

Arts & Entertainment

New gallery to feature art by students

By Kelly Murdoch-Kitt
Old Gold and Black Reviewer

Believe it or not, the university now has a combined total of more than 60 majors in the areas of art history and studio art – and that doesn't include the multitudes of minors. However, aside from a select few pieces of student work hung in Reynolda Hall and other public buildings on campus, displaying the work generated by students has long created a predicament for the university.

Although the gallery in Scales Fine Arts Center hosts many traveling exhibits, works from guest artists and faculty shows, the students have only an annual opportunity to display work in that gallery, during the spring semester's student art show. There simply isn't room enough in the academic calendar to schedule more than one student art exhibition in this gallery.

Fortunately, printmaking instructor David Faber and music department chairman David Levy have conceived a solution to the problem of exhibition space for student works. In discussing the problem of student art exhibition space, they decided to allocate the Beethoven Gallery for use as the Student Art Gallery.

The Beethoven Gallery is in Scales Fine Arts Center, beside Brendle Recital Hall. Though it has previously been used to exhibit art, it will now be used exclusively for student works.

Though Levy and Faber have officially allocated the space, they have passed the torch of gallery management to the students. Faber posted fliers throughout Scales, advertising an open meeting for interested students Nov. 8. A group of students – art majors and minors – gathered to brainstorm with Faber and painting instructor Mary Anne Zotto.

Several of the students nominated themselves as the Student Art Gallery committee, and plan to have their first official opening Jan. 24, 2000. The submission deadline for the first Student Art Gallery show is Jan. 14.

The committee is accepting both slides and photographs for review before selecting the pieces to hang in the gallery.

Because the Student Art Gallery does not yet receive university funding, there is a fee for submissions – \$5.00 for a one-time submission of 10 or fewer slides or photographs, or \$10.00 for unlimited submissions throughout the semester. The budget will pay for gallery maintenance.

The committee will retain photos and slides throughout the semester, so that they may continue to review the art for future shows. Even if a work is not selected for the show to which it is submitted, the committee may choose to use the work in an upcoming exhibition.

Regardless of whether submissions are selected for the Student Art Gallery in Scales, all photo and slide submissions will be scanned and displayed on an online Student Art Gallery, which will also begin next semester.

For more information, contact Dianne Cane, student art gallery publicity manager, at x3809. To receive an application and official rules for submission, send email to Jim Argenta at studentgallery@eGroups.com. Slides, photographs and submission fees (cash only) should be sent via campus mail to Student Art Gallery Submissions, PO Box 8322, with a self-addressed, large manila envelope to return the work at the end of the semester.

Widespread Panic ensues at LJVM

By Andy Tennille
Contributing Reviewer

Widespread Panic made its triumphant return to the Southeast, and they brought some friends to celebrate.

The Dirty Dozen Brass Band, led by saxophonist Kevin Harris and trumpeter Efreem Towns, opened up the last two shows of the Athens, Ga.-based band's cross-country Fall Tour that finished with a Nov. 26 show at Lawrence Joel Veterans Memorial Coliseum and another one the following night in Hampton, Va. Many Panic fans are all too familiar with the New Orleans' jazz/funk flavor that the Dirty Dozen adds, since they opened for the band for its Halloween shows in New Orleans in 1998 and again for the entire tour last summer.

I was expecting great things as I made my way into an electric LJVM for the Dozen's opening set. Taking most of their tunes off *Buck Jump*, which they released last summer, the Dirty Dozen played an hour long set that mixed some blues and reggae vibes with their traditional jazz sound. Sharing the stage with everyone from Dr. John and the Neville Brothers to the late, great jazzman, Dizzy Gillespie, the Dirty Dozen is no stranger to the spotlight and delivered an amazing set that left the crowd bouncing in anticipation of Widespread's first set.

From the opening guitar riffs of the Talking Heads cover, "Papa Legba," everyone in the nearly sold out LJVM audience knew they were in store for a treat. Guitarist Michael Houser started things off quickly with an ear-splitting solo, and bassist David Schools and percussionist Domingo "Sonny" Ortiz soon anchored the jam, sending the band into the fan-favorite "Space Wrangler."

Following a long, spacey jam out of "Wrangler," keyboardist John "JoJo" Hermann stepped to the microphone to sing the raucous "Blackout Blues," which, in part, explains an incident the last time the band played at Winston-Salem's own Ziggy's Tavern.

Rhythm guitarist John Bell showed some beautiful slide guitar work that worked itself into the next song, a cover of the Meters tune "Ain't No Use." Slowing things down almost to a standstill, Bell picked his way through a quick solo before working the jam into a lazy, country-fried version of "Blue Indian," off the band's newest album, *Til the Medicine Takes*.

From within the lingering sweetness of "Indian" came the driving intensity of "Holden Oversoul," with a fierce guitar solo from Michael Houser and an almost rodeo-like bass line from Schools. Out of the endless "Holden" jam came the high energy of "All Time Low," which has proven to be one of the crowd favorites off the new album for Panic's live



Courtesy of Capricorn Records

Hailing from Athens, Widespread Panic brought their signature southern-rock jam music to LJVM Nov. 26 along with recent touring buddies, the Dirty Dozen Brass Band.

shows. Before closing the set, Bell introduced Danny Hutchens to help out on "Henry Parsons Died," a song written by Hutchens with his own band, Bloodkin. Although the presence of Hutchens made for some interesting vocals, "Parsons" lacked the power audiences are used to and left many anxiously awaiting the band's second set.

Again, it was Houser stepping to the forefront to start the second set off with his poignant opening guitar riff to the band's "Love Tractor." As the song hit its midpoint, bassist Schools stepped to the mike and let out a riotous whoop that dropped the band into a thunderous jam, segueing nicely into "One Armed Steve," the story of an Alabama bar bouncer that the band encountered in its early years.

As the band closed "One Armed Steve," roadies from Widespread crew could be seen setting up microphones, signaling that it was time for the arrival of the Dirty Dozen. After high-fives and hugs were given out and all the equipment was assembled, the head count onstage between the two bands was 13 musicians, and the crowd was buzzing with expectations.

"Weight of the World" followed, and the party was on. Bell's vocals mixed nicely with the backdrop provided by the brass section in this tune, which led into the next song – the rare "Arlene."

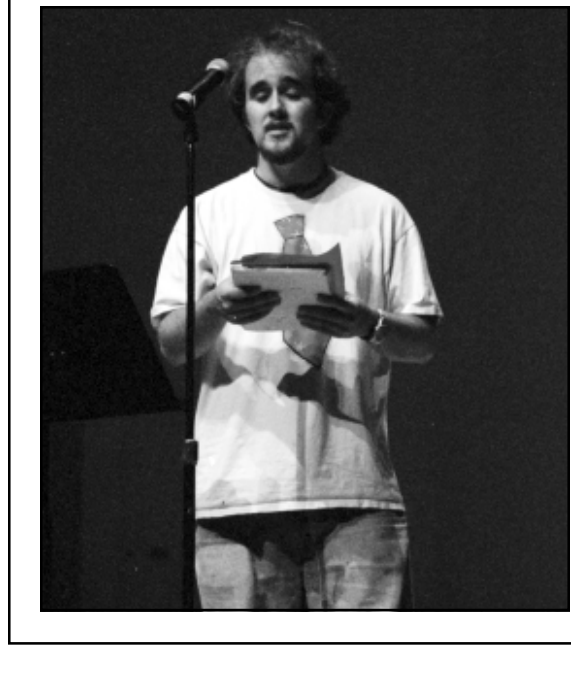
After a version of Dr. John's "I Walk on Guilted Splinters," it was time for the "Drums" portion of the show. The rest of band left the stage to Nance, Ortiz and Higgins. The chemistry among these three drummers is nothing short of spectacular, with Ortiz concentrating on the bongos, Nance on a traditional drum kit and Higgins laying down a tight back beat.

One of the more recent additions to the "Drums" section of the show has been the arrival of Schools. This night was to be no different. With Nance in the seat at his drum kit and Ortiz and Higgins on percussion, Schools dropped right into the bass line of the "Another One Bites the Dust" and gave a nearly 10-minute rendition of the infamous rock anthem – with a brief tease of the Gary Neuman song "Cars."

As the rest of the band returned to the stage, keyboardist Hermann laid down a nice organ jam, which found its way into a rocking "Greta." To close the set, the band dropped into a fast version of "Porch Song," with the audience echoing the chorus, "Havin' a good time," as the band left the stage.

Returning to a standing ovation for the encore, Schools played with the hearts of many Deadheads when he teased the opening chords to "Dark Star"

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Poetry in motion

Senior Jeff Cook reads his poetry at the Nov. 10 performance of Razzmatazz and Other Roadside Attractions in Brendle Recital Hall. The program was conceived by senior Clint Wilburn as a medium for amateur and professional poets to read their work to an audience. Students who missed the event can see it again on Dec. 3 at the Millennium Center and Dec. 15 at Brew Ha Ha's.

Susannah Rosenblatt/Old Gold and Black

Tribe caps distinguished career with 'Anthology'

By Tamara Dunn
Assistant A&E Editor

Although 1998 was declared the year of hip-hop, it brought the sad news that a Tribe Called Quest had disbanded. The pioneers of the culture would no longer influence the style that started in the streets of New York in the '70s and is now seen in even parts of suburbia. Luckily for Tribe fans, a collection of the group's best work has been released this year in the form of *The Anthology*.

Instead of a multiple-disc set, *Anthology* is more of a greatest-hits collection. By taking the best tracks from their four major-label albums and mixing them with soundtrack cuts and b-sides, Tribe presents a small retrospective of its music.

The album starts with some of Tribe's signature tracks that mainstream audiences are familiar with such as "Bonita Applebum" and "Scenario." These tracks are reminiscent of the joviality hip-hop once had, and the casual usage of sampling did not take away from the original. While Q-Tip is rapping over Lou Reed's "Walk on the Wild Side" on "Can I Kick it?" his creative style is more dominant than the background music.

The rest of the album is divided into different genres. Tribe tackles this feat splendidly, proving its diversity in musical appeal. "Jazz (We've Got)" from 1991's *Low End Theory* fuses jazz with hip-hop and follows the smooth "Electric Relaxation." Tribe has made the combination seem natural before Digable Planets released "Rebirth of Slick."

Also included in the collection are commentary tracks such as "De-

scription of a Fool." However, Tribe does not stray from its trademark body-moving beats for long. Two tracks that stand out for their danceable rhythms are "Luck of Lucien" and "Buggin' Out."

Tribe has introduced the world to future figures in hip-hop. While performing with the clique consisting of De La Soul and the Jungle Brothers and side production work, Tribe has been known as one of the forerunners of the industry.

When Q-Tip contributed his vocals to "Buddy" on De La Soul's breakthrough album *3 Feet and Rising*, he further established his mark on the musical genre. In turn, many of these artists can be heard in some of Tribe's landmark tracks. Members of De La Soul can be heard on the chorus in "Award Tour."

A collaboration that appears on this album that has changed the face of hip-hop in the '90s is the presence of Busta Rhymes. On 1991's upbeat hit "Scenario," Busta, who was with the Leaders of the New School, contributes his talent to the track. Also, Busta raps in the background of "Oh My God," a track familiar to fans who have attended the Tibetan Freedom Concert in 1997.

There are two disappointments with *The Anthology* – it is too small to contain Tribe's entire musical career, and the album has only one track of new material. To capture Tribe's essence, 19 tracks are not enough. Q-Tip and Violator's "Vivrant Thing" is included in the album, merely hinting at the direction Tribe would be taking if they had stayed together. Hopefully this great album is a clue to what better things might still come in the future.

Ollie's offers baked goods for very little dough

By Mike Wien
Old Gold and Black Reviewer

As one of my friends recently remarked, "A good loaf of bread is a beautiful thing."

We were driving back from the airport, and despite the massive amounts of turkey, pie and potatoes I was still harboring somewhere inside me, my thoughts turned to Ollie's bakery.

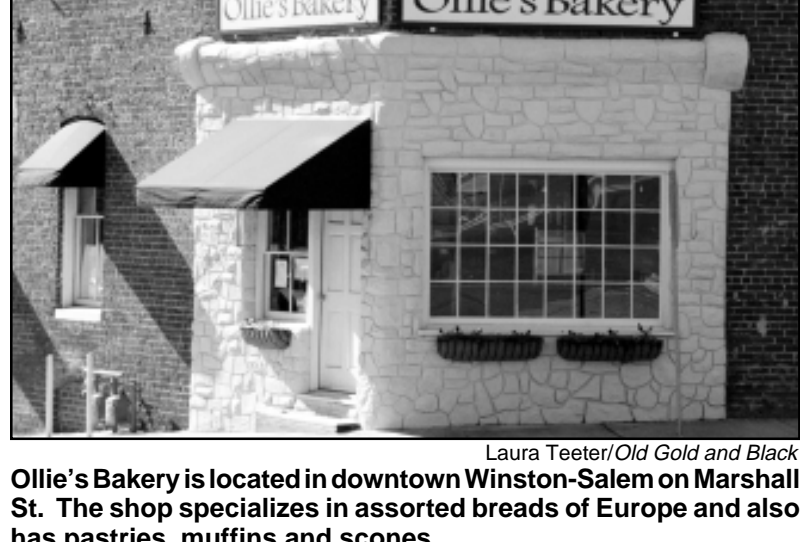
Indeed, their loaves so accurately resemble the staple breads of Europe that they're addictive. We decided to stop and were rewarded with a crusty baguette and a unique currant buttermilk loaf.

Located on Marshall Street, south of downtown passed First Street, Ollie's specializes in Old World breads. It is obvious from the wonderful textures and earthy flavors that only traditional, natural ingredients are used. Baskets of baguettes, racks

of delicate loaves, and a countertop spread with pastries, muffins and scones grab the eyes and nose.

Unfortunately, determining what to please your tongue with can be difficult. Deciding between a round Moroccan brioche or a traditional French one, might require the insight of the bakers. Fortunately, the tall, wide brick room houses both the ovens and the finished loaves, and the bakers are always willing to explain the subtle differences between a ciabatta and a rustic.

Whatever decision you make, it is hard



Laura Teeter/Old Gold and Black

Ollie's Bakery is located in downtown Winston-Salem on Marshall St. The shop specializes in assorted breads of Europe and also has pastries, muffins and scones.

to go wrong. With reasonable prices, an array of foccacias, gelatos and beautiful pastries, Ollie's is wonderful for a snack, and necessary for the bread.