

Love on Ice thrashes blaring unpredictability with 'Nude'

By Chris Eklof
The Battalion

Love On Ice
"Nude"
Interscope

Spring break is over. We've tested the limits of the human gastrointestinal system, learned a few new mystical hangover remedies and analyzed the liquid absorbency rate of a T-shirt. Not surprisingly then, the best thing that I discovered over spring break was "Nude."

The tape had innocently enough been picked out of a pile of new releases and popped into the car's stereo. Expecting to hear another lame album, I was surprised to hear the energetic music of Love On Ice. Blaring out of the stereo with a high-octane was a brand of rock that leans towards the thrash music scene.

The tape stayed in the car stereo for the rest of the break.

The music of Love On Ice helps fill the void left by the breakup of Jane's Addiction. The screeching vocal style of singer Dan Krueger combined with the intense guitars of Dirk Sullivan and the band's conviction to not follow any formulas make them sound like a distant relative of Jane's Addiction.

After listening to the album for a week, I knew the names of only three songs because of Krueger's vocal style. That didn't matter much because it was easy enough to make up my own lyrics to fit the songs. Most of Krueger's lyrics are unintelligible, but that doesn't take away from the songs' power. Krueger's howling is not used to deliver political or social messages; instead it becomes another instrument by adding an extra bit of noise to the music.

Underneath all the noise, Love On Ice takes the time to play a melody or two. "Foot In The Grave" and "Ugly" have melodies that can be followed and their choruses can actually be understood (most of the time).

Love On Ice's music should be noted for its unpredictability. Just when you think you



Love on Ice offers screeching thrash and energetic rock on their debut, "Nude."

know where a song or guitar riff is going, it storms off in another direction. The songs often flip-flop from one musical style to the next, right in the middle of the song.

This album is not all screeching thrash, though. It also includes screeching, horn-drenched blues boogie and a screeching ballad. Only four or five songs are truly hard thrashing songs; the rest demonstrate a wider range of music. The music varies from the piano intro of "Sweet Thing" to the violin-backed chorus of "Self In Blue" to the country style of "Country Boy."

"Country Boy" stands out on the album because of its unusual style and sense of humor. The background percussion consists of the clip-clopping of horse's hooves and the lyrics describing a country boy's love.

The acoustic ballad, "Gone Away," was

recorded after the band had been up all night drunk and then got stuck in an elevator for three hours. At 7 a.m., they got out of the elevator and stumbled into the studio to record the song. Their physical and mental condition probably had a large impact on the song's slower pace and volume because there is nothing else like this song on "Nude."

Love On Ice are probably at their best in the wilder songs when they cut loose and out all of their frustrations. The free-wheeling "Foot In The Grave" and the angry "Leave Me Alone" spotlight the band at their best.

"Nude" was a huge surprise with its intensity and spirit. Love On Ice is another alternative band from the Northwest that is looking bust out and make it big. Even if they do not make it, the album has found a permanent place in my collection.

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Movie Review

By Timm Doolen
The Battalion

"Article 99"
Starring Ray Liotta and Kiefer Sutherland
Directed by Howard Deutch
Rated R
Playing at Post Oak 3

Isn't it painfully obvious to writers, directors and even actors when they find themselves in the middle of a cliché? The new Howard Deutch film "Article 99" is a one long cliché clinging to a formula plot.

"99" is a hospital movie, pulled straight from the files of other hospital films, anywhere from the "Dr. Kildare" series of the '40s and '50s up to last year's "The Doctor."

The only twist is that this time the hospital is a Veteran's Administration hospital, and the good guys are doctors trying to help veterans, while the bad guys are the government.

The first 30 minutes of the

'Article 99' diagnosed as lacking originality in typical hospital script

movie are captivating, as we are shown how impossible it is to receive help from the Veteran's Administration, and how the surgeons working in this particular hospital work around the rules to give patients the medical treatments they deserve. Kiefer Sutherland is the new intern on the block, and Ray Liotta is the champion of patients' rights, even if he has to bend the rules sometimes.

Unfortunately, after the initial bustle of the setup dies down, the movie starts dying as well, falling into the comfortable dressing of a formula hospital movie.

We have these typical clichés: young, righteous surgeons battling for good; an evil administrator only worried about keeping costs down; an upwardly mobile intern who eventually learns there's more to life than just making money; the female doctor who scorns the intern's advances at first, and then changes her mind towards the

end; a love interest between the rebel surgeon hero and the by-the-books psychiatrist; a heart patient who gets his operation at the climax of the movie (will he pull through?); and the old, dying war hero who imparts a little knowledge and love to the upstart intern.

Admittedly, there are some genuine concerns and issues brought up. We see how doctors have to keep shifting patients who need care from department to department, because if they stay in one place too long, the administration discharges them. And we sympathize with the plight of the doctors who have to steal equipment from the experimental labs because the animals are receiving better treatment than the humans.

But most of the general issues of inadequate health care have been touched upon in television (St. Elsewhere, for instance) and in other movies, most notably "Born on the Fourth of July." And the generally good drama has to be wa-

tered down with unlikely and unnecessary love stories, and comic touches that just don't work.

Also, the movie makes it seem like all the problems of the entire medical community are caused by this one administrator, although we all know much more complicated than that.

To the film's credit, all the acting performances are first rate, but even the best crew can't keep a sinking ship afloat.

"Article 99" has been billed as the sequel to "M.A.S.H.," but it is far from the quality of the Robert Altman movie, or the television series. There is scarce humor, unlike "M.A.S.H.," and the little that is attempted seems out of place.

As formula hospital dramas go, this isn't all that bad. But if you want to see first-rate productions that hit on issues in unique ways, watch Kiefer's father, Donald Sutherland, in "M.A.S.H.," or stay up and watch the series on television.

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