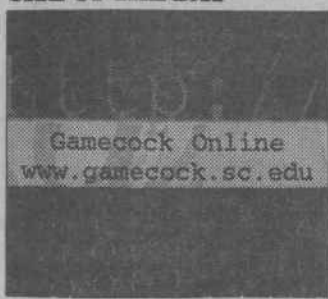


SITE OF THE DAY



ETC.

“I think one thing that's poignant is that their fame expired at the gates of Auschwitz. We don't know what they could have achieved.”

Eileen Andrews
USC music/German senior

Monday, April 28, 1997

The Gamecock

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Britpop rocks in the form of the Boo Radleys

MATT CHEVERTON Staff Writer

To a passer by, it must have made a somewhat bizarre sight: four Brits sitting outside the Elbow Room in the blazing heat arguing about who was going to win the English soccer title and the relative merits of British and American television.

They like to talk, the Boo Radleys, a four-piece band from Merseyside, England, home of The Beatles and Liverpool FC, although, I soon realize that trying to focus their attention on the questions I had prepared was a fruitless approach.

“So lads, why did the album come out here seven months after its British release?” This seems on the face of it a reasonable enough question, don't you think?

Sice, the diminutive bald-headed lead singer of the band, looks up somewhat surprised, “It's not out yet is it?” When I inform him that it was actually released a week ago, he simply shrugs and, laughing, says, “We don't find anything out until we get to New York!”

Both Sice and his childhood friend Martin Carr, the guitarist and songwriter in the band, are refreshingly naive when it comes to the workings of the music industry. “We're not careerists,” Martin said. “To be honest, we don't really understand the business,” Sice said.

Maybe that explains why, despite possessing far greater talent than many of their so-called contemporaries in England, they have failed to sell anywhere near the same number of records. Their latest album, *C'mon Kids*, sold 60,000 copies in Britain, and they don't seem to hold out too much hope for any greater success in America.

The brief stardom they enjoyed in their homeland with their one and only hit single, “Wake Up Boo,” from their

previous album, *Wake Up*, seems a long time ago.

Unlike its predecessor, the Boo Radleys latest album, their fifth, is all over the place stylistically, lurching from the noisy upbeat rock of the first single, “What's In The Box?” and title track, “C'mon Kids,” to the strange trip-hop of “Fortunate Sons” and the weird but wonderful “Four Saints,” Carr's favorite track on the album, but impossible to perform live.

“Each album is like a postcard,” Carr said when I question him as to why the band's sound appears to change so much from one album to the next. “It's where we're at at a particular time. It's not that we don't want to sell records, but we're not going to fall into the trap of making records in a conscious effort to



appeal to more people.”

So don't make the mistake of lumping the Boo Radleys in with other guitar bands coming out of Britain. While they express their admiration for labelmates Oasis (Noel Gallagher once said that there were at least three or four Boo Radleys songs which he wished he had written), The Prodigy and Chemical Brothers, that's about as far as it goes.

So what do they listen to? “Everything,” Carr said peering through his sunglasses, which help to hide the affects of an overdose of the rock 'n' roll

lifestyle. “The Flaming Lips, Pavement, The Prodigy, but we listen mainly to compilations because we don't really like albums.”

“In fact that's why we try to make our albums sound like compilations,” he said.

When they take the stage just after 10 p.m. in their support slot for Better than Ezra (“We got sent their album but lost it”), it must seem like a marked difference from their last gig just three days before when they supported the Manic Street Preachers in front of several thousand at the Royal Albert Hall in England.

Despite this, they appear to relish playing a small but

packed venue and to a crowd that have almost certainly never heard of them. They open with the rip roaring “C'mon Kids,” the kind of adrenaline charged assault on the senses that was so characteristic of the early Oasis singles before their Beatles obsession got the better of them. Lyrically, the song is a naive appeal to the kids of Britain to open their ears to something other than the unambitious conservative sound of what has been labeled “Britpop,” as characterized by bands such as The Bluetones and Cast. The opening lines are sang by Sice as though his life depended on it: “C'mon kids, don't do yourself down, throw out you arms for a new sound. Pretty face, it don't mean a thing, if you look the same as your crowd....But have we ever let you down?” The answer, after hearing this show, is a resounding no.

Next up is “Meltin's Worm,” where, as always, Sice's high-pitched yet beautiful voice is a superb contrast to the crashing guitars and general noise surrounding him. Then Sice announces the pop-tastic and irresistible “Wake Up Boo” and the crowd goes berserk. Well, not quite, but it does manage to entice a fair proportion of the crowd into dancing, albeit in a rather restrained manner.

But this is merely a brief excursion from the more ragged, yet equally compelling, sound of the band's latest material personified by songs such as “Melodies For The Deaf (Colours For The Blind)” and “What's In The Box,” which are interspersed by the acoustic-guitar-based beauty of “Everything Is Sorrow,” the beginning of which is reminiscent of early David Bowie.

Despite the excellence of these songs, it is the final few songs that prove the highlight of the show. The seven-minute beauty of “Ride The Tiger” flows effortlessly into old favorite “Lazarus” before the set closes with the short, yet equally sweet, “Get On The Bus,” which backs up Carr's assertion that the band is playing better than ever.

Hardly an overwhelming triumph, but there appears to be a few converts judging by the warm reception they get from most of the crowd when they leave the stage. We exit quickly following the band, not bothering to wait for headliners Better Than Ezra. After all, how can they possibly match what has gone before.

USC musician helps commemorate Jewish remembrance of the Holocaust

JESSICA NASH Staff Writer

A solemn period in the Jewish calendar is approaching: Yom Hashoah, a remembrance of the victims of the Nazi Holocaust.

On May 4 at 7 p.m., there is a commemoration service at Beth Shalom Synagogue on Trenholm Road. Eileen Andrews, a senior majoring in music and German, will present part of her senior thesis at this service.

Andrews researched the musical activities that occurred in the concentration camp Terezin (or Theresienstadt), located just outside of Prague. When this camp was established, many of Prague's most talented musicians and artists were sent there. Composers such as Gideon Klein, Hans Krása and Viktor Ullmann, all musical descendants of Schoenberg and Janacek, continued their work in the camp, even under the most appalling conditions. The composers perished in Auschwitz, but some of their works survived.

“I think one thing that's poignant is that their fame expired at the gates of Auschwitz. We don't know what they could have achieved,” Andrews said.

Andrews' presentation will be an abridged version of a lecture-recital she gave on April 9. This event was an extension of her senior thesis. 12 USC students performed works of several of the composers, and Andrews gave a lecture summarizing the musical activity in the camp and its use as a propaganda piece for the Nazis.

She said that music served as a force in their daily struggle to live, and that music existed despite atrocities.

On May 4, Andrews and several USC students will present an oboe and piano suite, a piece of a children's opera, and a lullaby.

Much of the works have been lost, but Andrews still had to choose from a sizeable body of works. She picked these because of their historical significance. Some were performed specifically for propaganda purposes. These works are also complete; many are not.

“These aren't as difficult, and I had the musicians available for them,” Andrews said. “Also, I wanted to please the audience so the works couldn't be too atonal.”

None of the music is completely atonal, but it does have atonal tendencies. The style is expressionistic, with hints of Moravian and Bohemian-folk themes running through it.

“It's high-quality music,” Andrews said.

Still, the works are rarely performed, the composers rarely honored. Andrews' project has paid them homage.

“I feel good that I've exposed USC musicians to this kind of music, and soon the audience at the synagogue will hear it, too,” Andrews said. “It's been one thing to write the paper and give the performance on April 9, but to give it to people—some who were in concentration camps—who are really affected by the subject, means a lot more.”

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