

COMING ATTRACTIONS

Art

Accents Southeast: *Charlie Lucas:* Through Oct. 4 at the Southeastern Center For Contemporary Art. African American folk artist Charlie Lucas' humorous, unique works have brought him much attention and an appearance on *60 Minutes*. Free. 725-1904. **The Camera I: Photographic Self-Portraits From the Audrey and Sydney Irmas Collection:** Through Oct. 1 at SECCA. This collection of 140 self-portraits covers an impressive array of artists from Alfred Steiglitz to Andy Warhol. Free. 725-1904.

Kerry James Marshall: Telling Stories: Through Oct. 4 at SECCA. Marshall uses mixed media to examine the issues of race and memory through several different perspectives. Free. 725-1904.

The Possible Fog Of Heaven: Through today at the Fine Arts Gallery in the Scales Fine Arts Center. New York artist John Knecht's videos feature Elvis speaking from the afterlife. Free. Ext. 5585.

Robert Maki: Works On Paper: Through today at the Fine Arts Gallery in Scales. Seattle artist Robert Maki will display a selec-

tion of his drawings. Free. Ext. 5585. **Dreams and Lies: The Printmaker's Imagination:** Through today at the Fine Arts Gallery in Scales. Organized by university students, this exhibit focuses on the use of fantasy and artistic impression through four centuries of printmaking. Free. Ext. 5585.

Clubs

Ziggy's: Tonight, Tripping Daisy. Fri., Southern Culture On the Skids. Sat., Filter and Everclear. Wed., Superchunk. 748-1064.

Cat's Cradle: Tonight, Ben Folds Five and Heather Nova. Fri., Flynn Mice. Sat., Southern Culture On the Skids w/ Furies and Starletta. \$6. Sun., Gravity's Pull. Wed., Letters to Cleo. (919)967-9053. Cat's Cradle is located in Carrboro.

Movies

The Basketball Diaries: 8 p.m. tonight in Pugh. This film focuses on the wild times of a drug addict and basketball player. Free. Ext. 5228.

El (This Strange Passion): 8 p.m. tonight at the Horse's Mouth Coffeehouse, 424 W. 4th St. Directed by Luis Buñuel, this surrealistic classic is sure to be a hoot. Free. 773-1311.

Down By Law: 8 p.m. Sat. in Tribble A-3. Starring Tom Waits, this film directed by Jim Jarmusch focuses on the life of prisoners who find a purpose. Free. Ext. 1710.

Night On Earth: 10 p.m. Sat. in Tribble A-3. Director Jim Jarmusch strings together five vignettes about cab drivers around the world. Free. Ext. 1710.

Dumb and Dumber, Ace Ventura: Pet Detective, The Mask: 7 p.m. Fri. and Sat. This triple feature comedy marathon showcases the skills of America's favorite funnyman, Jim Carrey. \$2. Ext. 5228.

Music

Tamarack: 8 p.m. Sat. at the 4th Fret, 418 W. 4th St. This Canadian trio brings their folksy charm to Winston-Salem on their first tour of the Southeastern U.S. \$10. 727-1038.

Miscellaneous

Open Mike Night: 8 p.m. tonight on the Benson Food Court stage. Bring a poem, a guitar or whatever strikes your fancy. Free. Ext. 5228.

Goode

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Beethoven's piano sonatas, commented, "Try as you may to (destroy them), the pillars are there, and they've been put there with such a mastery of timing and placement.

"In Beethoven, the total architecture is so powerful ... one goes with what one feels — the sense of design, of movement, the rhythm that carries the music ... the enormous power of different emotions contending inside (Beethoven). Usually there is a drastic contrast ... of various states of feeling succeeding one another," Goode said.

In the first half of his recital, Goode will perform two Beethoven sonatas: Op. 54, a small, lesser-known work in the canon, and then the gargantuan, epic Op. 106, the "Hammerklavier." "Op. 54 is almost really a Haydn," he said. "There is a quirky, extreme oddity about it.

"The 'Hammerklavier,' in its own, much more gigantic way, is a monumentally strange piece. It is very central to Beethoven, but also very uncompromising. ... I think (the two sonatas) make a wonderful study in contrast."

When questioned about the performer's ability to sustain the radicalism of the "Hammerklavier" Sonata 175 years after its conception, Goode said, "I don't think music works like that. The music must exert its hold on us so that we can experience (the "Hammerklavier")'s fantastic dissonances within the Beethoven context.

"It's not as if the fact that we have Mahler symphonies and Stockhausen is going to cancel it out. Nonetheless, if (Beethoven) is well-played, I think people will experience that sense of pushing the limits."

Goode expanded upon the idea of Beethoven's intentional extremity eloquently in the *New Yorker*. "(Beethoven) is often positively anti-elegant, anti-aesthetic," Goode said.

"When he's in that vein, it's as though he were saying to us, 'Don't be lulled into passivity by poetry; beauty is not everything; life is larger, rougher and more unpredictable. A work of art is a human creation; it is my creation, a work of freedom.'"

The second half of Goode's recital will be devoted to the works of Chopin. When asked why he decided to focus on Chopin, Goode responded, "I guess ... I've always wanted to play more Chopin than I have."

He explained that the combination of Beethoven, particularly his "Hammerklavier" sonata, with some of Chopin's most beautiful works had fascinated him for some time. "They inhabit such opposite worlds, as far as aesthetic and treatment of the piano goes," he said.

In summing up, Goode expressed concern about the future of classical music. "(I fear that) music will become too 'easy' — too easy to come by, too easy to plug into," he said.

"I'm more and more aware of how meaningless it will become when it's part of this wallpaper. In the future, everybody will have a soundtrack, and there will be music everywhere, and that I hate. A concert is intentional; it is a special event. I like that specialness, and I don't think it should ever be lost."

Goldstein stuns with varied program

By SETH BRODSKY
OLD GOLD AND BLACK REVIEWER

As students, we tend to view the faculty as a static body of scholars bound to their classrooms. Louis Goldstein, an associate professor of music, reminded us with his piano recital in Brendle Recital Hall last Thursday that nothing could be further from the truth.

With his superb program of Haydn, Martino, Cage and Schumann, Goldstein potently demonstrated that pedagogy and practice need not be mutually exclusive; he is a professor, but first and foremost he is a top-notch musical artist.

The piano music of Haydn is one of Goldstein's specialties. Listening to his rendition of the composer's whimsical Sonata No. 54 (Vienna Urtext Edition), one could easily hear why.

This is music that plays the clown. With every measure, it delineates unseem facial expressions, down to a purse of the lips and a furrowed brow.

These qualities were implicit, but it was Goldstein's gleeful execution which made the jovial rhetoric self-assuredly explicit, from the sudden sforzandos to mock evocations of "Chopsticks."

Goldstein's wonderfully dry sense of humor was comfortable with this music, and one could imagine both he and Haydn sitting down in front of the audience to tell a good joke.

Goldstein shared an equally close camaraderie with the extraordinary work which followed Haydn's prelude, the massive *Fantasies and Impromptus*, written in 1981 by American composer Donald Martino.

Traversing more than 200 years of musical history, Goldstein gave a stunning performance of an awfully difficult score. Contemporary American music is perhaps Goldstein's greatest forte, and through twenty-plus minutes of this work, he maintained a superhuman level of concentration.

The atonal and complex music was not easy like the Haydn before it, and its difficulty provoked the conspicuous exits of a few pigheaded Philistines. But those who stayed had the opportunity to experience a transcendent level of quiet intensity and meditative searching.



Lee Ann Hodges

Louis Goldstein, an associate professor of music, performs in Brendle Recital Hall last Thursday night. The diverse program ranged from a teasing Haydn piece to a modern John Cage composition.

In particular, I was impressed by the sheer beauty of the piano. Any sensitive listener, even if lost by the structural narrative, would have been moved by the crystalline purity of a celestially quiet A-flat at the top of the piano.

Ultimately, Martino's was music that could not be experienced passively. However, in performing it so sensitively, Goldstein reminded us that no music should be experienced passively. The careful listener may find Martino as approachable as Haydn, and Haydn as bewildering as Martino.

After the intermission, Goldstein resumed with a short and surprising early work of the notorious musical granddaddy of 20th century iconoclasm in American music, John Cage.

Cage proved that he could be a radical regardless of circumstances, as in this 1948 piece titled *Dream*, which, by its very consonance and improvisational nature, was as far removed as one could get from the logical constructions of the young Boulezes and Stockhausens then making musical history.

After the rigors of Martino's score, Goldstein had a chance to nearly play the role of a co-composer in Cage's

quasi-aleatoric score. The results were very moving, and it is rare to see a professor bare his soul to an audience of students or patrons as Goldstein did during those minutes of sonic metaphysics.

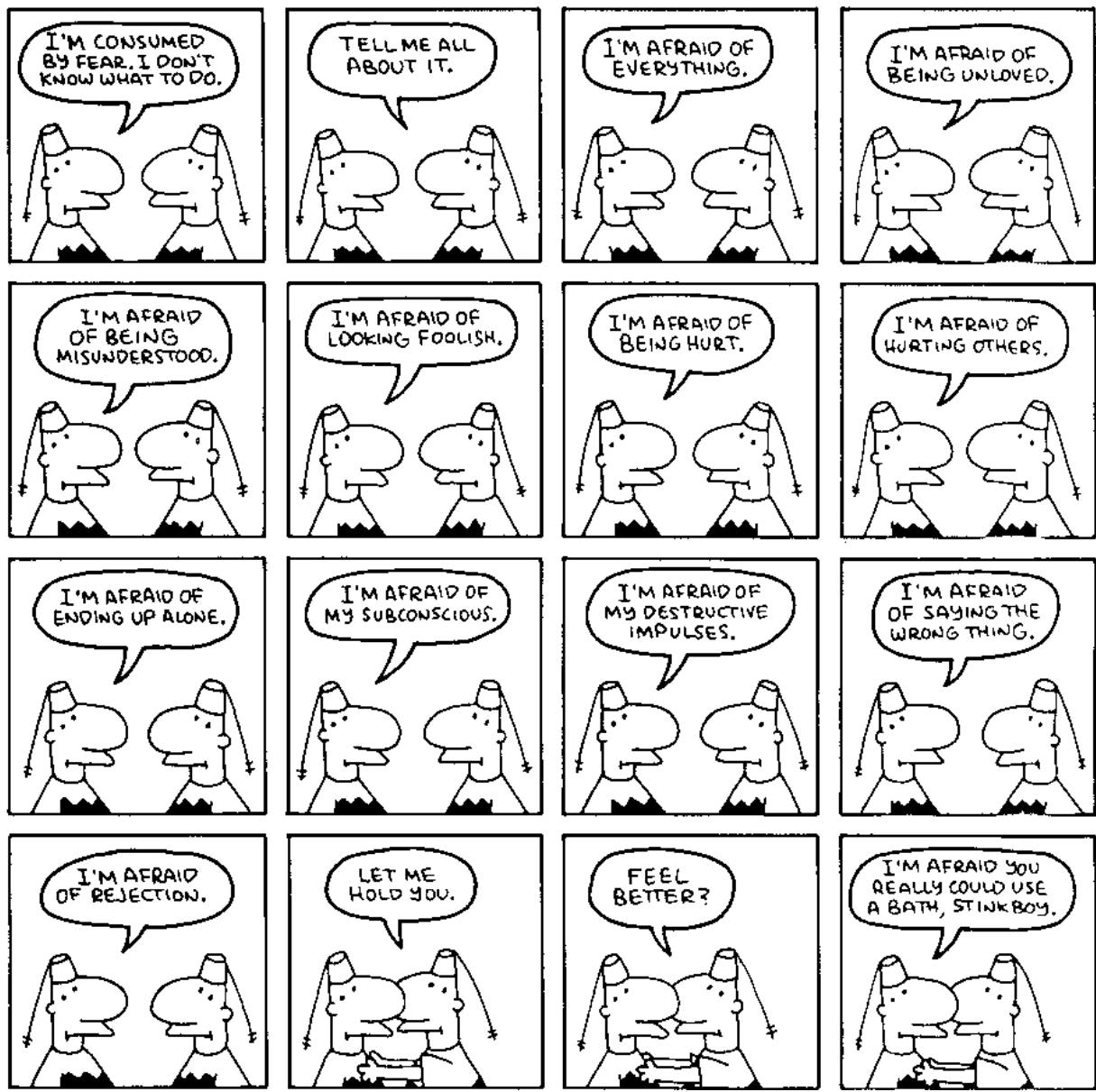
The pianist finally brought us back to the "real world" for the concert's last work — or as close as possible through one of Schumann's Romantic sets of character pieces.

In fact, this work, the *Kreisleriana*, Op. 16, a series of wistful "love letters" to the composer's future wife, Clara Schumann, aspired to be distant from any mundane pragmatism the real world has to offer.

Goldstein hypnotically communicated the dreamlike quality in the slower sections, but the faster, more rhythmically driven parts lacked drive and articulation. The whole piece sounded too soft, needing more edge and concision.

Still, that is a small detail of criticism in a wonderful recital. In truth, any decent musical event on campus requires respect, for the majority of the student body seems to be fundamentally lacking in its quest for all but the most tangible pleasures, distant from what a few pieces of music can offer.

LIFE IN HELL



Ernie Pook's Comeek by Lynda Barry



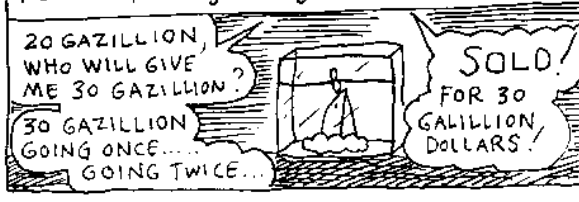
Mrs. Dulaire is always coming over to yell at the foster mother Carla for things me and Freddie do. This time it was for stealing the beak Montes sister found in her chicken pot pie which she planned to get all spectacular about during Show and Tell. Then suddenly the beak had vanished. *Freddie took it!* She was screaming.



I snuck downstairs so I could watch Carla tell Mrs. Dulaire that Freddie was still asleep but that she would ask him about the beak as soon as he woke up. It is true that Freddie was jealous of Montes sister for the chicken pot pie buried treasure. It is true that he wanted the beak for his incredible science display. But it is not true that he stole it. I did.



And I gived it to the middle of a cotten ball which I put in a box that is clear square plastic, you should see it, it is so thoughtful of an item that a person could charge 5¢ for a 5 second look. It's a Ripley's Believe it or not. It's my greatest treasure if only it had emerged from my chicken pot pie instead of Montes Sisters. But what should I do now? Give it back, or save it to sell in the future for my college education?



R&B diva belts out beautiful ballads

By J. KEN STUCKEY
OLD GOLD AND BLACK REVIEWER

After making her smash debut with her single "You Used to Love Me," songstress Faith Evans (or simply Faith) already had a lot to live up to with the release of her eponymous debut album.

But no one should be disappointed with her album. Produced by Sean "Puffy" Combs for Bad Boy Entertainment, Faith's self-titled LP is exquisite.

Faith gets the ball rolling with what surely is the best single on the album, "No Other Love."

The music for this track is shrewdly kept very low-key, so that absolutely nothing comes between the listener and the stunning vocal performance.

Perhaps it is not a good idea to put the best song on the album first. If Faith had chosen to follow convention and make the already familiar "You Used to Love Me" the first song, the next few songs probably would not sound quite as dull.

These are not bad songs. In fact, "Fallin' in Love" is an energetic little tune that ought to stand out as the only mid-tempo song among an album of ballads. But following "No Other Love," it doesn't stand a chance.

This drop in strength is only temporary, because next in line is the second-best song on the album, "Love

Don't Live Here Anymore." This song is the only one, of 11 songs and three interludes, that Faith did not write herself.

It features the efforts of duet diva Mary J. Blige, who lately has sounded better singing with everybody else than she sounds on her own.

"You're All I Need/I'll Be There for You," her duet with rapper Method Man, is one example.

This breathtaking remake dwarfs the original version by an already-forgotten group, and Mary J. and Faith are a perfect complement.

On the crest of that talent tidal wave, Faith is riveting in "Won't You Come Over." The album drags just a little after that, but picks up with "You Used to Love Me" and a jazzy tune called "Give It to Me."

Here, her style is somewhat like a mix of Chaka Khan and Anita Baker. And the album wraps up on two more outstanding notes, "You Don't Understand" and "Don't Be Afraid."

Faith is simply top-notch. The only aspect of this project that threatens to be a let-down is the poorly planned promotion and release of the album's outstanding singles.

"You Used to Love Me" made a fine first single, even if the video was hampered rather than helped by Faith's superstar husband, The Notorious B.I.G.

The remix of this single was even better than the original mix, and probably should have been included on the album.

Instead of releasing the duet, the album's producers jumped the gun with the release of "No Other Love." The song has been out for weeks, and without a video, it has been completely ignored.

Radio stations are already threatening to overexpose the unreleased duet, thus killing the success of two singles at once.

If she had waited to release "No Other Love" third, Faith would have guaranteed herself three Top Five singles, and probably at least one No. 1 single.

And if Faith had gotten her husband's input on the album, by way of a collaboration like their unforgettable single "One More Chance" (which spent two months at the top of the *Billboard* R&B charts), Faith would truly have earned her title as the First Lady of Bad Boy.

Not that she is going to drop off the face of the earth for that error. More likely, she will continue to gain in popularity, and she deserves it in every measure.

