

COMING ATTRACTIONS

Art

Mining the Museum: The Art of Fred Wilson: 8 p.m. tonight at the Reynolda House Museum of American Art. Mel White, from the Southeastern Center for Contemporary Art, will lecture on the works of artist Fred Wilson. Free. 725-5325.

Fiesta '95: 11 a.m. Sat. at Corpening Plaza, Winston-Salem. The Hispanic League of the Piedmont Triad is sponsoring the Fourth Annual Community Street Festival, a celebration of Hispanic culture. Free. 744-5006.

I won't make a picture unless the moon is right... Opens Fri. at the Scales Fine Arts Center. This exhibit will focus on early architectural photography of North Carolina, particularly the works of two women whose pioneering work in the 1930s laid the foundation for the current historic preservation movement. Free. Ext. 5585.

Pelton and Porter: The Panoramic View Past and Present: Opens Fri. in Scales. This exhibit is a showcase for the panoramic photographs of North Carolinian Herbert Pelton, who snapped shots of various sites in the early 1900s. Also featured will be the photographs of Benjamin Porter, who photographed the same

sites nearly a century later. Free. Ext. 5585.

Clubs

Ziggy's: Tonight, Letters to Cleo w/ Dirt Merchants. Fri., Everything. Tues., Deep Blue Something w/ Last One Standing. Wed., Joan Osbourne w/ From Good Homes. 748-1064.

Cat's Cradle: Fri., Burning Spear w/ Truth and Rights Band. \$15. Sat., Southern Culture On the Skids w/ Starletta and Swingin' Neckbreakers. Mon., Alice Donut, Nomeanso and Ultra Bide. \$8. Tues., The Parasites w/ Unfound Logic. \$5. Wed., disappear fear w/ Tracy Drach. (919) 967-9053. Cat's Cradle is located in Carrboro.

Movies

Brian's Song: 8 p.m. tonight in Pugh Auditorium. This touching film tells the story of alumnus Brian Piccolo and his battle with cancer. Free. Ext. 5228.

Batman Forever: 8 and 11 p.m. Fri. and Sat. and 3 and 8 p.m. Sun. in Pugh. More cartoonish than the first two *Batmans*, this blockbuster features Jim Carrey, Tommy Lee Jones and Nicole Kidman. Starring Val Kilmer (*Top Secret!*) as Batman and Chris O'Donnell (*Dead Poets Society, Scent of a Woman*) as Robin. \$2. Ext. 5228.

Whirlpool: 8 p.m. tonight at the Horse's Mouth Coffeehouse, 424 W. 4th St. Directed by Otto Preminger. Free. 773-1311.

Music

Stanley Greenhal: 8 p.m. Sat. at the 4th Fret, 418 W. 4th St. This excellent songwriter, guitarist and cittern player plays enchanting music in the Celtic tradition. \$10. 727-1038.

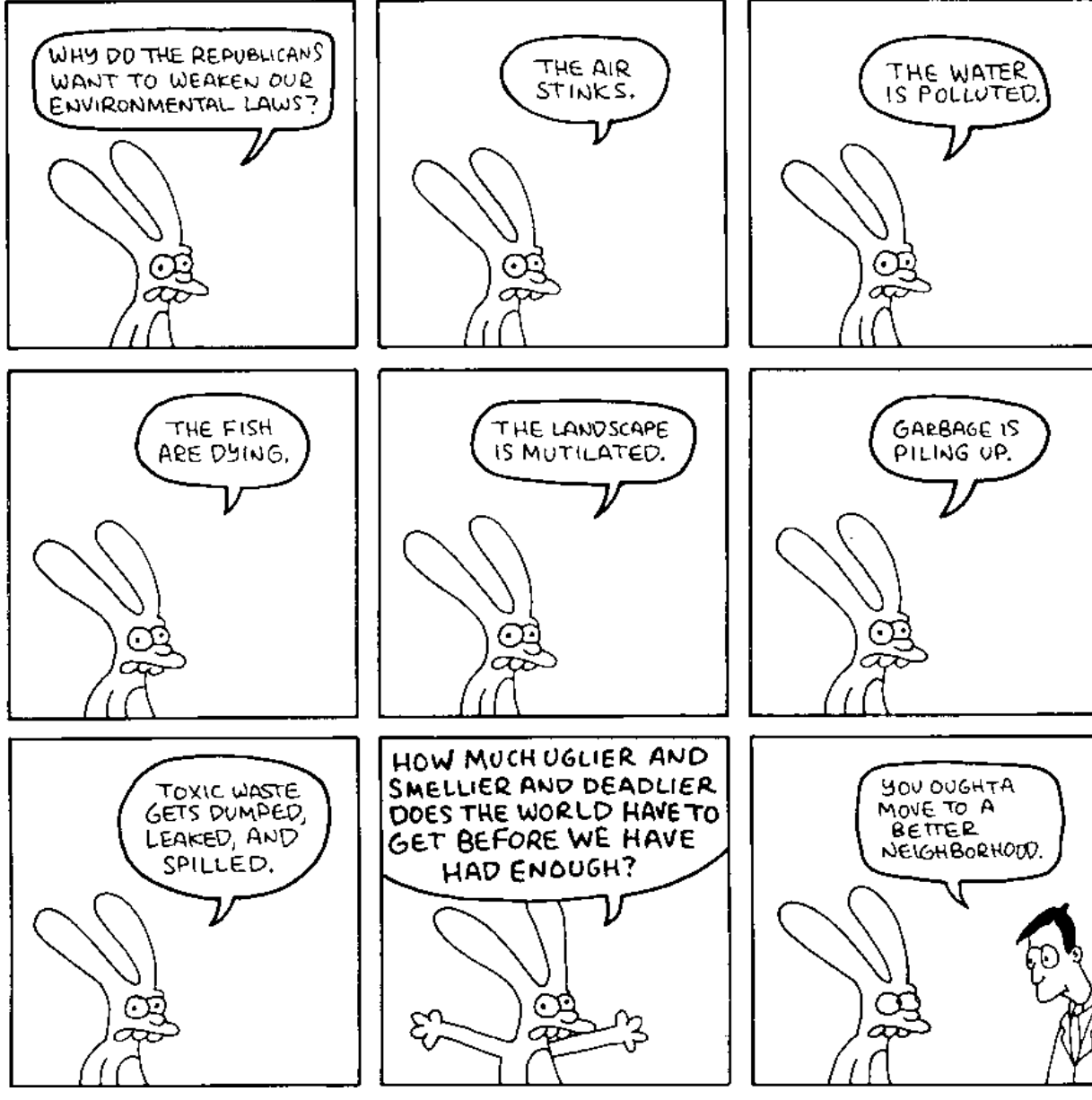
Miscellaneous

The Fettuccini Brothers: 9:30 p.m. Sat. in Wait Chapel. Alfredo and Aldente Fettuccini present their one-of-a-kind comedy performance featuring props such as torches, knives, and rubber chickens. \$5. Ext. 5228.

Pre-Columbian Mortuary Practices of West Mexico and Dias de los Muertos: 7 p.m. Tues. at the Museum of Anthropology. Acclaimed prehistorian and Fulbright Scholar Joseph Mountjoy will present a slide lecture on the funerary culture of early west Mexico. Free. Ext. 5282.

LIFE IN HELL

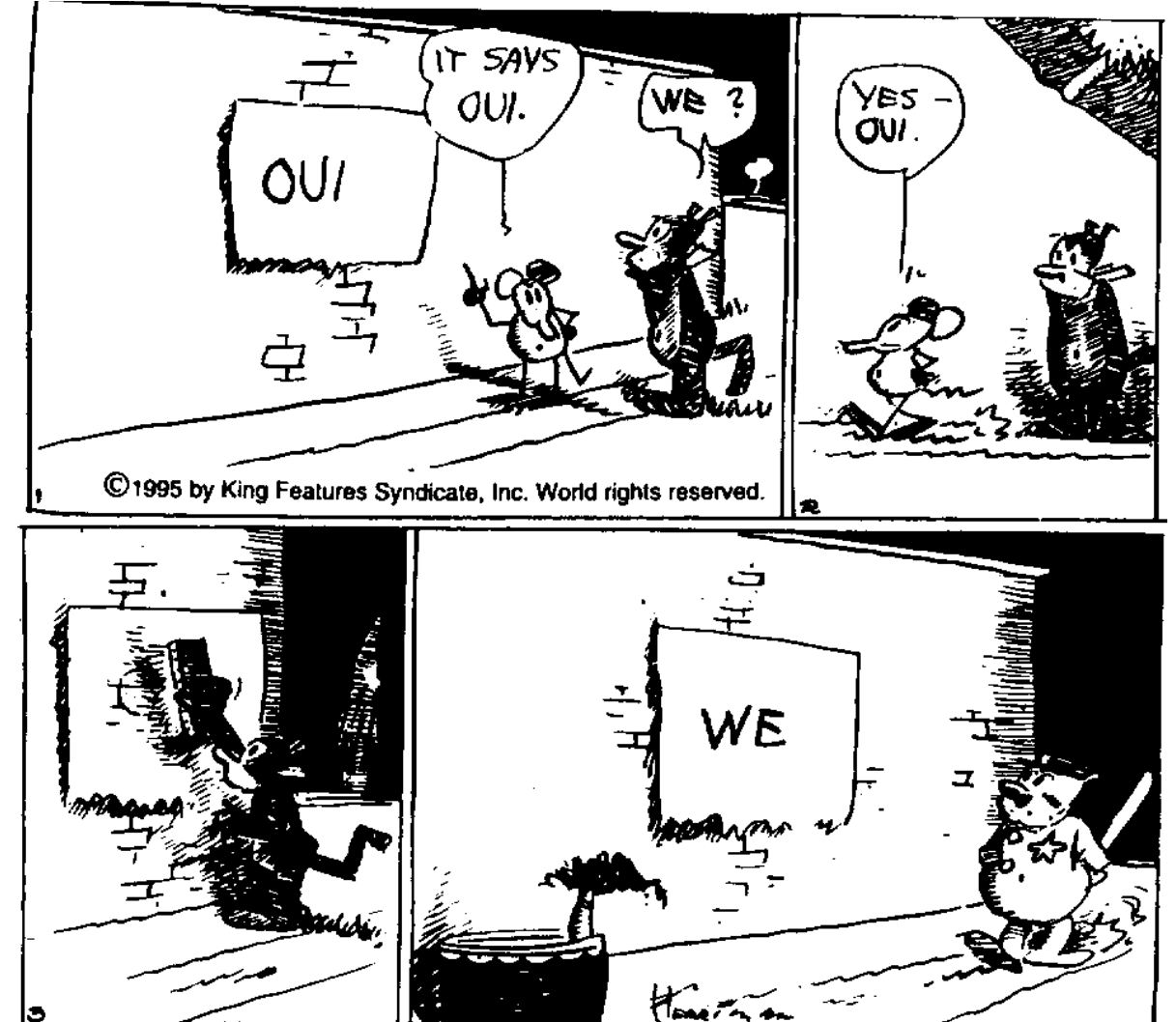
©1995 BY MATT GROENING



Ernie Pook's Comeek by Lynda Barry



Krazy Kat and Ignatz by George Herriman



Noises

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is a little big for the piece in which he is working.

His antics too often derail and draw focus from what should be others' or even ensemble moments, and his deliberateness might be more well-suited to a form other than farce.

Junior Amber Evans gets to run around in lingerie for half of the show, and does a respectable job of playing the company ditz, Brooke Ashton.

Evans is at her best, surprisingly enough, when she is quiet; she is absolutely hilarious posing, primping, practicing and breathing in the background, completely oblivious to what is going on around her.

The only criticism would be that her performance might benefit from slightly more differentiation between her characters.

Especially impressive in this

production are the freshman actors. Jeff Schoenheit, as the juvenile lead Gary Lejeune, carries the most impressive accent in the show, and his young-lover rapport with Lauffer is some of the funniest business in the show.

The rambling nature of his lines is such that overpreparation at times makes them seem contrived, but he more than offsets these small problems with his ease at moving up and falling down the stairs.

Megan Noble, as Belinda Blair, is the most energetic thing this production has going for it; her "girl-scout" happiness becomes especially delightful in the final act as Belinda anxiously tries to save the show from total disaster.

Noble has a tendency to flail with her movements at times and could benefit from a clearer presentation of Belinda's character, Flavia, but has proven herself skillful in helping to move the piece along.

Last but not least, Doug Perez has some very good moments as Frederick

Fellowes, sheepishly questioning the director, breaking out into fits of weeping, bleeding from the nose and making improper exits; he picks his moments and is very entertaining.

At times, he seems to play more to the audience, not really relating to the others on stage; such heavy-handedness is distracting, but again is offset by his strengths.

Technically, the show is impressive. Lecturer of theatre arts and scene designer Mary Wayne-Thomas's revolving set is interesting to see from the audience and backstage perspectives and gives the actors some challenges to deal with in this farce of slamming doors, stairs and quick exits.

Special recognition goes to cast and properties crew for handling and keeping in order the many objects that enter the chaos.

Noises Off is a thoroughly enjoyable production which will continue its run at 8 p.m. today through Saturday and at 2 p.m. Sunday on the Mainstage. Tickets may be purchased by calling the Box Office at Ext. 5295.

SCOTS

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hear the Sir Douglas Quintet and then you'd hear something like Blue Cheer or Cream. ... It was kind of like our music. We kind of throw it all together."

In concert, Miller, a lanky guy with a narrow goatee and an ever-present gas-stained cap, strutted all over the stage like a madman as he manhandled his ax, sang and made goofy faces.

Hartman pounded the toms and cowbell (standing up the whole time, even!) and Huff rolled her mascara-lined eyes, sporting a white-trash gingham dress and a teased-out hairdo.

Her dirt-track, diner culture get-up acted as a symbol of SCOTS' Southern hick culture ethic, a lifestyle which encompasses dirt-track racing, lousy Mexican monster movies and watching pro wrestling.

SCOTS' muse is not some haughty Greek broad clad in chiffon robes, strumming some outdated stringed instrument.

Rather, Miller and company sing the praises of a more modern muse, Little Debbie, in songs such as "Camel Walk," which opens with Miller's humble request, "Baby, will you eat

that there snack cracker in your special outfit for me, please?" and then breaks into a neck-jerking cowbell-driven strut with an ingratiating guitar riff.

"We eat anything," Miller said. "We went to this one place in Mississippi and we bought like 300 Oatmeal Pies. Then we threw them out at our shows."

Such hijinks typify SCOTS' manic performances; at the Friday night performance, Miller invited a dozen women from the audience on stage, who proceeded to gyrate suggestively to the "New Cooter Boogie" and smack on greasy fried chicken.

The antics don't stop there. "Last time we played in Chapel Hill, we got a piñata," he said. "We had like 200 condoms in it. When Mary went to Family Planning, the lady asked, 'What are these (condoms) for?,' and Mary said, 'Oh, it's for this weekend.'"

Miller and his roommate from the University of North Carolina at Chapel Hill started SCOTS in 1985, when the scene of the "New South" was just emerging.

"My roommate was recording some '50s rockabilly, and he flipped off the tape player, and the radio was playing REM," Miller said. "The announcer said, 'REM, the sound of the New South.' I said, 'Man, if that's the New South, I liked the old South. I liked it when it was on the skids.'" And thus

the band's moniker was realized.

Since then, the Skidsters have played prisons, weddings, benefits, proms and even strip bars.

"We played a toppers-bottomless bar," he said. "That was pretty wild. We had a black stripper named Blondie because she had peroxidized her pubic hair. ... I just remember, the things she did with a piece of chicken, man, it took me a while to get out of my mind."

Hundreds of shows later, the trio find themselves on a major label, and happily so. "We just seemed to have done as much as we could do on an independent label," Miller said. "We were just ready to make a move."

Being on DGC makes it easier for the band to reach a larger audience, according to Miller; their first single, "Soul City," is meriting multiple requests in major radio markets across the country.

The move will hopefully draw transplanted Southerners to SCOTS' music, and may even pull secret white trash junkies out of their closets.

"We are what we are; take it at face value," Miller said of his band. "I know we're not going to cure the world's problems, but if most people come away from our shows feeling good then maybe their week will be better. Maybe we'll contribute to a better world."

Dixie

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really saying anything at all," Scheer continued. "I've realized it doesn't take mountains of thrashing guitar to get people's attention."

Exit was recorded over Easter weekend at Jet Crown Dixie's practice space by Doug Williams, whom the band described as kind of an understudy to REM producer Mitch Easter.

"We owe a lot to Doug Williams; he's almost like a fourth member in many ways," Scheer said.

"He really understood what we wanted the music to sound like," Cooney said. "You'd never know we recorded it (in our house); it has a studio quality."

Jet Crown Dixie played numerous gigs before recording *Exit*. Scheer

said they peaked in early spring, playing an average of three shows a week.

All three members said the Cat's Cradle show was mentally unsettling, since most bands as new as theirs don't get the chance to play there too often. "There were people just sitting there and focusing on everything we were doing, the way we presented ourselves, the songs," Scheer said. "A lot of people were analyzing us, although I know that's the nature of the Chapel Hill scene."

The members of Jet Crown Dixie are opposed to such snobbery among people on the music scene.

"I could sit here and tell you I've heard every Thurston Moore guitar solo or cite the most obscure indie rock band as an influence and then continue to light a cigarette, but I'm not going to," Scheer said.

"I listen to a lot of country, even corporate country, and I don't care if people don't think I'm part of the

punk scene for doing so.

"Why go out of your way to make yourself something you're not?" he asked. "Isn't that what punk's about in the first place?"

Indeed, Jet Crown Dixie has a wide range of influences, from The Replacements to Led Zeppelin to the Boo Radleys. Scheer in particular pointed to the Cocteau Twins as a serious influence on his vocal style.

Response to their sound has been good. For a drug- and alcohol-free Project Graduation party last spring, a survey was sent out to all local high schools asking which band students would most like to see play. Jet Crown Dixie received two-thirds of the votes.

All three band members said they are extremely excited about playing at Friday night's WAKE Radio party, which starts at 10 p.m.

"To me the WAKE Radio House is the best because its sceneless," Scheer said. "You're there, you're jamming, people are just having a good time."