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Artsweek



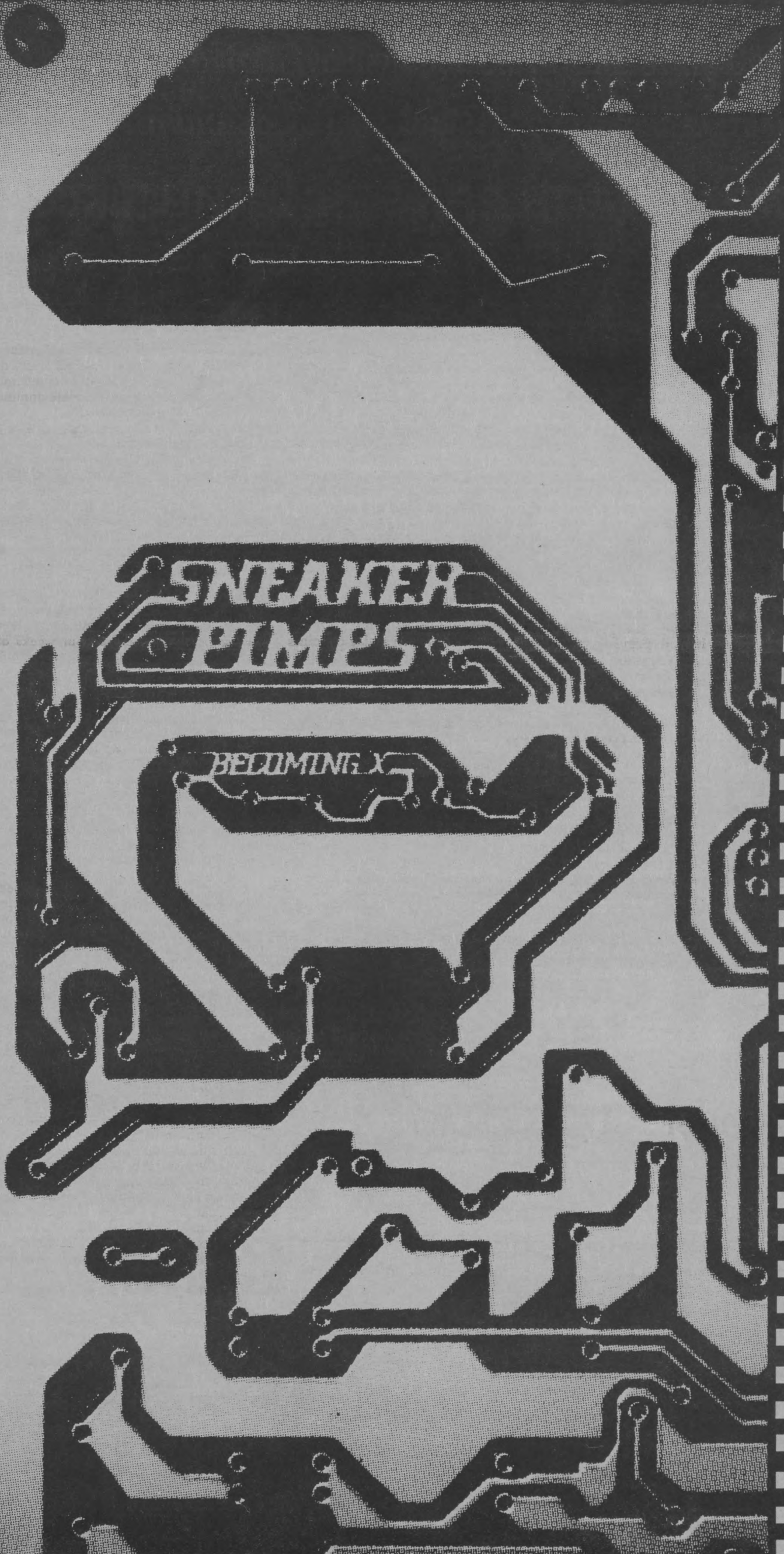
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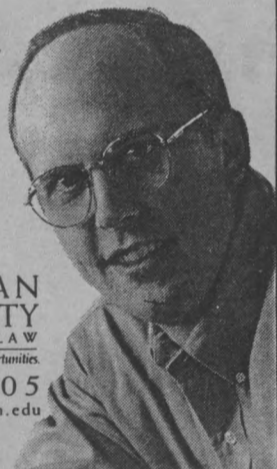
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Sole Searching

by Jolie i. laSh

Britain's Sneaker Pimps are helping to introduce Americans everywhere to the wondrous world of electronic cacophony and techno. This outfit has recently found a niche in the blooming trip-hop/dance music genre that is slowly creeping its way onto the charts. The Sneaker Pimps have already distinguished themselves from those destined to remain garage bands for eternity by virtue of their dexterity in creating intriguing and enigmatic melodies.

Artsweek got a chance to shoot the breeze with keyboardist Liam Howe about the band and their unique sound.

Artsweek: So you don't sound like you're from Manchester.

Liam Howe: No I'm not from Manchester. ... We're from a place ... near Newcastle. We come from the north of England and people think the North is Manchester.

So how did you get into music? It seems that a lot of British bands say that it was a dream from their youth — to grow up and be a pop star.

I don't know. I think most of my friends wanted to be in bands when I was at school. It was just something you did. You know, every weekend we had off we'd always be, "Oh, it's a music weekend, we'll get together and make music." It just always seemed as natural as playing football [soccer]. ... Since I was 11 or 12 I've [been playing with] instruments and keyboards, even though I wasn't classically trained. I got a small little Casio keyboard when I was 12.

From Argos (the British equivalent of Sears) or something?

Yeah. [It] actually features quite extensively on the album [*Becoming X*] because I love it so much. I just got off with electronic sounds and got totally obsessed by the idea. ... I was really interested in making electronic music. You can feel full autonomy with electronic sounds by the fact that you can make a sound out of a box ... and it's like "Wow, this is my sound. I made it all myself." And ... that was the idea which I think was very prevalent in the late '70s, early '80s — electronic music.

It was a very exciting situation where suddenly you could make all these sounds, sounds which no one had ever heard before ...

So how's it going in America for the band — has your record company made you do meet-and-greets (press schmooze-fests)?

Oh my god. More than you'd ever imagine. It's vile. **Wow. But probably not as many as the Spice Girls had to do.**

We did one with them. We met them in L.A.

What was that like?
 It was fab. I think they're really funny.
I do too but I get made fun of for defending them,

said "Ohhh ... hoo ... you, oh ... you've got ... buttons." ... "Dooiinnng" and she pulled them open and I spent the next five minutes trying to tuck my shirt into my trousers. I was slightly embarrassed 'cos there were loads of photographers taking photos and we'd been briefed before by Virgin that we weren't allowed any photos taken of the Spice Girls 'cos we're supposed to be seen as cool and they're supposed to be seen as more mainstream than possible.

This is going to sound really silly, but I have to ask this: Do you, Liam Howe, ever get confused with Prodigy's Liam Howlett?

Oh, funny, funny that you said that. He's a smaller version of me — Howlett. The first time I realized his name was about three years ago or something and I couldn't believe it. I thought this is ridiculous and especially someone quite so obsessed with the studio as he is. It was an amazing coincidence. I've talked to his mother, which is very strange.

You talked to his mom?
 Yeah I was trying to get in touch with him 'cos we've done a version of "Firestarter." We've done a '70s folk rework of "Firestarter." It's the ultimate sonic amusement, which is very very nice and witty, but basically we were trying to get in touch with him 'cos his publishers wouldn't allow us to release it ... but he was out so we're not allowed to release it, unfortunately.

How does the band function? Do you do all the writing or do guitarist Chris Corner and singer Kelli Dayton help out?

It's a big melting pot really. We all write songs in different ways. Basically someone suggests something and then it's kicked around the floor by everyone else.

So why do you do this?
 It is a question which is continuously on my tongue.

Do you get asked that question a lot?
 No, no one's ever asked me that. I don't know — I think everyone who wants to be a pop star, for want of a better term, ... has a problem, has a slightly disturbed or unstable — there's many psychological infirmities which point toward someone wanting to be in a band. If you were normal you'd never do it.

It's always difficult to avoid the arrogance problem: "I want people to hear my words," that kind of thing, which I'm never quite sure about. I'm never quite sure if I want it. I mean I do want it. But preaching is vile. But if I became a Billy Graham evangelist, well, then it would be horrible so we purposely keep away from being what you call it ...

Preachy?
 Yeah, of making opinions in the music. Opinions in [our] music are extraordinarily vague and they are all about describing confusion rather than solving it.

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For sale: "Mugshots I-V" by Kelsey Gerhard ... only \$600 ...

What's unique about an art exhibit featuring a bunch of art studio students?

"Me," exclaimed Tory Littman, as she stood in the middle of the exhibit wearing only her underwear and a transparent PVC suit filled with dead ants.

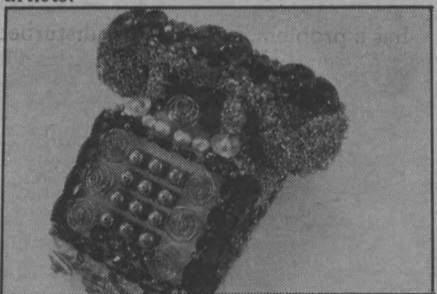
Along with Littman, 12 other senior art studio honors students displayed the fruits of a year's worth of labor Tuesday night at the opening reception for the 1997 Honors Art Exhibition.

The exhibition consists of 26 pieces, encompassing a wide variety of styles from painting and photography to montage and video.

In order to get feedback and help with ideas for the projects, the group of students met regularly throughout the year, said participant Ben Rogers.

"We all would meet to discuss the progress of the pieces — that would help out the individual," he said.

Despite the fact that the students had worked closely together throughout the year, the exhibition still surprised some artists.



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"I think it's awesome, it's one of the best student exhibits I've seen ever. The level of student work is excellent," Rogers said. "A lot of the time for me, the student shows are a little disappointing."

Fellow exhibitor Anthony Puglisi was also pleased with the results.

"[It is] definitely better than I expected," he said. "[I was] very impressed and pleased with the tightness of the show."

A League of Their Own

Although the show exhibited a good deal of cohesion, Puglisi felt that the students were not limited in their art by a single theme or focus.

"Anything goes," he said.

Artist Darren Lusic hopes that the range of pieces will provide gallery-goers with something that will spark their interest or at least be

food for thought.

"[It's] a nice variety of different mediums that come together pretty well," he said. "[I hope it will] make them think."

Littman believes the exhibit will broaden the horizons of viewers by showing them something fresh and innovative.

"I hope they find that some of the stuff is stuff they have never seen before," she said.

The exhibit is located at the College of Creative Studies Art Gallery and will be on display until April 11. Admission is free.

—Artsweak Staff

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Devil in Disguise

The Devil's Own pairs the unlikely combination of Harrison Ford and Brad Pitt in an intense IRA-themed thriller. Director Alan J. Pakula takes the movie away from traditional militaristic ways of portraying the Northern Ireland conflict, opting instead to focus on the delicate intricacies of the human conscience.

The movie opens as a young Frankie McGuire (Pitt) witnesses the murder of his IRA-sympathetic father. It then cuts to the present, where McGuire is an IRA terrorist working out of Belfast. On a mission to negotiate an illegal arms transaction in New York, McGuire adopts the alias Rory Devaney.

In the U.S., a fellow conspirator, Peter Fitzsimons (George Hearn), sets

McGuire up in the home of Tom O'Meara, a New York cop played by Ford. Thinking that Rory is merely an immigrant in need of a place to stay until he gets on his feet, Tom welcomes Rory into his family, never suspecting the duplicity residing under his roof.

As the plot escalates, the growing friendship between the two men remains the glue that holds the picture together. As the film progresses,

McGuire's admiration for Tom surprises and touches the reticent "Rory," but never causes him to waver in his commitment to his bloody cause. Tom, in turn, is forced to re-evaluate the morals on which he has based his life.

Substantially aided by Ford's expressive face and Pitt's convincing brogue, the film's slow pacing throws light on facets of human relationships.

—Emma Bland



Ford: Expressive face Pitt: Convincing brogue

Crash, Boom, Bang!

Sex, twisted metal, sex, mangled bodies, and even more sex. Mix it all together, and that just about sums up *Crash*, the latest film directed by David Cronenberg based on a novel by J.G. Ballard.

After a traumatic accident, film producer James Ballard (James Spader) becomes obsessed with the devastating carnage of car wrecks and discovers a dangerously erotic world teeming with other accident-addicts.

Ballard's fixation on violence leads him to the horribly scarred "Vaughan" (Elias Koteas), who recreates the deadly auto accidents of famous people, and dreams of creating the perfect crash. Through Vaughan, Ballard and his kinky wife Katherine (Deborah Kara Unger) are drawn deeper into the underworld of sex, butchery and death, which ultimately leads to mutual attractions and sexual exploration.

Visually the film is like watching one of

those Drivers' Education *Red Asphalt* movies, only with much more graphic and intricate details of wounds and wreckage of metal and flesh. Cronenberg may have been going for a hard-edge feel with the hyper-realistic violence and explicit sex scenes between just about every possible group of characters, but without something deeper to buffer it, it becomes just a hollow shell of pretentious porn-art.

The concept of the inherent umbilical cord between excruciating pain and ultimate ecstasy could have made for a very provocative film, but somehow the subtlety gets lost amid all the pubic hair.

This film is rated NC-17 for a reason, and it is definitely not meant for the faint-hearted or timid. While most mainstream audience members may find the film repulsive or offensive, those with strong stomachs and open minds may find it to be a relatively entertaining experience.

—Davia Gray

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Art by Altoon and Gleason, photos by Ramoul

				
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Clientele Bargain hunters looking for something to do on a Saturday (?) night.	Upscale, 6700 block DP types. The kind of people that name their houses things like "The Palace."	We didn't stay long enough to find out.	Families and wannabe families.	You. Me. Your next door neighbor. Your next door neighbor's neighbor. Your next door ...
Selection? They have it. But somebody probably beat you to it.	Yes! Yes! Yes!	They've got it but wouldn't you rather see their backroom porn selections?	They've got it if you don't mind ripping it out of some little kids hands!	They have Keanu's latest — <i>Chain Reaction</i> Wow!
Extras? Rent 20, get one free. Plus you can get the Spice Girls' latest while you're at it. So tell them what you want, what you really, really ...	Laser discs. Posters and Daffy Duck Pez dispensers. Yeah!	A free lung-full of incense.	CD's, magazines and the feel of being at a real cinema thanks to their majorly over-priced candy.	Cookies! Magnets! Posters! Fresh air!
Sales Clerks Pseudo-intellectuals who look for secret meanings in <i>Police Academy XXVI</i> .	Nice-looking, clean-cut boys. Definitely not from Santa Barbara.	Friendly and helpful. Must be that incense.	"Can I help you find what you're looking for?" repeated to you 20 times in 20 minutes.	Like you, only better.
Cash Flow Crusty crouch remnants. Whadda bargain!	Even 90210's Russell Bartholow would even have to go to the ATM before going in.	The deals all happen after 11 p.m.	Maybe you should just wait til' you can see it on network television. Commercial breaks aren't that long.	Kind of expensive, but they have some good deals.
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On the Record

It's back — with more stuff to spend your rent money on

The Violet Burning / *The Violet Burning* / Domo Records

This self-titled album from *The Violet Burning* is an interesting explora-



tion of hopeless love-angst. Much like The Cure in lyrical content, the band's style is definitely alternative, and at times the sound is predictable in format. However, this does nothing to destroy the aural pleasure delivered by many of the powerful pieces.

One of the most impressive songs, "Low," illustrates The Violet's versatility. Beginning with arpeggios and a clean yet eerie sound, it builds into a very unique, brooding seven-minute flurry of dark inspiration.

This angst-ridden group has much to offer, especially for those who appreciate somber and maudlin content. With a little time and refinement, this could be a very powerful band.

—Brian Langston

Incognito / *Beneath The Surface* / Talkin' Loud

The latest release from London-based jazz-funk-soul collective Incognito

isn't one that immediately leaps out and grabs your attention, but then that's not where the band's appeal lies.

Beneath The Surface is smooth, laid-back, undemanding and yet incredibly complex. The album offers both male and female vocals, swirling Hammond organ, intricate brass and string accompaniments and a variety of rhythmic structures.

This record showcases Incognito at their best — and with the two U.S.-only bonus tracks, lasts longer than many double albums. *Beneath The Surface* is a brilliant release from a highly underrated band.

—William Banks

single review



The Chemical Brothers / "block rockin' beats" / Freestyle Dust

As a follow up to the disappointingly average "Setting Sun," the outfit that is being referred to as techno's first superstars, The Chemical Brothers, has redeemed itself with this phat funk-up spliff of a track.

Waves of cymbals, alarms and chilling echoes triumphantly traipse across the driving techno/funky-guitar loop. The title track and its remixes abound with a furious sort of trembling energy. If this single offers any sort of glimpse at what the Brothers' upcoming album is made of, the group seems set to exceed the hype they've received lately.

—Jolie I. Lash

Chris Laterzo / *American River* / Yampa Records

If you can't say something nice, don't say anything at all. That's a good motto, but when applied to Chris Laterzo's album *American River*, it leaves you a little less than speechless.

On a musical level, the acoustic guitar and piano make very likable, folksy melodies, but instead of working with the music, Laterzo seems to be fighting with it. He takes himself way too seriously, singing with forced inflections and a synthetic soul — resulting in vocals reminiscent of a cat dying ever so slowly.

The main problem with this album is that you want to like it, but there is no way to get past Laterzo's whining drawl.

Allow me to plead the fifth.

—Davia Gray

SORORITY SPRING OPEN HOUSE

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more records ...

Pavement / Brighten The Corners / Matador / Capitol

Some people may say that Pavement has "fallen off." They might say in their middle-class, suburban, film-studies-major voice, "Oh, I don't think Pavement is as good as they *used* to be." These people who mess up their hair on purpose and have paint on their "vintage" jeans are probably right.

It's true that *Brighten The Corners* is not going to blow you away like Pavement's last release, *Crooked Rain, Crooked Rain* did, but it's still really, really good.

Pavement keep their unique verbiage with lyrics like, "Wave to the camera/ We took a giant ramrod/ and raised the demon settlement/ but Hi-Ho Silver, ride!" They also have those lyrics that you know mean something but you're not sure what, like "Tell me off, right in front

of all the bellboys and the overly-friendly concierge." The wordy wizardry beneath the solo songwriting and hilarious guitar hijinks is irresistible. Go out, get a shave and a decent haircut, and buy this record.

—Noah Blumberg

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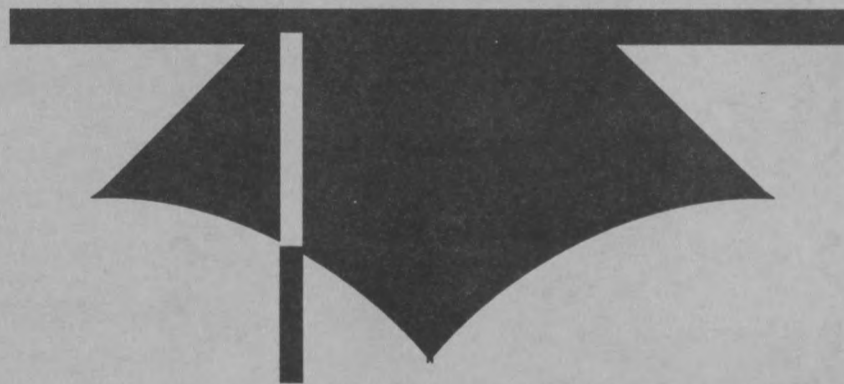
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1997 University Award Nominations Being Accepted for Outstanding Graduating Seniors & Graduate Students

Each year the UCSB community recognizes the contributions and achievements of our outstanding graduating seniors and graduate students. University Awards are given to any student who is conferred an undergraduate or graduate degree in the 1996-97 year and who has performed "above and beyond the call of duty" in service to the University, the student body, and the community, or has succeeded while facing extraordinary challenges.

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Jeremy D. Friedman Memorial Award

This award is presented annually to one graduating senior who has demonstrated outstanding leadership and superior scholarship, and who has—in a particularly innovative and creative way—contributed significantly to the quality of undergraduate life on campus. Nominees must have earned a cumulative GPA of 3.0 or higher.

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This award is presented annually to one nontraditional graduating senior who has demonstrated endurance, persistence and courage in the face of extraordinary challenges while in pursuit of an academic degree.

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Service Awards, presented annually to graduating seniors and graduate students, acknowledge a depth of involvement in several different areas of campus life. GPA requirements are based on academic performance that is equal to or higher than 2.814, which is the scholastic average of the student body as a whole.

University Award of Distinction

These awards are presented annually to graduating seniors and graduate students who have made an outstanding contribution to a particular (perhaps fairly narrow) area of UCSB student life. The awards recognize in-depth or focused involvement and significant achievement in campus or community activities. As with the Service Awards, GPA requirements are based on academic performance that is equal to or higher than 2.814, which is the scholastic average of the student body as a whole.

Nomination forms are available at:

Associated Students
College of Engineering—Undergraduate Office
College of Letters & Science
Counseling and Career Services
Davidson Library—East Entrance Information Desk
Dean of Students Office
EOP—Buildings 406 and 434
Graduate Students Association—UCen 2502
Isla Vista/UCSB Community Services Center
MultiCultural Center
Office of Residential Life—Trailer 335
Student Health Service Lobby
Women's Center

NOMINATIONS ARE DUE MONDAY, APRIL 14, 5 PM

IN THE OFFICE OF THE DEAN OF STUDENTS (SAASB 2201)

Nomination web site: <http://www.sa.ucsb.edu/dos/awards>

For more information, call the
Dean of Students, 893-4569 • Fax 893-7005