

The Anchor

Free access to ideas and full freedom of expression.

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RI Foundation announces grants RIC included on list

The Rhode Island Foundation, which was founded in 1916, is one of the nation's largest and oldest charitable organizations.

The Foundation recently released a list of \$1.68 million in grants for its three primary issue areas of children and families, economic/community development, and education. Rhode Island College is among the beneficiaries.

Some of the grants include:

- \$100,000 to Planned Parenthood of Rhode Island for second-year support of its Teen Clinic. The project provides education and overall guidance, support, and information regarding prevention and early pregnancy, as well as providing counseling, medical referrals, and necessary medical treatments for both male and female teens.
- \$175,000 to Rhode Island KIDS COUNT for operating costs as it continues to establish itself as an independent agency. KIDS COUNT is one of the leading sources of crucial statistical data on the conditions of the state's children.
- \$25,000 to Rhode Islanders Sponsoring Education (RISE) to provide support and counseling for the children of mothers who are or who have been incarcerated.
- A \$50,000 Challenge Grant for Boys & Girls Club of Providence to help the organization continue providing programs to low-income children in Providence's Fox Point, Olneyville, Wanskuck, and South Side neighborhoods, as well as areas of North Providence.
- \$42,500 to the Urban League of Rhode Island to help fathers take responsibility and get involved in the lives of their children. The organization, which is located in Providence, will help teen fathers with skills for interviewing and job seeking, education on pregnancy prevention, and other life skills.
- \$25,000 to Rhode Island's Family Court in Providence to institute a youth mentoring program which will place juvenile offenders in community service projects. Upon completion of their service, the RI National Guard will provide each youth with vocational training.
- \$20,000 to Island Arts for a summer arts program implemented to help at-risk children and youth in Newport discover their own self-expression, creative thinking, and learning capabilities.
- \$100,000 to the Foundation for Ocean State Public Radio for the national public radio station WRNI. The radio station will present listeners with high quality news and information on local, national, and international events, and will link RI stories to the network of public radio stations around the world. WRNI is operated by WBUR, which is a Boston University public radio station.
- \$50,000 to Save the Bay for organizing a campaign to educate, communicate, and raise awareness of issues that will come with the proposed development of a major container port in Quonset point.
- \$45,000 to Leadership Rhode Island in Providence to ensure appropriate representation in leadership classes of people from diverse racial, ethnic, and economic backgrounds. Leadership Rhode Island provides potential community leaders with the opportunity to receive a hands on view of the needs of Rhode Island and its citizens. This also includes a \$5,000 "mini-grant" for two scholarships for the current class.
- \$20,000 to Friends of Linden Place in Bristol to implement a broader program of arts, education, and fund development.
- \$90,000 to Trinity Repertory Company in

Providence for Project Discovery, which provides students with opportunity to learn about literary works as performed on stage and serves as a valuable complement to school curricula.

\$55,000 to the Public Education Fund/PROBE to help communities understand the data now available about achievement in all Providence schools. The group will also reach out to neighboring urban areas to share what is being learned in Providence.

\$35,000 to the Rhode Island Association of School Principals, which is located at RIC, for start-up costs of the Center for School Leadership. This program is designed for principals, superintendents, and school committees to receive leadership training.

\$30,000 to Volunteers in Providence Schools for Providence Reads, which is a program designed to assess and improve the reading skills of students in grades K through 3. The program will begin with nine of Providence's South Zone schools that are located in the poorest neighborhoods in the city. The goal of the program is to bring all students to grade level reading by the end of their third grade of schooling.

The Foundation also made several "mini-grant" of \$5,000 or less in the various areas of concern. Among the educational "mini-grants" are those which went to the Education Development Center to examine a national "arts-across-the-curriculum" program for Rhode Island schools; the National Gallery of Art to enable Rhode Island educators to attend the 1998 National Teacher Institute; and Rhode Island College to support national teaching certification for ten Rhode Island teachers.

The Foundation will meet two more times in 1998 to consider additional projects for funding.

A new experience means "it's all up to me"

by Daniel Aznavorian
News Editor

All RIC students can probably remember the days when we were freshmen. Although many of the memories are more distant than others, the colorful mixture of emotions we all felt on our first day of campus life will remain forever embedded in our minds. The latest chapter in an annual rite will occur in July as the latest batch of new minds will be attending the RIC Orientation to prepare themselves for new lives that are one step closer to the "real world."

One such student is Melissa Moore, a recent graduate of Burrillville High School. Moore sees a fresh start and a lifetime of new experiences.

"I'm looking forward to a lot of things, including meeting new people and making new friends" stated Moore. "I'm also anxious to join the newspaper staff. It is something I've always wanted to do but never had the chance to in high school."

Moore plans to major in English and hopes to eventually teach at the high school level. She has wanted

to attend RIC (the same school both of her parents attended) since her sophomore year in high school. But, despite her ambition, she has some concerns about moving on to college.

"My biggest fear is not being around my old friends and not knowing anyone in my classes. Most of my friends won't be coming to RIC next fall, and I'm nervous about going to a new school and not having anyone to talk to."

I'm also a little nervous that nothing will be laid out for me anymore. From now on, it's going to be all up to me."

Moore does have a specific goal in mind, however. In addition to meeting new people and new challenges, she plans to graduate RIC with honors. "That is something else I wasn't able to do in high school," she adds.

Like most incoming freshmen, Missy is both excited and nervous about her goals and inhibitions. Also like most, she will not be living on campus. However, she still plans to make a life for herself at RIC.



Melissa Moore
Class of 2002

Freshman Orientations to take place throughout July

by Daniel Aznavorian
NEWS EDITOR

The first Freshman Orientation is scheduled for Thursday, July 9, and Friday, July 10. The event has been organized to familiarize the 1000 incoming freshmen with the important areas and resources of Rhode Island College.

"The Orientation is designed to give the students a chance to meet each other. It also gives them the opportunity for advisement on what classes to take, as well as the chance to meet the faculty," states Ellen Weaver-Paquette, Assistant Director of OASIS and the Director of Orientation. In addition, the incoming freshmen will have the opportunity to glimpse many student-run organizations that will be advertising and recruiting in

the Recreation Center.

"The Orientation will also feature many informative workshops designed to help students adjust to college life. The workshops include one on diversity, the Internet, as well as one on careers," states Weaver-Paquette.

Despite its past success, Weaver-Paquette says the school recognizes that the two-day period for orientation often is insufficient in conveying all of the necessary information. "To give the students more time to learn about college life and to acquire the proper academic skills, the course 'College 101' is offered. This allows us to convey important information throughout an entire semester rather than just two days," she adds.

For more information on the upcoming orientations, contact OASIS at 456-8183.

RIC to offer workshop on "Politics on the Internet"

A two week summer workshop for teachers, principals, and public servants on "Politics and Government on the Internet" will be team-taught by Rhode Island Secretary of State James Langevin and RIC political science Professor Dr. Victor Profughi at Rhode Island College July 7 through 16. The workshop will be conducted in the tradition of the former yet popular Taft Institute. It will run from 4 to 9 p.m. Monday through Thursday at a location close to the computer facilities in Craig-Lee Hall.

The political workshop will introduce participants to the Internet via use of electronic mail, and production of web sites. Accessing information about politics will be featured in order to assist in making "the internet work for you in politics, at work, and in the classroom."

Tuition and fees total \$546 for the workshop.

Payment is due at the RIC Bursar's Office one week after registration. To register, call the RIC Records Office at 456-8231 for a personal identification number for telephone registration. Then, call 456-8800 to follow the voice-guided instructions.

Additional information and special-needs requests should be directed to Dr. Profughi at 456-8720 or Vprofughi@aol.com.

News/Sports

The end may be near for sneaker-driven basketball camps

by Andrew Krebs
Daily Collegian

(U-WIRE) STATE COLLEGE, PA - The watched one with the fastest first step and the sweetest release and the atmospheric vertical is on stage. He's a hoop dream with the future glimmering in his eyes. College. NBA. Money. Endorsements. Money. Fame. There are dozens just like him. They're doing everything they can to impress the watchers - the college recruiters and the professional scouts, the people who can make the dream a reality. Welcome to big-time summer basketball camp, where basketball is life and the summer is the time to prove it.

Welcome to Park Ridge, Ill., the headquarters of the Big Ten Conference. There is a man here who wants to forever destroy the big-time summer basketball camp as it now exists. He feels it is not the camp where Junior first learned to dribble with his left, but the camp where Kobe Bryant, Tracy McGrady, and Stephon Marbury burst onto the national stage. He no longer wants the camp where clothing without a Nike swoosh or the Adidas stripes is as rare as someone willing to pass the ball.

The man is Jim Delany, the commissioner of the Big Ten, and there is much he finds disconcerting with the game of college basketball today. Delany has created a manifesto entitled "The State of College Basketball," replete with a list of problems, assumptions, and a restructuring plan based on those problems and assumptions. "In general, there is a great deal of concern in the Big Ten about the state of affairs of Division I men's college basketball," Delany said. "There is a concern about the sociology surrounding basketball, from high school to the professional level."

The number one problem on Delany's list, before gambling, point shaving, low graduation rates or high rates of attrition, is the proliferation of summer basketball camps, which, as the game stands today, are the places to go to evaluate the best high school talent in the nation. "Everybody uses the camps as a primary recruiting resource," Penn State coach Jerry Dunn said.

Delany wants that to change. As part of his restructuring plan, the NCAA would "encourage apparel and equipment companies to withdraw from involvement in the promotion and sponsorship of non-school based youth camps and competition during the summer months." According to Minnesota coach Clem Haskins, apparel companies could be eliminated if the NCAA organized its own camps. "Those big camps are the recruiting camps," Haskins said. "It would be great if the NCAA set up regional camps, in Minnesota for example."

Delany wants to take it a step further, though. He wants to put an end to summer recruitment or evaluation no matter where it takes place. The most prestigious camps are those run by sporting apparel giants Nike and Adidas, and the gi-

ants provide similar reasons for operating their respective camps. "This is for the kids," said Nike spokesman Paul Murphy.

"Our camp provides a service to players and coaches," said Adidas spokesman Chris Persinger. It's the disservice, or least the perception of it, that concerns Delany. In 1983, the NCAA legislated that high school seniors could accept basketball scholarships before the start of their senior seasons. It was designed to give seniors who knew where they wanted to go to school the ability to avoid the headaches of recruiting during their final seasons. As a part of this legislation, an evaluation period was established in the summer from July 5 to 31. It was a time for coaches to observe players. Sneaker companies, the first being Nike, soon developed a place for the observation to take place. That place was their own summer camps. In a May letter to the Big Ten Council of Presidents/Chancellors, Delany wrote that "shoe companies have contributed to the problem by using the summer competitions as a battle ground in the 'sneaker wars.' "The scene is further complicated by the triangular relationship many Division I institutions and their head coaches have with different apparel companies; thus creating the impression that we are an indirect or direct beneficiary of the whole sordid process."

Nike's Murphy denied the camps are designed to sell more sneakers and failed to see the sordidness about which Delany wrote. "I'm not sure (the camps) need to be restructured," he said. "We're providing kids with life skills, and just a chance to play basketball."

One of the kids who had a chance to play basketball, albeit at Nike's competitor camp, was Penn State forward Jarrett Stephens. In the July, between his junior and senior years at Michigan's Ferndale High School, Stephens attended an Adidas-sponsored ABCD camp at Fairleigh Dickinson in Teaneck, N.J., along with his AAU coach Rodney Heard. Stephens said the experience was less than spectacular. "It was OK," he said. "The only thing with a camp like that is that there is not a lot of time to do things. At camps, there's not a lot of chances to show what you're made of because everyone just wants to shoot." The question is, will the shooters have to find different venues in the near future? Delany has already begun his campaign to clean up college hoops.

"Parts of Division I college basketball are very successful," Delany said. "Parts of it are fundamentally flawed, and if we don't make a change, I think we'll begin to see an erosion of support of the sport in context of the universities." Of course, all this will mean nothing when the ABCD participants take to the courts in Teaneck on July 8. Jim Delany, the state of college basketball, and even the Adidas stripes on their shorts, will mean nothing. There will be a hoop dream to fulfill, and more importantly, watchers to impress.

Notes to the Class of 2002

Greetings and welcome to all of you! As you enter the challenging and exciting world of collegiate academics, you will soon find that there are many similarities between your experiences in high school and here at RIC. At the top of the list is the need to study, study, study and, of course, attend classes (even though you won't receive detention for skipping anymore, you'll soon discover how important attendance is).

However, education is not just about memorization and regurgitation. At RIC, there are many opportunities to get involved in clubs and organizations that cover a wide range of interests and skills. Check out this list of clubs and activities (if you think any of them might be for you, contact Student Community Government at 456-8034):

- Accounting Association
- AMA - American Marketing Association
- Anchor - Student Newspaper
- Anthropos
- APICS - American Production and Inventory Control Society
- ASA - Asian Students Association
- Bachelor of Social Work
- Ballroom Dance Club
- Bio-Med Tech
- Campus Advance for Christ
- Chamber Music
- Chess Club
- Class of 1999, 2000, 2001, 2002
- Combative Arts Club
- Co-op Playgroup
- Dance Company
- Debate Council
- Exodus Yearbook
- Film Society
- Geography Club
- Gerontology Club
- Graphics
- Habitat for Humanity
- Hall Council - Browne, Sweet, Thorp, Weber, Willard
- Harambee
- Health Education Club
- History Club
- Human Resource Management Club
- International Socialists Organization
- Intervarsity Christian Fellowship
- Lacrosse
- LASO - Latin American Student Organization
- Math & Computer Science Club
- NAEA - Art Club
- NSSLHA - National Student Speech Language Hearing Association
- Outdoor Adventure Club
- Philosophy Club
- Physical Education
- Physical Science Club
- Political Science Club
- Praise Ensemble
- Programming
- Psychological Society
- Rainbow Alliance
- RIC TV
- RSA - Residential Student Association
- Rugby
- Shoreline - Literary Magazine
- Slightly Older Students - SOS
- Sociological & Justice Students
- Sports Medicine Club
- SCG, Inc. - Student Community Government, Inc.
- Student Nurses Association
- Technology Education
- Theater
- VISA - Visiting International Student Association
- Wind Ensemble
- Women's Center
- WXIN - Student Radio Station

For more information on Student Organizations, including meeting times and locations, or to get information on how to start a new club or organization, contact Student Community Government at 456-8088. Additional information may also be gained by contacting Kristen Salemi, Director of Student Activities at 456-8034.

Aquatic programs and special events

Many aquatic programs are offered during the summer. A new session of Swimming Instructions will begin the week of July 13. Registration for these programs begins July 7. Unless stated otherwise, programs are free for students.

The following programs are scheduled:

- Swimming for the Terrified** - Wednesdays, 8 to 8:45 a.m., July 15 through August 5.
- Beginner Swim** - Wednesdays, 10 to 10:45 a.m., July 15 through August 5.
- Intermediate/Advanced Swim** - Tuesdays, 6:30 to 7:15 p.m., July 14 through August 4.
- Snorkeling** - 6:30 to 8 p.m., Tuesday July 14 and 21.
- Water Running Workshop** - Wednesday, July 15, from 12 noon to 1:30 p.m. This workshop concentrates on how to continue your running workouts when it becomes too hot outside.
- Canoe and Kayak Trip** - Friday, August 7, 9:00 a.m. to 4 p.m.
- Aqua Games** - Thursday, July 23, 7 to 8:30 p.m.
- Inner-tube Water Polo** - Thursday, July 30, 7 to 8:30 p.m.
- Water Aerobics** (no registration necessary) - There are 13 classes offered per week. They are at 9 a.m. on Mondays, Wednesdays, Fridays, and Saturdays; noon on Mondays through Fridays; and 5:30 p.m. Mondays through Thursdays.

Additional programs offered during the academic year include: Swimming Stroke Clinics, Life-guard Training, SCUBA, Water Safety Instructor, Stretching and Strength Training for Swimmers, Weight Training with Water Power, and How to Develop An Aquatic Fitness Program. Also scheduled are fun events that include relays, squirt guns, water balloons, and refreshments.

Check with the front desk for further information regarding the possibility of scheduling an outdoor snorkeling trip for a \$5 equipment fee, and the cost of the canoe/kayak trip.

The aquatic staff is available to help with swimming stroke correction, or setting up a personalized aquatic fitness program. For more information, call Alan Salemi at 456-9227, or Janice Fifer at 456-8238.

Are you a good sport? Then join our team!

We're always looking for people to cover campus sports! No experience is necessary and all majors are welcome. There is no time requirement; we will work around your schedule. Stop by our office, Student Union room 308, and ask for the Sports Editor.



The Anchor
Established 1928

Free access to ideas and
full freedom of expression.

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Entertainment

Fear and Loathing clearly not unfilmable

by Will Renick
Daily Mississippian
University of Mississippi

(U-WIRE) OXFORD, MS — The movie was so amazing that I actually considered checking into a rehabilitation center af-

Movies

terwards. *Fear and Loathing in Las Vegas* is billed as "The book that defined a generation," and it has finally made it to the silver screen as the latest addition to the "unfilmable book" series.

"Unfilmable books" tend to have a lot of drugs and drug use, sex and violence, and vomiting and meandering plots.

With the predominance of innovative crack babies and directorial acid-heads, it won't be much longer before all "unfilmable" books have been filmed.

It seems to me that director extraordinaire Terry Gilliam may have been challenged by the flawlessly rendered adaptation of Irvine Welsh's *Trainspotting* to the big screen, and got the ball rolling on this Hunter S. Thompson drug-laced masterpiece.

It is a fast paced ride into Sin City with a trunk full of two bags of grass, 75 tablets of mescaline, four sheets of high-power blotter acid, a salt shaker full of cocaine, a pint of ether, a quart of rum, and a case of beer — in short order, every single drug known to civilized man.

The drivers on this road trip are Hunter S. Thompson's alter-ego Raoul Duke, played to trippy perfection by newly-accented bad boy Johnny Depp, and Dr. Gonzo, the insane, strung-out attorney performed

by the sweaty Benicio Del Toro.

None of the cast can explain the plot because you need so little of it if you have all those drugs. It's a great American road trip movie, like manifest destiny on crack.

Terry Gilliam, probably America's most avant-garde director, has created a masterpiece of American drug culture by cleverly injecting wild, raucous camera angles, a wide variety of music placements, special effects, and bizarre setting that in the end formed the audio-visual equivalent of a two hour acid trip.

Repeated viewing reveals American patriotic religious imagery in almost every scene, be it Raoul sniffing ether through an American flag handkerchief, or something far more subtle like the arrangement of the lounge lizards.

The Americana comes from the book, in which Thompson goes on a search for the American dream. However, we do have the British to thank for this movie, because had *Trainspotting* not been so damn amazing, then Gilliam could not have given the Limeys our patriotic rebuttal and our portrait of the junkie as hero.

Well, there's really not too much more I can say. Everyone speaks in direct quotes from the book, the direction and production is absolutely mind-numbing, and the acting is impeccable as Benicio Del Toro hooks up with the extremely young

Johnny Depp stars as journalist Raoul Duke in *Fear and Loathing in Las Vegas*.

Christina Ricci somewhere in the movie.

It's wild, it's untamed, it's America unbound. It's *Fear and Loathing in Las Vegas* and it's all about the drugs.



Florida Film Fest betters Hollywood

by Scott Foundas
Daily Trojan
University of South Carolina

(U-WIRE) LOS ANGELES — The funny thing about attending a good film festival is how it can purify you of all that burnt-out, bitter feeling that gestates after a year or so spent within the confines of Hollywood's screening rooms, digesting each week's latest wide releases with an increasingly indifferent palate and critical passivity.

Now in its seventh year, the Florida Film Festival never fails to serve up a diverse slate of new world cinema, with a particular emphasis on American independent films that has continually marked the event as one of the most important such exhibitions outside of Sundance.

Refreshingly intimate and low-key, this year's installment of the festival provided the strongest lineup yet in its short history. If there was a common bond to be found unifying the fest's disparate entries, it was the reminder that sometimes movies can come out of nowhere and surprise you.

Derek Cianfrance's *Brother Tied* is such a film. *Brother Tied*, which was made in Colorado on a shoestring budget and with a cast of unknowns, creeps up on you with a naked, uninhibited power. In examining the concept of brotherhood as both a fraternal and psychological condition, Cianfrance has created a piercing, emotionally exhausting study of jealousy and primal rage that brings the American independent film close to its very roots.

Methodical and deliberate, almost to the point of unconvincing, the gorgeously haunting, black-and-white images of *Brother Tied* are not borne from the MTV influence that has largely permeated the hyperkinetic, in-your-face cinema of late. Rather, Cianfrance draws upon the New Waves, both American and French, for a style in which each shot stems from an overall sense of purpose and meaning. The ghosts of the young Rivette and Godard watch over *Brother Tied*, and I wonder if I am the only one to take the early party scene is a direct reference to "Paris Nous Appartient."

Appropriately, *Brother Tied* was awarded a special prize for Bold Original Expression by the festival's jury, but the coveted Grand Jury Prize went instead to Nicholas Barker's *Unmade Beds* which is a wistful blend of documentary and narrative techniques chronicling the lives of four single people who are all living on the island of Manhattan.

A veteran of several other fests, and set to premiere in the Big Apple next month, *Unmade Beds* has some of the same appreciation for lonely personalities and big-city despair that we know from Tom Noonan's *What Happened Was*. Barker's film is never so insightful, but he makes deft use of a seemingly self-sabotaging conception, creating a script based mostly on fact and partially on his own imagination, and then directs his non-professional subjects in it. The overall results are funny, creepy and, ultimately, a bit hollow.

Meanwhile, the Audience Award for Best Feature was presented to Paul Wagner's *Windhorse*, a domestic drama that, in no uncertain terms, directly attacks the oppression of Tibet by the communist Chinese government. Shot secretly on digital video at real locations, *Windhorse* uses a simple framework to tell a surprisingly moving story of indigenous people struggling against an unjust foreign occupation. That a certain amateur-

ish technique marks the film is actually an asset here, adding to the documentary-like realism effectively created by Wagner and his cast.

Additionally notable in the festival's competition was Stuart Burkin's *Harvest*. A heartfelt ode to the last of the independent American farmers, *Harvest* only occasionally trips up in the overly contrived complications of a subplot involving the sale of marijuana and a related government investigation.

Of those films playing outside the festival's main competition, most notable was the U.S. premiere of Krzysztof Zanussi's *Our God's Brother*, which is a riveting treatise on the nature of faith and the danger of religion for religion's sake. It is based on a play by Karol Wojtyla, who is better known as Pope John Paul II. Vividly recounting the life of the Polish painter Adam Chmielowski (played with great depth of understanding by Scott Wilson), *Our God's Brother* is one of the only films I have seen that manages to discuss the very roots of religious devotion in a manner that is at once literate, provocative, and intriguingly esoteric. That is to say nothing of the film's deeply spiritual impact or the beguiling poetry of Zanussi's direction. For the Polish filmmaker, *Our God's Brother* is the jewel in a studded crown and a film deserving of larger audiences.

Finally, though it is slated for direct-to-video release by Disney in this country, Hayao Miyazaki's *Kiki's Delivery Service* is another visually arresting animated treat from the director of *My Neighbor Totoro*. Deserving a large screen for its painterly compositions, *Kiki's Delivery Service* is a children's film of real wit, imagination, and an overwhelming sense of joy such as Hollywood never imagines.

Six Days, Seven Nights is a trip for two

by Joe Eskenazi
Daily Californian
University of California at Berkeley

(U-WIRE) BERKELEY, CA — It's a lovely little prem-

Movies

ise — a gruff older man and a prim young woman struggle through the jungle together, fending off wild beasts, bloodthirsty killers, and white water rapids tough enough that even Nanook of the North would piss in his kayak.

I recently saw a film based on just such a premise. It was called *The African Queen*. No, wait, that's not right — it was called *Romancing the Stone*. No, sorry, take three — *Six Days, Seven Nights*.

Although *Six Days, Seven Nights* is printed on celluloid, run through a projector, and shown on a screen in a movie theater, it's less a film and more a cultural phenomenon. This is because, quite simply, its star Harrison Ford is to middle-aged women what Leonardo DiCaprio is to 14-year-old girls. One case in point is that upon returning from *Titanic*, an older female relative of mine uttered the following sentence, verbatim:

"That was nice, but that boy

— I mean, he was a boy! Not like Harrison Ford — now that's a man!"

And is he ever! All the 50-something hunk had to do was crack a wry grin, and tilt his head just a few degrees to the side for the theater to immediately erupt into a chorus of middle-aged laughing, hooting and whistling. Somebody call Ed Sullivan!

Ford's co-star Anne Heche however, has quite the drawing power of her own as the two share a definite on-screen chemistry. Also present is David Schwimmer (star of the maniacally popular TV show *Friends*) who plays a Nebbishy schmuck, as usual. (Between the baby-boomer Ford and the 20-somethings Heche and Schwimmer, it's nary a challenge to break down the film's target audience.)

In any case, the film kicks off with grey flannel-suited New Yorkers (the "I drink water out of a bottle" types) Robin Monroe (Anne Heche, left) and rough-hewn aviator Quinn Harris (Harrison Ford, right) flee from trouble in *Six Days, Seven Nights*

up, fuzzi-ball).

Martin proposes to Monroe on the glistening, tropical sand, and all seems to be peachy-keen until Monroe's magazine editor boss calls up and wheedles her into overseeing a quick photo shoot in Tahiti. No biggie. Monroe just greases Quinn's plan to the tune of \$700 and they're off to Tahiti — or not.

In a beautifully staged sequence by director Ivan Reitman (*Stripes*, *Ghostbusters*, *Kindergarten Cop*), Robin and Quinn's plane takes a bolt of lightning and crashes onto a deserted island whilst Frank lays down his mojo on Quinn's va-va-voom dancer girlfriend.

Left to themselves, Quinn and Monroe go over their differences with one another ("Your ass is too narrow and your tits are too small!"), by not-so-gently goading each other into a loving relationship. The two seem to be getting accustomed to the Gilligan lifestyle when — d'oh! — PI-RATES! When a bunch of gun-toting Maori warriors hit the beach, the action is guaranteed to pick up.

Through it all, Ford as nearly always, is brilliant. It's one thing to walk into a bar acting cool as a cucumber, and blow away every last pil-ga-rum without batting an eyelash a la John Wayne. That's easy. Ford, meanwhile, shoots 'em up,

fights with villains, falls in love, crashes planes, and jumps off cliffs in just as bold a manner as Wayne or any other action hog. But — and this is key here — he's scared and nervous while doing it. He's a human being, damn it! And human beings might look a little tense when piloting a single-prop plane through an electrical storm! And no one can look more worried, angry, happy, etc. than Ford, owner of one of the most expressive faces yet filmed.

Alongside Ford, Heche shines. The two really do work quite well together, and Heche seems to have quite a skill for comedy. Schwimmer, as mentioned before, played a schmuck. He did it very well. And Jacqueline Obradors, who played Quinn's girlfriend Angelica? Well let's put it this way — in the state of Utah, she'd be illegal.

Yet *Six Days, Seven Nights* is a less-than-stellar movie. It's slow, predictable, often clunky and the bad guys are disposed of in a manner so contrived that one would expect to see it in a Bugs Bunny cartoon. This will have little bearing, however, on Ford's loyal legions of middle-aged fans. They will be treated to a very cute on-screen couple of Ford and Heche, who, for the record, is roughly three decades his junior. For everyone else, you'll see a rather



Finding they are not alone on their South Pacific island, acerbic magazine editor Robin Monroe (Anne Heche, left) and rough-hewn aviator Quinn Harris (Harrison Ford, right) flee from trouble in *Six Days, Seven Nights*

slow, drawn-out flick that, at several occasions, seems to

bring literal meaning to the title *Six Days, Seven Nights*.

Entertainment

Godzilla soundtrack has its ups and downs

by Todd Couchon
ANCHOR EDITOR

Soundtracks are not easy to enjoy. I would never advise anyone to buy a soundtrack on cassette simply because with a wide variety of artists, there is certain to be a lot of fast-forwarding and rewinding. Therefore, CD's are the best way to go for most soundtracks.

Godzilla The Album is one of those soundtracks with about as many downs as ups. When it's good, it's really good, but when it's bad, it's horrid. For instance, take a look at the Wallflowers' cover of David Bowie's "Heroes." This song's existence is still in question. CD's were invented so that one could skip over songs like this with the delicate touch of a button. Ben FoldsFive's "Air" and Michael Penn's "Macy Day Parade" also represent this category.

Despite this, there are some pleasant surprises on the CD. Fuzzbubble's "Out There" is innocent fun, and Jamiroquai's "Deeper Underground" can also make you feel pretty good about your investment. "Undercover" by Joey Deluxe sounds a bit Buster Pointdexter-ish and is well produced, although it carries the potential to lose its appeal after five or more hearings. Silverchair's "Untitled" is quite a departure from the group's usual 'junior-high-garage band' sound. Although their lyrics haven't quite reached the ninth-grade level yet, the song sounds mature beyond their years, complete with pianos, flutes and violins. Green Day took their 1996 song "Brain Stew" and threw in a few giant lizard roars to gain a hefty sum of cash. The song hasn't changed and if you're not sick of it already, it's still pretty good. "A320" by the Foo Fighters is actually two songs in one, with the first part dull and the second part a sweeping end-of-the-day type instrumental that induces forgiveness for the first half of the song.

The two songs that really give the soundtrack its bite are Puff Daddy's "Come With Me" and Rage Against the Machine's "No Shelter." If you told Jimmy Page back in 1973 that the lyrics "...damn these ho's..." would accompany his gui-

tar riff in "Kashmir," he would have thought you were on the same drugs that he was doing. However, here it is 1998, and Jimmy P is backing up Puff Daddy in the song "Come With Me." The riff in "Kashmir" fits surprisingly well in a rap



tune (this isn't the first time it's been done - check out the 1992 film *Bad Lieutenant*). Puff pulls no punches in this one as he spits out lyrics aggressively and takes full advantage of the spaces that Page gives him. At six minutes plus, the song is a little long, but it's still one you'll keep going back to.

The best outing on this soundtrack goes to Rage Against the Machine for "No Shelter." Guess what, Zack De La Rocha and the boys sound angry about something in this song. What ever could it be? Rage is one of those rare groups enjoyed by rappers and metal heads alike. Since "No Shelter" is true to form, it should please all.

If you are thinking of buying this CD, buy it now while it is new and on sale; it's not one for which you want to break the bank. Simply put, there aren't enough quality songs on *Godzilla The Album* to build any significant momentum. For those of you wishing to buy it on cassette, familiarize yourself with your fast-forward button, it just might be your best friend.

Harlem Renaissance evokes powerful emotions and questions

by Shaye Harrington
The California Aggie

(U-WIRE) DAVIS, CA. - Stepping back a few decades to apperceive the experiences of another generation can evoke many powerful emotions. Recently, in an effort to recognize and honor the struggles and obstacles overcome by the African American community during such an era, "Athletes Gearing for Success" organized *Harlem Renaissance - Birth of Blacks and Blues*.

Starting just after the end of the first world war, the Harlem Renaissance officially began in 1919 and was a time which witnessed a movement of African Americans from the South to the North. These new Northern inhabitants produced new styles of music, art, literature and dance which was never before seen by the Western world. In a period that featured such well-known and respected artists as Josephine Baker, W. E. B. DuBois, Langston Hughes and Duke Ellington, it was a chance to display the cultural, musical and literary wealth possessed by the African American community.

"We wanted to honor the rebirth of blacks in America," co-organizer Ashaki Jackson shared. "(The Harlem Renaissance) was a time of intellect, sound, and rhythm that gave us a foundation and the recognition that our culture had been heard." The recent event featured a group of respected stu-

dents and staff, and provided food and dance along with speakers rich in the knowledge of cultural history.

After a brief welcome and invocation, the audience enjoyed poetry and a slide presentation, which showed examples of some of the work this era produced. Jackson shared a little about the history of the original Harlem Renaissance. "It was a time that represented our culture's championship against diversity," Jackson said. "It was about obedience to ourselves."

Jackson went on to explain the meaning of Black Family Week and the definition behind it. "RISE represents an acronym for rebuild; inspire, support and educate," Jackson explained. "Again we rise." There was also a touching tribute to Michael Webb, programming adviser to many of the cultural organizations. Kevin Johnson explained his connection to his adviser and mentor. "He was a leader to us all," Johnson shared. "I feel his presence in everyone here." Johnson also explained Webb's conviction to "know thyself." He ended by reiterating Webb's belief in the justice and the freedom to express and define oneself culturally, economically and individually.

Finally, professor E. Ray closed the ceremony and spoke on behalf of Harlem's history in respect to modern times. Having gone out into the community and gathered together

to experience cultural history, Ray said he believed everyone at the dinner was "feeling and seeing Harlem." She asked the audience to understand the Harlem Renaissance as an attitude, a way of life, and a bond between people. Not only is it a way to honor ancestors, but also to "welcome babies and embrace strangers into the community, spirit, intellect and individual." She asked the audience some tough questions. "What would the Harlem Renaissance be like in modern times?" Ray asked. "What would UC Davis (the university) be like if the Harlem Renaissance was an attitude?"

After giving everyone a chance to contemplate and applaud the questions, Ray explained that individuals within the modern renaissance would celebrate small victories, focus on the future rather than ponder on the past, and realize that "we never got here by ourselves." The evening opened up a lot of questions to the audience, which seemed to enjoy the challenge and appreciate the past. The night concluded with an awards presentation and a semiformal ball. Before handing out the prizes and sending everyone off to dance, one of the organizers asked the group one final pressing question. "The Harlem Renaissance resulted because we as a people were not satisfied with the position that we were in," he shared. "Have we become comfortable today?"

Ho-Down to offer music for all

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

The third-annual Ho-Down is a live music festival camp-out held at the Wendell State Forest in Wendell, Massachusetts.

The festival features jazz, funk, rock, hip-hop, fusion, and ska from great regional and national touring bands.

The Ho-Down begins with gates opening at 5 p.m. Friday for camping. Music begins at noon on both Saturday and Sunday, and lasts until 10 p.m.

13 bands from New England and points beyond will be there to entertain all for this weekend of camping, swimming, dancing, and other outdoor events.

Virginia-based band Bond Deun will start things off on Saturday. They are a violin laced instrumental band that blends beautiful melodies and complicated rhythms. They've released two CDs. Bond Deun will be followed by The Miracle Orchestra, which is a seven piece jazz/funk outfit. They sight Mingus, Miles, Marley, and The Dead as their influences.

Hailing from Tennessee is a band called Hose-mobile. They play what is described as original heavy groove music, mixed with ethereal interludes and forceful poetry.

The Elements are composed of a three piece hip-hop group from Buffalo, NY. The group features Alan and Neal Evans (formerly of Moon Boot Lover), who hold down the rhythm section, while Edreys Wajeed showcases his rhythmic skills. Peter Prince will be playing a special solo

set. Prince is known as the frontman/guitarist of Moon Boot Lover.

Lettuce is the name of a valley-based band which will hit all with their cutting edge funk. Rounding out Saturday's line up is Schleigho. They are the hosts of the Hoe-Down, and they're from Wendell, MA. This highly improvisational band has been touring nationally for over four years. They play a unique blend of aggressive jazz and alien funk. And for those of you who want to make it an all-nighter, DJ Slava and Noise Labs will be throwing a rave.

On Sunday, the music starts at noon with avant-garde free jazz scenesters Fully Celebrated Orchestra. This Boston based trio consists of bass, drums, and sax. Lake Trout will follow.

They blend the sounds of soul, hip-hop, jazz, and funk, while featuring smooth vocals with percussion and saxophone.

Enjoy a ska/funk party as Conehead Buddha takes the stage. They have been attracting crowds throughout the northeast. Their line features a full horn section as well as a Latin percussion setup. Providence-based trio The Slip will follow Conehead Buddha. Comprised of guitar, bass, and drums, The Slip blend global rhythmic grooves, free jazz, and rock and roll into a positive musical experience.

Closing out the night once again will be Schleigho, who will play one set and then invite musicians from all the bands who were in the festival to join them for an all-star jam.

For more information on The Ho-Down, call (978) 544-5341.

Late Nite Catechism to be performed at The Providence Performing Arts Center

Seating will be on stage during the entire run of this uproarious piece of theater. Late Nite Catechism will take the audience members back - sometimes nostalgically, sometimes fearfully - to the children they once were. The irrepressible Sister teaches an adult catechism class to a roomful of "students" (the audience).

Over the course of the play, Sister goes from benevolent instructor, rewarding the "students" for correct answers with glow-in-the-dark rosaries and laminated saint cards, to authoritative drill sergeant. These abrupt mood swings are bound to strike a resonant chord with everyone who survived the ups and downs of going to

school, with an omniscient authoritarian at the helm.

Late Nite Catechism, which was nominated for an Outer Critics Circle Award, is currently playing in New York, Philadelphia, Seattle, Dayton, and Chicago. It has been playing to full "classes" since it opened in 1993. Productions in Boston, Sydney, and Melbourne recently ended after playing two years in each city.

Late Nite Catechism is written by Vicki Quade and Maripat Donovan, directed by Patrick Tretenero. It begins its two month run at the Providence Performing Arts Center on July 7. For more information call (401) 421-ARTS.

Evil Twins try to be Kings of Grunge Mountain

by Gary Collins
ANCHOR EDITOR

The saddest part about the failure of the Seattle music revolution is not necessarily the death of Kurt Cobain, but the grim realization that the record industry, along with their accomplices in commercial radio, are going to feed us a steady diet of grunge until the format is old enough to qualify for the classic rock radio format. Then we'll really be in trouble.

Here it is 1998 and the record and radio industries are still pushing grunge as a viable music form. Second generation grunge bands fill our ears with dull, uninspired frat rock that is nowhere near as powerful and urgent as what the original wave produced.

The sad part is that many people still seem to be listening, which is a bad thing because the longer grunge is allowed to be the dominant form of American rock and roll, then the longer kids will be influenced by it. And when these

kids start their own bands, we are confronted with third generation grunge bands.

Since Pearl Jam is the last of the originators, we are being flooded with Pretenders to the Grunge Throne.

Evil Twins are an example of this phenomenon. If they were on a major label, their music would fit right in amongst a set of Days of the New, Matchbox 20, and Bush, and I don't mean

ally deepening his voice and over emoting his lines. Their music is just aggressive enough to be considered edgy and, inoffensive and bland enough to make it past the middle aged programmers and consultants who control the radio industry, catchy enough to grab the attention of frat guys and the kids who don't know better and the mainstream people who think listening to this music makes



(Left to right) Clayton Craddock, Oliver Reid, Tim Parker and Ed Carini of Evil Twins.

that as a compliment.

On their self-released CD, *IT*, Evil Twins mix all the cliches of grunge including the mosh parts, the pseudo heavy metal/hard rock riffs, commercially acceptable amounts of aggression, and the Eddie Vedder-style lead singer intention-

them cool. Their bio brags about how varied and diverse the band members' musical backgrounds are, which makes me wonder why they would be playing this bland, uninspiring paint-by-the-numbers commercialized third generation grunge.

Start Steppin'

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

"Wisdom enclosed in the heart is like a light in a jug." — Kenyan saying

Wednesday July 1

Greetings. It's time for another edition of Start Steppin'. Before we plunge head first into this weekly column, let me take a few lines or paragraphs to explain what's going on here.

Starts Steppin' is a listing of arts and entertainment events whether they be musicals or a gallery openings, movie premieres or a classical music concerts. And just to make it a bit more interesting, I tend to throw in references to television shows, movies, books, and other things of interest. Every once in a while, I might even toss out a few greetings to persons in the office.

Please also take note that this column mentions events outside of the Rhode Island area at times. So, it is not just lim-

Thornton, Liv Tyler, Ben Affleck, Will Patton, and others. Wow, disaster movie fever. Remember years ago when those movies just wouldn't stop. *Flood, Earthquake, Towering Inferno, The Poseidon Adventure, Meteor...*

Thursday July 2

And now, a bizarre intro. Gather your friends together and form a square using your arms and torsos. Have one person designated as the pole master. That will be an important role. Now you are ready.

On campus, take a stroll through the Art Center and just look at the walls. Familiarize yourself with the rooms and locate Bannister Gallery. There'll be more stuff in there soon enough.

Off campus do a gallery tour. Stop by Oop! (297 Thayer Street; 455-0844) and examine the **Rag and Bone Bindery Show**. It features journals, albums, and guest books which are hand crafted from paper by Rhode Island School of Design

Hang around South County by driving down Route 1 for a while. Turn around and head to Bristol for the **4th of July Drum and Bugle Competition** at the Mount Hope Field (199 Chestnut Street; 253-0445). When people hear the words drum and bugle, visions of marches by John Phillip Sousa come to mind along with other traditional patriotic songs and marches. But more recently, drum and bugle corps have added to their repertoire. There are more orchestral sounding tunes and extremely well choreographed routines. Check it out — it may be a good thing.

If you're hungry, stop by the **7th Annual Public Clambake** in Newport. Kempenarr's Clambake Club (37 Malbone Road; 847-1441, or 800-730-2977) is where it is, and it begins at 5 p.m. Call for prices and directions.

After getting your grub on, come back to Providence for a concert in Water Place park from 7 to 11 p.m. Country singer **Wanda Gallup** will entertain all who gather there. Call 751-1177 for more info.

Tonight travel to your local multiplex and see some movies. Still playing is *A Perfect Murder*, *The Truman Show*, *Deep Impact*, *The Wedding Singer*, and *Lost In Space*.

Up North at The House Of Blues (96 Winthrop Street; (617) 491-BLUE) is **Chris McDermott & His Wild Combo**. Laugh it up at The Comedy Connection in Faneuil Hall (75 State Street; (617) 248-9700) as **John Henton**, star of Fox-TV's *Living Single* does his thing. He played the part of Oberton, the handy man.

Saturday July 4

Well well well, happy Independence Day. Do you feel proud to be a member of the U.S.A.? Hey go outside and do the church lady superiority dance. Hit it Pearl. Now isn't that special.

Today, before over dosing on parades, take a **paddling excursion** on the Sakonnet River. It begins at 9:30 a.m. Assemble your body and gear at The Sakonnet Boathouse (169 Riverside Drive, Tiverton; 624-1440) Explore the coastline down the Nannaquaket Neck and cruise to Gould Island.

Everyone loves a parade and there's plenty to check out. The oldest is the **Bristol Civic, Military, & Firearms Parade**. This year marks the 213th one. 10:30 a.m. is when it starts. Get there early to obtain choice seats. Maybe, you might want to consider camping out the night before. Not as old but just as big is the 72nd annual **Arnold Mills Fourth of July Parade and Concert** beginning at 11 a.m.

The Shriners are the headliners as this parade celebrates the 250th anniversary of the incorporation of Cumberland as a town. At 4 p.m. cruise to oh so happening Chepachet, Rhode Island. For there you will find the **Ancient and Horribles Parade**. This one features unusually themed vehicles and colorfully costumed characters. Location is Chepachet Village at Routes 44 and 102. Call 568-6206 for information. And here is yet another parade to watch or participate in — **The Snug Harbor 4th Of July Parade** is a community one that encourages local organizations and families to participate. This parade kicks off at 6 p.m. in Snug Harbor (Gooseberry Road, South Kingston; 789-0409) If you

need a quiet break from the festivities, try viewing some art. Celestial Tides features mixed media **box-sculptures** by **James Baker** in the Deblois Gallery (138 Bellevue Avenue, Newport; 859-6053) from 5 to 7 p.m. Don't forget to check out those **fireworks displays** at Newport Harbor, Bristol, and Old Mountain Field on Route 108 in Wakefield. You could even try people's back yards.

Tonight at The Living Room it's **Mr. Rogers Project** with special guests to be announced. The Call (15 Elbow Street; 751-2225) plays host to **DD & The Road Kings**. It's a 21-plus show, and \$6 will get you in. **The Smoking Jackets** will be on stage at The Met Cafe for only \$5 admission.

Sunday July 5

Today, take advantage of it being Sunday and do some yard work weather permitting. Try planting those perennials that your significant other has been hounding you about. Maybe even plant some shrubbery. Yeah that sounds like fun — **digging holes** in the yard and communing with nature.

This afternoon take part in **The Cape Verdean Independence Day Celebration**. There will be Cape Verdean foods, entertainment, storytelling, art exhibits, and cultural displays. Festivities begin at noon and continue until dusk at Providence's India Point Park. Call 277-2669 for more information. After the festivities, check out a night called **Tabanka** at Club Oz (70 Snow Street) You'll here the sounds of zouk, angolan, kuduro, and creole. Doors open at 9 p.m. \$5 will get you in there to dance the way people should dance.

Tonight at the Met Cafe it's **Evil Twins, Train Of Thought, and Overfiend**. It's only \$3 to observe. What a bargain.

Head over to the Avon Repertory Cinema (260 Thayer Street; 421-3315) and view the film *Artemisia*. It is about love and art with a generous amount of frontal nudity. Or, you could see the English movie *Under The Skin*. It's a movie about a

Ranger Smith.

Don't have a cow man, just **milk one**. Take a day trip to Woonsocket. Y e p Woonsocket. Stop by Wrights Dairy Farm and watch a cow getting milked. Or have some chicken, or just chow down on some muffins.

After all of that excitement, you can go home and seep it off, or just cruise on down the highway to the Ocean Mist (Matunick Beach Road; 782-3740). Have some more food, kick back, and relax. And while you're there, enjoy the sounds of **Roomful Of Blues** with **Rod Piazza**. Call the bar for directions, prices, and wave conditions. Ok, just call for prices and directions.

If Matunick is too far for you, then hang out in Providence dude. At the Living Room a band by the name of **Bonehead Fugue** will be on stage. Over in Waterplace Park it's a night of jazz standards, some swing and more as the **94th Army Band** takes the stage. They're a 40 piece concert and Dixieland band. The concert begins at 7 p.m. and it is free of charge.

Tuesday July 7

Today, wander around Roberts Hall. Stop by the Presidents Office and say hi. Maybe even pose for a photo with him. Who knows, it might even show up in the next issue of *The Anchor*.

Tonight, take in some live comedy as the play **Late Nite Catechism** opens for a two month run at The Providence Performing Arts Center (220 Weybossett Street; 421-2997). Performance time is at 7 p.m. sharp, or it will be a ruler to the knuckles. See the play for explanation of that last comment. Call PPAC for ticket prices. Brown Summer Theatre continue its run of **Advice From A Catapillar**. Sometime be-

fore 8 p.m. is when you should be there to see all you can see in the Leeds Theatre (77 Waterman Street; 863-2838). **Energy**, which is a night of t e c h n o , house, jungle, and much more, takes over the Living Room. **DJ**

On Wednesday, Guster will be performing at the Harborlights Pavillion.

nineteen year old woman who embarks on a downward spiral of alcoholism and compulsive sexual encounters after the death of her mother. Call for times.

Monday July 6

This morning load up your vehicle of choice and jump on to Route 44, six mile west of the junction of Route 102 in West Gloucester, Rhode Island. Wander around, do some hiking, maybe even build a shrine to druids. If you have time, attempt to do a smaller scale version of **Stonehenge**. Oh by the way, you'll be doing this inside of the **George Washington Management Area**. Make sure you bring a picnic basket. Just don't feed the bears and lookout for



Motorhead will be performing at Ozzfest on Tuesday.

ple. Music starts at 7 p.m.

The residents of Mansfield, Massachusetts are in for a treat tonight as **The Ozzfest 98** hits the stage at Great Woods. The line up features **Tool**, **Megadeth**, **Limp Bizkit**, **Soufly**, **Sevendust**, and **Coal Chamber**. On the second stage is **Motorhead**, **Life Of Agony**, **Incubus**, **Kilgore**, **The Melvins**, **Monster Voodoo Machine**, **Snot**, **System Of A Down**, and **Ultraspank**. You could say it's the same concept as Lollapalooza but with a bunch of heavy metal bands. There will most likely be the vendors set up and other things of interest. Oh by the way, tonight's concert is sold out, but as of this writing they still had lawn seats available for Thursdays concert.

Wednesday July 8

Hey hey hey, it's Wednesday! Say it again everybody. Boy where do the centuries go — all of those people, all of that blood, those crosses and ... tops wrong column. Disregard that last sentence. Hmm, well today, gather up four bales of hay and make a wall in the middle of a field. Pour two gallons of apple juice on the center bales and cover the outer bales with some course gravel. Ask your friend to stretch a length of rope from end to end just to the left of the bales. Now you are ready.

Lions, tigers, and stairs ... oh my! The one-ring European style **Big Apple Circus** sets up shop in Ninigret Park (Route 1A, Charlestown; 364-0890). Every seat can see something, so they claim. Go ahead — enjoy, enjoy.

Inside the Met Cafe you have 3 bands for 3 bucks. Check out **The Stereotypes**, **The Butter Club**, and **Illustrious Day**. Up the street and around the corner its Club Oz. **Foundation**, which is a night of reggae and hip-hop continues featuring **Paul Michael** and **DJ Infinite**. Doors open at 9 p.m. and females are free before 11 p.m. \$5 will get ya in. Make sure you say "What's up" to Abstract at the door ok.

Tired of Rhode Island, then head up to Boston. At Harborlights Pavilion (Fan Pier, Northern Avenue; (617) 374-9000) it's an early show with a pretty good line up. **Wide-spread Panic**, **G Love & Special Sauce**, **Guster**, and **Sister 7**. Advance tickets \$26 with show time at 5 p.m. Later on, head over to The Roxy (279 Tremont Street; (617) 497-2229) and see **Jimmy Vaughan** doing his thing on stage. Special guest **Olu Dara** sets the mood for everyone. It's a 21-plus show, and doors open at 7 p.m.

Ok, so that wasn't too painful. It usually is for most folks, but I see that you have survived this edition of Start Steppin'. You could say that this was the light version. Enjoy, and look out for another edition in the next (dare I say) Summer Issue of *The Anchor*.



Armageddon Opens on Movie Screens across the country see Wednesday for details.

ited to local events of interest. There is even mention of Rhode Island College events when the information is sent in on time. With that said, let us begin our journey.

Today being Wednesday, it would be a time when all of the Student Organizations get together with their respective members during the free period and do stuff. However, that ain't happening today because it's summer time and what student organization in their right mind would get together during the summer (hey, *The Anchor* is a student organization!) to actually accomplish something?

Check out the many air conditioned computer labs on campus and do some web surfing, check your e-mail, or play an online game.

Off campus, your first destination may be the Living Room (23 Rathbone Street; 521-5200) featuring four bands. On stage for your enjoyment is **Drop Dead**, **Arab On Radar**, **Akarso**, and **Sinners Club**. Call the club for correct show time, admission price, and relative humidity. Ok, don't ask about the humidity. Get the parents and lite-music fanatics out of the house with the show at The Newport Yachting Center (4 Commercial Wharf, 846-1600 x-7) where **The Sunset Music Festival** continues tonight as **Christopher Cross** (Oh No!) headlines. Special guests include **Sheri Lyne** and **Band of Humans**. Advance tickets are \$20, and \$25 at the gate.

In movie theaters all over the place (well at least the big ones) it's *Armageddon*! Yup, it's another one of those "earth is going to be destroyed by a big rock from space" movies. It stars Bruce Willis, Billy Bob

graduate Jason Thompson. Oop! opens at 10 a.m. Since you're in the area, make a stop at RISD Museum (224 Benefit Street; 454-6342). Browse the gift shop, explore the corridors of the museum, and maybe do some sketches of your own. **Down To Earth: The Enduring Landscape** is the name of a collection of works that confronts landscape's pleasures and mysteries in a wide range of mediums.

This evening, take in a play — not just any play — but try **King Lear** for size. It was written by some dead guy. Oh yeah, make that William Shakespeare. This play is directed by Fred Sullivan, Jr. Curtain time is at 8 p.m. and the performance takes place at The Sandra Feinstein Gamm Theatre (formerly Alias Stage) on Elbow Street. Call 831-2919 for directions and ticket prices.

If you want some live music, try the Met Cafe (130 Union Street; 861-2142). **Seeing Stars & Evelyn Forever** are there. \$3 will gain you entry.

Friday July 3

Even though the fourth of July is tomorrow, many communities are starting things off early. So join in the fun and go frolicking throughout campus wearing red, white, and blue clothing. Body paint would be interesting, but then that may cause some problems. But at RIC, you never know.

Journey to oh-so-distant South County. At the University of Rhode Island Fine Arts Center (105 Upper College Road, Suite 1; 874-2775) in Gallery, **Robert Dilworth** shows his latest works. Dilworth gained a wide reputation for his text and image paintings.

RIC has an answer for the American Film Institute

by Todd Couchon
ANCHOR EDITOR

The American Film Institutes' salute to the 100 best movies ever made was a touching tribute, but it's about as useless to the college student as a weekly planner. Did you ever hear of any students who *didn't* fall asleep during *Citizen Kane*? When is the last time you rushed to the video store in search of *Sunset Boulevard*? The AFI's list was obviously drawn up with a great respect toward grandma and grandpa. I am not suggesting that this is wrong, but I was very disappointed with the lack of Gen-X representatives.

This is an opportune time to present the following list which mocks Hollywood's obsession with the classics. It is a list that represents the personalities of the younger generation (those who are putting the most money into the film industry, I might add), and a list that is not as outdated as big bands and Harry Truman. Attention incoming freshman: Learn these movies well, they

are the Top 10 films of all time* – according to college students.

1. **Any Cheech and Chong Film** – Since this is a summer issue, I choose not to elaborate on this one.

2. **Tommy Boy** – This is by far Chris Farley's funniest film, and the fact that it took his character seven years to graduate college makes your five-year plan look pretty good.

3. **Billy Madison** – He gets away with saying the "F" word in front of a bunch of little kids! How can you beat that?

4. **Ace Ventura** – Jim Carrey talking out of his ass sounds like writing one of those term papers.

5. **Austin Powers** – The only bad thing about this movie is the fact that it created a whole society of young men who constantly feel the need to do Austin Powers impressions (very poorly, I might add). Of course, I am one of those young men.

6. **Dumb and Dumber** – Hey, is that the big blue bug? Exceedingly dumb comedy combined with flatulence makes this a

dorm, and quite possibly a suite, classic.

7. **Any Monty Python Film** – Something about those Brits is just bloody hilarious! These films are an acquired taste however, and you may have to pretend you like them for a little while.

8. **Pulp Fiction** – The one bad-ass film to make AFI's list as well. *PF* is not for all tastes, but if it's yours, no doubt you probably know each scene by heart. In my unprofessional opinion, it is the greatest film ever made. 9. **Swingers** – Hey guys, either your Trent or Michael, either role is bound to get you more than a few dates in your college career. Regardless of your gender, this film is a helpful guide to the do's and don't of club life.

10. **Scream** – So you've seen it 1,000 times; if you are here for a semester, chances are you'll triple that.

* This list has been derived from three years of college experience, two years of working in a video store, and a lifetime of listening to other's opinions.

Stabbing Westward's Darkest Days

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

Stabbing Westward formed in 1985 when Christopher Hall and Walter Flakus, former students at Western Illinois University, moved from a small southern Illinois town to Chicago. Hall played bass and Flakus handled the keyboards. When they were joined by Jim Sellers on bass, Hall switched to guitar. The band went

Music

through a series of line ups until they settled on Marcus Eliopoulos on guitars, Walter Flakus on keyboards, Christopher Hall on vocals and guitar, Andrew Kubiszewski on drums, keyboards, and additional vocals and guitar, and Jim Sellers on bass guitar.

Stabbing Westward's latest release on Columbia Records is called *Darkest Days*. It's packed with 16 tracks that assault your ears with some heavy guitars and almost ethereal vocals on some of the tracks. On this album, the band wanted to capture the sound and essence of their live shows. They recruited the talents of producer Dave Jerden. Jerden has done work with Janes Addiction and Alice In Chains.

After listening to the release, you can hear where they (Stabbing Westward) were coming from in terms of capturing a live show sound. The first few tracks sound like they didn't sound-check the mic for vocals. But hey, maybe they were trying for that sound. It was also getting kind of predictable for a while. Where as the vocals would start very softly, the rest of the music would hit you really loud and distorted and then quiet down for a few bars and the song would be over. My thanks goes out to whichever genius decided to put the lyrics inside the CD cover because that's what made the listening experience a bit more pleasurable.

Stand out tracks? Um maybe there's few. Here's what grabbed



Stabbing Westward's latest release on Columbia Records is called *Darkest Days*.

my attention: "Save Yourself," "Haunting Me," "How Can I Hold You," and "Desperate Now." If you can't get enough of Stabbing Westward ala the pre-recorded medium of compact disc, see them live. They'll be at Lupo's on Saturday, July 11 with special guests God Lives Underwater. Don't worry, I won't be there.

Get Ready For N.O.R.E. The Album

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

Noreaga, one-half of the infamous rap duo Capone and Noreaga is about to drop his solo

joint called *N.O.R.E. The Album*. It has 17 tracks plus an intro and an outro. As with most of the hip-hop releases, there are cameos/guest appearances from a quite a few hip-hop notables. Besides being executive produced by rhyming partner Capone, other producers were brought on board to assist with this project. Nasheim Myrick from the Hit Men, Poke and Tone from Trackmasters, EZ Elpee, L.E.S., Duro, Clue, and Grease all put a little somethin' somethin' into the mix.

Well for those of you wondering, this album is almost stuffed to the brim with thug material. I say almost because there's a cut on here featuring Chico DeBarge. It's called "The Way We Live" and it's very smooth – almost like an afterthought to the otherwise raw and gangsta ridden street material. The song called "Banned From TV" is a posse cut featuring Nature, Big Pun, CamRon, and The Lox. Nature leads things off and holds his own on this one. The others are kind of ok. Nore handles the end duties and he sounds all right on here too. "I

Love My Life" is a slow cut that has some guy singing the chorus. It's a biographical kind of introspective piece as Noreaga describes how he grew up and what he did when he was growing up. "N.O.R.E." the next song, is the current single. It's one of those bragging style songs that goes on and on. The interlude "Hed" need no description – the title speaks for itself. It leads into a song of the same name featuring Nature. Both he and Noreaga go on about their conquests and positions. Noreaga has that distinctive flow that gets to be grating after a while. The "what what," his trademark, can be heard throughout. Check for "40 Island" featuring Musolini and Kool G Rap sounding real tight. "Super Thug," "Da Story," and "The Assignment" which features Maze,

Sliff Star, and a very much thugged Out Busta Rhymes. Also, listen to "One Love" as Capone and Noreaga build and parlay, and talk on and on about what they're gonna do, and what has to be done.

That's all. I am happy that I need not listen to the tape anymore. I've had my fill of *N.O.R.E. The Album*. Capone & Noreaga fanatics – dig deep and purchase it. Me? I'm investing my loot in carpet remnants.



N.O.R.E. The Album "is almost stuffed to the brim with thug material."

Voices of Theory

by Heartless Jim Braboy
ENTERTAINMENT EDITOR

When you listen to solid harmonies and melodies found on their debut CD, you can hear the strength of this group. Voices of Theory are five young Latino men. Hailing from the streets of North Philadelphia, they are trying to break onto the music scene like so many other new groups. Like a few of the other male groups that are out there, Mechi, James, David, Hector, and Mike G all sang in church choirs since they were little ones. Hooking up in high school, they noticed they had similar interests and decided to form a group. While the group was still in high school they performed at talent shows and other local events. Their break came in 1993 when they toured with Mariah Carey on the Music Box Tour, which gained them national attention. Three years later the lads signed with H.O.L.A. (Home of Latino Artists) Recordings and went on to record their debut release.

David (no last name provided anywhere – not even in the bio) one of the members of

the group, describes their music as a fusion of r&b-crossover with a subtle touch of Latin influence.

After listening to the release quite a few times, I can say that the Latin influence is extremely subtle, if not almost buried. The only time it's recognizable is on "The Dimelo," the Spanish version of "say it." Of course I might have been slipped the English version of the release and was left out of the loop for the Spanish targeted version. Oh well. But back to the release. Most of the songs on here are medium in tempo. In other words you may not work up a sweat on the dance floor gyrating to these songs but you may get sweaty elsewhere.

"Get Down" is one of the faster tunes, and the chorus features a rap (hey where did that come from) that breaks things up a bit but still works well. "Inside" is another mid-tempo groover featuring some nice keyboards towards the end. "Somehow" features Mona Lisa and rapper Korrupt, who comes in towards the end adding his own flava to the mix. The current single "Say It" is

sitcoms, game shows, and specials (let's all cringe as we remember *The Jenny McCarthy Show*) all in an effort to lure us in.

Yes, I know, they gave us *Beavis and Butthead* and *The State*, which were personal favorites of mine, but that doesn't mean they can just make any ridiculous show they want – especially when the shows are blatant replacements for music programs. Late-night music shows like *Headbangers Ball* and *Yo! MTV Raps* have been dumped or pushed aside for *Loveline*, that hideous show where 18 year old Ron Jeremy wannabe's can get sex advice from a "doctor" and some flannel-clothed scumbag.

However, just because MTV hardly shows music videos anymore, it doesn't mean that the time they do show music is well spent. Sometimes I think it should be called the "Miscellaneous Junk and Sometimes Puff Daddy Network." No offense to his fans, but I'm just not satisfied with watching bad music and less programming, and then getting thrown a few "Puffy" crumbs now and then. Any artist or group, regardless of their lack of talent, can get air play as long as MTV can slap a label on their music.

Even though MTV made a separate channel just for videos, many cable companies don't even have it. So, I've started watching VH1 now. Remember when VH1 was a stuffy, champagne and brie "lite" channel for 50 year old business executives? I think they've changed dramatically in recent years into a channel that's really interested in music, plain and simple. They play way more videos, and shows like *Behind the Music* (loved the Milli Vanilli story!) and *Pop-Up Video* are actually interesting and fun to watch. They even throw in a nice retro touch by showing *American Bandstand* and *Solid Gold*, too.

But still, I find myself mindlessly flipping back to MTV, the channel that started it all. When I see Jesse Camp, the new "veejay" with a strung-out personality that could make even Pauly Shore cringe, I'm reminded of MTV's new found intentions – to make all of us 'neat-o twenty-something people' who say "Duh, that's cool."

up next and begins the ballad section of the CD until it picks up again on the song "It's Been Awhile."



Voices of Theory's debut CD has a subtle touch of Latin influence.

Voices of Theory may actually stand the test of time if they put as much into their live shows as they did on this CD. Unfortunately, I have not been privileged enough to see their live show, but you may be able to experience it yourself. They'll be performing on one of the stages at the Whaling City Festival in New Bedford on Friday, July 10.

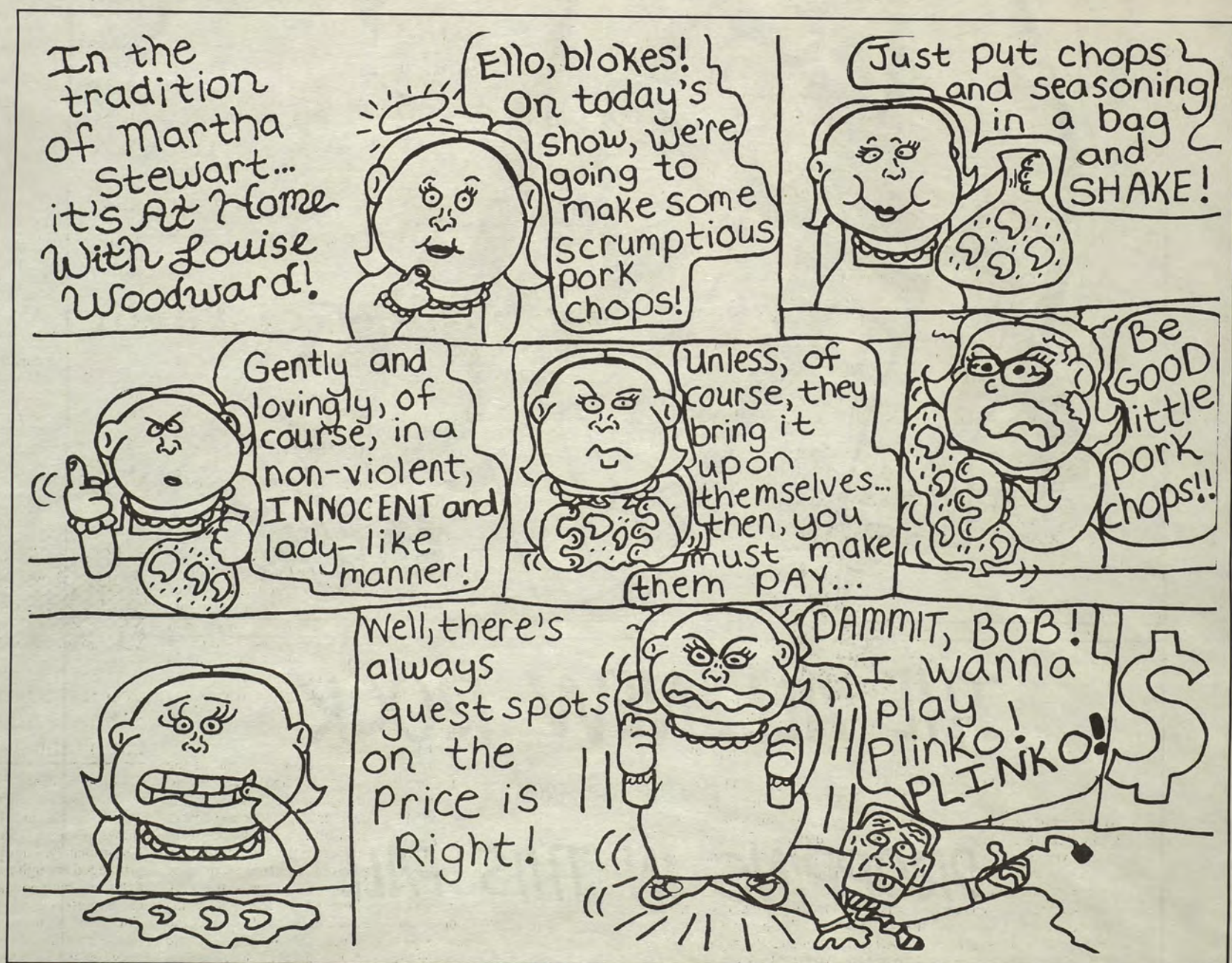


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