

'Roxy' shines with solid performances

By Julie Naughton
Senior Reporter

Fifteen years have passed since the prodigal daughter of Clyde, Ohio, left town to seek fame and fortune. Now Roxy Carmichael, is coming home to commemorate the opening of the Roxy Carmichael Center for Cosmetology and Drama. Clyde is

movie

awaiting her return eagerly in "Welcome Home, Roxy Carmichael."

Although Roxy's name is in the title of the movie, she is shown only three or four times in the film. Rather, the movie is more about her impact on the people of Clyde. More than 15 years after this woman has left town, she is still an obsession for half the townspeople.

The men Roxy went to high school with still whistle about her legs. Roxy's former best friend, Evelyn (Dinah Manoff) still compares everyone to her. Roxy's former boyfriend, Denton Webb (Jeff Daniels) still can't get over Roxy and the child they had together. But more than anything, this film is the story of a 15-year-old girl and her idolization of Roxy.

That girl is Dinky Bossetti (Winona Ryder). Dinky is the type of kid that adults call unique and other kids call weird. She has stepped into Roxy's shoes as the town rebel, but she also is determined to find acceptance on her

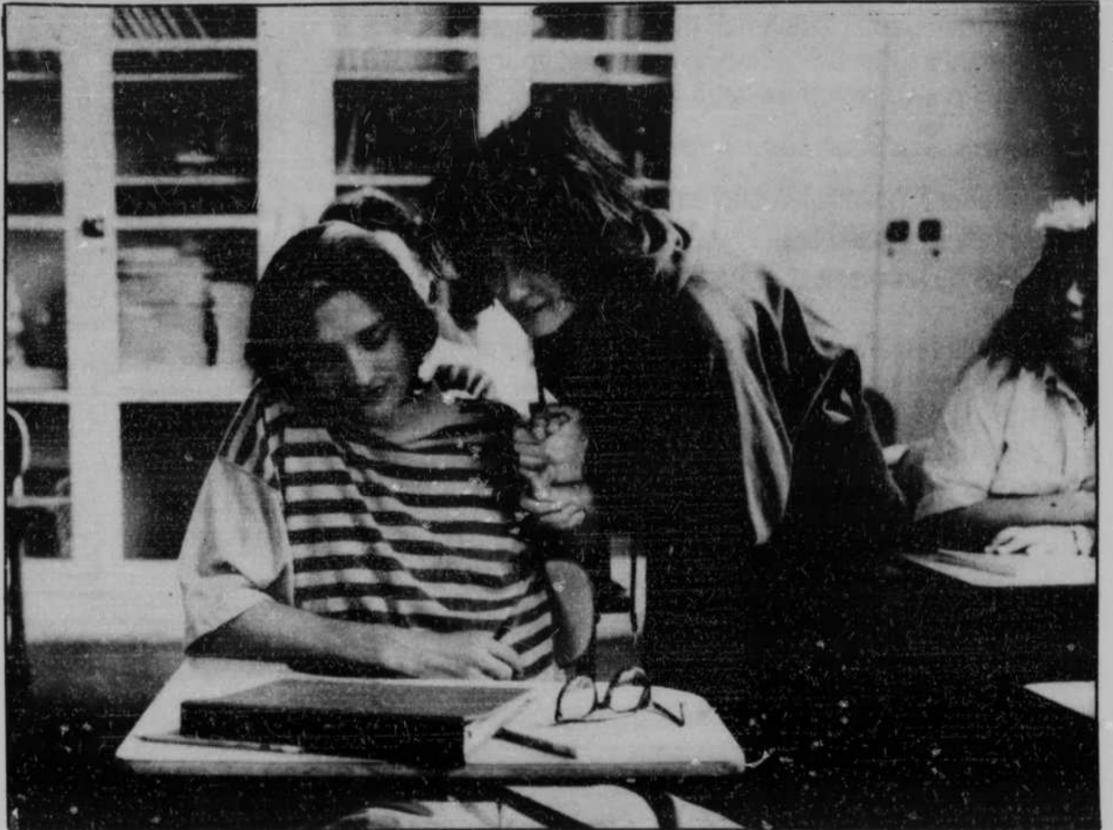
own terms. Dinky hopes to follow in Roxy's footsteps and make her own dreams of fame and fortune come true.

Roxy's imminent return is what makes Dinky consider her past, present and future. Dinky is adopted, and she believes that Roxy is her natural mother.

Soon after the mayor proclaims the start of Roxy Carmichael Week in the crowded Legion Hall, the women of the town eagerly begin making their appointments at the beauty salon and hunting for suitable (and often perfectly horrible) new dresses to wear to the gala Roxy Ball. Roxy's former best friend, Evelyn dyes her hair blonde — and it looks like a white Brillo pad. Dinky becomes more and more convinced that this long-gone town hero is her natural mother.

Dinky takes care of her menagerie of animals, including a pig and several dogs that she keeps at an ark she's built, and runs into Denton Webb. The two become reluctant friends, as Denton tells Dinky what life was like with Roxy — and about the daughter that Denton and Roxy had.

Dinky also makes a new friend in the new boy in town, Gerald Howells (Thomas Wilson Brown). He is attracted to Dinky but has reservations about becoming her boyfriend. The scenes between these two are completely realistic and often funny. Gerald says to Dinky at one point: "I want to



Winona Ryder stars as Dinky Bossetti and Thomas Wilson Brown plays Gerald Howells in "Welcome Home, Roxy Carmichael."

Courtesy of Paramount

See ROXY on 16

Waxing Poetics create powerful, clean, crisp sound on new release

By Jeffrey Frey
Staff Reporter

Waxing Poetics
"Bed Time Story"
Emergo Records

Waxing Poetics is a band with depth. There is nothing misleading about their music; nothing in their music which hints at the Poetics relying on post-production to carve out a distinctive sound. What the Poetics do, and what is represented on "Bed Time Story," their third release since forming in 1983, is create well-played no frills cool rock 'n' roll.

The songs on "Bed Time Story" represent a sweeping range of musical emotion and prowess. All facets of Waxing Poetics' music is given equal importance: the instruments are played to compliment one another, and are done so delicately with impressive control so that one aspect never dominates and becomes the most prominent. The vocals are often subdued and have the same controlled quality as the instruments. The percussion never becomes pretentious or overpowering: the often erratic drum beats are slowed down to pedestrian speed. The result is not only a cool brand of rock 'n' roll, but a sound which is listenable without ever be-

coming boring.

"Fear No Evil" details the overwhelming despair of a disabling illness, and manages this without pretension. "Shake!" is a grainy, fast-moving guitar-strewn song that proves the Poetics' music to be danceable.



"The Attic or the Underground" showcases the Poetics' ability to blend their basic style of rock music with blues — the guitars unrelenting and whining while vocalist David Middleton weaves a suggestive story of the despair one encounters over the course of a life.

Songs like "Frankenstein's Daughter" and "Sugardaddy" border on the comical, yet are not truly representative of what the Poetics are capable of doing with their music. "Sugardaddy" is a bit over-produced; at least this is the only song that suffers this malady on the album. "Frankenstein's Daughter" is an up-beat silly pop song which is something of a novelty on "Bed Time Story."

Waxing Poetics manage to create a fluid and swampy sound on "Jet-black Plastic Pistol."

Lead guitarist Paul Tiers shares his duties with vocalist Middleton, and the two blend their acoustics well on songs like "East O' Jesus," "Roll That Stone (Over Me)," and "Manakin Moon." The percussion and bass on these songs is sparse, while the vocals are pleasant — always telling stories which seemed plucked right out of the band's suggested rural existence.

Many of the songs on "Bed Time Story" are left unpolished; often sounding as they would if performed live. This, however, only compliments the Poetics' ability and consistency in creating well-performed music that doesn't rely on production to create their sound.

Formed in 1983 in Norfolk, Virginia, Waxing Poetics create music that is clean and crisp. They display power and intelligence in their music, while maintaining a good deal of feeling. "Bed Time Story" is an album which can be appreciated for its simplistic yet cohesive sound. This is a band which can perhaps be best appreciated live. And if this is not possible, "Bed Time Story" suggests a live sound which for them is extremely good while suggesting a promising future.

Rap walks line between legitimate anger, hatred

By Bryan Peterson
Staff Reporter

"The MMG is more than just a rap group. Yes, it's a gang, but not in a violent sense. It's an organization of my brothers united to get a positive message across. Authority tries to play off any kind of black unity as something violent. In the ghetto, music is one of the few means of escape. Through music, I believe I can reach more minds with the point I'm trying to get across."

— 2 Black 2 Strong describing his group, the Militant Manhattan Gangsters, in a press release.

Rap music has come under a barrage of criticism recently, much of it centering on the violence and sexism found in many rap songs. It is a wavering line which separates legitimate expressions of African-American anger from mere hatred or outrage.

Since it's time to examine some of the more controversial rap groups, let's go with "white college boy criticizes black anger," take one.

Compton rappers N.W.A made big news with last year's "F**k tha Police" and rode public outrage to huge sales and name recognition.

N.W.A is now back with Part 2 of the same on its "100 Miles And Runnin'" EP on Priority Records.

For N.W.A, the lines are clearly drawn: the police are the oppressors, urban blacks the oppressed. The cover shows four men break-

the fifth column album review

ing out of prison, an image pursued in the release's title song.

Two of the EP's five songs are directed toward the police, splicing simulations of abusive incidents between long stretches of hard, angry music filled with expletives.

Again, the band treads a fine line between anger and hate, as shown in "Sa Prize (Part 2)," the

See FIFTH on 18

Danzig's talent backs up intense stage act

By Michael Deeds
Senior Editor

Critics of Glenn Danzig like to point at his physical image: the seemingly steroid-pumped frame, his bare-chested onstage style, the bald spot forming on his head that signals a coming of age and perhaps a distance between himself and the teens who thrash below him.

Others howl about his Jim Morrison-style vocals, complaining that Danzig is a copycat.

Then there are the comic book lyrics, touching on all that is evil and dark.

Forget all that stuff. It really isn't

relevant. Danzig showed a huge crowd in Omaha's Sokol Hall on Friday night that he will play HIS game by HIS rules wherever HE pleases.

Danzig is a superb songwriter and a great vocalist, but most of all, he is an entertainer who draws spectators.

From the depths of hell came an audience ranging from preteens to men in their thirties. Old fans of the Misfits struggled in, eyes painted black, followed by kids in Reeboks.

Opening band Trouble, composed of metal veterans in their own right, cranked out a solid set of bashers. These guys were ugly, mean and doing a job they truly enjoyed, though months of touring appeared to be taking their

toll. By the time Sokol Hall was full, Trouble had finished, and the impending threat of Danzig became very real.

There were no explosions at the

concert

show. No lasers. No holograms. None of the stuff that makes metal bands more god-like onstage than they are on record.

Danzig used imagery, for sure, but this band summons the crowd's reverence through its physical presence. Danzig took the stage in a fury, tear-

ing into "Long Way Back From Hell." Guitarist John Christ and bassist Eerie Von looked like twins, their long hair and monster sideburns a deathly jet black.

Drummer Chuck Biscuits sat atop the only stage prop, a giant version of the Danzig skull emblem. Thirty feet off the ground he pounded, with blinding lights beaming at him from all sides.

Biscuits left no doubt that he is the most entertaining drummer touring today. He hits the hardest. He is constantly in motion. Each stroke of the drumstick must rise to, and fall from, completely above his head, pounding the skins like a sledgehammer of

vengeance. And the drums were mixed so that they came out loud. Very loud.

Danzig himself was a formidable presence. He is Arnold Schwarzenegger with Morrison's beautiful voice. Mesmerizing and intense, Danzig wailed with a chilling sincerity through "Snakes of Christ," "Blood and Tears" and "Mother."

The band played virtually every song off "Danzig" and "Lucifuge," the band's only two albums. Danzig did not speak between songs. He glared a little, posed a little and flexed a little. He put on a show for the kids.

But Danzig showed that when you have the talent to back the act, you can get away with that stuff.