

Soul Reaction,
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periences with gigging in the last six months?
Marty: We've only been together for seven months, and everybody was so anxious to play. We have seven songs that are really tight. By the time this comes out we'll have nine songs. When we started out I was really surprised by the response that we got, because I really didn't know what people would think, you know. I thought people would start making the stereotype and say, "Ah, they're trying to be as good as Living Colour and they don't sound anything like them."

The way I figure is that there is nothing that I've heard that's going on that shows much crossover in so many different fields of music.
Me: Not locally.
Marty: Yeah, not locally, I'm talking about the Twin Cities. I think people will want to hear this, and we're having fun doing it. As long as we're having fun and as long as people like it I think we'll be playing a lot.



Me: Where have you played?
Marty: 7th Street, William's Tavern, Coffman Union, the Speedboat Gallery.
Me: Speedboat is a fun place.
Malo: That was our first gig too.
Marty: It's fun because it's a very homey kind of place, you know. Seeing as it's smaller, you get a bigger effect, because everybody's more relaxed.
Malo: Yeah they're more laid back. They just treat you real casual, which is the way I think people like to be treated; like people.
Me: You haven't had any problems getting booked?
Marty: No, as a matter of fact, we're doing a show with Henry Rollins at the 7th Street Entry. First Avenue has been really cool with us.
Malo: When Living Colour first came out, I read that they really had a lot of problems getting booked, because a lot of people couldn't accept the idea of black guys playing rock. It was a racist thing when only certain nights were ska bands or R&B bands. Thanks to them, they've pretty much broken down a lot of those doors for us. They've given younger bands like us a chance.
Me: How many copies of the record are you putting out?

Marty: We're putting out a thousand, depending on how well they sell.
Me: This coming summer after your record is out, what would be the best thing you would want to happen?
Marty: I'd like to play the Midwest, do Madison, Chicago, Milwaukee, and stuff like that. But if we're going to do an East Coast tour and stuff, I'd like to get picked up by a label first, and have it dealt with by them.
Me: So your goal is to get a bigger label contract?
Marty: I'd like in the next year to get signed to a label.
Me: What kind of labels?
M&M: Warner Bros. [Laughter]
Marty: You have to keep one foot on the ground, but you also have to have a lot of confidence. I think we can get signed to a label. [We discuss their experience with recording the record.]
Malo: It was cool, because I came up with a lot of backup vocals that I haven't thought of before. I pretty much ad-libbed face-up in the studio.
Marty: I wasn't satisfied with the sound of the record. We had fifteen hours in the studio, and people take it for granted that major label bands spend \$50,000 on an EP. When we cut it all down and put it on a cassette and pop it in the cassette player, we say, "Wow, it doesn't sound at all like it did on the \$10,000 system in the studio."
Me: Does your live show sound harder?
Marty: After this record is out we're doing a record release show at First Avenue sometime in April. I think we'll put on a real show.
Me: Are you going to play more than your nine songs on Friday?
Marty: We're going to do a Sly and the Family Stone song, a Bad Brains song, and a Curtis Mayfield cover. I think the hard thing about playing shows is people are having a hard time matching us with other bands. We're not like slower pop and we're not totally underground rock and stuff. I think that's a problem because people say, well I don't know if this crowd will like you.
Malo: Marty comes from a real intricate guitar background. It's not like he sits down and he says well I'm going to make this part more difficult so they'll think I'm "bad." It's just what he writes. I don't know what my singing sounds like to anybody else, but this is how I sing. H.R. sounds great and all, but I want to sound like Malo.
Marty: Yeah, we're doing our own thing, and we're going to play as much as possible. I hope all you Mac students would like to check out our record. If you like us, ask for us again and we'll play.

Cube

by Ginny Moran

Children's scribbles and bronze sculptures, carefully painted still-lives and hastily glued-together collages, serene landscapes and wildly shaking maracas; all of these things can be found in only one place: The Other Foot In The Door Show at the Minneapolis Institute of Arts.

The "curator" for this unique show was a box measuring one cubic foot, for the only entrance requirement was that the artwork fit in this cube. The staff supplied a mallet so artists could pound larger pieces down to size.

Anyone could submit one work, and it seems just about everyone did, including some Mac students. I challenge you to try to find their artwork.

Over 800 works were submitted, and they are shown "salon-style," in rows up and down the walls of the Institute's Minneapolis Artists Exhibition Program (MAEP) Gallery.

The first impression one gets of the exhibit is of the sheer quantity of artwork. But as one further examines the works, the heartbeat of the Minnesota arts community can almost be sensed.

Issues and concerns of the people are addressed in the works. One piece consists of a cube covered with a collage of photos of dead animals and cuts of meat. Written pleas from animal rights activists to respect animals, turn to vegetarianism, and stop wearing animal products accompany the photos.

Other works and artists are less obvious in their message and more interested in the medium. But the messages are there, from abortion statements to pornography (or is it just eroticism?). Pro and con. Left to right.

The quality of the pieces are just as varied as the people who entered work in

curates

Foot sequel

the exhibit. Some works are clearly done by people for whom art is a hobby, while other works mark serious endeavors of serious artists, although the works themselves are not necessarily serious.

One example is a piece by local artist and chair of the University of Minnesota Art Department, Wayne Potratz. Entitled "On a Different Scale," this small sculpture displays one of Potratz's trade-mark turtles inside of a little bathtub. I would guess he produced this piece during his stay at the Kohler (bathroom fixtures) Company's artist-in-residence program.

Some works seem to be done by children; crayon drawings of nothing readily identifiable, while other works are clearly the result of an adult's child-like creativity. What would a child like better than an automatic noise-maker? Timed to "perform" every ten minutes, two sets of maracas are hooked to a motor which makes them shake in different rhythms. A sign warns viewers to keep their hands away.

This unusual show is not without a precedent, as one might guess from the show's name, "The Other Foot in the Door Show." The "Foot in the Door Show" was created in 1980 in response to complaints that MAEP, an organization of artists which runs its own exhibits in a special gallery in the Institute, had been receiving.

"The concept of an artist-run curatorial panel in an American museum was unique, and the museum

had expressed concern over selection standards," explained MAEP's program coordinator in the Minneapolis Institute of Art's publication, *Arts Magazine*.

Wayne Potratz, who had been part of the 1977-79 curatorial panel, said that many artists felt the MAEP's selection process was too exclusive. The panel decided to meet both concerns head-on and opened the doors to everyone.

"The Other Foot in the Door Show" has gotten a great response from the community. The show opened to the public on February 24 with about 3000 people in attendance, and foot massages for those who wanted them.

This is an exhibition that is also an art work; a sort of patch-work quilt of expression, and is certainly worth the trip to the Institute, even if just to look for the works by the Mac students. Definitely check this one out.

"The Other Foot in the Door Show will be in place until April 15 in the Minnesota Gallery of the MIA.



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