

LOVE SONGS

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The Magnetic Fields touring band also contributes (Sam Davol—cello; John Woo—guitar; Claudia Gonson—keyboards and drums).

In the same week as the Athens show, The Magnetic Fields will stop Thursday in Atlanta and on Saturday in New Orleans. In the home field of Merge Records, The Magnetic Fields will play two shows April 25 and 26 at the Artscenter in Carrboro, N.C. These two days, The Magnetic Fields will perform the entire set of 69 love songs.

My Sentimental Melody

Stephin Merritt

*I'm a hopeless romantic
You're a terrible flirt
Cool and unfazed, you're
always amazed
when someone gets hurt
I live on the blue planet
that I saw in your eyes
but now I can't stay
knowing it's made
of beautiful lies*

*but my sentimental melody
like a long-lost lullaby
will ring in your ears
down through the years
bringing a tear to your eye
Goodbye*

*Love can kill people, can't it
Well it still may kill me
Each drop of rain
is a glass of champagne
It's sweet and it's free
When I drink I don't panic
When I drink I don't die
When I'm far gone
it's all just a song
just beautiful lies...*

Stephin Merritt

singer/songwriter for The Magnetic Fields



SPECIAL TO THE GAMECOCK

(Left to right) Sam Davol, Shirley Simms (guest vocals), Claudia Gonson and (in the mirror) Stephin Merritt. The Magnetic Fields will be playing Friday April 21 in Athens, Ga., in support of their latest release, *69 Love Songs*.

If you're really ambitious

The Magnetic Fields: On Tour

20 April Atlanta, Ga. *The Variety Playhouse*

21 April Athens, Ga. *The 40 Watt*

22 April New Orleans, La. *Tipitina's Uptown*

25 - 26 April Carrboro, N.C. *The Artscenter*
PERFORMING THE ENTIRE *69 LOVE SONGS* OVER TWO NIGHTS

24 May Columbus, Ohio *The Al Rosa*

25 May Pontiac, Mich. *The Seventh House*

26 - 27 May Chicago, Ill. *Old Town School*
PERFORMING THE ENTIRE *69 LOVE SONGS* OVER TWO NIGHTS

28 May Minneapolis, Minn. *Women's Club Assembly*

6 - 7 June Los Angeles, Calif. *Knitting Factory West*
PERFORMING THE ENTIRE *69 LOVE SONGS* OVER TWO NIGHTS

9 - 10 June San Francisco, Calif. *Great American Music Hall*
PERFORMING THE ENTIRE *69 LOVE SONGS* OVER TWO NIGHTS

ROYAL WE

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er take to their sound, and we would honestly not want to give them up. You see, it's like knowing something that no one else knows about: Half the kick is knowing that you know something no one else knows. You aren't readily willing to give that beauty up.

But we are diverging. The point we're trying to make is this: When R.E.M. appeared on the cover of *Rolling Stone*, it was because of their extreme popularity. They were on the top of the music world, and everyone knew who they were. Since then, the commercial era has more or less ignored their albums, and they've symbolically retreated to the depths of their own creativity. They are as happy as clams, but they just don't get as much press. So, to make a long story short (too late), we're trying to tell you that we now realize we're at fault for our lack of comfort on the recliner of popular culture. We can't find salvation because this preacher isn't speaking our language. We are the ones who walk the unbeaten path and stray from the norm. We are the outliers. We don't get what everyone else knows, nor do we want to.

You see, we think that popular culture has ceased to be a luxury. It doesn't open us up to any new ideas or outlets. It is more of a necessity now. Record labels and production studios push their agendas through the filters of popular culture to make a buck or start a fad. There is no real care or con-

cern for enriching the audience and advancing the genre. That stuff isn't profitable. Like our friend Todd Money said, "Popular culture serves its own purpose. Kind of like a K-Mart. It serves its generic purpose and doesn't really branch out in the terms of creativity."

It's a sad state when the main medium that music and film are supposed to operate through is aiding in the deterioration of its creativity and edge. Why would a director or songwriter take a risk when they know they can easily make lots of money utilizing the same formula of those who have gone before? The quest for the almighty buck has outshined and eclipsed the desire to make an artistic statement. The culture is getting dumber, and it's taking its faithful followers with it.

No one in the scope of popular culture would dare make an artistic statement. What, you think Rage Against the Machine are true anarchists? Hell, they are the machine. If they think people listen to them for their lyrical content and political import, they need to try again. Put those words to jazz, and then see how many fans you get.

And what about us? Well, you know what they say, "When a ship is sinking, follow the rats." While this makes us out to be rats, we'll be sitting comfortably on the high ground while the SS Popular Culture runs itself aground.

"If your time to you
Is worth savin'
Then you better start swimmin'
Or you'll sink like a stone
For the times they are a-changin'."