

The Anchor

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Commencement day will be long remembered

by Daniel Aznavorian
NEWS EDITOR

The clouds parted and made way for the sun to shine upon the graduating Class of 1998 on Saturday, May 23. Approximately 10,000 of the graduates' friends and family gathered in front of the college's new physical education building to celebrate the event.

The ceremony contained a number of speakers. Among them were Governor Lincoln Almond, Spaulding Gray, who is a Rhode Island native considered one of the foremost monologists of the 20th Century, and Paul Binder, who is the artistic director and founder of the Big Apple Circus.

The two most memorable speakers were Gray and a representative of the Class of 1948. Gray delivered a humorous speech reflecting upon his life as a child growing up in Rhode Island, as well his experiences as a new father. The alumni of 50 years, Beth Dowling Whaley focused on the differences between college life in her days and life in college today. She wrapped up her speech by singing a song from her college days as her class would have sung it.

The crowd was both shocked and amazed, however, when she began rapping the very same

song to display how this generation would sing it, earning a standing ovation from the graduating class.

Honorary degrees went to Armand M. LaMontagne, Bessie Jae Smith, Gray and Binder. LaMontagne, who received a Doctorate in Fine Arts, is a Scituate resident and an artist known for his realistic wood sculptures. Smith received an Honorary Doctorate of Public Service Degree posthumously for her many years of work on behalf of minorities and the poor.

Although RIC President Nazarian asked parents and friends of the graduates to hold their applause until all of the diplomas were issued, some cheers still leaked through the crowd as the class anxiously lined up to receive their degrees. It created a sense of happiness in the air and seemed to fit in perfectly with the cloudless sky and the shining sun.

"I am overjoyed to be a graduate of RIC. It all seems so surreal to be here today," said graduate Michael Grilli.

When the ceremony was over, many people lingered to say goodbye, good luck, or simply thanks to one another for the experience of a lifetime. It was a rewarding day for many people, not just the graduates, and it will be a day long remembered by everyone involved.



ANCHOR PHOTO BY ALEX FRANCO

Beth Dowling Whaley rapping *A Kiss Is Just A Kiss* during Undergraduate Commencement.

Congress amends education bill to diminish student debt

by Catherine Turner
Daily Bruin
U. CALIFORNIA-LOS ANGELES

(U-WIRE) Higher education may soon become more affordable for students.

New amendments to the Higher Education Bill promise that student debts throughout the nation will not be as expensive or accumulate as quickly as they have in the past.

In order to ensure students' ability to take out private loans through banks at a record low fixed interest rate, Congress amended the Higher Education Bill. The amendments, attached as a rider to a separate bill, were approved by Congress last week.

The amendments now await President Clinton's signature. Clinton has said that he will sign the bill.

Banks currently lend money to students at a fixed interest rate of 8.23 percent. The bill decreases interest rates to 7.43 percent, a rate too low for most banks to profit from loaning money to students.

In response to the decrease, which would have gone into effect July 1, the banks threatened to withdraw from the private student-lending program.

The amendments, written by Congressman Buck McKeon, R-Santa Clarita Valley, preserved the original decrease in interest rates, but added that the government will subsidize 0.5 percent of the decrease as an incentive for banks to continue to participate in the private lending program.

"The private industry can do it cheaper than

“ We wanted to make it available so that any person growing up in this country who wants to get an education can. ”

Buck McKeon,
California Congressman

the government can do it," McKeon said.

The amendments were written to create a bipartisan solution to the problems of student debt, which should not be revolved around politics, but the best interest of students, McKeon said.

"Everything I wanted to do was make things better for the student," said McKeon, who believes that a good balance of private loans and direct loans is the best way for students to finance their education if they need outside resources for money. Student loans comprise 60 percent of federal financial aid.

"We wanted to make it available so that any person growing up in this country who wants to get an education can," he added.

The bill, according to McKeon, has three main objectives. They are to make school more affordable, make the student aid delivery system simpler and concentrate on the quality of education.

Even with Congress' attempts to create a way for both students and banks to benefit from the future decrease of interest rates, some banks are still expected to withdraw from the private student loan program.

The problem with fewer banks participating in the private student loan program is not an obvious one.

"When banks leave, the major banks that stay in will cherry-pick schools that are making bigger loans," said McKeon, who also added that banks do not profit from student loans under \$7,000.

Larger loans usually go to students attending private schools, while the smaller loans are allotted to students attending public schools.

The decrease in student interest rates will primarily affect students who attend public schools, where the tuition is less and the banks will not profit as much as they would with larger loans.

Early childhood intervention shows results

The Department of Children, Youth and Families (DCYF), which will be moving some of its offices from the RIC campus soon for new offices in Pawtucket, will continue to participate in a public-private childhood intervention program that appears to be yielding some success.

An independent evaluation of the Family Support Initiative at Children's Friend and Service echoed results of a recent national survey that found that early-childhood intervention yields substantial community savings later.

By providing a seamless net of social services for poor, young children and their families now, children's lives, and communities, may be improved and will continue to improve for years to come.

"From crisis intervention to parent education support groups, from offering emergency supplies such as clothing and infant formula to as-

sisting parents with behavioral problems, the Family Support Initiative helps pave the way for children and families to lead fulfilling lives," said Governor Lincoln Almond. "Without question, this initiative has a far-reaching positive impact upon our children, upon our state and upon our community at-large. In fact, in 1997 alone, this initiative provided assistance to more than 2,700 Rhode Islanders."

The Family Support Initiative is a public-private partnership in its third year that provides comprehensive services to vulnerable young children in poor communities. Services such as parenting, and GED and literacy classes are offered along with counseling, assistance in obtaining food, clothing, shelter, medical services, child care, and job training.

The Family Support Center in Central Falls was the first community-wide facility of its kind

in the state when it opened three years ago. Today, there is an additional Family Support Center at the agency's headquarters in South Providence, where the evaluation announcement was made.

In addition to many of the parents and children who have benefited from the services on hand were Ron Thorpe, vice president of programs for the Rhode Island Foundation and Dennis Murphy, president of the United Way of Southeastern New England, both founders of the initiative along with DCYF and the state Department of Education.

Almond and Lindgren have included \$300,000 in DCYF's budget to continue the initiative. These funds will draw \$176,000 in federal matching dollars. Children's Friend will actively fundraise to fill the remaining \$100,000 gap in the budget so that services may continue.

News Briefs

Risk management tips

In order to reduce the financial liability exposure of the college, all faculty and staff members are advised to forward any legal notices received by mail, or served by an appropriate authority, to the Office of Administration & Finance (attention John J. Fitta or James Cornelison). Note that copies should be sent in a timely manner, and include such examples as a court summons, a formal claim, or correspondence from an attorney representing a claimant.

Performing Arts Department to host summer camp

The Department of Performing Arts will run its Summer Camp for the Performing Arts again this summer. The camp will operate Monday through Friday from 9:30 a.m. to 3:30 p.m. Campers will participate daily in each of the performing arts, including music, theater, and dance. Tuition for the three-week program, which runs from July 13 to July 31, is \$330. For more information and/or an application form, call ext. 8639 or 9883.

Women's Center has a wish list

The Women's Center is in need of the following articles: an updated computer system (preferably with Windows 95), a small storage cabinet with a lock and key, an office/dorm refrigerator, and books for the library. Anyone willing to donate any of these items should contact the Women's Center at extension 8474.

PC and printer security kits available

The physical security of personal computers, printers, and related peripherals is both a personal and organizational responsibility. Network and User Services in the Technology Center at Mann Hall has ordered and received 75 "Lock Down" kits which are available on a case-by-case, or as-needed basis.

Anyone who has a personal computer, printer, or peripheral in an open, non-secured area, may call the help desk at extension 8803 to request installation of a secure lock. All requests will be logged and responded to on a first-come, first-serve basis.

2nd annual Convergence Film Festival is bigger and better

This ten-day celebration honoring the work of New England's independent film/video makers premieres June 12 and continues through June 21, 1998.

Last year at the Convergence Art festival, there was a new addition – a premiere of sorts. It was a film/video festival. This creative extension of the Convergence Festival screened 37 films during a seven day period. It featured works by independent filmmakers from Rhode Island, Massachusetts, and Connecticut. Due to the huge success of last year's event, this year's has been expanded to include more offerings and more locations.

The locations are AS220, 115 Empire Street in Downtown Providence, Brown University's List Auditorium, RISD's (Rhode Island School of Design) Auditorium on South Main Street along River Walk, and the Cable Car Cinema on South Main Street.

The film festival will feature narratives, documentaries, experimentals, and animations that run from five minutes to over an hour. There will also be a panel discussion on Thursday, June 18, from 7 p.m. to 9 p.m., where film and video makers will discuss narratives, the role of experimental filmmaking in a market-driven culture, and much more. Scheduled to sit on the panel are Emerson Department Chair Dr. Arthur Barron, Documentary Filmmaker Laura Collella, local Independent Filmmaker Robert Downey Senior, Independent Filmmaker Sarah Green, Independent Film Producer Andy Kravitz, Animation Artist Joshua Seftel, Boston based Documentary Filmmaker Sheri Wills.

As an added bonus, two-time academy award winner and Rhode Island resident Anthony Quinn will receive a lifetime achievement award on June 9 in the Biltmore Hotel.

This ceremony will be part of the kickoff gala dinner.

Proceeds from the gala will benefit the Providence Film Foundation.



Summer aquatic programs begin

The summer aquatic programs are in full swing at the Recreation Center. Membership for faculty and staff is \$30. This membership runs from Monday, June 1 through Saturday, August 15, which means that it costs only \$3 per week.

The following programs are scheduled:

Swimming for the Terrified: Wednesdays, 8 to 8:45 a.m., June 10 to July 8.

Beginner Swim: Tuesdays, 6:30 to 7:15 p.m., June 9 to July 7.

Intermediate/Advanced Swim: Wednesdays, 10 to 10:45 a.m., June 10 - July 8.

Weight Training w/Water Power: Tuesday, June 30, from 4:30 to 5:15 p.m.

Water Aerobics (13 classes are offered per week and a schedule may be obtained at the Rec. Center front desk.)

There are also instructional classes available for children.

Summer session II will include snorkeling, canoeing, and water running. Watch for more information on summer session II in the second summer issue of the Anchor.

For additional information on the summer aquatic programs, call Janice Fifer at 456-8238 or Alan Salemi at 456-8227.

Annual Thayer Street Art Festival to hookup with Convergence Arts Festival

The Twelfth Thayer Street Art Festival will take place on Saturday, June 20, from 11 a.m. to 5 p.m. along colorful Thayer Street on the East Side of Providence. Last fall's Thayer Street Art Festival was a success with nearly 12,000 people in attendance and over 80 artists exhibiting.

A real festival atmosphere will be created by closing Thayer Street to traffic between Bowen and Angell Streets. This will allow the general public to browse freely through the festival to view the artwork, as well as sample a variety of food from local restaurants including Thai, Indian, Tex-Mex, Greek, Italian, French and Middle Eastern.

Clowns, jugglers, and mimes will be performing, and children's activities will be available.

This spring's festival will also feature woodworking, glass blowing, painting and photography. More than 100 professional, amateur, and student artisans from throughout New England will be on hand to display their crafts, while musicians and street performers will entertain the crowd.

All exhibitors will be eligible for \$700 in prizes which will be awarded by a panel of judges and presented by Mayor Vincent A. Cianci, Jr. All prizes will be donated by Thayer Street area merchants. The festival is sponsored by the Providence Phoenix and OOP! Gift



The Twelfth Annual Thayer Street Art Film Festival will be taking place between Bowen and Angell Streets

Gallery. It is organized by Jennifer Neuguth, who is the co-owner of OOP!, and Josh Ablett, who is the Director of the Thayer Street Business Association. The festival is totally self-supporting and receives no city funds.

The rain date for the Thayer Street Art Festival is Sunday, June 21. For more information, call Jennifer Neuguth at 75-9211 or Josh Ablett at 273-5422.

Head wrestling coach to step down

Former RIC wrestler and member of the Hall of Fame, Tim Clouse, is stepping down as the Head Wrestling Coach. Clouse is making the move to assume other coaching duties related to RIC wrestling, and

plans to spend more time with his family.

Clouse has been the Head Coach RIC wrestling since 1992. During that time, he has compiled a career record of 45-68-1 (.398).

Prior to assuming the Head Coach duties, Clouse served as an assistant to former Head Coach Rusty Carlsten for 11 years.

A search for a new Head Coach will begin immediately.

AIDS Project Rhode Island is ready to Walk for Life

"AIDS – It Ain't Over Yet" is the message that AIDS Project Rhode Island is using to promote their 11th Annual Walk for Life, which will be held on Sunday, June 7. "It is important for people to be reminded that there is no cure for AIDS, there is no vaccine to prevent the spread of HIV, and this epidemic continues to take the lives of the people we care about most," says Project Board President Stephen Hourahan. "None of us ever expected that eleven years after the first walk, we would still be here fighting AIDS. Yet, the need for programs and services is more critical now than ever before."


An estimated 6,000-8,000 Rhode Islanders are currently living with HIV and AIDS. The development of protease inhibitors and combination drug therapies have helped some people to live longer and healthier lives. However, according to Hourahan, the new advances aren't helping everyone, and the side effects often create a whole new set of challenges.

The Walk for Life is the largest AIDS-related event in Southeastern New England. Kicking off from India Point Park in Providence at 9:30 a.m., it is expected that over 5000 walkers will follow the 10 kilometer (6.2 mile) block-

party route through Providence's East Side and Downtown area.

Rhode Island College will have its own team participating in the walk. Faculty, staff, and students are invited to participate. Anyone interested in taking part of the team-walk can call Dr. Mark Motte at ext. 8378, or Dr. Ellen Bigler at ext. 8385. If anyone is unable to participate, but interested in making a pledge, that may also be done through the above numbers.

For more information on the Walk for Life in general, or forming a separate walk-team, call the WalkLine directly at 831-5595.



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Free access to ideas and full freedom of expression.

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No experience is needed... all majors are welcome!
Just bring your enthusiasm!

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Entertainment

A Perfect Murder is a near perfect remake

by Todd Couchon
ANCHOR EDITOR

Director Andrew Davis is no Alfred Hitchcock. But his remake of Hitchcock's *A Perfect*

Movies

Murder will be more entertaining to the modern masses than Hitchcock's original, entitled *Dial M for Murder*. Before film critics everywhere have a reward on my head, realize that this statement is coming from a Hitchcock buff. Let's face it, classical filmmaking is about as extinct as dinosaurs, and anyone who enjoys the classics understands that they are an acquired taste.

Modern moviegoers demand a lot more suspense, action, and violence. They also demand a lot less rationality and logic. In the 1950's, clever investigation and subsequent incarceration were sufficient to satisfy audiences. Nowadays, people would much rather watch Michael Douglas kick Gwyneth Paltrow's ass. This is precisely why this film is more entertaining — it plays right into the hands of its late 1990's au-

dience.

From the very beginning, we are set-up to feel sorry for Douglas' character, Steven Taylor. We've already seen his wife Emily (played by Paltrow) in another man's bed. Additionally, his romantic efforts are being thwarted

and his financial situation is in decline. When Steven learns of his extremely wealthy and potentially supportive wife's unfaithfulness, he ultimately decides to plot her death. What's interesting is that he blackmails his wife's lover, David Shaw (Viggo Mortensen) into doing the dirty deed. Unbeknownst to Steven, Shaw hires an incompetent assassin to do away with Emily, who inadvertently gets himself gruesomely killed. The real twists and turns begin here, with a disappointed Steven who now must find another way to kill his wife, while at the same time dodge allegations that he was behind the assassination attempt.

Meanwhile, Emily must decide who is behind her attack — her ex-con lover, or her money hungry husband? This is where the film truly departs from *Dial*. After all, women were not

allowed to be clever back in the 50's because it just didn't sit well with the masses. Only through the exhaustive effort of a competent male investigator could Grace Kelly be saved in the original. Now, it's Paltrow's character who controls her own fate. This, at the very least, should make certain coalitions happy.

A Perfect Murder is more entertaining because it attains the optimum level of dramatic tension and suspense, which is a trademark of the postmodern filmmaking era. Is it more entertaining than *Dial*? —Yes. Is it better than *Dial*? —No. The new film takes some shortcuts and is a bit contrived at times. There is also a *Misery*-style ending, which is enough to make ol' Alfred turn in his grave. Director Davis opened his film up quite a bit. Whereas Hitch was more strict with his adaptation of Frederick Knott's play, Davis takes his characters to a ferry, a bank, the streets of NYC, and even on a train. This is a positive because adapting a stage production to the screen should always entail an expansion process, mostly since the scope of cinema is so much larger. Fortunately, Davis used this knowledge to his advantage by keeping the



Michael Douglas (at right) along with Viggo Mortensen and Gwyneth Paltrow enjoy some casual small-talk in *A Perfect Murder*.

film moving around from place to place.

A Perfect Murder is a near perfect remake which, undoubtedly, Hitchcock purists will come to loathe its very existence. However, Davis has a good movie here. Its flaws will

certainly go unnoticed by average moviegoers, and its anti-formulaic structure (for the most part) will be embraced. What is scary is that we have seemed to reach a point in filmmaking in which recycling old ideas is the only way to keep

movies fresh. 99.9% of the time, these recycled pictures are a waste of everyone's time, money, and effort. *A Perfect Murder* is a rare exception in which the remake is comparable to the original. Let's not make this a habit.

Tearing Godzilla to shreds

by Todd Couchon
ANCHOR EDITOR

The new *Godzilla* is a critic's delight. This is not because it is an example of pure cinema working on all cylinders, but because it is so darn easy to tear

to shreds.

I have this theory that, as a critic, harsh criticism implies knowledge. Since, in the traditional film sense, this movie could be classified as garbage, I think film critics were overzealous to pen their reviews on

a film like this. Although it is tempting, I am not going to tear *Godzilla* apart.

Why not? Because I am of the opinion that if you can get enjoyment out of something, anything, whether it be the new *Godzilla*, the Spice Girls, or

watching golf on television, then more power to you.

I can definitely see how one could get enjoyment from this picture. After all, the idea of man being devoured by beast has been proven successful in the past with movies like *King Kong* (1933 version) and *Jaws*, and I don't think things have changed. It's a special effects spectacle that is essentially saying: "The hell with you." The you, of course, being people like me who usually demand some type of sophisticated entertainment from the movies they view. I admire that.

To enjoy this movie, you have to decipher to what target group are the makers of the film aiming. Then, you have to put yourself in that frame of mind. So, if at all possible, go into this film with the mentality of a 13 year old boy, and you might have a good time. The lack of gore and profanity earned this flick a PG-13 rating, so obviously the only reason this film exists is to extract cash leftover from the *Jurassic Park* crowd. Equipped with this information, you are now ready to enter a film that's only goal is to grab your legal tender by way

of special effects.

Radioactive waste gives way to the emergent phenomenon known as *Godzilla*. After several attacks off the coast, *Godzilla* makes his debut on Broadway, literally. Super thin subplots include a biologist, played by Matthew Broderick, who is attempting to prove his worth. There is also a wannabe reporter, played by the adorable Maria Pitillo, who is attempting to do the same. Of course, these two were involved in the past and are magically reunited by the great lizard. The relationship that subsequently continues isn't exactly on par with the DiCaprio-Winslet affair that has been captivating audiences since last December.

As if a super weak relationship wasn't enough, the film makes use of sickening, yet traditional plot devices to fill in spaces. These include the arrogant politician who gets a taste of his own medicine, the seemingly incompetent sergeant becoming the hero, and the aggressive reporter told to shove it. If you can stomach all this, you are in good shape.

The movie itself is exceedingly long at two and a quarter

hours, and there are plenty of dull gaps in between giant lizard attacks. However, when *Godzilla* strikes, it's all worth it — sort of. After all, the city of New York hasn't experienced destruction of this caliber since the Rangers won the Stanley Cup.

This is a rare film because whether you enjoy it or not ultimately depends on your tolerance level. Go in expecting to watch a big lizard tear New York City apart, and you'll be satisfied; go in expecting to be on the edge of your seat the entire time, and you'll want a refund. Any predetermined high standards should be disposed of at the door, and all critical abilities should be left at home. At the very least, we should all feel a sense of immediacy with this film. This may very well be the last film of this nature that we can enjoy, simply because 'grown-ups' don't like films like this.

So go into *Godzilla* like you went into *Star Wars* for the first time and you might not remember you might not find yourself complaining when it's finished, unless of course you saw it for the first time two decades ago.



Godzilla stomps all over New York for two and a half hours, but don't go in looking for a cinematic masterpiece.

He Got Game soundtrack is a snack at a PE banquet

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

The Soundtrack to Spike Lee's latest release features the return of socio-political rap act Public Enemy. All of the songs on the *He Got Game* soundtrack were performed by Public Enemy. This soundtrack marks the return of Public Enemy after a four year hiatus from the studio. This is not the first time that Public Enemy has worked with Spike Lee in terms of music for a movie soundtrack — they also recorded "Fight The Power" for Lee's movie *Do The Right Thing*.

This soundtrack features all of the original members of Public Enemy including Professor Griff. It also included the return of the Bomb Squad, which is comprised of Hank Shocklee, Keith Shocklee, and Eric "Vietnam" Sadler handling the production duties on some of the songs.

"Resurrection" is the first track and it features a cameo from Wu-Tang's Mastah Killah. This song could serve as a reintroduction to Public Enemy's style and flow. As Chuck D hits us with the lyrics "Back again, uh on track again, some of y'all black again," he rides this track

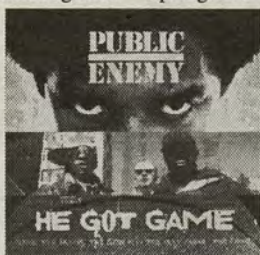
like the veteran he is as Flavor; always the hype man, he interjects his thoughts throughout.

Masta Killah comes in at the end, almost in the same style that True Mathematics did on the unreleased PE B-side of *Get the F*ck Out of Dodge*. The beat changes and Killah takes you to the end with Flava adding a few comments.

"He Got Game" is the title cut of the soundtrack and movie. Chuck D drops some

spoken word style of flow over a track that features Buffalo Springfield member Stephen

Stills on guitar and doing some vocals. The main sample on the song is from the song "For What It's Worth" which was originally recorded by Buffalo Springfield. "Unstoppable" features KRS One doing a very quick and stripped verse. Chuck comes in on the chorus, along with Professor Griff. It's a short track.

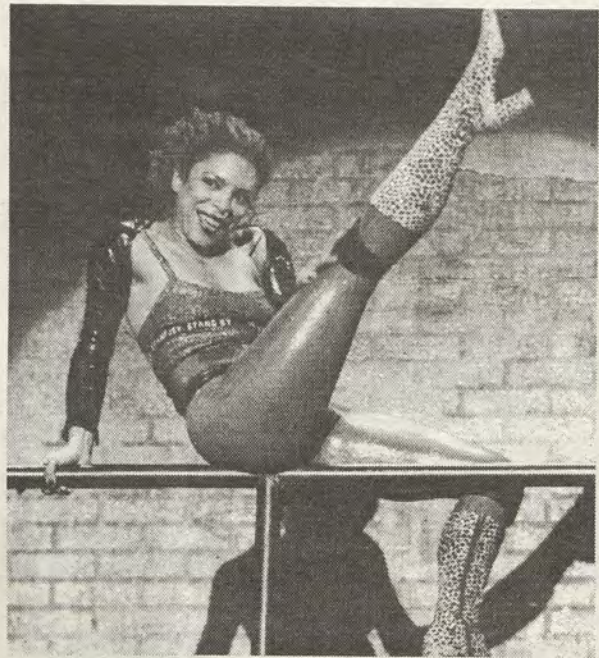


You can't have a Public Enemy album without a simple yet bugged out Flava Flav track, but he one to check for on this soundtrack is "Shake Your Booty." You know Flava always on some type of bugged isht! Other stand-outs on this soundtrack include "House Of The Rising Sun" with Professor Griff doing the intro. "Revelation 33 1/3 Revolutions" is a spoken word posse cut featuring Luquantum Leap, Supernatural, and Minnesota & Serenity. "Super Agent" has stripped down beats and a description of what you get with a basketball agent.

Yes, it's a PE album sort of, but you should also remember that it's a motion picture soundtrack. This means that the songs are geared toward the movie, which could explain some, if not most, of the basketball references that appear in almost every song. Also, the Bomb Squad did not produce all of the tracks — they only did five out of the 13. This is one of a few projects that PE has on deck for this year. Sometime in the fall, their next salvo will be fired. Prepare yourself. If you are really in need of a PE fix, then *He Got Game* will give you a quick high.

Entertainment

Tony Award-winning musical *Rent* opens at PPAC



Inspired by classical opera
LaBoheme, musical looks
at lives of struggling artists

Inspired by Puccini's *La Boheme*, *Rent* is a breathtaking and often bittersweet musical that celebrates a community of artists as they struggle with the soaring hopes and tough realities of today's world. *Rent*, which is considered by many to be the most exuberant and original American musical to come along in a decade, has

single-handedly reinvigorated Broadway, and is taking the country by storm. Sweeping all major theater awards, including the 1996 Tony Award for Best Musical, it has also won the Pulitzer Prize for Drama. *Rent* is only the fifth musical to ever win both the Pulitzer Prize and the Tony Award.

The success of *Rent* is always tempered by the death of its creator, Jonathan Larson. Larson died unexpectedly of an aortic aneurysm on the morning of January 25, 1996, just hours after the final dress rehearsal off-Broadway, and ten days before his 36th birthday.

Produced by Jeffrey Seller, Kevin McCollum, Allan S. Gordon and the New York The-

atre Workshop, *Rent* features the musical direction of Tim Weil, choreography by Marlies Yearby, set design by Paul Clay, costume design by Angela Wendt and lighting design by Blake Burba.

The cast for the Providence engagement includes Monique Daniels as public-interest lawyer Joanne Jefferson, D'Monroe as landlord Benjamin Coffinli, Leigh Hetherington as performance artist Maureen Johnson, Mark Leroy Jackson as computer-age philosopher Tom Collins, Kirk McDonald as filmmaker Mark Cohen, Adrian Lewis Morgan as songwriter Roger Davis, Julia Santana as exotic dancer Mimi Marquez, and Andy Senor as transvestite Angel Schunard. Rounding out the cast are Yasmine Alers, Jasmine Baird, Pierre Angelo Bayuga, Kevyn Brackett, Hallie Bulleit, Chip-

per Cooke, Scott Hunt, Sala Iwamatsu, Owen Johnson II, Anika Larsen, Ron Christopher Patric, Wichasta Reese, and Brent Davin Vance.

This company has performed to sold-out houses in La Jolla and Los Angeles CA; Tempe, AZ; Dallas and Houston, TX; St. Louis; Cincinnati; Tampa; Miami; and Atlanta since the inception of the tour in July of 1997.

Performances for *Rent* are Tuesday, June 9 at 7 p.m., Wednesday, June 10 and Thursday, June 11 at 7:30 p.m., Friday, June 12 at 8 p.m., Saturday, June 13 at 2 p.m. & 8 p.m., and Sunday, June 14 at 2 p.m. & 7 p.m.

Tickets are now on sale at the Providence Performing Arts Center Box Office and Ticketmaster outlets. For more info call (401) 421-ARTS or Ticketmaster at (401) 331-2211.

Julia Santana
in a scene from
Rent.

Brown Summer Theatre announces summer schedule

Brown Summer Theatre will be performing three plays this season at the Leeds Theatre, which is located at 77 Waterman Street, Providence. The performances will include Tennessee Williams' *The Glass Menagerie*, Douglas Carter Beane's *Advice From A Caterpillar*, and *The Compleat Works of Wllm Shkspr <Abridged>* by Adam Long, Daniel Singer, and Jess Winfield.

In *The Glass Menagerie*, the main character, Amanda, is living a life of illusion about her circumstances. Also concerned for her son and daughter, she tries to make her dreams become reality. Directed by John Warren, Tennessee Williams' play has enthralled audiences

with its haunting poetry since its premiere in Chicago in late 1944. It was the first of Williams' plays to be filmed (1950) and has since been filmed again and broadcast on television a number of times. *The Glass Menagerie* will run from June 16 through June 27.

Advice From A Caterpillar, which will be directed by James Crawford, is a modern comedy about Missy, an avant-garde video artist. Missy is alienated from her middle-class, suburban roots, but happy in her work and her love affair with a married stockbroker. However, at the urging of her best friend, she finds an unmarried boyfriend. Unfortu-

nately, the man who becomes the object of her affection is the lover of that very same best friend. This play was written by the author of the off-beat, wildly funny screenplay for "To Wong Fu, Thanks for Everything, Julie Newmar." *Advice* is scheduled to run June 30 to July 11.

The Compleat Works of Wllm Shkspr <ABRIDGED>, will be directed by Rob Barron. Some comments by critics have been, "Shakespeare as written by the Reader's Digest, acted by Monty Python, and performed at the speed of the minute waltz," and more tersely, "ABSL HLRS!" This condensation of all the works of William Shakespeare is

played with mayhem by a cast of three, and will surely provoke cascades of laughter. It is literate and liberated from everything you used to think about the Bard of Avon. *Shkspr* will run July 14 through August 1.

Performance days are Tuesday through Saturday at 8 p.m. Tickets are available at the Leeds Theatre Box Office beginning June 16, from noon to 8 p.m. on Tuesdays through Fridays, and Saturdays from 3 to 8 p.m. The Box Office is closed on Sunday and Monday. The Leeds Theatre Box Office is located in the Catherine Bryan Dill Center for the Performing Arts. For more information, call 863-2838.

Trinity announces 1998-1999 season

Trinity Repertory Company has announced plans for its 35th season, which runs from September 1998 through June 1999. Trinity will produce a broad range of plays including classic masterpieces, contemporary dramas and comedies, a musical, and a world premiere.

In announcing the new season, Trinity Artistic Director Oskar Eustis said, "These are the great stories of our culture — classic and modern, from Shakespeare to David Mamet, from the *Forest of Arden* to the streets of our inner cities, from *Mack-the-Knife* to *Saint Joan*. We're proud to offer our audiences classic and cutting-edge reflections of the struggle to

live a good life and create a better world."

The season will include *The Threepenny Opera* by Bertolt Brecht and Elisabeth Hauptman, with music by Kurt Weill. In one of the most celebrated musicals of the 20th century, *Mack-the-Knife* makes mischief and breaks hearts on his way to the gallows. *Can't Pay? Won't Pay!* is by Dario Fo, who is a 1997 Nobel Prize winner. Fo tackles serious issues in grand commedia style. *As You Like It* by William Shakespeare invites you to join Rosalind and Orlando in their utopian flight from the corrupt big city to the magical freedom of the woods where love flourishes. *The*

Cryptogram by David Mamet reflects on the safe and innocent world of a ten-year old boy is threatened by the secrets and coded messages of the adults around him. It is a work which showcases Mamet at the height of his career. Trinity's production of George Bernard Shaw's *St. Joan* is a fast-paced, funny, and moving adaptation of this feminist masterpiece. The celebrated maid of Orleans, having saved France from the invading English, finds herself in a battle for her life in her own homeland.

Two additional plays will be announced. For one, Trinity will produce a world premiere production of a new play se-

lected from among the most exciting playwrights working today.

Plays under consideration include the poignant and touching *Nine Armenians* by Leslie Ayzavian, Terrence McNally's elegant *Master Class*, the funny and biting *The Cripple of Inishmaan* by the new Irish sensation Martin McDonagh, and the powerful and topical *A Preface to the Alien Garden* by Robert Alexander.

Additionally, Trinity will perform the classic production of Charles Dickens's holiday classic *A Christmas Carol*.

For more information, contact Trinity Repertory Company at 521-1100.

Three women bring Chicago-style comedy to Newport

The Chicago Comedy Company, or CCC, is a unique production which mixes written sketches with improvised songs and scenes. "The show is a blend of quirky characters, situational and physical humor, and clever observations of the peculiarities we see around us every day," said Artistic Director Lillian Frances. The majority of the performance is based

on audience suggestions, which keeps the show fresh and new every single night. The audience can safely sit back in their seat, have a drink, shout out suggestions, and laugh uproariously as the actors create skits around their suggestions. Audiences will never see the same show twice.

According to Tara Davis, the CCC's producer, Newport is

the perfect place for the show because it is only seven miles long and 2.3 million people visited there last summer. "Most people have seen stand-up, but we do something really special and different. We wanted to reach audiences that are not familiar with the art of improvisation, and Newport provides us with the opportunity to make a large number of

people laugh," commented Beth Sherby, Co-Producer and Musical Director.

Chicago Comedy Company will be performing at The Garden Restaurant, 2061 Thames, Newport, RI (401-845-9300) on Wednesdays through Sundays in June, and Tuesdays through Sundays in July and August. Curtain times will be at 8 p.m.

Perishable Theatre presents 6th annual Women's Playwriting Festival

Perishable Theatre is the producer of the Women's Playwriting Festival, one of a handful of festivals that are dedicated to one-act plays

written by women. The Women's Playwriting Festival is now entering its sixth year of producing new (previously unproduced) one-act scripts by women from around the world, growing significantly every year since its inception.

Three winners each receive a \$250 cash prize and a fully staged production for a month-long run as the showpiece of the Festival, which runs during weekends in June each year.

This year's festival includes performances by guest performing artists (TBA) and a textile art exhibit by Karen Gilbert in the gallery. Grants from the Rhode Island Committee for the Humanities and the Rhode Island Foundation ADDD Fund provide support in the printing of an anthology of the winning scripts, with commentary provided by area scholars.

The Committee for the Humanities is further collaborating with the Festival by underwriting an After-Work Lecture Series which has been put together by Humanities Coordinators Judith Swift and Roger Blumberg. The After-Work Lecture Series will explore the issues of topical concern in each of the winning scripts on Tuesdays at 5:30 p.m. In addition to all these Festival activities, all three playwrights, including Jean Tay who will be flown in from Singapore on a grant from her government, and will participate in a free post performance discussion on Saturday, May 30.

Water from the Well by Jean Tay (Singapore) is about a couple in a contemporary rural Chinese village who discover the truth about what is in the village's water. Jean Tay graduated from Brown University in 1997 with a double major in Creative Writing and Applied Math-Economics. She currently works as a central-banker in Singapore.

Mizz Romaine by Mary Lou Pilkinton takes a look at an elderly black society matron in New Orleans as she breaks in her replacement night nurse. Pilkinton hails from Texas and New Orleans, and her plays have been selected as "Best of the Fest" for three consecutive years. Her works have been featured at Austin Frontera/Hyde Park Theatre's Frontera Fest, which is an annual festival of dramatic, musical, and dance performances.

Svetlana's New Flame by Olga Humphrey (New York, NY) follows a Russian immigrant who blazes through her new life in the U.S. Humphrey was recently nominated for the Susan Smith Blackburn Award, and has won the Christina Crawford Award.

For more information and comments, contact Vanessa Gilbert, Festival Director at Perishable Theatre, (401) 331-2695. The Perishable Theatre is located at 95 Empire St. Providence, Rhode Island.



Start Steppin'

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

"Cross the river before you talk about the crocodile's mother." — West Indian Saying

Thursday June 4

Well hello there, come on in and sit a spell. Just look out for those boxes containing commencement issues. Welcome to a special summer edition of Start Steppin' — a guide, map, signpost to entertainment events of interest. Off course, there may be some other things tossed in, so if you're a little faint of heart be warned.

Today is Thursday and that being said, watch out for those tumble weeds blowing down the campus mall. Whew, excitement central people. Enjoy those summer courses.

Off campus, travel to some the art galleries that seem to clutter this fair state of ours. The first destination should be the RISD Museum Of Art (224 Benefit St.; 454-6100). Walk in

much more t.b.a. And hey, the price is only 3 dollars, yeah 3 dollars — what a bargain! In the big room — The Call (15 Elbow St.; 751-2225) it's the **Blues Buffet**. Stuff your face with good food, and then dance it off to the blues. At 10:30, the band **From Good Homes** provides the sound, the music, and spectacle. \$6 is all you need for this 18-plus show. Squeeze into the Met Cafe (130 Union St.; 861-2142) for **Electronica** with **Sign/Soup Baby**.

"House music all night long, house music all night long..." (from Jungle Brothers "I'll House You") **Basement Vibe** continues at Oxygen (235 Promenade St.; 621-1547) with resident DJ's Venom, Dave Paglia, and Bradford James. Doors, portals, and entrances opens at 9 p.m. Those 18-plus must dig deep for \$5, 21-plus don't need to go so deep — only \$3. Who says you can't get somethin' for nothing? Well hold on to your hats because there's a free concert tonight. The place to be is India Point Park on the East Side of Providence. On the stage will be **The Specials**. Yep that's right, they've gotten back together and they are touring in support of their latest release *Guilty 'Til Proven Innocent!* on MCA. Call WBRU for more details at 272-9550.



Bring In Da Noise, Bring In Da Funk comes to the Schubert Theatre in Boston.

and gaze at the **Annual Graduate Student Exhibition**. Then maybe study the **One Voice Many Visions** exhibit featuring the work of Edward Mitchell Bannister, James Vander Zee, Aaron Douglas, and quite a few others. From there, stroll to the Providence Art Club (11 Thomas St.; 331-1114) and view two-dimensional works by **Mayhew and Kirwan** in the main gallery. On display in the Dodge House Gallery are works by **Edward Bannister**, one of the founding African American members of the club. Call for correct viewing times.

Jump into your vehicle of choice and set your coordinates to Newport, Rhode Island. For there, people, you can experience the **Newport International Film Festival**. Celebrate the current explosion of independent movie production while paying homage to creativity of the past. Call the folks at 245-5011 for more information.

Hey, it is Thursday. Did you remember to open the portal to sector-7 yet? Well here are the correct procedures. Take the smaller version of the black obelisk and insert it into um...oh my god, wrong column. Please forget the preceding directions and if any one asks, the fault lies with he who hails from the Ledge beyond the road.

Tonight, spin the crystal ball of fun and fulfillment. Then head out doors to the great beyond. Stop by the Century Lounge (150 Chestnut St.) for the **Big Noise Song Slam 98**. It's an all-ages event. Tonight's featured performers are Brethren, Shashona, Backtrax, Michael Ward, Paul Jeffrey Thomas, Pat & Sarah, and

much more t.b.a. And hey, the price is only 3 dollars, yeah 3 dollars — what a bargain! In the big room — The Call (15 Elbow St.; 751-2225) it's the **Blues Buffet**. Stuff your face with good food, and then dance it off to the blues. At 10:30, the band **From Good Homes** provides the sound, the music, and spectacle. \$6 is all you need for this 18-plus show. Squeeze into the Met Cafe (130 Union St.; 861-2142) for **Electronica** with **Sign/Soup Baby**.

If you're sick of Rhode Island, then travel to Boston. Stop by Paradise Rock Club (967 Commonwealth Ave.; (617) 562-8804) tonight. On stage is **Lloyd Cole and The Natives** featuring **Jill Sobule** on guitar. Everybody say it together...Oh Wow! Thank You.

If New England makes you want to hug the porcelain god, then try New York City (fellas get the ropes) at a club by the name of The Cooler (416 West 14th St.; (212) 563-3447). It's **360 Degrees** featuring **Tony Touch** on the turntables. It's a special preview party for Tommy Boy Records' new Black Label imprint. Ladies get in free until midnight, but guys pay \$5 'til midnight, \$10 after. Doors open at 10 p.m. It's 18-plus to get ya groove on, and 21-plus to get ya stumble on.

Friday June 5

Allrighty then, it is time to do the Friday dance. Everybody, join together now and throw your hands up over your heads and say "Friday, Friday, Friday," kind of like the "Marsha, Marsha, Marsha-style."

And now it is time for the event with a somewhat long title. Ahem, ahem, cough, cough, cough. **The 8th Annual Snug Harbor Moon Madness Stripper Tournament**. We're talkin' about fishing people, so calm those hormones, but bring your rod — fishing that is. There'll be several divisions for surf, boat, and fly-rod competitions with emphasis placed on catch and release fishing. For more information call 783-7766. It happens til the 7th of this month at the Snug Harbor Marina 410 Gooseberry Rd.

Back in Providence, more ska to skank to. Bounce along at a friendly pace to the sounds of the **Toasters** and **Dion Knibb & The Agitators**. Advance tickets are \$8. For the same amount of cash, you can

experience some acid-jazz from the group called **Liquid Soul** with special guests **Gravis Malt**. The location for this show is inside the Met Cafe. Beam into the Living Room (23 Rathbone St.; 521-5200). Set disrupters are on level 8, and leave no organic matter alive. Then proceed to ... oops, oh so sorry, those are the wrong directions. Just go to the club and see **Alta Mira** with special guest **Big John Tierny**. The Century Lounge plays host to the **Din Pedals** with special guests **Deltah Clutch**. It is another 18-plus extravaganza and only six Georgie Washingtons will get you in. At Club Oz, via New York City, it's **Teddy Ted & Special K** otherwise known as the **Awesome Two**, pumping up the sound and the crowd. It's 21-plus even, for hip-hop, r&b, and reggae all night.

Here are some Massachusetts events to check for. At Johnny D's Uptown (117 Holland St.; Davis Sq. (617) 776-2004). **Barrence Whitfield** and **The Movers** heat things up. At The Middle East (472/480 Mass Ave.; (617) 864-EAST), downstairs it's **John Scofield** with special guest **The Slip**. Upstairs, **The Vehicle Birth**, **Robots Bright**, and **The Very** perform for all of those who attend. Only \$6 for this 18-plus event.

Hey, why don't you just go to the movies. Still out there for your perusal is *Deep Impact*, *Bulworth*, *Fear and Loathing in Las Vegas*, *Hope Floats*. Also, opening today all over the place — *A Perfect Murder* starring Michael Douglas, Gwyneth Paltrow, and Viggo Mortenson. Read Todd's review before heading out.

Saturday June 6

Here comes the weekend ... oh, it is already here. Well, well. Today, pile the friends, significant others, and anyone else who can fit into the vehicle. **The 17th Annual Schwepps Great Chowder** (I said chowdah — now you say it) <Simpsons reference> **Cook Off** takes place at the Newport Yachting Center (4 Commercial Wharf; 846-1600). Get your fill of chowder, chowder, and more chowder, as over 25 restaurants and caterers compete for the best chowder in New England title. This will be decided by you, the public. Call for prices. It starts at 11 a.m. and ends at 6 p.m. A special shout goes out to Julia C. who won't be in the house — Bon Appetit!

Inside the Providence Performing Arts Center (220 Weybosset St.; 421-ARTS) **The Big Screen Movie Series** continues with *Independence Day*. Woo-hoo! watching the White House being destroyed on the big screen. What more could you ask for? Well how about two showings? One is at 1 p.m., and the other at 7 p.m.

This evening take a leisurely drive to Matunick, Rhode Island. Check out the waves; throw some sand in the air. Then, step into the Ocean Mist (Matunick Beach rd.; 782-3740) and see **HR**, former front man of rasta core band Bad Brains. He'll be there along side **Enemy Squad**.

Is music too much for you? Take in a play. At Trinity Rep (201 Washington St.; 351-4242) where it's the off-Broadway thingee *How I Learned To Drive*. Over at The Perishable Theatre (95 Empire St.; 331-2695) it's **The 6th Annual Women's Playwriting Festival** continues with an 8 p.m. curtain time.

Out of state, out of mind. For

those of you who didn't get a chance to see them when they played at Brown University, here's your chance. **Sonic Youth** will be at the Palladium (261 Main St.; (508) 797-9696) in Worcester, MA doing an early show. Special guests **Tom Verlaine** and **Jimmy Ripp** (an instrumental duo) plus **Sean Lennon**. All ages are welcome and advance tickets are going for \$14.50.

Sunday June 7

Chief O'Brien set, beam down coordinates for Quonset State Airport located on the northern continent in a place called Rhode Island ... energize!

Today, check out the **Rhode Island National Guard Open House and Air Show** (7 Flightline Dr.; North Kingston 886-1423) featuring the **Air Force Thunderbirds**. ("Thunderbirds are go!") Remember that TV show with the marionettes? The Army's Golden Knights Parachute Team, Les Shockley's Jet Truck, the Rhode Island National Guard, and his honna Da Mayor Vincent A. Cianci, Jr. and his precision Marinara Sauce Drill Team (ok, ok, there's no such thing) will be there. The air show goes from 9 p.m. til 4 p.m. Make sure that you bring the lawn chairs but um, try to be careful with those kites.

Tonight creep to The Met Cafe and see **Sean Lennon** (What, he's still um ... forget it) with special guests **Dopowume**. Advance tickets are \$7. Other things to do tonight include trying that out-of-body experience experiment. The stars may be aligned correctly this time.

Bring In Da Noise, Bring In Da Funk ain't in Rhode Island, it's at The Schubert Theatre (265 Tremont St.; (617) 482-9293) in Boston. It may be worth trip, as director George C. Wolfe brings his vision to honor master hoofers (tap dancers) and keep the style alive. But there's more to this show besides tap dancing. Check it out for yourself at 2 p.m. or 7 p.m. today.

Still, the reigning queen of soul, **Aretha Franklin**, will be in da house tonight at The Mohegan Sun Casino (Uncasville Ct.; 888 332-5600). Yeah, it's a little drive but c'mon now, it's for Aretha Franklin.

Monday June 8

Ahah, the week begins. Are you ready yet? Oh you're not. Ok, we'll wait. Today let's do some nature walking. Explore the dreaded concrete jungle of Downtown Providence. Watch out for those charging motor vehicles and beware of the silent but swift meter maids.

This afternoon take a stroll around the campus of Rhode Island College and see all that you can see. Listen to the sounds of the lawn mowers in the distance, and watch as work is being done (well ok, just use your imagination if you don't believe me). Jog up to the future sight of the Performing Arts Center. It's just a parking lot now — like the college needs



Independence Day will be on the big screen at PPAC. See Saturday for details.

more parking spaces ... c'mon now.

This evening, try **Sea Kayaking** through historic Tiverton Basin and protected Blue Bell Cove. (169 Riverside Dr., Tiverton; 624-1440) Scheduled time is 6 p.m. - 8:30 p.m. Previous kayaking experience recommended.

Tonight inside of Lupos it's **Madd Mondays** featuring **DJ Buck**. Call the club for details. Around the corner is Margarita and you know something she likes to ... oops wrong corner. The Met Cafe should be your destination for A Square One Theater Project presentation of **The Bacchae**. It should be interesting so give it a gander. 8 p.m. is when it begins.

For those of you who care, tonight on MTV is the **'98 Movie Awards** hosted by Samuel L. Jackson. Hey it might actually be better than those reruns. 9 p.m. is when the festivities begin.

Tuesday June 9

Ok so, it is Tuesday, but are you having fun yet? Me? I'm always having fun. Why just the other day, I set up a **surveillance operation** on uh ... never mind, cannot mention the name, could blow the cover of a bunch of people.

This afternoon walk down Smith St. to the State House. Head towards the rear of the building where all the steps are and reenact that scene from *Rocky*.

Then check on the construction of the Providence Place Mall. Stop by the Westin Hotel and test the knowledge of the Concierge by asking to be directed to Fort Thunder. It does exist.

Tonight at the Providence Performing Arts Center, **Rent** opens. See the article elsewhere for more details. **Energy**, a night of house and techno, takes over the Living Room. The Volume Productions Crew do what they do best as they fill two separate rooms with drum and bass, jungle, Baltimore-breaks, deep house, tribal, progressive and much more. Access the Volume info line for more details and directions. Stop by Lupo's Heartbreak Hotel for some music out of Ireland. Nope it ain't the traditional stuff. **The Sawdoctors**

take the stage, bringing their unique blend of progressive and whatever else moves them at the time. It's only \$10 to hear them and see him up close and personal.

Hang out at AS220 (115 Empire St.; 831-9327) from 5 p.m. until you grow weary. First take part in the **Women's Playwriting Festival Lecture Series**. This week's topic is "Women and Work." Helen Mederer from URI leads the discussion. At 7 p.m., **Jazz Session** happens with host Brock DeChristopher. That's a free event. At 9 p.m., the **Hal Crook Trio** takes the stage. \$3 is all that is necessary for this segment.

Head to Waterplace Park and walk around. Make note of your surroundings and wait until things change. **Convergence XI** is just around the corner.

Wednesday June 10

Well the middle of the week has taken its rightful place once again. Start off with a good steaming cup of coffee — black, stirred, not shaken. Then head outside and do some deep-knee bends. Lift your left arm to a 90 degree angle. Now you are ready.

At Club OZ (70 Snow St.) it's **Foundation**, which is a night of reggae and hip-hop featuring **Paul Michael** providing the reggae sounds, and special guest DJ spinning hip-hop (and no, we don't know who it is). Doors open when they deem it necessary. Over at Club Hilgers (171 Chestnut St.) is an event by the name of Pure Deluxe featuring **DJ Infinite** spinning hip-hop with selecta **Lý** spinning reggae.

At the Met Cafe it's a good show featuring **The Suicide Machines** with special guests **Assorted Jellybeans**, and **Apocalypse Hoboken**. \$7 will gain you entrance.

Well that's it for this issue, but be on the look out for our **second summer issue** in July. (What, two issues during the summer? I think he just fainted.) This could've gone on til the end of the month, but I wanted the layout people to be well rested for the next issue.

Live long and prosper, or die trying...

Avail will electrify the Met Cafe

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

Avail is a group of friends. They are a collective, dedicated to friendship, emotional commitments to each other, and to their community of Richmond, VA. They are not concerned with the limitations and requirements of being a punk rock band. Because of that, they have transcended the genre they helped revitalize.

Avail began as some kids who befriended each other in elementary school in a small Virginia town. Over the years, other kids became part of the group of friends. In high school during the late eighties, they formed a band. It became an avenue for their creative energy, and a channel for communicating their experiences. They loved the power of the hard rock and metal which dominated the radio, and admired the honesty and integrity of the DC underground scene which was a little too far away to be their own. The sound that resulted had the overcharged

riffs of their radio heroes, though artfully combined with the sincerity and aggression of punk rock which cut on the personalities of five small town friends and it was like nothing before it. It was Avail music.

Living together allowed Avail to devote almost all of their time to their music. They practiced in an upstairs bedroom almost every day. When they had enough songs to make their first full length record which is titled *Satiate*, they decided to start their own label to release the record. Tim of Avail, and Avail housemate Adam Thompson, started Catheter Assembly Records on which *Satiate* and the early 7's came.

Avail began touring heavily in the early nineties. With Adam's help, Avail put together their first list of touring contacts from their friend Adam Nathanson's touring experience with his band, Born Against. Because of the explosive power of Avail's performances, early, scarcely attended shows were soon replaced by

shows packed with enthusiastic fans. By the mid-nineties, they had become a thriving, touring band with a passionate following.

Their live show is said to electrify those who witness it. They turn out inspiring, moving, powerful shows which each seem to come from the heart. Avail is one of those bands for whom each live performance is a true event.

Avail's relationship with Lookout Records began when they came to California to play a show with Rancid in Santa Rosa in 1993. Since Tim was trying to make Catheter Assembly a viable label, he approached the then head of Lookout, Larry Livermore, to inquire about distribution contacts. When Larry returned to the office, he found that someone (no one knows who, to this day) had sent him Avail's first 7's and *Satiate*. After listening to them, he knew he wanted to sign them to Lookout. For the band, the decision to work with Lookout was a means to have better distribution with less

work. Signing to Lookout meant that they were free to devote all their time and energy to making the best possible songs and touring often. It also meant that Catheter Assembly ceased to exist. The next Avail album, *Dixie*, was put out on Lookout, and remains many fans' favorite. The album which followed, *4 A.M. Friday*, released in 1996, garnered the band increased critical and commercial success. On their current release, *Over the James*, they zoom through cuts like "Deep Wood"



and "August." When you hear "New #2" you just can't sit there, you have to get up and do what one does when listening to music like that. Believe it or not, on the song "Nickel Bridge," they actually slow down and go acoustic towards the end. It's almost as if they decided to give the listener a breather for a few seconds, be-

cause the tempo just goes right back up to fast and energetic on the next cut and continues throughout the CD.

Hey, if Avail can use an iota of the energy that they put into this CD during their live shows, then you will definitely be in for a treat. Avail will be at the Met Cafe on Tuesday, June 2, with Ann Baretta.



Popular Irish rock band to play Lupo's

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

The Saw Doctors are ready to bring their blend of rock and roll, folk, and traditional Irish music to the United States.

Sing A Powerful Song is the name of their Paradigm Records Release which came out in November of last year. It's their first release in America and it features 17 of the groups best songs. You could say it has a greatest hits style of package.

The Saw Doctors hail from a small town named Tuam in Galway County Ireland. They got together in 1987 after Leo Moran realized that Irish reggae was not the next big thing.

Moran hooked up with Davy Carton who is formerly of the punk band Blaze X.

They were joined by Pearse Doherty and John Donnelly. Moran and Carton handled the songwriting for the group.

The name Saw Doctors was given to them by a local bar after they had been playing small shows around the Galway area. It comes from the term given to travelers who earned money by sharpening saws in old Ireland. They took the name until they found time to think of something else, which never happened due to their rising success.

On the CD, the Saw Doctors deliver a range of sound and styles, from the almost anthem-like tune called "Green and Red of Mayo," to their #2 Irish single "N17" which was produced by Mike Scot of the band by the name of The Waterboys. "N17" is a tune about a road, a highway,

or thoroughfare which runs through their country, or part of it.

The song is infused with their longing for scenery that can be seen from that particular road. "Macna's Parade" is almost jig-like at the beginning with it's delivery, and then the guitars come in and take you along for the ride.

The Saw Doctors are comprised of Davy Carton and Leo Moran on vocals and guitars, Pearse Doherty on bass guitar, vocals, and whistle, John Donnelly on drums and vocals, and Derek Murray on keyboards, accordion, guitar, and banjo. The Saw Doctors live shows have been described as loud, boisterous, and exhilarating. You can decide for yourself. The Saw Doctors will be at Lupo's Heartbreak Hotel on Tuesday, June 9.

Stubborn All-Stars skank into Providence

The Stubborn All-Stars released their debut *Open Season* in September '95 featuring guest appearances by Roland Alphonso of the Skatalites, Chris Dowd (ex-Fishbone), and Rob "Bucket" Hingley of The Toasters. The Stubborn All-Stars is King Django's pet project. As owner of

stubborn Records and a ska devotee who has been a fixture on the New York ska scene for more than a decade, *Open Season* was a labor of love.

Django's roots go back to the heady days of the early eighties when he published the only ska 'zine from New York City titled *Rude Awakening*

(1984-1987). His first recording as a DJ (Toaster) was on the track "Free South Africa" by Too True, which appeared on the 1986 compilation *NY Ska - Hit and Run* (Moon Records). Since 1986, Django has been playing, touring and recording with a series of NY based bands including The Boilers and Murphy's Law, while at the same time being a full-time member of ska/reggae/soul/punk/jazz experimentalists Skinnerbox.

By early 1994, Django felt his original ska roots tugging at his heartstrings and he assembled the Stubborn All-Stars for a studio session which resulted in the four song *Old's Cool 7" EP*.

Choosing musicians very carefully from the large pool of New York ska bands (Skinnerbox, The Insteps, The Slackers, The Scofflaws, Agent 99) for their familiarity with, and ability to play traditional Jamaican ska, Django hit upon the sound he was looking for - ska in a very traditional Jamaican style which is reconnected

with its own roots in American Rhythm & Blues.

The Stubborn All-Stars have the kind of appeal that translates beyond the easy alternative/ska/punk/reggae pigeonholes. When asked to define his musical influence in reference to the All-Stars, Django mentions Bob Marley and the Wailers, Skatalites, Lee Perry, Stevie Wonder, New Orleans R&B (Louis Jordan) and "a little soul - Otis Redding and Solomon Burke".

Open Season was the Stubborn/Another Planet debut of the Stubborn All-Stars. It featured three of the four tracks (in the complete versions) originally released on the *Old's Cool EP* in addition to nine new songs. The songs run the gamut from the traditional to the quirky side of pop music, while staying true to ska at all times. Tracks like "Tin Spam" wrap up social commentary in one line ("the don't make 'em like the used to"). "Rise To Find You" is the (classic) sappy love song, and Rich Morrissey does a traditional ska instrumental

romp in the original Skatalites' style, while the alternate version of this song "Roland Meets Richie" showcases veteran Skatalite Roland Alphonso's saxophone.

On *Back With a New Batch*, The All-Stars are made up of members of Skinnerbox, The Insteps, The Slackers, The Pietasters, The Toasters, and Metro Stylee, with guest appearances by members of Rancid and The Bostons. *Back With a New Batch* expands on the sound featured on *Open Season*. Django feels that *Back* is a more mature record: "I like it better than the first album. It's less jokey, more mature, the songs are better...on the first album we were giddy about being able to make a record." While Django says the actual recording of this album was "...more spontaneous, we did all the rhythm tracks in one day and recorded the whole thing in three days."

Listen and learn! The Stubborn All-Stars will be at The Met Cafe on Wednesday, June 3.



Japanese punk rockers to invade Fort Thunder

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

Ultra Bidé, a trio of transplanted Japanese singers, are the latest group to make their mark in the latest Noise Punk Movement. Singer and bassist Hidé was fascinated with punk while he was growing up as a teenager in Kyoto, Japan. Heavily influenced by bands like The Dead Kennedys, he subsequently started his first band in 1977.

Years later, Hidé hooked up with fellow punk enthusiasts like drummer Tada and guitarist Satoru to form the present day punk phenomenon known as Ultra Bidé.

Super Milk, the latest Alternative Tentacles release, is the vehicle by which we can hear the essence of Ultra Bidé's music. The themes upon which most of their music revolves is the deterioration of society. Musically, the release is sharp - it just might be enough to scare away the office regulars.

On the cut "Super Milk," we get hit with a wave of sound that drives throughout the entire CD. Loud distortion dominates much of the disk, as if there's a such thing as a soft spoken punk band. I really enjoyed the lyrics on this release. For instance, check out the following from the title track: "...Going down and rat eats rat and rotten

mind and brain slaughter, nasty business never never end..." Want more? How about these from "Capitalism": "...See you later, do your shift, make money then time goes

fast." Ultra Bidé occasionally tosses in some Japanese to let you recognize their roots, but the majority of their lyrics are in English.

It has been said that during



the live show, all eyes will be on Hidé as he punishes his bass. You'll get hit with a wall of high energy of psychedelic noise. Go ahead and bring some ear protection or just experience it live, up close, and unprotected.

Another Japanese punk force, Ruins, has extensive experience and a tireless commitment. A duo comprised of Tatsuya Yoshida handling vocals and drums, and Sasaki Hayaashi on bass and vocals, Ruins are guaranteed to upset anyone hoping to catch a quick nap during the show. With their frantic (if not bizarre) style of music, Ruins covers all the bases.

Described as master of the

quick change, Ruins music is comprised of hardcore, progressive rock, avant garde, free jazz, and even opera. These guys could have and should have done the soundtrack for Hunter S. Thompson's *Fear and Loathing in Las Vegas*. On their latest release, *Refusal Fossil*, we find new recordings of previously unreleased tracks, plus live performances with guests from all genres of the Japanese music scene. There are twenty tracks on the CD which will get you prepped for their live show.

Both Ultra Bidé and Ruins will be at Fort Thunder on Friday June 26.

Get Connected to these underground sounds

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

Zero Hour Records has a new label imprint which is a label within a label. What better way to introduce themselves than by putting out a new release. It's entitled *Connected* and it's on 3-2-1 Records.

Connected features a diverse line up of above and underground rappers, some poets, DJs and dub-artists, all contributing their skills to this project. A portion of the proceeds from the sale of this new release will go to Pax. Pax is an anti-gun/anti violence organization.

Blackalicious is the first to lead the charge on this 16 track CD (it's available on vinyl and cassette too). He hails from San Francisco's Bay area and he rips through a song called "Touch the Sky." His sing song

style grabs you as he warps the lyrics over a Chief Xcel produced track. After that, we are treated to some spoken word and more strong lyrics on the song "Ducking Lessons" which features female emcee and poet Sha-Key and Priest. Sha-Key does the intro, followed by Priest with his verse. Sha-Key returns later with some more rhyming and singing. Then, she does her own thang to finish out the song. Up next is Channel Live with the song "Red Rum." (sign o' the times) This one has it's moments as the rap duo flows over an almost metallic sounding track.

Are there surprises on this collection? Yep, there's plenty. Ultramagnetic MCs rapping about wrecking parties getting cheddar mad big? What is up with that? It's a definite depart-

ture from their usual style of off-beat loops and bugged lyrics. The instrumental piece "Wrok" by Ayce features part of the breakdown from Soulsonic's "Force Planet Rock," some Kraftwerk "Tour De France," and Herbie Hancock's "Rockit." Produced by DJ Ayce, all of this is accented with a guitar riff. There are some world beat explorations that can be found in the song "Zikr" (whirling dub) which features elements of dub-reggae and traditional middle-eastern music.

How's this for an interesting combo - Special K and Ced, Gee with Dougie Fresh on the chorus. The name of the tune is "The Impossible." It grows on you as K and Ced trade rhymes over a stripped-down and funky Ced Gee track.

Templeroy gives us a slow

and mellow dub track called "Dubometer." The mass appeal cut may actually be "Right On" by Datbu, which is comprised of the following members: Divinity, Clever, Pogo, and DJ Kermit (formerly of Arrested Development). You can hear those Arrested Development influences in the changing chorus. "If your rocking hip-hop in the early morn', say right on. If you got it going on and your urge is strong, say right on." This is some nice southern influenced hip-hop.

Jahred Jedeye flows so well on the "Alchemist" that the song fades out, yet he's still going. Don't sleep on Ticklah's C. B. stories. This dub-track closes out a nice collection of tunes, yah dig.

This collection may actually be worthy of your hard earned cash.



Rappers, poets, DJ's and dub artists all contributed to this 3-2-1 Records release.

Cappadonna does the solo thing with *The Pillage*

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

Another member of the Wu-Tang Clan has decided to do the

solo thang. This time, it's Cappadonna. Most Wu-fanatics will remember him from his cameo on "Raekwon's Ice Cream, Winter Warz" from *The*

Great White Hype soundtrack. Well, now he's doing his own thing on this 16-track release. He does get some help from fellow Wu Warriors, including U-God, Method Man, and Ghostface Killah. Some new soldiers like Killa Bamz, Rhyme Recca and Female MC/singer Takitha also join in with Blue Raspberry. *The Pillage* features the production talents of The RZA, Tru Master, and Gold Finghaz.

Some of the songs to check for on *The Pillage* include "Super Ninja," which features U-God in the intro. He builds things up while Meth drops little tidbits until it's time for his verse. Then, Cappadonna finishes it. Cappa shines on "Milk The Cow," which is a song that kind of grows on you. Then there is "South Of The Border," which has a nice change-up in

terms of the music towards the end of the song. Check out "Dart Throwin'" featuring Raekwon and Method Man. Female MC/singer Takitha lends her support and voice on the cut "Pump Your Fist," which could be used as an opening song for a Cappadonna show. She also handles some background vocals on "Black Boy."

Most of the cuts on here aren't too long. It seems that just when you think you've heard enough, it's over.

Pillage, as defined by Random House Webster's College Dictionary, means to "strip ruthlessly of money or goods by open violence as in war; plunder. To take as booty." Well after listening to *The Pillage*, I think there will still be some stuff left to take.



New York pop patriarch plays in AS220

Welcome to the well-appointed den of Yazbek. Please sit down in his lavish world of virtuosic piano work and irresistible vocals. Feel free to pet the red-assed monkeys while you're here.

On his newest release which is titled *Tock*, Yazbek has created a collection of songs as versatile as the artist himself. A lifelong musician, Yazbek's production credits include acts as varied as XTC, Space Hog, and Tito Puente! among others. He was also the executive producer of the XTC tribute album *A Testimonial Dinner*, which

featured Sarah McLachlan's hit version of "Dear God." After making a name for himself by producing and writing for other artists, Yazbek recorded his own acclaimed debut, *The Laughing Man*, which was awarded 1997 Pop Album Of The Year by Naird/AFIM. If you care to glance over to the far wall, you'll notice this honor positioned directly next to the Emmy Award Yazbek won as a writer for *Late Night with David Letterman*.

And now, Yazbek introduces us to his eagerly awaited sophomore effort. Delivering with-

out pretense, Yazbek plays traditional themes of love and resentment while challenging the boundaries of conventional pop changes and arrangements. Mixing pounding, angular piano bravado, and Ellingtonian elegance, *Tock* is a hair-raising ride through a turbulent musical ocean, where the turnaround always lands at the feet of an infectious chorus.

Yazbek's writing talent showcases his humor and intellect, charting familiar waters in his own absurd and complex vessel. XTC's Andy Partridge, a man whose name is synony-

mous with the aforementioned qualities, can only say of Yazbek, "He's the best songwriter I've heard in years. I wish I'd written all of his songs!" Tearing open the genre in which hands like XTC and Ben Folds Five thrive, *Tock* is a refreshing journey into "Pop's Graduate School." It is brand new territory, but don't be afraid. These songs will stick in your head long after your thinking caps come off.

Yazbek brings his piano lunacy to AS220 on Saturday, June 13, as the opening act for Superface.



New production of *Broadway Then And Now II* to benefit Stadium Theatre

On Saturday, June 6, and Sunday, June 7, the Stadium Theatre Performing Arts Centre in Woonsocket will host *Broadway Then And Now II*. This show will feature songs from such favorite Broadway musicals as *Godspell*, *Guys and Dolls*, *Fiddler On The Roof*, and *Oliver*. The cast of *Broadway Then And Now II* will feature Rhode Island College communications major Kathy Halloran and RIC music major Dominique Doiron among the cast of thirty singers and dancers.

The Stadium Theatre was built in 1926 as a vaudeville theater and remained open until the early 1980's. It served the northern Rhode Island area and parts of Massachusetts as an outlet for the-

atrical shows and musicals. It holds almost 1200 people in stadium-style seating with no obstructions and wonderful acoustics.

The Stadium Theatre Foundation purchased the theater two months ago and it is now in it's restoration phase. Proceeds from *Broadway Then And Now II* benefit the Stadium Theatre Restoration Project and the Stadium Theatre Foundation. Performance times are at 7:30 p.m. on Saturday, and 2:00 p.m. on Sunday. For more information on *Broadway Then And Now II*, you can contact the Stadium Theatre Office at 762-4545.

The Stadium Theatre Performing Arts Centre is located at Monument Square, Woonsocket.

Groundwerx Dance Theatre presents *The Oddity and The Ecstasy*

Groundwerx Dance Theatre will be premiering their new work, *The Oddity and The Ecstasy*, as part of the Convergence XI International Arts Festival. Last year, with their performance of *The 10th Venture*, Groundwerx initiated a new era of choreographic collaboration among members of the company. *The Oddity and The Ecstasy* reflects this "collective vision" approach, by creating an evening long work.

The company researched the circus world to create a

work reflecting the enchanting yet mysterious spectacle created each time the circus comes to town.

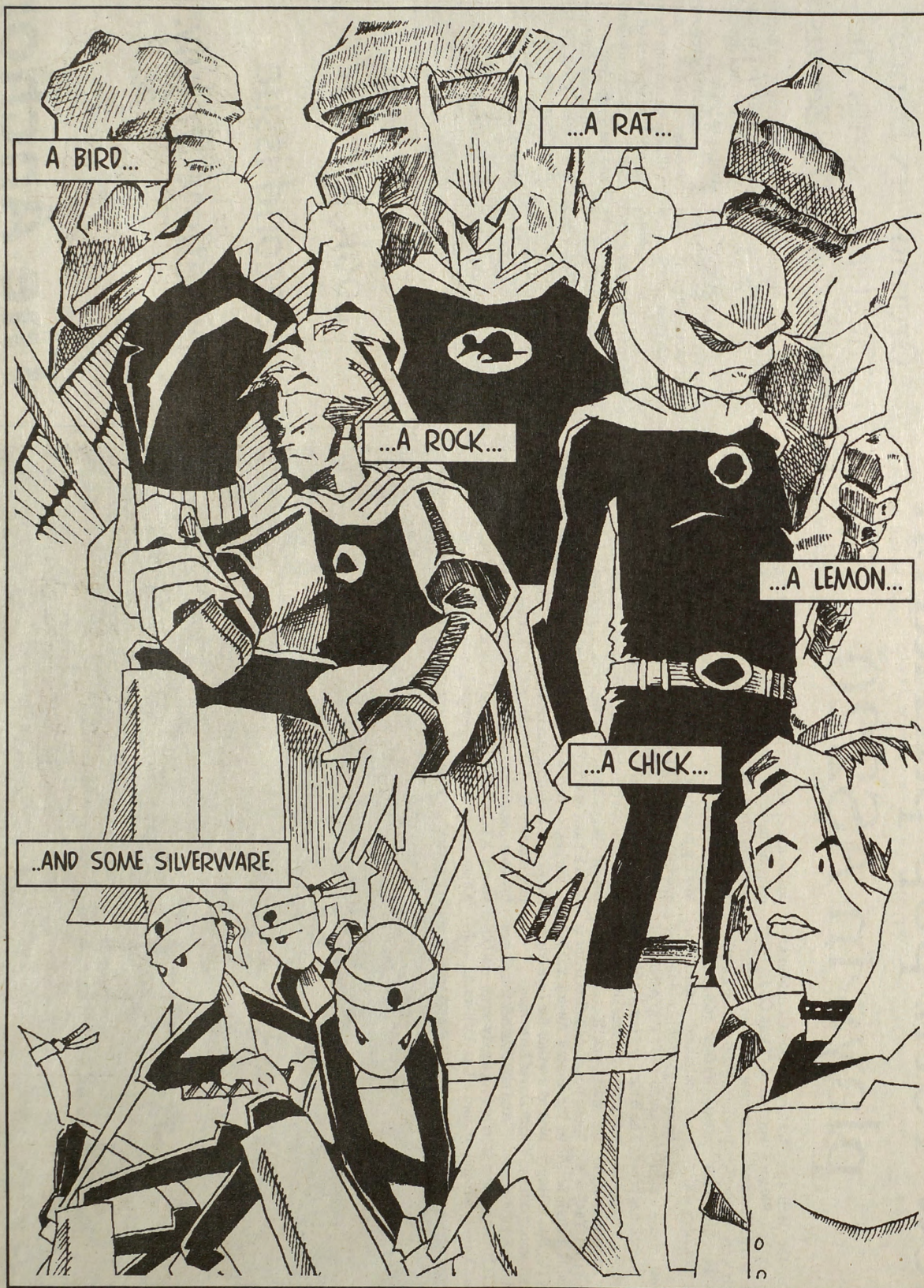
Internationally renowned vocalist Ellen Santaniello will help set the tone for such favorite characters as The Siamese Twins, the Barker, and the Snake Boy.

Performances are June 12 & 13, 19 & 20 at the RISD Auditorium, which is located on South Main Street on the Providence Riverwalk.

For more information call Groundwerx at 454-4564.

Look for our
second issue
sometime in July.

The Anchor



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And now, a message from Ponda Baba, a.k.a. "Walrus Man," a.k.a. "Righty," a.k.a. "Mos Eisley Amputee"...



Damn, Ben Kenobi sure can fly off the handle! We were just kidding around! We do this sort of thing all the time - I was gonna buy him a soda afterwards! Those weren't even real blasters - they were squirt guns! But Obi-Wan has no sense of humor! He chopped off my friggin' arm! Then Vader killed his ass a little later. Now that's what I call justice!

G

ROCKS AND SQUABBITS