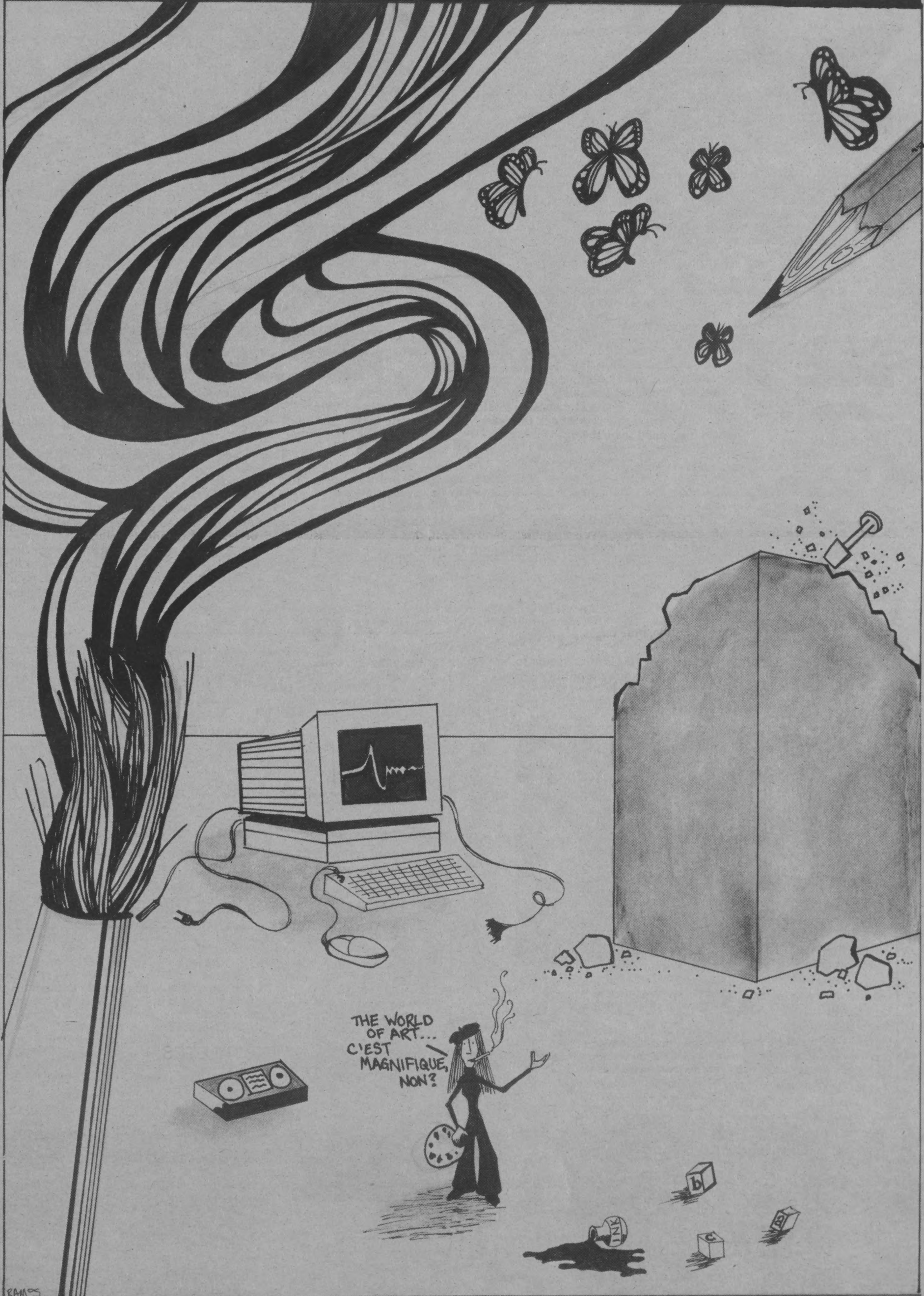


You're crossing the border between sight and sound, reality and imagination
- this week in ...

Artsweek

Inside: The Empire Strikes Back His Master's Voice Art FLIPP Ballet British Columbia Longpigs



THE EMPIRE WRITES BACK



Episode V: Having found success two weeks ago with a hosted panel on *Star Wars: Special Edition*, the *Artsweek* staff decided to continue with the discussion group. The latest installment begins as the theme to *Star Wars* blares while the four cast members of *The Empire Strikes Back: Special Edition*

panel filter into the room — a room that the evil Lord Vader watches from on high.

Davia Gray, features editor, returns to reclaim her rightful space in the panel as Han Solo; and Will Banks, foreign-exchange student and *Artsweek* writer, steps up as her counterpart Chewbacca. Spirited Nexus artist Debi Ramos joins the rebellious group as Princess Leia. Serving as the small green Jedi Master Yoda, future sports editor Scott Hennessee enters to protect the group with the Force. And as the blossoming Jedi Knight Luke Skywalker, I enter to make sense of a galaxy of chaos.

Luke: What did you think of *The Empire Strikes Back: Special Edition*?

Han: I think it's the best of the three films.

Luke: But Whhhyyy?

Han: There's a lot more dynamics between the characters. You really get the whole evolution of the characters.

Luke: You're not just saying this because you saw them saying this on MTV, are you?

Han: No.

Luke: Do you all agree?

Yoda: I think it's the best of the three.

Luke: Even with those boring scenes that you have to adjust your seat to watch?

Leia: What did you think was boring, Luke?

Luke: Well, some of the Yoda scenes ...

Yoda: I thought they were the best part. (To everyone else) She has no patience.

Han: I love Yoda.

Chewie: Wahhhhhh, I thought they were boring as well.

Luke: Yoda is like this annoying little creature ...

Leia: Luke thinks he's annoying until he discovers it's Yoda.

Chewie: He's not as annoying as Princess Leia, for

instance.

Han: You blasphemel!

Leia: Leia's the chick. Did you see her in that scene where she takes over the ship and yells "Gooooo!"?

Luke: Did you notice the rebel scene where they are fighting the Empire on Hoth and *Rogue 3* helps out Luke? The camera focuses on *Rogue 3*, then Luke, and back to *Rogue 3*, and *Rogue 3* all of a sudden has a bloody nose?

Han: Maybe it was part of the whole altitude fighting thing.

Luke: Did you think Luke figured out that Leia was his sister in the film?

Chewie:

Yeeeeeaaawwww.

Leia: I think he got a feeling.

Chewie: I think when Darth Vader says "I'm your father," I think he begins to piece it together. At the end he calls out her name rather than anyone else's.

Leia: Well, when Leia kisses him he's like "Yeeeeeaaahhh!"

Yoda: Well, that's 'cos Han Solo thought he was the man, but then Luke gets the girl. He had no idea she was his sister at that point or otherwise he wouldn't have kissed her like that.

Luke: He didn't really kiss back, he was just sitting there, "I'm wounded."

Leia: She smacks another one on him when he's on the plane and he's hurt. That was an "I'll be right back soon" kiss.

Luke: What did you think of the extra Hoth scene with that snow creature? I think it added that extra sense of drama, but at the same time I felt weird watching it, 'cos I already knew what was going to happen, so the suspense that could have been created for me wasn't there.

Han: I didn't like it at all. It was so unnecessary. It was gratuitous violence.

Yoda: I didn't think it really took or added anything to the scene.

Chewie: It was just there. It wasn't like the Jabba the Hutt scene in the first film, which you either think is un-

necessary or completely central to the *Star Wars* plot.

Han: The moves of Jabba just were not how I expected him to move, and that threw me off.

Yoda: Jabba came off too weak.

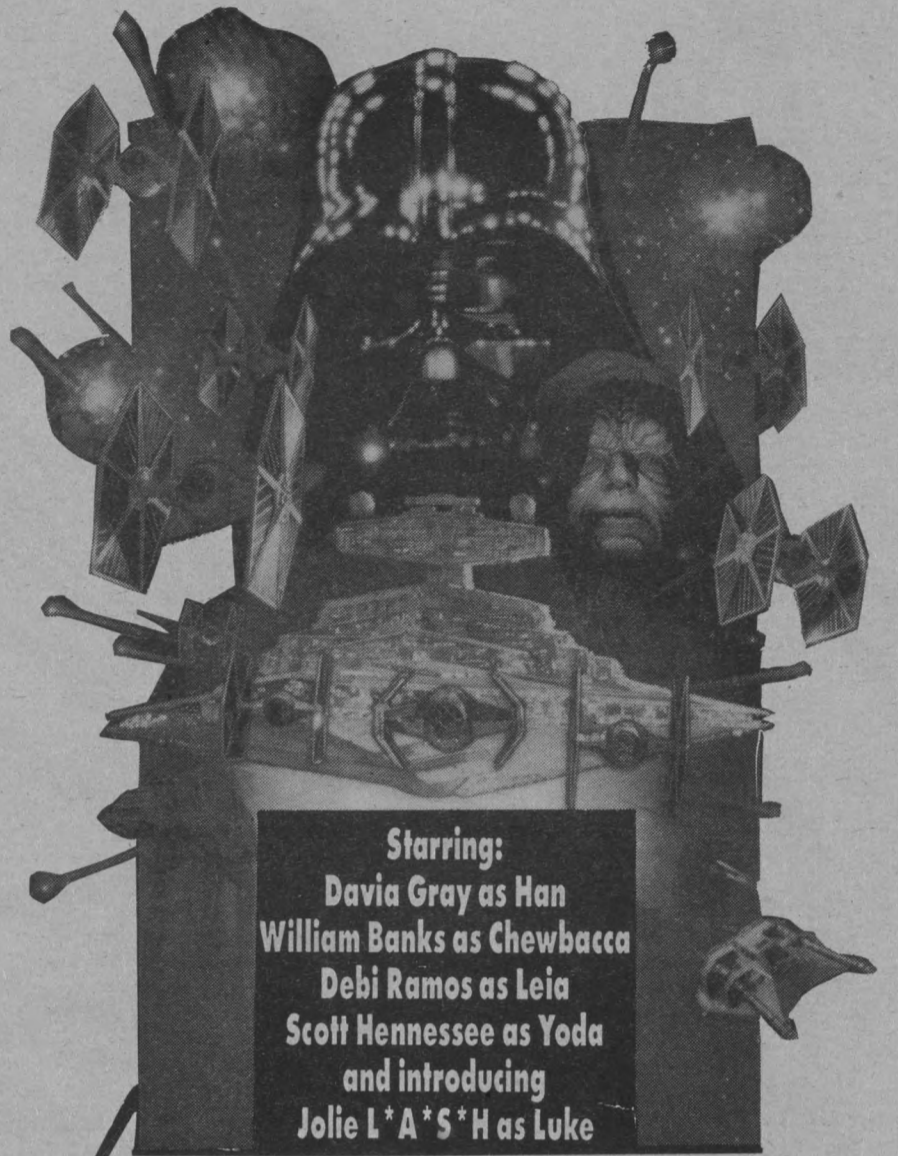
Luke: When I went to see the special edition of *Star Wars*, I was one of the oldest people in the theater — it was filled with really young kids and their parents.

Han: When I went there was so many older people.

Luke: What was it like at *The Empire Strikes Back: Special Edition* screening at Mann's Chinese Theater, where you saw it last weekend, Yoda?

Yoda: It was mostly people my age and a little older who had grown up with it. There were also parents with their kids who were seeing it the first time. I was kind of jealous of them having never seen it before. I was like, "I wish I could do that again instead of knowing what happens."

Han, Chewie, Leia, Luke: Yeah.



Starring:
 Davia Gray as Han
 William Banks as Chewbacca
 Debi Ramos as Leia
 Scott Hennessee as Yoda
 and introducing
 Jolie L*A*S*H as Luke

The Muslim Student Association Presents



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Take Back Tonight

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I alone awoke Friday morning wondering, "How is it possible that this is the most comfortable way for my body to rest?" My nose was buried between the mattress and the pillow, barely evading a small evaporating pool of drool. My legs were positioned as if I was about to perform an enthusiastic heel click. To entangle things further, my palm was pressed against the small of my back, as if someone was instructing me on how to perform Lamaze breathing.

Maybe unconsciously, in my youth, I started emulating the sleeping patterns of Billy, my oldest pal and the first dog I ever owned. He slept funny, with his stomach in the air. He taught me lots of interesting things, like how to dig with my hands and to smell things before I eat them. I still prefer my paws over any shovel and I still find myself sniffing food, which has gotten me kicked out of more than a few Swedish smorgasboards.

To unwind myself and start my way out of bed, I just roll onto the floor. Gravity puts me in place and I'm ready to look at my "To Do" list. I'll take a stand and say that "To Do" lists are wrong, a hindrance to the natural flow of life. If you really have purpose, a "To Do" list just mocks it. Matters that are pressing, matters that really absorb vitality, demand consideration and it just seems obscene to put them down on a "To Do" list. Example:

1. Go to post office
2. Confront loved one with allegation

of wrongdoing

3. Buy the new Pavement album

My "To Do" list last Friday morning read:

1. Make a "To Do" list.

I did. My completed list read:

1. Go count whales

2. Go to see Cardigans show in L.A.

I almost forgot the second item on my list, but I went downstairs, made some coffee and turned on the MTV. In 15 minutes, the Cardigans' "Love Fool" video was on three times.

Each time the video came on I asked myself, "Am I a complete pig, or do I love this girl very, very much?" Each time the video came on I stared at the TV, waiting for the part in the song that goes, "Mama tells me I shouldn't bother. That I ought just to stick to another man, a man that surely deserves me ..." and then she looks right into that camera and sings, "But I think you do."

So, I watch and think in my head, "I can't believe that I will soon meet her. The heavens will open when I do beseech her. She needs someone who truly loves her, and I think I do."

So, I drink my coffee and the phone rings. I say, "Hullo?"

"This is your Uncle Harlan. Don't hang up now, Jason."

"Harlan, I don't have no time for your stupid baloney, I'm a busy-ass college student."

"I'm not asking for any favors nor do I want to listen to any of your foolishness. I have a question to ask you about them whales you are going to see."

"Harlan, call me back Sunday night, when I'm not such a busy mother-fucker." Then I remembered that Harlan spends his entire Sunday sleeping so he can stay awake a full hour to watch *X-Files*. "All right, Harlan, what's the question?"

"Them whales, they got tusks?"

"Tusks?"

"Yeah, tusks, like walruses."

"Harlan ..." I didn't know how to say what I was going to say. "I don't know how to say this, but that's complete nonsense."

"No, no it's not. Walruses come from dogs, and bears are close to dogs. So, whales could easily have tusks."

Fuck, upon further consideration, whales could definitely have tusks. "Harlan, you don't ever see a whale's face. I've only seen a whale's back and the tail of a whale. I've seen the faces of dolphins. Smiley little dolphins."

I remembered the dolphins and their smiling faces, thinking that dolphins are the most evolved animal in the whole sea. I think happiness looks like a dolphin, bright, shiny, fluorescent blue and as fast as any boat I've been on.

"You still there, Jason?"

"Damn it, Harlan, I'm trying to remember if whales have tusks."

"You looking in the mirror while you're talking to me on the phone, like you always do?"

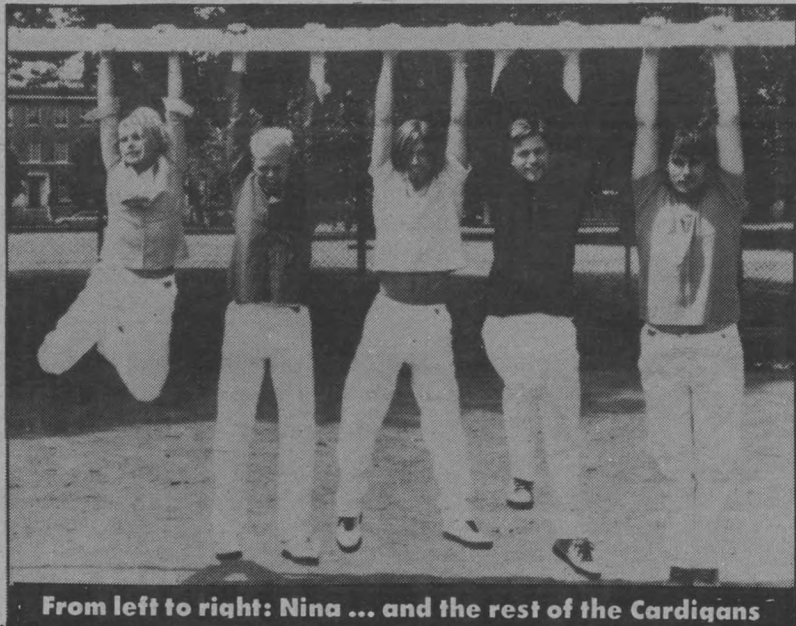
I was looking in the mirror and I looked shocked when Harlan revealed that he realized that. I made eye contact with the mirror and followed his remark with a horrified expression. "Harlan, how'd you know that?"

"You always make stupid expressions when you're talking. I just figured no one looks that stupid unless they practice."

I couldn't believe I'd been found out. I looked very embarrassed. "That sucks, Harlan. Really sucks."

"Now, don't get testy. You got those backstage passes I promised for the Cardigans show in Los Angeles?"

"I don't know. They're supposed to be at will-call — do I have them?"



From left to right: Nina ... and the rest of the Cardigans

"You got 'em. I have a surprise for you, the kind of surprise you'll like. You know what it is, Jason?"

My eyes grew large. "What?"

"Ozzy is going to be there, at that Cardigans show in L.A., tonight. Ozzy Osborne."

Harlan had once told me in very distinct terms, "If there are only two types of people in the world, they might be separated between people who like Ozzy and people who think that he is evil incarnate."

When he told me this, I asked him, "What kind of person are you, Harlan?"

"I like Ozzy, but it took me a while to like him. He's a nice guy, but only thing is, he's either misled or extremely cheap."

"How do you mean, Harlan?"

"Well, I don't know if you're gonna follow me on this one or not, but he's got a personnel problem. There's this one assistant that's always with him. And this guy is always standing behind him to one side. He's always dressed in black pants and a red sports jacket. If Ozzy could get his head straight he would also get an assistant in a white suit, who could tell him good things to do."

My "To Do" List For Today

1. _____
2. _____
3. Confront loved one with allegation of wrongdoing

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DJAMEL E. RAMOUL/Daily Nexus

The Kids Try to Put On a Show

UCSB Students Bring Art To Life

If you've been on the lookout for some new art that is fresh, on the cutting edge, and done by someone whose age is closer to your own than your grandparents, you might want to check out the "student gallery" in the Art Studio Dept.

Gallery 1434, AKA the "student gallery," is located in the art studio building, and boasts a minimum of two different artists' showcases per week. Whether you are looking to browse or to buy, this little gallery may be just what you are looking for.

For a \$40 deposit, art studio and College of Creative Studies students are able to reserve the space to put on their own solo show or share the space with another student. The gallery consists of two rooms: one main room and a smaller room in the back that showcases installations, paintings, sculptures, photographs and performances.

Although the space reservations are made on a first-come, first-served basis, graduating seniors are a priority, according to senior art studio major Cynthia Chan, who showcased at the facility in the fall.

"The [gallery] is generally reserved for seniors and grad students," Chan

said. "It is first-come, first-served, but the unspoken rule is to let seniors have it."

The lack of space for students to show their work has been a problem in the past, especially for seniors who are not able to reserve a space fast enough, Chan said.

"Every year lack [of space] is a big thing. In the first two months of the whole academic year all the space is booked up," she said. "It's very hard to get a show there."

Despite some difficulties in getting a show slot, the gallery provides a great experience for students according to graduate art studio student Pedro Saceres, who recently completed a solo show from which he sold two pieces of his work.

"The gallery is a good thing because anyone can sign up. For a \$40 deposit and if you are an art studio student or College of Creative Studies student, you can show," he said. "It's a good opportunity for people within the major to take advantage of."

The shows usually open Tuesday nights between 5-7 p.m. and are available for viewing throughout the week.

—Alicia Marotto

All In The Family

Alice Neel's Look at Domestic Life Comes to Campus

The University Art Museum is currently hosting a fabulous exhibit: *Kinships: Alice Neel Looks at the Family*. Neel's masterful paintings and drawings come together in a body of art that should not be missed, especially since this show is being conveniently showcased on campus.

This somewhat unknown artist was born in 1900. At the young age of 27, she lost her first daughter to diphtheria. Three years later she suffered a nervous breakdown and spent the following year in various institutions. In 1934 the man she was living with destroyed about 60 of her paintings and 300 of her drawings. In 1954, Neel's mother passed away while she was living with her artist daughter.

What kind of body of work do you imagine a painter who suffered like this would produce?

Well, as I'm sure you've surmised, Alice Neel's work presented in the UAM is distant, laconic and morose, yet collectively it says *so very much*. As the biography on the museum wall says, "In a life struck by loss, Neel grounded herself in the physical presence of others." And moving from tableau to tableau, you will see families and friends posed together, but their relationships are so void of feeling and emotion that one must wonder what the point of humanity is.

A particularly poignant painting is *Last Sickness*, which dates from 1953. Neel's aging mother was



living with her at the time, and this work shows the aged woman on the eve of her death. Sitting steadfast and proud, the withered woman stares stoically at the viewer, almost as if in defiance. "I know I will soon go hither," she seems to say. "But I have lived a life and I am at peace with myself," she would finish, as if composing her own epitaph.

Through paint and canvas, Neel's treatment of her own mother—the woman who brought her into this world—reveals Neel's own jaded personality. The cycle completes itself: A mother bears a child, and years later the daughter, in turn, gives life to her mother on canvas.

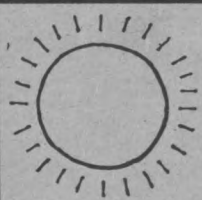
Without a doubt, though, the show stopper is Neel's huge undertaking *The Family (John Gruen, Jane Wilson, and Julia)* from 1970. Here, a father sits front and center,

flanked by his wife(?) on his left and his daughter(?) on his right. Nothing is certain and nothing is clear. The kinship is completely vague and perplexing: Hands don't touch, the father's arm rests behind the young girl but not around her shoulder as most fathers would do for such a portrait. Countenances are completely expressionless.

The left side of the painting is unfinished, but the painting is not incomplete. Again, Neel's style, grace and technique shine through and make her a force in the painting world to be reckoned with in American 20th century art.

Anyone who likes art should visit the UAM and take some time to look through Alice Neel's melancholy perspective of life in the 20th century. You won't be disappointed.

—Todd A. Hovanec



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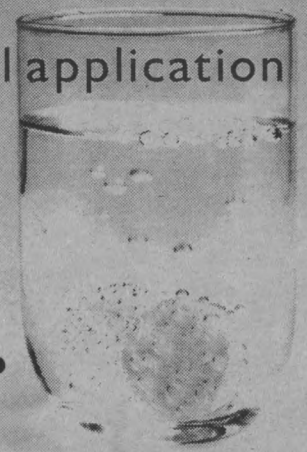
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Developing Hindsight

Santa Barbara's Contemporary Arts Forum Turns 20

DJAMEL E. RAMOUL/Daily Nexus

Having just celebrated its 20th birthday, the Santa Barbara Contemporary Arts Forum is looking ahead to an expanding future.

Founded in 1976, CAF has grown steadily over the years. The group recently found a home above the Paseo Nuevo Mall, which has greatly enhanced its ability to showcase artists, according to Rita Ferri, CAF's assistant director.

"This space has increased the number of exhibitions showing at a time to three or four ... which has opened up the ability to have larger installations," she said.

If you missed the group's recent birthday party, and chances are you did, then you missed out on Santa Barbara's biggest cake. The confection, composed of 44 different kinds of cake and adorned with 20 4-foot candles, was a spectacular sight. CAF celebrated with many well-known artists, including Terry Allen, Lyn Foulkes, Carl Chang and past board members who helped create CAF.

In addition to the gigantic cake, the anniversary celebration included selecting 20 artists who have previously shown in the gallery to select 20 other artists whom they would like to call attention to, to show their work in the gallery. The exhibit is entitled *20/20*, and runs through April 13.

CAF is a non-profit organization partially funded by the National Endowment for the Arts. However, with decreased funding from the NEA, CAF has been forced to look for alternative means of financing.

CAF differs from other museums in that it does not hold a collection of specific works. Instead, the group houses traveling exhibitions. This format is ideal in the modern art field, according to Ferri.

"The nature of contemporary art is constantly changing. It changes daily and there is no definition for what artists make," she said.

CAF is unique among museums around Santa Barbara, so go on down and check it out. Admission is free. Gallery hours are Wednesday through Saturday 10 a.m. to 5 p.m., and Sunday 12-5 p.m. For more information call 966-5373.

—Tami Mnoian



A Bizarre Love Triangle

It's Shakespeare Drunk on Highballs and Doing the Charleston

From an uninformed newspaper hack's perspective, the UCSB Dramatic Art Dept.'s production of Shakespeare's *Twelfth Night* was the right play in the wrong setting. The concept of staging the play as a Jazz Age song-and-dance show at the beach must have seemed like a good idea at some point, but it ends up leaving the viewer cringing at its incongruity. Fortunately, this doesn't prevent the cast from having fun with the material.

The setting is all wrong for the plot. Why in the world would a grieving lady be at a beach resort? Why do the Duke's men pose as cigar-chomping mobsters when the Duke himself has all the menace of a *New Yorker* cover? Somebody should have thought up a setting that complemented the plot of the play rather than confused it further.

In general, the cast suffers from merely competent direction. More than a few of the actors have apparently been afflicted with an "if this is Shakespeare, it must be snooty" faux-British speech impediment. Additionally, the actors seemed to have a problem with pacing, as if they'd all had dials installed on their backs with preset per-scene speed settings. (Especially free from this impediment are Jeffrey Cannata as Sebastian and Ain A. Hunter as Olivia.)

The pacing of the play is additionally spoiled by song-and-dance numbers that might have worked in a musical. The broadest strokes in Shakespeare's play are played even more completely over the top and the subtler parts bowled insensately on through.

Sadly for the principals, namely Olivia, the Duke (Barry Scott-Hubbard) and Viola (Faline England), all the sound, fury, dancing and palm trees descending from the heavens tend to overshadow their performances, which have already been handicapped by the setting. Thus, the minor characters steal the show.

Saving the play from its atrocious setting and schizoid pacing are T. Ryan Arnold as Malvolio, much-maligned steward to Olivia, and Gwen Eyster as Feste, Olivia's personal fool. Arnold's use of veddy proper English is the only appropriate instance thereof in the production, as Malvolio proves to be a ridiculously costumed, lascivious prig whose forced grins make him look as if he's passing kidney stones onstage.

Eyster's boisterous performance, meanwhile, blends



DJAMEL E. RAMOUL/Daily Nexus

Ma Barker with Rosie O'Donnell to create the only other performance in the play that truly manages to reconcile the skewed setting with the text of the play.

On a final note, the music that underscores the play sounds like a Saturday morning cartoon anthem and might inspire an acute awareness of the slow passage of time in those brave souls who don't tune it out after the first few notes. One wishes that the actors weren't saddled with such a clunky setting and a soundtrack to match. In the meantime, watching them make up for it is, in spite of it all, a treat, and — if you're in the mood — worth the price of admission.

—Marc Valles



**Next Week in Artsweek:
The Oscars, the Grammys, the Eels,
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Bad Day

A New Film About Dorothy Day Won't Make Yours

When a character proposes "a toast to nothingness," early on in *Entertaining Angels: The Dorothy Day Story*, he might as well have been speaking about the movie itself.

Ironically, for a film about a woman who crossed political, social and religious boundaries, defying stereotypes in everything she did, the movie manages to portray her using an astounding number of tired clichés.

Dorothy Day (played by Moira Kelly) began her career in 1921 as a marching suffragette and a radical writer with a posse of chain-smoking, wise-cracking Bohemian friends (recalling the hugely superior film *Mrs. Parker and the Vicious Circle*).

Unfortunately this new film takes a false version of the eclectic bunch with posturing characters that speak in clichés and overdone scenes that cater to a popular, romantic vision



of the swinging '20s.

Progressing from weak to truly embarrassing, the plot goes from bad to worse as Day shocks her cynical buddies by adopting Catholicism and rallying to feed the poor.

Every melodramatic speech provokes wincing from the audience. Every genuinely touching theme is twisted into corniness. As the movie progresses,

the one-liners increase in number and in cheesiness: "I won't be caged!" cries Day's commitment-fearing lover Forster Batterham (played by Lenny Von Donlen). The cheesiest one-liner, though, comes from Day herself when she witnesses tenants being evicted from their slum tenements: "But they can't do that!" she says.

Characterized by such limp dialogue, *Entertaining Angels* leaves the viewer snickering behind their sleeve at the doe-eyed Day — which is probably not the reaction the director was going for.

Entertaining Angels: The Dorothy Day Story is definitely a film to avoid at all costs.

—Emma Bland



On Their Toes

The BBC Live at UCSB

"With dance, not only do you want to capture the mind, but you want to capture the spirit," stated Ballet British Columbia artistic director John Alleyne.

The BBC, not to be confused with the British Broadcasting Corporation, is a Canadian dance company that will be making its Southern California debut in our very own Campbell Hall this weekend as part of an Arts & Lectures program.

Over a decade old, this contemporary ballet ensemble is comprised of 16 classically trained international ballet dancers whose mission is "to present ballet of our time," according to Alleyne.

By combining old skills and new fashions, the dance group is working to change the perception that ballet is a dance form out of touch with today's world and an elitist art form accessible to a select few.

"We build upon a great deal of technique and ... vocabulary of classical ballet, but try to stretch [it] and explore [it] as much as possible. We try to speak to people now about issues and ideas that are much more contemporary," Alleyne said.

In keeping with this innovative approach, the ballet performed by Ballet British Columbia tends to be non-narrative in nature. The reason for this, according to Alleyne, is because "both dance and music work a great deal on the subconscious level." The goal of this style is to make the audience *feel* the ballet, rather than follow the narrative.

Feelings will be a great part of the BBC's performance at Campbell Hall, as the ensemble's four programs "all have very strong aspects of love," Alleyne said. It will be "an evening that [is] extremely beautiful, endearing, pleasant and warm."

Ballet British Columbia performs Saturday at 8 p.m. and Sunday at 1 p.m. in Campbell Hall. For more information please call Arts & Lectures at 893-3535.

—Kate Lauer

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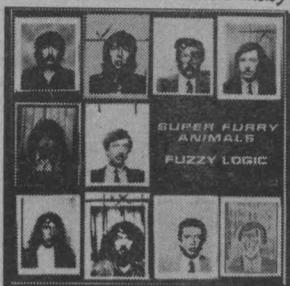
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On the Record

"Wacky, Zany and a Little Profan-y"

Super Furry Animals / Fuzzy Logic / Epic

With a name like a cutsey kiddie-cartoon show about superhero critters, it's no wonder that *Fuzzy*



Logic is an album full of fluff. But oh, what fluff it is.

Welsh born and bred, SFA come from the back country where they grow magic mushrooms and speak in nearly defunct dialects, like, for instance — Welsh. It was here that the furries — Gruff, Cian, Dafydd, Guto and Huw — spent their formative days coming up with bombastic, surreal, theme-songed pop music.



Imagine Snuffalufagus from *Sesame Street* on speed, shouting "God! Show me magic!" on the song of the same name! Or how about Goofy gayly singing the praises of acid trips on "Something For The Weekend"? Envision a big, booming glam-rockin' number "Bad Behaviour," with lyrics like, "Accidentally, I put my fist through a window pane," belted out by a claymation Paddington Bear on cherry Kool-Aid.

That is Super Furry Animals and "They'r'r'rre Grrrreat!"

—Jolie S.P. Lash

Alan Parsons / On Air / River North Records

Alan Parsons (formerly the Alan Parsons Project) has delivered a glorious cornucopia of aural delights on his latest album *On Air*. A unique blend of Pink Floyd meets The Beatles meets the Eagles — this disc has something for everyone.

Parsons' "Blown By the Wind" is classic Pink Floyd with ambient strings, minimalistic guitar riffs that lead into a sweet guitar solo, and airy yet heavy vocals — little wonder since Parsons engineered Floyd's *Dark Side*



of the Moon (for which he received a Grammy nomination). "One Day to Fly" is clearly Beatlesque, again not a surprise as Parsons worked on *Abbey Road* and *Let It Be* as a recording engineer at EMI Studios, Abbey Road.

Perhaps most interesting of the various songs is "Apollo," which is a vibrant dance mix with part of a John F. Kennedy speech on the *Apollo* missions dubbed in. This song, above all of the others, captures the album's theme — the soaring, unconquerable spirit of humankind in its quest to reach the heavens.

—Brian Langston

Sick Of It All / Built To Last / Elektra

Hardcore on the home stereo has always been a somewhat perilous proposition. The energy either translates or it doesn't. You're either compelled to smash your Han Solo Mos

Eisley Cantina commemorative plate and kick people or you're lulled to sleep — it's that simple.

Built To Last will make short work of any collectibles you may have bought from the Home Shopping Network lately. Star Trek plates? Smashed. Bicentennial 7-Up bottles? Bye bye. Fat Albert glasses from Burger King? Fat



chance. Those exorbitantly priced souvenir novelty glasses from Vegas? Gone faster than \$70 at a Caesar's Palace roulette table. Oh yeah, and make sure to keep pets out of the room when this record is on.

—Bryce Baer

The Samples / Outpost / MCA

This new album from the surfers from Colorado carries on the band's trademark velvety melodies and Sean Kelly's sweet lyrics. Unfortunately though, the band's continuum of songs leaves



you feeling about as teary and nostalgic as every other band in existence today does.

Aside from a few exceptions, every Samples song sounds more or less the same. That isn't necessarily a bad thing. Put it on with your Enya CD, set your machine on random, and let it soothe you to sleep. You may find in the morning that it has wormed its way into your musical heart.

—Emma Bland



Beth Waters / Demo

Beth Waters is a lot of things — singer, songwriter, gifted pianist, UCSB undergrad.

On her self-produced demo, Waters fuses the sparse piano stylings of Tori Amos, the tender longings found in Sarah McLaughlin's airy legato vocals, and the misty-eyed sensibilities of a jilted lover into a concise, moving collection of songs.

Waters has a flair for the melodramatic, infusing every breath with an impassioned sense of urgency and bizarrely stoic realism. She has the heart of a romantic, a romantic who is struggling to come to terms with the impossibility of an idealized notion of love in a world full of "Cowardly Lions."

While Waters displays impressive lyrical and musical maturity on her demo, she lacks the originality that has fueled artists such as Tori Amos and Sarah McLaughlin. While often moving and poignant, many of the songs give the listener the impression they may be standing on familiar grounds, or waters, as it were.

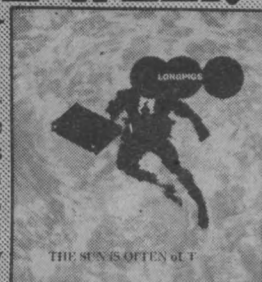
—Bryce Baer

FLIPP / FLIPP / Hollywood Records

Ready to indulge in a glam-trash-pop cocktail that will turn you upside down? If so, check out the new quartet FLIPP. This

PICK 'O THE WEEK

Longpigs / *THE SUN IS OFTEN OUT* / Mother / Island



Sheffield, England's Longpigs have created one of the most musically diverse albums of the year in their debut. This ingenious quartet takes a perverse twist on traditional guitar-rock — and it really works. Playing around with the idea of *the sound* rather than relying on some worn-out chord progression, their melodies act as a powerful astringent — cleaning out the grimy, grease-ridden pores of mainstream indie music.

Not only do the 'Pigs steer clear of the verse-chorus-verse, key-change chorus format indicative of standard rock fair, but they make full use of the guitar and bass — exploring the many notes both of these instruments have access to. In addition, the band explores musical genres as well, going so far as to create what could be the world's first indie-rock love ballad, "On ANd On."

Frontman Crispin Hunt's vocals also add to the heterogeneity of Longpigs. His vocal stylings on the various tracks are as distinctive as the 11 songs. The interest in Hunt's vocals rely on variance: from screeching wails on "SHE SAID" to the desperately heartfelt vocals of "On ANd On" to the adult, choir-boy harmonies on "ALL HYPe."

For a while the band struggled against a hostile British music press, which deemed them "crap" because of the press's inability to pigeonhole the Longpigs into the Britpop tag that was all the rage two years ago. Longpigs also had troubles with their original record company, a European Warner Brothers subsidiary which, after signing them and recording some serious material, went bankrupt (due to one too many *Police Academy* movies, according to Crispin) and then refused to let anyone else sign the group.

In spite of these major agitations, *THE SUN IS OFTEN OUT* is a truly sundry and splendid album.

—JOLIE i. LASH



Minnesota-based band, born in 1995, describes its sense of humor as "off-the-dial" and describes its live gigs as "comic book meets train wreck!"

The instrumentals — consisting of bass, guitar and drums — and some "snag and slag" lyrics come together to create a modern-punk sound. FLIPP's catchy beat has a hard-edge sound that can

be likened to the punk band 7 Year Bitch (only this time a male version).

FLIPP's song "Half a Brain" has been released on MTV, and you should look for it. But if you want a better sampling of FLIPP, check out "All In My Head," "I Don't Care" and "Unglued," as these tracks are indisputably the best songs on FLIPP.

—Adrienne Bell

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