

GRAFFITI

By **JAMES DEAN**
Staff Writer

"Has anyone got any ideas for our February blockbuster?"

"I've been playing with this idea about three men who find this baby —"

"No. We did that last year, remember."

"I thought I got the idea from somewhere."

"Anyone else?"

"Yeah, I saw this French film over the weekend. It was hilarious. About these two men and a little girl —"

"I went to Paris once. Beautiful city. Very romantic. Did you know there's a McDonald's on the Champs —"

"Anyway, it was hilarious. My three-year-old daughter loved it. One of the men was in that "John de Florence" movie."

"Great. Let's go with it. Did you get the name of the director?"

"No. I think it was a French name, though. In fact, I'm sure it was."

"Name of the film?"

"Uhhh. 'Les' something."

"Never mind, Danny, let's go through the story."

"It's Donny, Sir."

"The name of the film?"

"My name, Sir."

"Yes, Danny, of course."

A few weeks later.

"We found the director, a guy called Francis Veber. Apparently he's pretty cool. Even speaks a bit of American."

"Did you get the chance to see his film?"

"Yes, I saw that 'Les' one. Hilarious. My three-year-old daughter loved it too."

"Did you like the bit when they —"

"So, I hope you don't mind, but I took the initiative of sending Bradley to see him. Bradley's mother's sister-in-law is French, and Bradley picked up a few phrases when she came over for Christmas a few years ago. He

said he'd brush up on the important ones on the plane. Anyway, he got back yesterday with good news. Veber, with the right incentives, said —"

"How much exactly, Sir?"

"One."

"In francs or dollars?"

"Thank you, Danny. I'll pretend I didn't hear that. Where was I? Yes, Veber has agreed to come over to Hollywood and remake all the films he's made in French for the past decade."

"In French, Sir?"

"Of course, not. The deal is that we set him up with a screenwriter, and they can sort of transform —"

"You mean translate, Sir?"

"Yes, I suppose. Translate his old scripts into American for an American audience. It's that simple. And, as I say, Franky is a terrific guy."

"Sir?"

"Yes, Danny?"

"Brilliant, Sir. Brilliant."

"Yes, I know. It is."

"So are we going to go with that story of the two men and the little girl who become fug-

itives from the law?"

"Yes. We'll be starting pre-production in a few weeks."

"We need actors. A tall serious man, a short funny man, and a little girl. Any ideas?"

"I was thinking about an Arnold Schwarzenegger-with-depth type for the tall guy."

"What about Michael J. Fox?"

"He's busy with commercials."

"Sigourney Weaver?"

"No. Too female."

"I thought Nick Nolte was hilarious in that Eddie Murphy movie. You know. The one where Eddie does that hilarious laugh."

"Yeah. Let's go with Nolte. Now. The short funny guy."

"Michael J. Fox?"

"Danny. Please."

"What about that hilarious guy who's got that face that isn't Steve Martin."

"Oh yeah, Bill Cosby."

"No, idiot. The guy with the face who was in that comedy."

"I know who you mean. Martin Short. He is hilarious. Let's go with him. Maybe he can do some of his hilarious faces in the film."

"Okay. The little girl. What are

we going to do about her?"

"I see a sort of cute Molly Ringwald type, only less so. Do you know what I'm seeing?"

"I think that the baby from "Three Men and a Baby" would be great. She was so cute."

"Danny, get on it."

"Okay. We need a title."

"Yes, Danny?"

"Two Men and a Little Girl."

"I like that. It's got a ring to it. It's catchy."

"Isn't it a bit like "Three Men and a Baby"?"

"Do you think people will notice?"

"They may. Maybe. What about "The Fugitives."

"How do you spell that?"

"Shut up, Danny. Let's go for a compromise."

"What. "Two Fugitive Men and a Little Fugitive Girl"?"

"I think that "Three Fugitives" will be perfect. It's sort of symbolic and European at the same time."

"I like it. I really like it. Are we all agreed. Good. Now, what about the March blockbuster. Any ideas?"

They have it! Yo La Tengo bursts with variety on debut LP

By **ALLISON PIKE**
Staff Writer

Many things have been bred out of Hoboken, N.J., some good, some bad, and some things that no one would even care about. Jewish pop art is a new one on me, though. But that is what Yo La Tengo calls its music. Yo La Tengo is the birth child of former rock critic Ira Kaplan and his wife (and drummer) Georgia Hubley. The phrase means "I've got it" in Spanish. Critics up and down the East coast have raved over this trio, saying Kaplan was right to quit his journalism career to become a musician, that he is an expert songwriter. Everyone seems to think Yo La Tengo has "got it." After four listens to *President Yo La Tengo*, the trio's third and latest LP, it is clear the band has got something, but what that something is, is not so clear.

Some critics call Yo La Tengo a sort of brother band to the Feelies, in fact Yo La Tengo is touring with them right now and performed at the ArtsCenter on Jan. 31. Others insist the group is a sort of reincarnation of Velvet Under-

ground. The music is too varied, though, to be compared solely to one other band. The new LP is a melting pot of different musical genres. It contains seven cuts, including a Bob Dylan cover, plus two different versions of "The Evil That Men Do."

Maybe the problem with Yo La Tengo is that they've got "it" in too many places. Five of the seven songs on the LP are each in their own respects good, competent songs. The sound is original and likable, but it's different on every tune.

"Barnaby, Hardly Working," with its unhurried tempo and partially unintelligible lyrics takes a step back to the early Iggy Pop days. The strumming guitar rhythm is a bit similar to New Order, but the prominence of the bass line is definitely Pop and the Stooges-style.

Lyrics seem to be unessential in many of Yo La Tengo's songs. Maybe that's why Kaplan seems uninterested in his vocals on some of the songs. In "Drug Test," Kaplan

appears to be trying to say something, but "I'm not ready to face opinion today" is about the only line in the song that stands out. The vocals sound almost like Mitch Easter in this tune, which I would put in the Jesus and Mary Chain category, although it is a little more lively than most of the Chain's songs.

"Orange Song" is a live cover the original track by the group Antietam. Why Yo La Tengo bothered with it is a mystery. I would say it goes in the slam-dancing/body-banging category. You know, the one to which only heavy drug users can stand to listen. The same goes for the live version of "The Evil That Men Do," which is nothing more than a ten-minute barage of distortion and monotonous rhythm. Lyrics? Who knows, but I did pick out "What's her name?" in between the bam-bam-bam and the bom-bom-bom. How Kaplan derived this version of the song from the studio version is also a mystery. The latter version sounds like the theme song from a '60s TV spy series. It could have

given "Secret Agent Man" a run for its money. This version is an instrumental and adds a touch of '60s-ish keyboards. Again, it's a great song, but completely different from all others on the LP.

The acoustic "Alyda" is the hands-down gem of the record. Here Kaplan is more enthusiastic, crooning in an unmistakably Lloyd Cole fashion. He sings of a woman named Alyda whose life is stuck in a rut. "Do you dream of something better, or just something else to do," Kaplan sings. "Alyda, what have you done to you?" Kaplan hums a soft note throughout the song, which creates a smooth, breezy mood.

The LP ends with a cosy remake of Dylan's "I Threw it All Away." Musically, it's not much different

than Dylan's version, but the vocals are like the Jesus and Mary Chain — no gruff or raunch. I liked it, but I doubt Bob would.

Overall, the five good cuts on the album more than make up for the others. Anyone who likes the Jesus and Mary Chain or Lloyd Cole and the Commotions will like "President Yo La Tengo." Whatever Yo La Tengo has "got," they should separate it from what they don't "got" and refine it. Kaplan, though, feels no hurry to be famous. "We'd have too many decisions to make."

For now, just enjoying his music is enough. I guess that might be what Yo La Tengo has "got" — no pressure, no constraints, and just a love for fiddling around with instruments and playing whatever comes natural.

SHOOT US DOWN!



Some common complaints with the Yackety Yack Yearbook are that "my pictures are never in there," or the staff and few personal friends are the only ones who get in the yearbook.

Well here's your chance:

Submit your favorite 8"x10" black and white UNC-related photographs (three picture limit) by March 9th. Our award-winning photography staff will judge the entries, and we'll publish the top five in the 1989 Yackety Yack. Just drop your photos by the Yackety Yack office in Room 106 of the Student Union. C'mon, give us your best shots!

Yackety Yack

Sights and Insights

WXYC TOP 20

1. Wonder Stuff
 2. Lou Reed
 3. Reivers
 4. Replacements
 5. New Order
 6. Elvis Costello
 7. Proclaimers
 8. Throwing Muses
 9. Christmas
 10. Roger Manning
 11. Violent Femmes
 12. Bongos Bass and Bob
 13. Hugo Largo
 14. Lyle Lovett
 15. Full Fathom Five
 16. Various Artists
 17. Death of Samantha
 18. Giant Sand
 19. Buck Pets
 20. Love Tractor
- The Eight Legged Groove Machine
New York
End of the Day
Don't Tell a Soul
Technique
Spike
Sunshine over Leith
Hunk Papa
Ultra Prophets of thee
Psykick Revolution
Roger Manning
3
Never Mind the Sex Pistols
Mettle
and His Large Band
4 A.M.
Beleza Tropical
Where the Women
Wear the Glory . . .
The Love Songs
The Buck Pets
Themes from Venus