos it's real for me and it's not kind of trying to be cool, I just see it around me.

Artsweek: What do you think of people who take your words way too seriously?

Brett: I think it's great.

Artsweek: Or people who take your political beliefs and then make them their own?

Brett: I don't know if anyone does. There's a human politics in the music which you could take to heart, I think, and it's good.

Simon: We don't preach, we just observe, anyway. It's just observations.

Not Artsweek: How does it make you feel when people lunge over each other to reach you at shows and after shows?

Brett: It's better to get a line of coke down after the shows — that helps. It certainly isn't a flattery. You get very, very tired, very quickly. It's flattering for about two seconds and then it gets quite boring. Sometimes it gets quite scary.

Artsweek: Do you think there is a place for the kind of music that you play with electronic music becoming the next big thing?

Brett: I don't think we're the only band in the world that play guitars, bass and drums. So the answer to that is yes. I think there's always a place for Suede because I think we occupy a place that no one else occupies. I think we're quite unique in a way. Without wishing to sound conceited — I don't want to sound conceited at all — as an observational bystander I think we're quite unique.



ting permanently fucking hassled. That's quite nice. When I'm in London it can get a pain in the ass sometimes. You do kind of alter your personality because of it. I love California.

(Some kids standing outside the gig start yelling "I love you, Brett," or something like that.)

Brett: I'm trying to do an interview. Shut up.

Artsweek: Did you think you were going to break America when [L.A.-based mega-influential radio station] KROQ playlisted you and headlined you at their first Weenie Roast in 1993?

Simon: Yeah, that was strange. I remember the two fans

Brett: There's something about our sound that doesn't sit well with America. There's something inherent about our sound. The kind of records that get played to death in America are these rhythm, driving records, that's what it is. It's music you can kind of imagine driving down the road to. And there's not really very much Suede music to drive to, or if it is driving music, it's not kind of like driving down the freeway on a steady road.

Artsweek: Brett, you write about drugs a lot. Why?

Brett: Because they exist in my life and in the lives I see around me. Like all of my songs are just observational. They're

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PRESENTS

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 an 8 - There's a bit of confusion this morning, but nothing you can't handle. Your roommate or somebody in your family may have a change in plans that will mess up your normal routine. No biggie. The money you've been thinking about and waiting for could finally show up.

Taurus (April 20-May 20) - Today is an 8 - You and your friends can get a lot accomplished with very little money. If you pool your talents and your resources, you'll have plenty. If you want more, that's simple. All you have to do is figure out what you have that other people need.

Gemini (May 21-June 21) - Today is a 6 - You could be in for a bit of a confrontation this morning. An older person, possibly your boss or teacher, may not go along with your suggestions. In order to get this person on your side, you'll really have to show you know your stuff. This is good for you, actually.

Cancer (June 22-July 22) - Today is a 7 - You shouldn't be stuck in a regular job. A person of your talents needs to be free to create. It's possible to make a fortune while you're working for somebody else, but it sure is rare. Instead, you ought to be an entrepreneur. Plan something special for this weekend.

Leo (July 23-Aug. 22) - Today is a 6 - There's lots of flexibility today. In other words, you won't know what's going to happen until it already has. Up until that point, a change is not only possible, it's likely. So don't make any assumptions. Wait and see.

Virgo (Aug. 23-Sept. 22) - Today is a 7 - There are lots of changes going on, and you're right in the middle of them. Your boss wants to do one thing and your partner wants to do another. Your career demands more attention, but so does your home life. Are you moving, or what? The answer is yes, in more ways than one.

Libra (Sept. 23-Oct. 23) - Today is an 8 - You're better with visual or audio than with words today. That's not usually the case, as you well know. You're a very verbal person. The last couple of days you've been awesome. Today, it's as if that part of your brain is exhausted. Do something else.

Scorpio (Oct. 24-Nov. 21) - Today is a 6 - No matter what you tell some people, they want to argue about it. A little of that goes a long way with you. Today, some people will comply and some will reject your ideas without even listening to them. Surround yourself with the former.

Sagittarius (Nov. 22-Dec. 21) - Today is a 6 - It looks like there's something you need to discuss with your partner. Your career doesn't demand much attention right now, so maybe you can figure out how to get a little midweek time off for good behavior. Schedule your meeting for as early in the evening as possible.

Capricorn (Dec. 22-Jan. 19) - Today is a 7 - You'll find your imagination takes off in unexpected directions. That ought to be kind of fun. There's also a lot of work to do. That's not a problem. You're certainly not afraid of a little work, or even a lot of it. You look forward to the challenge!

Aquarius (Jan. 20-Feb. 18) - Today is an 8 - If you're in love, you may be worrying about money. That's unusual for you. Normally, you can take it or leave it. You're more interested in other things, like saving the world. This evening, do something special for that special person. Even if it costs.

Pisces (Feb. 19-March 20) - Today is an 8 - You have a tendency to let other people walk all over you. Don't do that today. You have a lot to offer, so don't be afraid to speak up. That's especially important if the changes being proposed are going to affect your life. Better pay attention.

Today's Birthday (May 29). Expect changes in your career this year. You're very charming in June, but it's hard to make a choice. You want both. Move or remodel in September. A legal matter finally settles in December, leading to a new opportunity. Finalize a financial agreement in January and launch a new endeavor in February. You'll be tested in March for a career advance. Part of the test is nonverbal, so pay close attention. Stick to the rules in April. A friendly bureaucrat can get you through the maze in May.

Wants Your Feedback

Come eat, fill out a comment card, and you may win a **free Half and Half meal!**

This week's winner
Stacey Willows
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Euro-Envy

At the London Suede/Longpigs show in Los Angeles last Thursday, *Artsweek* found itself amid young adults in skinny-fit tees, mod suits, blur boy hairdos and fashionable used-ish black leather jackets. They mingled around strutting their thin frames as they drank cans of Heineken and took thick puffs from their Kamel Red Lights. Although they mirrored their cross-Atlantic counterparts, these kids were as American as apple pie.

Why is it that thousands of stateside concert-goers are so influenced to adorn themselves in mod gear and Euro-boy haircuts instead of Baywatch beehives and Miami Vice suits? The British, it seems, aren't just coming; they're taking over. From Oasis to Suede, from Kula



blur

Shaker to the Spice Girls, from Bush to Prodigy, Jamiroquai to the Sneaker Pimps, British acts are going over to this side of the Atlantic in a big way.

Perhaps it's just the backlash to the ease with which beer-bellied blowfish conquered the charts a year ago. Or the way in which a certain young Canadian held MTV hostage for so long that has made us look to the other side of the Atlantic for something a little more interesting than backwater schmuck. Isn't it ironic?



The Spice Girls

Over in the UK the national music press comes out each week, touting new musical promises from across the country and the world. Although many British bands that achieved some level of success over here are more than happy to denounce music magazines *NME* or *Melody Maker* as bandwagon connoisseurs, they have to admit that these musical sources are very powerful in the promotion of British acts.

In addition to the magazines, the national radio station, Radio One, offers a true melting pot of musical genres. If you could tune in this very second you might hear Oasis followed by Celine Dion, followed by the Wu Tang Clan, followed by Linoleum, followed by Supergrass, followed by Take That followed by Josh Wink.

Turn on any local radio station in the Tri-County area

and you're likely to find No Doubt, followed by Sublime, followed by No Doubt, followed by Bush, followed by No Doubt. ... If you have even half a brain you're probably going to have to switch off the channel at some point. But in Britain, the diversity rarely contributes to boredom. In fact, even indie lovers will be able to handle a Whitney Houston song or two if they know that Perfume is next on the play list.



No Doubt

People aren't so "arsed" about sticking to one category of music — it's not considered being a sellout to say you like dance music and still sing along to Seal. Not being pigeonholed into just one category, and thus becoming the equivalent of a SoCal scenester, allows people freedom to like a variety of music. The diversity of music propagated via radio and magazines allows the Brits to foster and promote a sense of national pride in the musical acts scattered across their tiny little island.

So while America is embracing British bands and their dressing *savior-faire* we should take note. No, the Brits aren't cooler than we are. Hell, we were the ones who invented rock 'n' roll. We're just looking for a bit of diversity and Britain seems to be offering it now.

But perhaps, if we can learn anything from this British monopoly of MTV, we can learn to look inward and take pride in the diversity found within our own community. What, you don't see any? Well, look again. Santa Barbara certainly has its share of ripe musical acts to take notice of. Summercamp, Nerfherder, Spank, Snot, Dishwalla, Henchmyn, the Goodkind, Kid Power, Cool Water Canyon, Jimmy Two Times, Beth Waters, Jennifer



Summercamp

Terran, Toad the Wet Sprocket, Mad Caddies, Joystick, Mic.edu, Fidget, the Leftovers, the UCSB Gospel Choir, Point Conception, Superslick, DJ Jasen, and Creature Feature are just a few of the local acts you might keep your eye out for.

It would be great if we could seize the same kind of musical cultural momentum coming from the place that used to refer to us as its colonies. Maybe if we concentrated more on appreciating different types of music instead of limiting ourselves to phases consisting of one genre of music at a time we could spread the wealth of corporate rock.

Artsweek thinks the world would be much happier, don't you?

This has been a public service announcement from *Artsweek*, who encourages you to broaden your horizons and your wardrobe as well.

Year-End Clearance Contest

Hey you! Everything must go! *Artsweek* has got its greedy little hands on Longpigs posters, CD singles and more Ben Harper stuff. We're practically giving 'em away. Heck, we are giving 'em away! Just write down what your favorite part of this *Artsweek* is and drop it off under Storke Tower or e-mail us at nexus@mcl.ucsb.edu

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By: **LOMBARDO & BUI**
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Blackened Shark with Jalapeño

Marinate two 6oz. half-inch shark fillets (*) in:

- 2 Tbsp lime juice
- 1 sliced medium onion overnight in refrigerator.

Mix together:

- 2 tsp crushed black pepper
- 1 tsp fennel seeds
- 1 Tbsp dried oregano
- 1 tsp ground cumin
- 1 tsp ground coriander
- 1/2 tsp minced garlic
- 1/2 tsp chili powder
- 1/2 tsp lime juice
- 1/2 tsp salt
- 1 Tbsp olive oil

Coat fish with blackening paste.

Drill on rack 4 in. from heat for 5-7 min.

Fillet should be flaky and crusty.

In 1 Tbsp of butter, sauté: 1 Tbsp of chopped fresh cilantro and 1 tsp jalapeño pepper.

Simmer and pour over fish.

Add 1 Tbsp lime juice.

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On the Record

All the albums you've never wanted ...

The Foo Fighters / *The Colour And The Shape* / Capitol

Poor Dave Grohl. No matter how hard he tries, he always seems to be unable to shake off the legacy of Nirvana. And how he



tries. Despite being an almost all-Grohl project, many of the tunes on the Foo Fighters self-titled debut echoed Cobain in everything from those oh-so-wrenching lyrics to the structure of the songs themselves.

On the new *The Colour And The Shape* CD, a new democratic Foo Fighters (meaning not 99 percent Grohl like last time) bash their way through an album full of whisper-to-roar music. The presence of ex-Germ Pat Smear on guitar picks up the tempo quite a bit, but in this case, and especially on "Monkey Wrench" and "Everlong," fast + loud + distortion = power pop. That's not a bad thing, since this band could take on any modern-rock radio group and rip it to shreds, but does that really mean much anymore?

—Keir DuBois

Snot / *Get Some* / Geffen

Let's face it — making a successful metal album these days is close to impossible. As exemplified by the soft-ass sellout sounds of such '80s heshier pointers as Metallica and the "new" Iron Maiden, as well as wanna-be punkers Bad Religion and The Offspring, more and more good *hard* bands are taking the easier route of t o n e d - d o w n , compromising-consumer blah rock.

Then came Pantera, who kicked the asses of all trendy Lollapa-losers and straight-wrecked metal shop. Then came all those Pantera posers. Then we were given a band called Snot.

Actually, Snot has been around for about two years, playing what they like to call "a hardcore

lounge act," a mix of funky bass-line grooves and genuine heavy guitar riffs, drifting in 'n' out of daily frustrations ("Joyride") to dissing record company executives ("Mr. Brett") to fun-core instrumentals. Overall, the album is tight, but definitely not overproduced or too clean, and features plenty of music for a diehard rocker to be proud of. —Naz Escobar

Coolbone / *brass-hop* / Hollywood

Sometimes I feel like I'm in junior high, writing for a creative writing class, when it's embarrassing to speak in front of the class and your tongue gets all big and in the way. This aside, let's talk about the hip-hop music genre because it's groovy and happening and makes you feel like a cool cat.

If you like rap, New Orleans jazz and repetitious beats, you'd do well to get yourself a copy of Coolbone's *brass-hop*.

The album is not mind-

blowing, but it has a fusion of New Orleans "brass



band jazz." The coolest thing is that the tracks are all original music. The eight-piece band plays everything from trombone to drums, with seven horns somewhere in the middle. The drums are the real skins, too.

"Layin' It Down" is really the only slow song, a subtle tribute to the horn masters like Miles and Coltrane. Besides that, there are a couple of "sick duck" romps that accompany the New Orleans sound.

Coolbone's *brass-hop* is a well-produced album, so play it loud, play it soft, but dig those horns, man.

—Jesse Bellinger — New Guy with Old Tricks

PICK 'O THE WEEK

Ben Lee / *Something to Remember Me By* / Grand Royal

Way too many artists seem to fall victim to the dreaded "sophomore slump." Whether it be Vanilla Ice's *Mind Blowin'* or *It Won't Be the Last* by Billy Ray Cyrus, second albums usually do not live up to the standard set by the first.

Thankfully, Ben Lee, the 18-year-old Australian wunderkid, avoided the aforementioned trap on *Something to Remember Me By*, the follow-up to his 1995 debut *Grandpaw Would*.

A number of tracks on *Something* evoke memories of the youthful, innocent love songs on his first album, namely "How to Survive a Broken Heart" and "Daisy."

At the same time, however, Mr. Lee shatters all images of the pubescent, fun-loving Aussie his legion of fans grew to love from *Grandpaw*. It's initially shocking to hear him sing "If you were here I'd slap you in senseless / then I'd ask you where you've been" on "Deep Talk in the Shallow End." Equally startling are references to Ernest Hemingway's suicide in "Ketchum," which features a dreary violin solo.

Ben has also developed a cynical side, as evident in "Career Choice" and "Household Name." In the former he justifies his decision to "strum on guitars" instead of opting for a more conventional profession, while the latter is a humorous reminiscence of forgotten '80s teen sitcom stars. —Ben Alkaly



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