

Lilting Banshees in search of corner after Anthony Aston split

BY PATRICK McDONOUGH
CONTRIBUTING REVIEWER

If you enjoyed laughing at campus life at the Lilting Banshees Comedy Troupe's *In Search of A Corner* in the Ring Theatre last year, you may have to search elsewhere.

The troupe has separated from the Anthony Aston Players. The unique casting process of the *In Search of A Corner* series led the Players to propose reforms for the Lilting Banshees if they wished to remain part of Anthony Aston.

Much like the Concert Choir, once a student becomes a member of the Lilting Banshee Comedy Troupe, he or she remains a performing member until graduation.

The Anthony Aston Players felt this policy

would influence the voting that occurs at the beginning of each theater season to determine which shows are performed.

"If members of the comedy troupe were guaranteed a part in a show, they would be inclined to vote for that particular show," junior Craig Joseph said. "If this were the case, then one show of the season would have a pre-established cast, and thus provide fewer opportunities for others to act in Anthony Aston productions."

"Due to the generally short production period of *In Search of A Corner*, and the way the creative process has developed, it helps to have a group familiar with how the production of the show works," said senior Matt Clarke, who produces *In Search of A Corner*. "Also, having this type of membership keeps

the chemistry of the group working."

The Banshees believed that their procedures for adding new members were in accordance with the Anthony Aston mission statement, according to Clarke.

This statement, outlining the purpose and goals of the group, calls for Anthony Aston to bring new actors and workers into the theater, to bring new audience members to the theater, to present experimental shows and repertoire not ordinarily performed, and to make a profit.

"We added five new members to *In Search of A Corner* two years ago, and ten new members last year," Clarke said. "This provided more opportunities for involvement in the theater than *The Star-Spangled Girl*, which only cast three roles.

"*In Search of A Corner* also involves sev-

eral students in the theater who otherwise would not have considered acting in university and Anthony Aston theater programs," Clarke said. "We felt that our opportunities served the involvement goal of the Anthony Aston mission well."

The Anthony Aston Players proposed several solutions, which included reworking the comedy troupe's structure so that cast members would have to re-audition for each show, according to Joseph.

Other suggestions included creating a core of directors and writers who would pick the cast, phasing out static members by having open auditions from this year on, or allowing all members of the troupe who had acted in *In Search of Another Corner*, the second run of the comedy show, to remain, while requiring

those who joined the troupe later to re-audition.

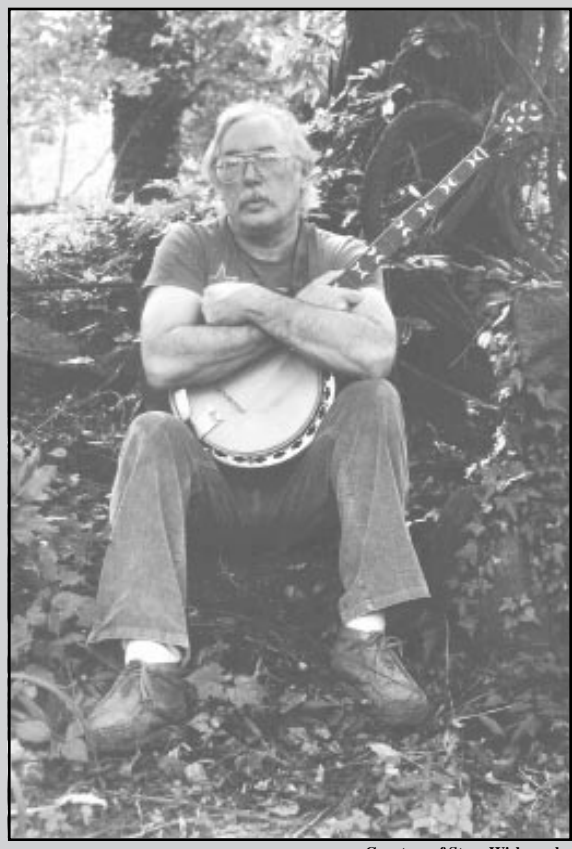
"We feared that these solutions might cause division within the troupe itself, which we wanted to avoid," Clarke said.

The Lilting Banshees are in the process of writing a constitution so they can be chartered as an official campus organization. In the meantime, the group is looking for a new home for their performances.

Brendle Recital Hall, where they put on a successful show for freshman orientation, has been suggested.

Other projects for the fall include the possibilities of a show as part of the Student Union Coffeehouse series, as well as segments on WAKE TV. "We will be around," Clarke said.

"Legendary" local records bluesy debut



Courtesy of Steve Wishnevsky

Steve Wishnevsky, known locally as the Legendary Wish, poses with his trusty banjo in hand. His debut CD is a mix of influences ranging from jazz to folk.

BY MICHAEL JANSSEN
ARTS AND ENTERTAINMENT EDITOR

Tepid rain fell from the overcast sky as the smell of smoked ham wafted through the air. It was the perfect North Carolina day to listen to low-down blues, wayback old-time or rough-around-the-edges folk tunes.

So it was only appropriate that the task at hand was an interview with fiftyish banjoist/guitarist Steve Wishnevsky, known as the Legendary Wish in local music circles and at poetry slams.

Wishnevsky, who has been playing since the early '60s, has compressed years of open mike shows and jams at coffeehouses into a new CD titled *Be's That Way*.

"It's just something to do," Wishnevsky said modestly. "You know, record a CD ... I had so many songs that I'd written that I wanted to see if I could get them to singers and record companies, and tapes are obsolete."

The CD, a 15-song mix of jazz, blues, country, old-time and folk, was four months in the making and boasts a great line-up of local musicians. Wishnevsky's hoarse but ingratiating voice renders anti-love songs and makes light of death as it muscled its way around warmly produced rainy-day instrumentation.

"I wanted it to sound used, old, like folk songs," he said, diddling around with his computer and listening to Renaissance lute music. "I wanted it to sound like North Carolina."

Some of Wishnevsky's songs paint por-

traits of people he's known, sometimes flattering, sometimes not. Others sing the praises of eschewing marijuana, such as "Don't Be Cool," or lament the eternal struggle between man and woman, such as "Love Stuff" or "Be's That Way."

Most often, his matter-of-fact delivery tells his idea of the truth, even when it's prickly or blunt. In "Miss Me?," Wishnevsky sings, "I have no chalice of life for you / no chancy metal cup / Just live your life and die your death / and when you're dead, shut up!"

"I detest songwriters where every line has got 'I' in it and every verse has got a metaphor," he said. "Bob Dylan does albums without using the word 'I.' Leonard Cohen uses 'I' a lot but he's a poet; he can get away with it."

The roots of Wishnevsky's musical inclinations lie in his childhood in rural Alabama, when popular music was worlds away from the stagnant top 40 format of today's radio stations.

"When I was a kid, we only had one radio station," he said. "They played Lena Horne, the Ink Spots, Hank Williams, Jr., Ernest Tubbs and Doris Day all mixed together. I remember the three favorite records in my senior year in high school were Peter, Paul and Mary, Ray Charles' country record and Marty Robbins' *El Paso*. Nowadays those would be in three different genres and none of them would be anywhere near the top 40."

See Wishnevsky, Page B6

Chi Rho churns out sophomore release

BY ANNE EGLESTON
CONTRIBUTING REVIEWER

Music can be more than just a sound. It can be an experience which triggers sight and touch as the notes dance and play upon the spirit, ultimately synthesizing our souls with harmony.

But one must fully surrender to such music, and it must be the right kind of music, congruous music with an entrance key. Let Chi Rho unlock your door.

The name originates from the first two letters of the Greek name for Christ, which further demonstrates the Christian foundation upon which Chi Rho's music is based.

"In essence, (we) are attempting to unite fifteen voices in perfect harmony in order to advance the gospel," state the liner notes of their second album, *Rejoice*, a follow-up to their debut release, *Egypt*.

Funded partially by a loan from the university, Chi Rho recorded *Rejoice* on two weekends in February. Prior to the actual recording, the group rehearsed three nights a week. The mixing and post-production involved sending five members of Chi Rho to Myrtle Beach to work in the studio.

Senior Kyle Thompson, who has been with Chi Rho for four years, was one of the five students. "Recording the CD was a long, drawn-out, painful process," he said. "It didn't leave a lot of time for everything else that goes on in the life of a student."

In addition to providing the rest of the funds needed to release *Rejoice* and overseeing the album's production, Chi Rho also had to contact music companies in order to get the rights to songs on the album and must pay royalties to the companies.

Chi Rho received 2,000 copies of the album on CD and cassette at the end of last semester. Since then, they have been selling *Rejoice* at their live performances. According to Chi Rho member junior Aaron Mercer, the group has sold upwards of 780 albums to date.

Released in May, *Rejoice* is a collection of nineteen songs of scripture-based harmony, ranging from humorous love songs to "The Wake Forest Alma Mater." Their voices echo divinity and salvation; the sound moves the spirit. In such songs as "He Leadeth Me" and "Song In My Soul," the vocals are overwhelming. See Chi Rho, Page B6

Strife serves up straight-edge hardcore; Butt Trumpet blares obscene punk



BY DAVEED GARTENSTEIN-ROSS
ASSISTANT ARTS AND ENTERTAINMENT EDITOR

Faith No More

King For a Day, Fool For a Lifetime (Slash/Reprise)

Released this summer, Faith No More's *King For a Day, Fool For a Lifetime* marks a continuation of their slip into insanity. It vies with *Angel Dust*, another chafing and cacophonous masterpiece, as Faith No More's top album.

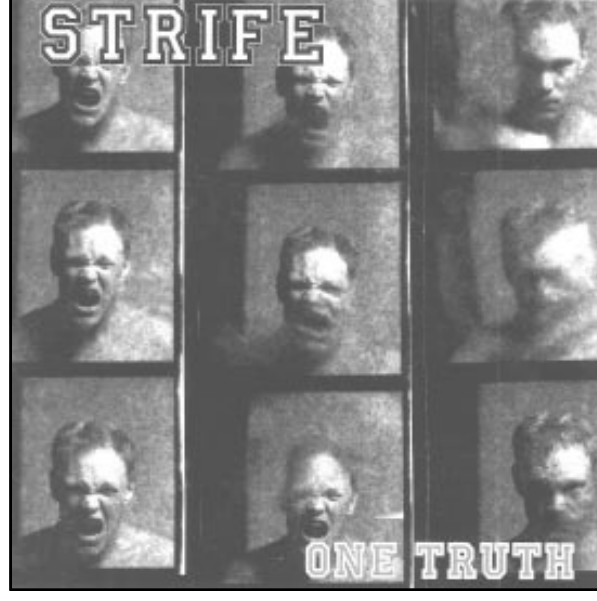
The band is much stranger, with a harder edge and often incomprehensible lyrics. Mike Patton is better at growling, snorting, and gasping, than getting the syllables almost right. In "Ugly In The Morning," one of the album's better songs, he spends the last minute of the piece repeating the phrase "Don't look at me, I'm ugly in the morning." By the end he isn't really saying anything. He sounds like he's about to die, or perhaps has rabies.

One has the feeling that FNM is getting at something. The red hue of the graphics, with a policeman-and-dog-on-the-subway motif, probably has meaning. Perhaps there's a theme to the album, but none of it connects.

At times Patton seems near-finished, for example in the atypical ballad "Take This Bottle": "Cuz I done wrong / And I'm a little afraid / I ain't too strong / And this ain't easy to say." The words are unconvincing coming from him when many of his other lyrics are threatening.

Perhaps the best song on the album is "Cuckoo for Caca," the subject matter of which should be obvious from the title. "They have no legs, but chase us anyway / Wipe the shadow of your best friend / Gave birth to something we don't want to be / We drop our good side."

The conclusion to the album is unsatisfying. A fast, tight song ("What A Day") is followed by two near-ballads which aren't FNM's route. The ballads suggest a failed romantic relationship on Patton's part. Hopefully he'll get over it and put his angry cartoon voice to better use, growling and screaming and making you wish you could understand just what the heck he's saying.



BY MAXWELL SCHNURER
CONTRIBUTING REVIEWER

Strife

One Truth (Victory)

Strife, a hardcore band known for their incredible live shows, has released an equally powerful new album on Victory Records. Strife are a quartet from southern California who loudly stress their straight-edge values (no drinking or drugs) in their music.

The album highlights the best in modern hard-core with polished production, emotion and incredible music. Lead singer Rick Rodney's vocals are intense, with a range from guttural scream to emotional wallop.

The roots of the band are the rhythm section, comprised of drummer Sid Niesen and bassist Chad Petersen. Both hold the music together while guitarist Andrew Kline attempts to pull it apart with catchy riffs and strong solos.

Perhaps more important than the music is the message. The lyrics are meaningful and emotional, focusing on themes of friendship, loyalty, insecurities and, of course, being straight-edge.

This album is full of powerful straight-edge anthems. "Inner Struggle" showcases their outlook: "You condemn me for this life I chose; just look at yourself and all those afflicted by your views. You continue to act as if so pure, when you just add to the problem excluding the real cure ... I don't need it any more."

The real treat on this album is the song "What Will Remain," previously released on the *Only The Strong 1993 Anthology*. Quickly becoming Strife's theme song, "What Will Remain" is a heart-rending tune describing the perils of believing in something while it crumbles around you. If you are looking for something heavy and real, check out *One Truth*. It will please you.



BY GRAY CRAWFORD
PERSPECTIVES EDITOR

Butt Trumpet

Primitive Enema (Chrysalis/EMI)

Those tired of the crap passing for punk on MTV and "modern rock" stations should check out California's Butt Trumpet, who know to keep punk juvenile, stupid, and offensive.

Butt Trumpet delights in profanity: "I've Been So Mad Lately" begins with a verse of "s—f—hell/damn/s—f—s—f—f—" which segues into a chorus of "f— you/f— you/f— you." Every song has a few naughty words.

While this glut of profanity might make Butt Trumpet seem like a bunch of dorks trying to be cool, they're actually talented. The songs show off a good knowledge and musicianship of punk, while at the same time keeping the juvenile edge and energy of less accomplished bands. They also have male-female harmonies which rival the Pixies' Black Francis and Kim Deal.

"Decapitated" has the great female vocal hook "Wanna be decapitated," leading into a frenzied Thom Bone vocal delivery. There's also a torch song, "Yesterday," about no longer being able to stand the smell of a lover. Although the repeated closing lines "I love you/P.U." are stupid, it still shows Butt Trumpet's soft side like "I'll Remember You" shows Skid Row's.

Butt Trumpet even keeps up the punk tradition of trashing hippies. "Funeral Crashing Tonite" has the catchy chorus "Hefty hefty hefty/hippie hippie hippie," while "I Left My Gun In San Francisco" gets more to the point: "They all got f— Birkenstocks/Some don't wear shoes at all/Kill kill kill/Die die die."

Grunge rockers don't escape criticism either, since *Primitive Enema* was recorded during Seattle's heyday. "Flannel In Seattle" isn't the most clever parody of Seattle worship recorded, but it's a pretty good song. Although there are some less-than-compelling songs, *Primitive Enema* is a solid album. Butt Trumpet also puts on an exciting show, so see them if you get a chance.



BY KYLE FORST
OLD GOLD AND BLACK REVIEWER

Victims Family

4 Great Thrash Songs (Alternative Tentacles)

For years Victims Family has had a relatively low profile on the punk scene, being bridesmaids to fellow label-mates The Dead Kennedys and Nomeansno in terms of popularity and recognition.

Nevertheless, the San Rafael trio has kept up its audio barrage, a mix of punk and garage rock with jazz-like complexity and enough political ranting to make Republicans run, screaming "Liberals! Argh!"

It would be easy to offhandedly compare Victims Family to Primus. Both are loud, peculiar, Bay Area trios with funky, bass-heavy songs.

But Victims Family writes songs that are more intellectual than the typical Primus tunes about dope and big brown beavers. They target everything from David Koresh to Frank Sinatra and George Benson. Nothing is sacred to this more politically-geared punk band.

Their energy, power and unremitting grooves are packaged and niftily presented on their debut live album, *4 Great Thrash Songs*, a 23-track CD that serves as Volume One of the Victims Family's Greatest Hits.

The sound on this disc, recorded in Amsterdam in 1984, is excellent for capturing their improvisational skill and top-notch tunes.

The disc's highlights are "Sinatra Mantra," their rant against Ol' Blue Eyes, and "Nopalitos," a compelling comparison of David Koresh to Davy Crockett.

Also included are the jamming instrumentals "I'm So Lost" and "Baklava," as well as full-on punk rages such as "Me vs. Everything," "Ugly Thing" and "In a Nutshell."

The main thing (and probably the only thing) Victims Family can do is be true to their tunes and refuse to sell out. Being successful on both counts, they'll keep on playing until they don't.

