

# Living Colour plug in, preach

BY MARGARET HAIR  
STAFF WRITER

In the late '80s, hard rock group Living Colour took the prevailing hair metal trend of the time and added dreadlocks, social commentary and looser pants.

The group recently released a recording of a concert played at New York music scene staple CBGB in December 1989, following the successful release of its first album, *Vivid*.

Living Colour blended messages similar to those Public Enemy was throwing in the face of '80s glitz and glam with hard, metal-wrought rock.

No alarm clocks around their necks, but same general idea.

Blending their socially minded aims and the complexity of their always strong rhythm section, Living Colour sort of hints at what Rage Against the Machine would do in a much more awesome way a few years after them.

Starting off with the band's top-20 hit, "Cult of Personality," the concert paints a portrait of Living Colour at the beginning, and climax, of their somewhat mediocre popular career.

Lead singer Corey Glover, noting legend Jimi Hendrix as an influence, actually sounds like him, at times almost bluesy. It doesn't always fit the driving guitar loops going on behind him, but it generally is pleasing.

Keeping with the tenets of hard rock, lead guitarist Vernon Reid is able to supply a few splendidly

## MUSICREVIEW LIVING COLOUR LIVE AT CBGB'S

★★★

metal guitar solos. He breaks the norm, in that many of them actually show technical prowess.

There are definitely a few weak spots in Living Colour's performance, lyrics and repertoire.

For example, on "Fight the Fight," Glover shouts "Love is hell (repeat in background vocals), peace is hell (repeat), love is hell (repeat), uh, what the hell?" — all backed up by a severely lacking and disjointed combination of metal guitar in the wrong key and funk-infused bass.

Not the most shining moment of musical achievement.

Despite its shortcomings, Living Colour is able to keep you wanting more of that slamming social conscience, drawing unique elements into a relatively pliable genre.

Hard rock at its core is simple enough to add pretty much whatever your little politically infuriated heart desires, and Living Colour does just that.

There's even a little dash of punk rock in their occasional needlessly fast tempos.

Living Colour wasn't legendary, but the band was, for at least a few weeks in 1988, refreshing. Not earth-shattering but certainly not ear-splitting, they, if nothing else, rocked.

After all, they were "like Mussolini and Kennedy ... like Joseph Stalin and Ghandi ... the cult of personality."

Contact the A&E Editor at [artsdesk@unc.edu](mailto:artsdesk@unc.edu).

# Pixar creates another 'Incredible' film

BY SALEM NEFF  
STAFF WRITER

There's no school like the old school.

With the popular revival of superheroes such as Superman and Batman, Pixar Animation Studios launches its new film, "The Incredibles," the company's second-to-last project with Disney before it branches out on its own.

The movie brings back to the limelight those community-service types who tend to excel in law-abiding helpfulness: the police.

But, unfortunately, not even the mighty Mr. Incredible (voiced by Craig T. Nelson) can escape the litigation-happy Americans of our generation. After he saves a suicidal man jumping from a skyscraper, many lawsuits follow.

Thanks to the loss of so many tax dollars, the government orders all superheroes to become average Americans and quit their life-saving day jobs.

So Bob and Helen Parr (Holly Hunter), the former Mr. Incredible and Elastigirl, move to the suburbs, buy a cookie-cutter house and raise three kids to neglect their super powers. Bob works as an insurance claims employer, where his big heart gets in the way of the company's business-before-service policy.

The complacent routine has no definite end until Bob receives a mysterious bomb-detonating alert for which his true skills might be needed. Coincidentally, Bob loses his job and proudly does not tell his family that the business trips he has been taking are to a volcano on a remote island where he has not yet met his employer.

With its amazing computer graphics, this fast-paced family movie incorporates on-edge



Disney, the studio that's secured such premium talent as Tim Allen and David Spade for previous vehicles, taps Craig T. Nelson as Mr. Incredible (left) and Samuel L. Jackson as Frozone for its heroic comedy "The Incredibles."

COURTESY OF WALT DISNEY PICTURES

## MOVIE REVIEW "THE INCREDIBLES"

★★★★

action sequences with animated characters. No other method would offer Holly Hunter the opportunity to twist her body into a sailboat to transport her kids ashore.

The plot leaves few slow moments while still allowing for adequate character development and finishing individual story

lines. Conflict is common, balanced with family bonding featuring super power abilities.

The artistic, hand-drawn Disney movies of the animation era have come and gone with much regret, but the realistic feeling of "The Incredibles" allows it to compete with action movies of all sorts.

As with most Pixar movies, elementary school kids, college students and adults alike will enjoy this movie, although the reasons differ. Sexual innuendo

floats in occasionally, as well as empathetic midlife moments.

Directed by Brad Bird, this movie is sure to be a hit.

The longest CG film to date will keep you interested and offer some identifying themes. Like with "Finding Nemo" and "Shrek," theaters will not only hold little kids, but their guardians as well.

The superheroes are back, and they want action.

Contact the A&E Editor at [artsdesk@unc.edu](mailto:artsdesk@unc.edu).

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# Technical Fiery Furnaces ignite live crowd

BY BEN PITTARD  
STAFF WRITER

Some people simply have no theater in their blood. Others love a night at the opera. Some want to rock all night long.

The Fiery Furnaces satisfied all camps as they played to a packed crowd at Cat's Cradle on Thursday in support of their latest long-player,

*Blueberry Boat*.

Opening were Rough Trade label-mates The Hidden Cameras. Sounding akin to an indie-pop jam band, The Hidden Cameras were enjoyable although forgettable.

For the most part, the crowd was what you would expect for a band such as the Fiery Furnaces — sul- len hipsters with their arms folded,

scowling at the thirty-somethings cavorting in the back.

Due to the complex and complicated nature of the compositions on *Blueberry Boat*, the obvious question becomes, "How on earth can they pull this off live?"

Matthew and Eleanor Friedberger sported a full band including Andy Knowles on drums and Toshi Yano on bass and synth. Matt took charge of the keyboards and lead guitar, and Eleanor sang. As showmanship is concerned, the band knows how to please an audience. The band members were lively and energetic, obviously enjoying themselves onstage.

And of course, what would a rock band be without the showboating drummer? Beating the skins like a red-headed stepchild with a big mouth, Knowles spat and scowled with an unparalleled fury. At times he resembled a chimpanzee putting out his lips before expelling gusts of saliva into the air as cymbals crashed around him.

Despite the above-average performance of the band, the entire concept of the Fiery Furnaces' set was what made the show particularly

## CONCERT REVIEW

**THE FIERY FURNACES  
CAT'S CRADLE  
THURSDAY, OCT. 28**

★★★★

amazing. The entire set was played as one 70-minute cut. No breaks. No stops. No thank yous. It was simply nonstop rock all night long.

The sheer idea of such endurance is staggering. Never faltering, never playing a wrong note, the band played every song to perfection.

Yet there was something interesting about the songs. Although the lyrics were the same and there was a certain familiarity with the sound, none of the live songs were the same versions that were used on the LP.

Every song was in effect a remix or an alternate take, radically different from the album cut. They were designed to perfectly blend together as though sewn with the needle of a record player, culminating together as one giant indie-rock production of epic proportions.

Altogether, it was a wonderful night at the opera.

Contact the A&E Editor at [artsdesk@unc.edu](mailto:artsdesk@unc.edu).

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