



LeeAnn Hodges

Performance art

Teresa Radomski, an associate professor of music, and Richard Heard, an instructor in music, sing while Pamela Howland, an assistant professor of music, plays the piano. The three gave a recital Oct. 13 in Brendle Recital Hall at the Scales Fine Arts Center.

Get face to face with latest album

Band to perform at Cat's Cradle

By CHRIS GREZLAK
MUSIC EDITOR

Many Winston-Salem residents and fans of high energy music may remember a fast, catchy band that opened up for the Mighty Mighty Bosstones at Ziggy's two years ago. That band was Face to Face, who will play Cat's Cradle in Carrboro Monday.

Currently on a nationwide tour in support of its recently released third album, Face to Face has evolved from a fresh blossoming talent to a mature, legitimate force on the punk music scene.

While the band still plays hard, energetic music, a personnel change within the band and a couple years of touring have progressed their music dramatically.

Face to Face burst onto the punk scene in 1992 with *Don't Turn Away*, an album composed of raw, catchy pop-punk. Then in 1994, the band released its major label debut, *Big Choice*, a departure from its previous unrefined, edgy sound. This year, the band released its self-titled third release, which synthesizes the sounds of both previous albums.

Recently I spoke to Trevor Keith, the driving force behind the band, regarding the current tour, the new album and punk music in general.

The tour has been going well, Keith said. The band has been "getting along great, filling up rooms everywhere, audiences have been cool, and everyone knows the new songs

already," he said. Face to Face has been playing sets of about an hour and 15 minutes, about half of which is material from the band's newest release, *face to face*.

"Face to face (the new release) is where the band wants to be, its the most comfortable the band has ever felt," Keith said. According to Keith, the new album was self-titled for this very reason. "This is really the epitome of the

Everybody always says their new album is their best one, but I really do believe that."

Trevor Keith
Face to Face

band. ... There's no band that never says this, but I think *face to face* is our best album. Everybody always says their new album is their best one, but I really do believe that," he said.

Regarding the departure of former bassist Matt Riddle, Keith said, "We reached a point in our relationship with Matt where we felt we were at a dead end, where it wasn't continuing to grow creatively, personally and musically."

New bassist Scott Shiflett has had a large influence on the band, and "has changed our See Face, Page B7

Phish tries new sounds, falls short

Latest album shows band does better in concert than in studio recordings

By ANDY TENNILE
CONTRIBUTING REVIEWER

Last Tuesday night I decided to call my grandmother. With her seventy-fifth birthday just around the corner, I was determined to get her something nice. As usual, when I asked her what she wanted, she answered with the grandmotherly phrase, "Oh, you don't need to get me anything. Just having you here will be so special."

After pleading with her for a few minutes, my grandmother asked what I was up to lately. I told her that I was writing an article about Phish's new album. "Oh, I've heard of those boys. Don't they spell their name with a 'Ph'?" What is their music like?"

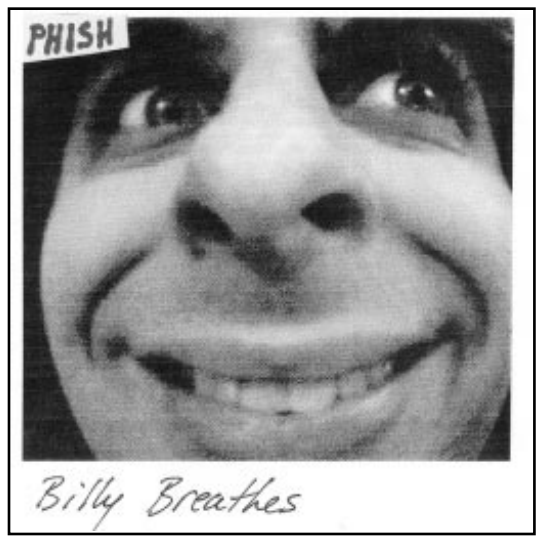
Hearing my 74-year-old grandmother say that she had heard of the Vermont-based band Phish rattled me a little bit, but as I tried to collect myself and describe the music to her, I found myself stuck. With the extent of my grandmother's musical selection being every Bing Crosby Christmas album ever made, as well as a few old Captain and Tennille albums (she once sent me a Wham! album for Christmas), I didn't know quite how to explain Phish in "Love Will Keep Us Together" terms.

After explaining to her that I couldn't describe their music, my grandmother asked, "Well, what is the new album like? Do you like it?" Again, as I sat staring at bassist Mike Gordon's picture on the cover of the new album, I didn't know what to say, and I ended my phone conversation with my grandmother more confused than I was when I called.

While many people like to compare Phish to the Grateful Dead, the two bands do not share much in common. However, one trait that both bands share is that all their studio albums seem to disappoint

their fans. This is due in part to the fact that both bands are much better in concert than they are in the studio. Consequently, when Phish's new album came out Oct. 15, many fans assumed that it would be another album that failed to capture the feeling of Phish's live shows on a studio album.

With this feeling of a let-down coming, I popped in *Billy Breathes* and waited for the inevitable. After I listened to the new disc, I was left with a lot of questions. Where were the seemingly endless jams and powerful guitar solos? Where were the smooth piano melodies of Page McConnell and the thundering bass lines of Mike Gordon? Yet after



Billy Breathes

Phish
Billy Breathes

listening to the album a few more times, I've found that it grows on you and, although it sounds much different from any of the band's previous material, it expands Phish's horizons and diversifies the band's sound even more.

While "Free," the first track on the album, seems to be Phish's version of a catchy pop/radio song, much like Blues Traveler's "Run Around," the live rendition of the song has an extended jam to it and sounds nothing like the song that is on the disc. "Character Zero," which seems to be the best new song on the album, promises to be a concert staple with its driving rhythm and intense guitar solos by frontman Trey Anastasio. "Waste," the album's third track, is the most interesting song on the disc because it seems to come from Phish's earlier material. Coupling great vocals and acoustic work with intricate lyrics, "Waste" fits in well with songs from "Junta," the band's first release. "Prince Caspian," the last song on the album, is an old favorite of fans, although the album version does not do the song justice.

While many fans may not enjoy this release, the different sound which Phish presents in *Billy Breathes* is quite interesting. The long, soft, melodic sound on the new album contrasts well with the fast, jam-oriented songs that Phish fans are use to. Although the new release may not be appealing to many, it does present some exciting possibilities for Phish's live shows, with a couple of the tracks already hearing play time on this fall's tour. However, *Billy Breathes* does re-confirm the fact that the band's studio efforts will never equal the sound that it presents in concert, and compared to that experience, the album is mediocre at best.

Hanks does well in Thing You Do

By JOHN STANFORD
CONTRIBUTING REVIEWER

Tom Hanks is a happy man. *Philadelphia*, *Forrest Gump*, and *Apollo 13* have all made him a movie mogul in the entertainment industry.

If his name is on the bill, people will line up to see it. So why would he do something as light as *Thing You Do*, a relatively ho-hum film compared to such creative monsters like *Philadelphia* and *Forrest Gump*? The answer — because he wants to.

Tom Hanks is now living every director and producer's dream come true: he can make any kind of movie that he feels like and he can get away with it.

The film itself is best summed up as this: what the Beatles would have been like were they not successful. Hanks' story tracks the rise and quick fall of the one hit Wonders.

Don't worry, if the flick sounds depressing, it is anything but. There was never a dull moment as the band fought to make it big during the innocent age of the Beatles and the birth of rock n' roll.

From the start, it is evident that these characters actually had some substance to them.

Hanks creates and directs all of his characters with style, including himself. The band is the perfect rag-tag assortment of characters — the smart one, the talented one, the dumb Marine and the eccentric guitarist. Liv Tyler plays an innocent band junkie who follows the band and its lead singer around like a puppy on a leash, until of course, she has an epiphany after the band's break-up.

Tyler is dazzling in her role, wooing audiences with her big, brown, sad puppy dog eyes and spaced out demeanor.

The film is like an interactive

docudrama — except that it is actually fun to watch. We follow the Wonders from their first high school talent show all the way to Hollywood and back. The Wonders stumble onto their first hit and into the back of a trailer truck to sign their first big-time contract. After that, radio, more gigs and finally, the long awaited entrance of Mr.

Big Time manager himself, Tom Hanks. Come on, that's what the movie is really about, now isn't it?

In struts Hanks in an all-black suit, with a witty professionalism and boyish charm to match. He is always one step ahead of the game and cool under fire. Hanks promotes his one hit Wonders to the point that you actually want them to make it big, even though you've got their theme song repetitiously engraved to the deepest part of your brain.

(By the way, if you are one of those people who hates getting songs stuck in your head, this might not be your flick.)

This is the rare example of a good movie without the cheesy rewrites and paper-thin characters that are so common in the money-hungry Hollywood of today. Is it a good date movie? Sure. Is it the one that you have to cancel the party for and get tickets two days early?

Probably not. Don't go to this film expecting a powerful docudrama about the rise and fall of the Wonders, and don't expect any of the usual Oscars for Hanks, but do expect a refreshingly original movie. Tom Hanks is simply having a good time — and that almost guarantees that the audience will too.

The four Wonders are played by Tom Everett Scott, Jonathon Schaech, Steve Zahn and Ethan Randall. The movie was written and directed by Tom Hanks.



Courtesy of Twentieth Century Fox

EYE ON THE ARTS

■ Year of Arts sponsors contest

The Year of the Arts steering committee is sponsoring an essay contest, open to all students. The essay should address the value of the arts (visual art, dance, music, drama and creative writing) within a liberal arts education.

Essays may broach the question in any way; however, suggested approaches include basing the essay on a personal experience, investigating the question philosophically, discussing how art relates to other disciplines, exploring how art education prepares students for life after college or discussing how coursework in the artistic disciplines is related to the creation of art.

The essay, which may be no more than 2500 words, is due by Dec. 2 at Tribble C201 or Scales 219. For more information, call Craig Joseph at Ext. 6584.

■ Paramount to hold auditions

Paramount Entertainment will hold auditions for positions at its theme parks Nov. 1 in Greensboro. Information is available on its World Wide Web page at <http://www.auditionnow.com>.

Artist's brief rise, fall portrayed in Basquiat

By GRAY CRAWFORD
CONTRIBUTING REVIEWER

Written and directed by artist Julian Schnabel, *Basquiat* is an inspiring yet frank commentary on the liberation of artistic creation and the destruction the artist suffers when that creation is brought to the spotlight.

The son of an accountant, Jean Michel Basquiat fell from his middle-class upbringing to the streets of New York City, where he lived in a cardboard box and expressed himself through graffiti; his meteoric rise to fame ended with his death from a heroin overdose in 1988.

Along the way, Schnabel beautifully illustrates all that can go wrong with a phenomenon. Basquiat, played exceptionally well by Jeffrey Wright, is first eyed by a hipster writer who boasts, "When I speak no one believes me, but when I write my word is law." Basquiat is soon

placed at all the right parties, his work shown to all the right people; his work soon becomes the toast of the New York art scene, his name sounds famous, plus Andy Warhol likes him.

Basquiat's interaction with Warhol, played by David Bowie, is the highlight of the movie. Warhol often has no clue what is going on, completely self-absorbed; he gets excited combining Mexican beer and urine on canvas. However, he knows great art when he sees it, and his relationship with Basquiat is completely genuine. The best scenes in the movie are just Warhol and Basquiat walking and talking about completely random things: Basquiat gets excited over two stuffed animals, and Warhol replies, "Oh Jean, when I was a boy me and my brother had two chickens named Garacia."

The press hails Basquiat as the true voice of the gutter, and high society is soon behind him. *Time* goes so far as to call him "the Eddie Murphy of the art world," to which Basquiat replies, "That's all right. Eddie's cool."

Schnabel reveals drugs and music to be two See *Basquiat*, Page B7

