

Swank new Rainbow takes food, service, prices upscale

By JENNIFER BOONE
CONTRIBUTING REVIEWER

In an unassuming old house in downtown Winston-Salem, there is a place where people have met for years to enjoy festive occasions or to linger in intimate, quiet corners, away from the bustle of the city.



Not too long ago, this dimly lit, alternative café offered an atmosphere that enriched both conversation and cuisine, and it inspired exploration amid the rows of fiction and poetry that lined its homey walls. A visit to Rainbow News and Café was time invariably well spent. Times have changed, though, and

so has this favorite hangout. The ice storm last winter inflicted serious damage on the building, forcing the restaurant to close.

But various Winston-Salem residents bought the café and refurbished it, hoping both to retain the old and begin a new Rainbow. Their task is now accomplished, but I

warn you; this café is not quite the Rainbow you remember.

Immediately noticeable is the absence of the books, which have been moved to the shop next door. The result is an expanded café with walls of cranberry, plum, earth and seaspray green, which have been artistically textured by rag-washes and varnish. But all is not lost: The "fairytale wall" remains, and others are ornamented with purchasable local artwork. Hardwood floors and track lighting add space and airiness, and a small wine bar decorates an upper-level corner. This new look is fresh, appealing, and more upper-crust. But for better or worse, it also reflects the menu and the prices.

Dining at the new Rainbow brings both pleasure and regret, as many of the menu items have either disappeared or been changed.

The lunch choices are similar, though less extensive than in the past. Popular selections do remain, including the "Mad Max" sandwich, the hummus and spinach dips, vegetarian chili, red beans and rice and the curried chicken salad. Additions include an organic green salad, a seafood pasta salad and cous-cous and fried polenta with grilled vegetables. Lunch prices range from \$3.25 to \$7.95,

making for a reasonably affordable, pleasant meal. Dinner selections, however, definitely lighten the pocket-book! Imagine beginning your meal with calamari friti or herb cured salmon with a caper-dill mayonnaise. If that doesn't appeal, why not try the carpaccio of beef or the

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"Carolina Shores" fried oyster salad? Does this sound like Rainbow to you? Probably not, and I can assure you that the entrees themselves will surprise you further.

Choose from 12 main-course items, including farfalla and sausage in a light saffron mushroom cream sauce, pan seared Atlantic salmon or roasted half duck in an orange honey-pecan sauce. These artistic affairs run from \$6.95 to \$14.95; the average meal costs about \$11.50 (salads are

not included with entrees). It isn't economy dining like it used to be, but on the other hand, you're not eating a Reuben, are you?

Fortunately, once you come to terms with these more upscale prices, you may count on enjoying the repast. Personally, I can affirm that vermicelli with grilled vegetables, while slightly over-sauced, was pleasantly accented by a light and garlicky tomato sauce, and enhanced by a glass of Rosemount Shiraz.

For those who enjoy wine or domestic and import beer, the beverage list is extensive and of very good value by the bottle. Dessert for the adventurous includes Killer Brownies, Lemon Tarts, Tiramisu and Pecan Pie, all of which have earned great reputations over time. Coffee, espresso and cappuccino also remain popular pick-me-ups.

Rainbow News and Cafe is, simply put, a new restaurant. Nonetheless, it will not fail to bring back memories of the dark and dusty cafe of yesteryear. Although the average college student may not return weekly to this establishment, I feel confident that in time we shall all come to appreciate the work that has gone into recreating a famous and well-loved eatery. Bring a date, bring a friend, bring a few extra dollars, and explore this newness.

Allen at his best in neurotic classic

By EDDIE CHILDRESS
OLD GOLD AND BLACK REVIEWER

Okay, so sometimes you want the slapstick of Jim Carrey or his predecessors. There is no shame in that. However, for the times when you need something that doesn't in-sult your intelligence, look to Woody Allen. The modern master of high comedy might not make you wet yourself, but his observations and wit will invariably bring a smile to your face. And in *Manhattan*, his 1979 comedy about life in New York, the man is at his most Allen-esque: whiny, neurotic and absolutely hilarious.



Isaac Davis (Allen) has some problems. He's a 42-year-old writer whose talents are being wasted writing bad television. His second ex-wife (Meryl Streep), who left him for another woman, is publishing a book describing all the sordid details of their marriage. His girlfriend (Mariel Hemingway) is a 17-year-old high school senior who's in love with him, but he's

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falling in love with Mary (Diane Keaton), who is having an affair with Isaac's mostly happily married best friend, Yale (Michael Murphy). That's the first half-hour. Don't worry, it makes much more sense in the movie.

Allen is known as a master of dialogue, and this film does nothing to hurt that reputation, but here he shows a great talent for the other aspects of filmmaking as well. Shot in black and white with a George Gershwin soundtrack, it portrays the city he loves as a boundlessly beautiful and roman-

tic cultural Mecca, in sharp contrast to the dirty, crime-ridden, urine-soaked rathole known to those who don't live there. Additionally, the choice of camera angles gives the audience an appealing sense of voyeurism in watching these New Yorkers in their habitat.

The performances in this movie are all exceptional. Granted, Allen doesn't have to stretch very far to play an obsessively neurotic humor writer who can't comprehend living anyplace other than New York City, but he still plays it very well. This is not new territory for Keaton, either. She won an Academy Award for her performance opposite Allen only two years before in *Annie Hall*, so this was a piece of cake for her.

Special kudos go to Hemingway, though, for her portrayal of the youngest and most mature character in the film. She was in reality only 17 when the movie was released, yet she projects an air of intelligence and sophistication far beyond her age. Her performance won her an Academy Award nomination that year. And for the record, her name is not a coincidence; she is Ernest's granddaughter.

Manhattan has a reputation as one of the best films by a great filmmaker, and with good reason. What Allen excels at more than anyone else is the peek into the private lives of slightly goofy characters like these. Sometimes his humor hinges on obscure references, but not so obscure as to totally lose the typical college graduate (or student, for that matter). All in all, this is a tremendously entertaining movie, particularly for Woody Allen fans. And the best part is that students can borrow it for free from the Information Technology Center in the Z. Smith Reynolds Library for two nights.

Living color Concert captures energy studio CD misses

By ANDY FERGUSON
EDITORIALS EDITOR

One thing about a Vertical Horizon concert that strikes a listener immediately is the contrasting tempos. You really have to see them in concert to hear this, because it just doesn't happen on their CDs.

The band produces a level of intensity at a show that is impossible to capture on a studio album, and it was with the hope of capturing this fervor that the band decided to record a live album at Ziggy's last Thursday and Friday.

The band opened the Sept. 5 show with "Candyman", a track from the *Running on Ice* record.

Besides the usual fare that is incorporated in concerts, such as some acrobatic strumming to lead into the song, Matt Scannell played an electric guitar, adding a rougher sound to the song.

While it was a surprise to see this, it turned out to be a nice change of pace. One of the things that made the new sound so acceptable was the band's subjective use of the electric guitar.

I wasn't so sure that it would work with the band's sound, and it wouldn't have with some of the slower songs.

But the electric guitar did fit in with some of the more up-tempo songs, like "Candyman", "Heart in Hand" and "Wash Away" — which may have been the most popular song of the night. Scannell was able to play the same rhythms that he does with an acoustic guitar, but they were done a bit more lucidly.

The most enjoyable aspect of the show for me, however, was hearing the trademark sound of Scannell and Keith Kane on acoustic guitars, feeding off of one another's energy.

The second song, "Trying to Find a Purpose," from the album *There and Back Again*, was performed as well as I have seen it done, as Scannell's voice soared above the sounds of the instruments and captivated the audience. It would be a shame not to include it on the live album, especially for newer fans who are not familiar with Vertical's earlier material.

Other favorites include "Call It Even", "Fragments" and "Running on Ice", all of which are off of the *Running* album. "Fragments" is another song that changes faces during a concert, as the band incorporates the chorus of "The Man Who Would Be Santa" (the band's most recognizable song) into the end of the tune, much as is done on the *Running* album in "Reprise." Certainly this will be included in the live record.

The band has worked hard over the last two years to make its show an event where people, fans and first-time-listeners alike, can come and dance for two hours. In their early years, founders Kane and Scannell were able to attract new fans and keep their attention because of the fine musical quality of their sets.



Vertical Horizon founders Keith Kane and Matt Scannell have expanded the band's sound from its original emphasis on acoustic guitar by adding electric and bass elements.

Even though they were playing energetically, it was difficult to really get the audiences moving with just two acoustic guitars.

The addition of a rhythm section has eradicated that glitch. Bassist Ryan Fisher meshes wonderfully with Scannell and Kane, complementing their guitar prowess with a grooving bassline of his own.

Fisher is successful in that he blends well enough to keep the audience's attention focused where it should be, on Scannell and Kane, but he is able to step to the forefront whenever the situation calls for it.

The band played six new songs in its 16-song set. "The Ride" and "The Great Divide," were the most popular with the audience, though all were well received. I was particularly fond of "Divide" and "It's Only Me," two songs that deal with relation-

ships. Both songs have a genuine quality about them that people can relate to from multiple angles.

The show ended fittingly enough with "The Man Who Would Be Santa".

Although the crowd had thinned some by this point (impending hurricanes will do that), Scannell still managed to coerce the crowd into joining him in singing the chorus.

In the end, this was one of the most enjoyable Vertical shows I've attended.

The crowd was enthusiastic at the prospect of hearing themselves screaming on a CD and the band, although this was its first show in a month, played with the same effort that has made them so popular.

It will be interesting to see which songs make the final list.



Courtesy of Touchstone Pictures

Oedipus complex

Woody Allen plays a lawyer nagged by his mother in "Oedipus Wrecks," one of three short movies in *New York Stories*. Mae Questal plays the mother Allen's character can't seem to escape. *Stories* also contains shorts directed by Francis Ford Coppola and Martin Scorsese.

Kyoto a piece of Japan minutes from campus

By JODY MA
CONTRIBUTING REVIEWER

Every once in a while the craving for Asian food strikes me. Granted, our beloved Pit offers a fine fare of rice (sometimes even fried), egg rolls, sautéed vegetables (with or without chicken) and a bizarre, orange-colored sauce that I just cannot bring myself to try. As divine as this Asian cuisine may be, I'm often left desiring something a little more authentic.

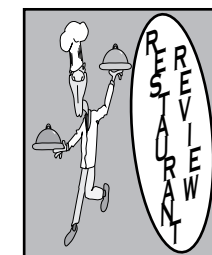
On one of many missions to find good Asian food, I stumbled upon Kyoto Japanese Steak House. Upon entering this fine restaurant, my friend and I were greeted by a huge display of Japanese

art. All of it is fascinating, but the quite risqué tea cups are especially worthy of your perusal.

But I digress. We entered Kyoto and were swiftly directed to our seats. We wondered why the hostess invited other patrons along with us to our table, but we quickly saw the error in our thinking. Kyoto is after all a hibachi grill and we would all soon be treated to a lovely combination of food and entertainment.

My guest and I were seated around a large wooden table with six strangers. The experience was quite bizarre. Each of us kept looking at and checking out one another without actually ever speaking. I think we all made our peace when we pretended not to eavesdrop on each other's conversations (which incidentally proves to be very entertaining).

By the time the peace treaty was established, our waitress had arrived. She was



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