Fila Brazillia's global sound speaks for itself

Steve Cobby weaves stories inside stories like perhaps no one else in music. Just talking to him practically requires a flow-chart of ideas to stay in the game.

"We do like confusive preserved."

confusing peo-ple," admits the charismatic co-creator of creator of Britain's Fila Brazillia. Cobby and Dave McSherry

have been programming and performing their sample-based soulful music for more than a decade, but they insist the band itself was noth-

ing more than a happy accident.

"We've always been a marginally underground band,"

said Cobby, from his home in Kingston-upon-Hull, England. "It was 1984 when we first met. I was 17 and Man was 19. Ho was in a band called Punctured Tough Guy, it was the first band I ever saw that used a drum machine."

l ever saw that used a drum
machine."
Cobby had been playing guitar
for two years and knew he wasn't cut out for traditional work.
"I didn't want to be a wageslave," he said. "I've always been
entirely unemployable."
But the two shared a common
devotion to music. Although they
had their own "proper" bands
around town, they began writing
together as a side project.
When Cobby's band, Ashley &
Jackson, got a cash advance for
recording, he built a production
studie which allowed the pair to
dabble in more "brondeast quality" music. Suddenly, the acciden-

n 'What we're doing is fairly pure. One album in no way concerns how our next album will sound. For us, it's global music we're trying to make. That's what I like about music. There is no right or wrong. We can do anything we want. We don't think we're on a mission.'

Steve Cobby Co-creator of Britain's Fila Brazillia

tal collaboration became a viable

tal collaboration became a viable entity.

The studio is kind of a sandbox, said Cobby. We feel we can do anything.

In 1990, Pork Recordings bought into that idea and expressed interest in releasing this music before it, or the electronic duo had even come up

File Brazillia came from a ron-

dom radio news report about a certain breed of dog — the Fila Brasileiro. Misheard and misspelled, the name stuck.

McSherry and Cobby eventually split from Pork Recordings to start their own label, 23 Records. Cobby remembered feeling almost forced into the decision. "Pork wanted to stay a cottage industry," he said. "People who liked our music, couldn't get a hold of it."

So, they did it themselves. Taking on full creative control of the music and its distribution offered a sense of security. In 1999, the group released Touch of Cloth, and toured for the first time.

The thought of touring still wate Cobby excited Ven central still wate Cobby excited Ven central control and the security of the control control of the control of t

time.

The thought of touring still gets Cobby excited. You can tell by the sheer speed of his words that Fila Brazillia is eager to get

a.m. (to allow more time for school groups to visit during the week, and everyone on week-ends. The museum stays open until 9 p.m. every Friday. Building on the success of our Marshall Field's First Fridays program, these evenings offer extensive programming including gallery lectures, workshops, music, and storytelling. It can be quite a scene, but the galleries themselves still present the opportunity for individuals to enjoy great works of art.

Renovation

Director from page B1

out on the road to share its eighth and latest album Jump Leads. True to its history — Fila has never supported another act on tour — they will headline shows with openers, Clinic.

Each record has taken on a new face and an unexpected sound. Jump Leads was no exception. For the first time, the duo recorded sessions with a singer — Steve Edwards — whom Cobby had worked with years ago.

While they can't take the voice of Jump Leads on tour with them —Edwards' wife happens to be pregnant — they'll still have someone manning the mic. New York City rapper Djinji Brown will accompany Fila on tour, taking over vocals on Spill the Beans, Nightfall, Mother Nature's Spies, and the future single We Build Arks.

Don't be surprised to see Djinji performing on the next Fila record. The idea now is to bring in different performers each time," said Cobby. 'It keeps it interesting for ourselves."

File has never concerned itself with commercial success. They didn't do many interviewe while with Pork, and never careed about getting a glossy photograph of themselves in a maga-

zine. The anonymity kept the focus on the music.

"What wo're doing is fairly pure," Cobby said. "One album in ne way concerns how our next album will sound. For us, it's global music we're trying to make. That's what I like about music. There is no right or wrong. We can de anything we want. We don't think we're on a mission."

That sense of freedom might begin to explain the group's longevity. And so, the unemployable musician seems to have found a careers.

able musician seems to have-found a career.

"Music is occupational therapy, for us," said Cobby, "It's nice ta, get paid. We treat it like work, We've got families. Wo've got, lives. We do treat it more like, clock-in, clock-out."

See Fila Brazillia at work, when they hit stateside with sup-, port from Clinic, 8 p.m. Satur, day, March 30, St. Andrews, Hall, 431 E. Congress, Detroit, Call (313) 961-8961.

Stephanie Angelyn Casola writes about popular music for, the Observer & Eccentric News, papers. She can be reached at (248) 625-1900 ext. 12 or e-mail

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Renovation

The DIA recently embarked on a five-year renovation project that will necessitate closing parts of the building in stages. Don't worry, though. Although parts of our collection will disappear from view in Detroit for a while, we will continue to offer and lul range of special exhibitions, a film series, and education programs. (In fact, parts of our collection will be sent to other art muscums in Michigan, including Traverse City, Kalamazoo, Grand Rapids and Flint.) When the project is finished the DIA will not only have an up-to-date environment for the art, but there will also be a new circulation route that clearly connects spaces in the modern wings with the original building making it much easier for visitors to find their way around.

We are busy raising funds for this crucial project, but the greatest single challenge that faces the DIA — as it has from

■ You can begin supporting the DIA by visiting the museum often. At each and every visit you can experience one of the finest collections in the country, have the opportunity to view a continually changing program of special exhi-bitions, and participate in programming designed to enhance your appreciation for the arts.

the very beginning – is providing solid annual operating support. For much of its history the DIA has relied (too much, some might say) on single entity support. In the early years, the City of Detroit provided the lion's share of the cost of running the DIA. Then, for some years, the State of Michigan did so. At the time, their concepts support relieved of Michigan did so. At the time, their generous support relieved us from having to raise endow-ment funds but, today, we receive a much smaller portion of our annual operating costs from these sources and are seek-ing to broaden our base of sup-nort.

port.

Along with raising funds for our capital improvements, we are seeking to build our general operating endowment by at least \$200 million to take it to a level

more in keeping with an institu-tion of our size and stature. It is, an unprecedented task for an arts institution in Michigan but we feel confident we will eventu-ally get there. We are also part of the Cultural Coalition for regional funding of the arts. As an unparalleled regional an unparalleled regional resource we want to do as much as we can but we can only plan for the future when we have the kind of financial stability represented by the eventual success of our fund-raising campaign and the support of the region we serve.

How you can help

How you can help
You can begin supporting the
DIA by visiting the museum
often. At each and every visit
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finest collections in the country,
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continually changing program of
special exhibitions, and participate in programming designed to
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the arts, we look invalid to ver-coming you seen. Graham W.J. Beal was direc-tor of the Los Angeles County Museum of Art before assuming his position as director of the Detroit Institute of Arts in September 1999. Beal is one of the guest colum-nists who appear in a series that

nests who appear in a series that introduces Observer & Eccentric readers to the people behind the institutions and organizations in the arts community. Arts and entertainment reporter Linda Ann Chomin returns next week.

Theater from page B1

husband and wife in real life. They played the same parts in community theater."

Real life roles

Real life roles
Larry and Linda Pelliccioni do
everything together including
teaching Sunday achool to high
school students at St. Timothy
Presbyterian Church in Livenia,
so it's no wonder the two enjoy
thenter the most when they're

so it's no wonder the two enjoy theater the most when they're playing opposite each other in lead roles. Larry plays Charles Condomine, as he did with the Ridgedale Players in 1998, and members the director then did not cut one word of the show. Pelliccioni met his wife through Ridgedale Players in 1991 when they were doing a play. By October 1992, the couple were man and wife. "There's something to the orar of the greasepaint and utilizing acting as a way to express ourselves," said Pelliccioni who works in sales in Farmington Hills. In addition to performing with Ridgedale Players since 1978, he's also performed with Plymouth Theatre Guild, SRO Productions in Southfield, and Stagecrafters in Royal Oak. 'It's solidified our marriage because we're doing this together. It's

part of the glue or fabric that defines our marriage. I feel very much at home with Linda on stage because I'm very much at home with her in real life." Pelliccioni's character wishes he could say the same. Charles Condomine is henpecked by his second wife, Ruth, played by Linda. Of course, Ruth desart see it that way.

"I'm happily married when I suddenly have problems," and Linda who's performed with Village Players of Birmingham and SRO. "He's seeing his first wife after Madame Arcati conjures her up during a senne. I try to convince him she's trying to kill him but he doesn't listen. She fixes the brakes on his car to kill him. I'm killed instead and then brought back through another seance.

"Ruth is a caring person and fun loving but easily hurt. She goes through a lot of emotions."

Perfecting those mood swinge takes practice. Linda and Larry rehearse lines whenever and wherever the opportunity arises, that includes the bathroom and car. But even when they're not rehearsing, Larry frequently answers Linda's questions with one of his lines.

Community theater takes "Community theater taxes up a lot of time and our desire is to do something together," said Linda. "We both love acting and it's fun to meet new people. I capecially love comedies. I lovă to hear people laugh."

Stress buster

Stress buster

Carol Lipinski loves to hear the audience having as much fun as she does while playing Madame Arcati. The Garden City resident took up acting after working for years as a cordinary care nurse. As a stress reliever, she first enrolled in tap dancing classes at Schooleraft College before studying acting with Hartman.

"It's good fun," said Lipinski. "I learned a lot. The challenge is learning the lines and movement. I had no experience with blocking. I have a lot more appreciation for what nators do."

"I like playing Madame Arcati because she's someone who's been positive about life and honestly believes in what she can do. Thero's no sham. It's not a joke to her. As to whether I believe in the existence of spirits, I'm not going to discount it. I have no proof one way or the other."

Got an idea for a story? E-mail us at ihubred@oe.homecomm.net