Features

Folk singer Christine Kane to play Highsmith

By Melinda Pierson
Staff Writer

PHOTO COURTESY OF CHRISTINE KANE

Christine Kanebrings her eclectic blend of folk, pop, and country to UNCA on Wednesday March 5 in the Highsmith Center.

Singer/songwriter Christine Kane is bringing her blend of folk, pop,and country to UNCA Wednesday March 5 at 9 pm in the Highsmith Center Lounge.

Kane has played in Asheville before, opening for Rosanne Cash at Be Here Now, as well as headlining her own show at last year's Bele Chere festival. Area critics have found Kane's music to be both pure and innocent as well as maintaining a mature confidence.

Kane would probably be classified in the "folk rock" section of most local music stores. However, there is a pop element in Kane's music that has led some to compare her to artists such as Rosanne Cash, Natalie Merchant, and Shawn Colvin.

Kane, however, is unsure whether she wants to rise to the level as those to whom she is compared. She says she has had a few contract offers by some major recording companies but is unsure of what route she wants to pursue.

"Do I want to go the commercial route? I have some serious issues with the record industry, the whole corporateness of it. I'm pretty driven, but I find myself asking, 'How much am I willing to sacrifice my soul for this? How far am I willing to go,'" Kane said in a phone interview.

Kane does feel that the help of a major recording company would relieve some of the burden of doing it on her own. "It's a lot of work, doing it on your own. Having help from a big company would be a good venue for me to continue writing. And I really love the writing," said Kane.

Kane's debut album, "this time last year," received extensive airplay on AAA and Americana format stations, according to Kane's press release.

She is now recording her second album, with the working title "All the Rest," which will feature Rosanne Cash on one track. The album is set for a spring release.

The 29-year-old Kane hails from the Washington, D.C. area, although she currently calls Asheville home. She holds a degree form Boston college and worked for a while at a public relations firm in the Washington D.C area. When she realized she was not going to be happy with a nine to five job, she moved to the Asheville area.

Kane says she left Washington knowing that she wanted to play music, and Asheville offered enough distance from home and other obligations that she could concentrate on doing what she loved.

Finally doing what she loves, Kane is quickly making a name for herself in the Southeast as well as on the college circuit. *Campus Activities Today* voted Kane one of the top four acoustic acts for 1997, according to her press release.

Christine Kane has previously played at Asheville's Bele Chere festival, the Black Mountain Festival, and the 1996 Olympic games in Atlanta.

Mitchell's: sports & beer

By Gary Gray
Staff Writer

BAR REVIEW

For an evening of herbal tea, esthetically bewitching ambiance and quiet group deliberations on the plight of the endangered West Indian manatee, Mitchell's is not the place.

But if cold beer and a Bulls game is in order, Mitchell's can't be beaten.

Mitchell's Sports Bar and Grille is a rock-'em sock-'em sports saloon located at 853 Merrimon Avenue.

Downstairs, AC-DC's soothing lullaby "Hells Bells" gives way to the crashing sounds of a St. Louis Blues-Detroit Redwings hockey fray.

"It's the only sports bar in town where the guys know what's goin' on," said John Hornsby, hockey enthusiast and Mitchell's patron.

What's "goin' on" is what owner and UNCA alumnus Mitchell Fouts identifies as diversity and affordability for customers.

"I would say Mitchell's is a cross between a neighborhood bar and a sports bar," Fouts said. "It's in a convenient location, especially for university students. The staff is hip. And there's lots of good, inexpensive food."

Mitchell's menu includes charbroiled burgers, crab legs, and according to Fouts, "the best hot wings in town."

Mitchell's makes a wide array of events available to its customers by purchasing sports packages offered through one of its three C-Band satellite dishes.

The establishment boasts one 35 inch and three wide-screen televisions.

A handful of smaller screens are strategically placed throughout the building to allow for anything from NASCAR auto racing to downhill skiing events.

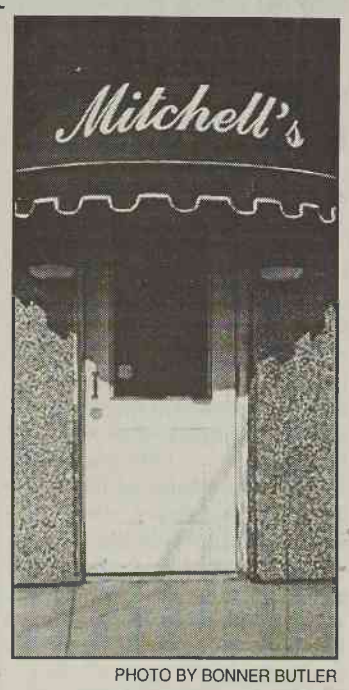

PHOTO BY BONNER BUTLER

Mitchell's: best wings in town.

Fouts and Manager David Baillie both said hockey is the sport growing most in popularity.

College basketball, especially during "March Madness," and NFL football continue to bring in the biggest crowds. The "big" heavyweight fights are also shown on a regular basis.

Mitchell's offers various games of skill, as well.

Three pool tables, video games, pinball, foosball, and two electronic dart games pack the upstairs portion of the bar.

For background music to the cracking of billiard balls a juke box provides an assortment of tunes ranging from Garth Brooks to The Doors to White Zombie.

Fouts also plans to construct an outdoor, half court basketball court, which will permit patrons to participate further in their quest for public sports folly.

For sports and brews, try Mitchell's.

The Beatles set the stage for the rock revolution with 1966 album, "Revolver"

By Brian Castle
Features Editor

MUSIC REVIEW

Many critics laud The Beatles' "Sgt. Pepper's Lonely Hearts Club Band" as their greatest contribution to the history of rock, but the album that truly revolutionized the nascent genre of rock and roll was 1966's "Revolver."

The Beatles left the road for good following the "Rubber Soul" tour in 1965; "Revolver" is the sound of a band free to explore its boundless potential that had been limited by its teenybopper touring image. The Fab Four unleashed what could possibly be the most creative, diverse work in rock history.

"Revolver" features each of the Beatles in peak form, lyrically and musically. The album begins with George Harrison's diatribe against the British government, "Taxman." While "Taxman" exhibits a chirpy, beat style that emulates the Fabs' earlier material, the song's biting political satire is a rapid departure from the "yeah yeah yeah's" and "ooooooh's" of yesteryear. The next track, Paul McCartney's "Eleanor Rigby," shows that The Beatles can not only get angry about their taxes, but they can also get the blues. The chorus of "I look at all the lonely people. . . where do they all come from," when set against the violent string accompaniment of a string quartet, is just as chilling in 1997 as it was in 1966.

John Lennon's "I'm Only Sleeping," widely considered to be a plea for rest after the rigors of touring, features the chiming guitar style of Harrison upon which The Byrds later built their entire career. "Revolver" also showcases the singing talents of drummer Ringo Starr on "Yellow Submarine." Previously relegated to minor songs like "Matchbox" and "What Goes On," Ringo takes center stage and shines in the song that later inspired the animated feature film of the same title.

McCartney perfects his vision of the legitimized cheesy love song with the bouncy "Good Day Sunshine" and the spectacular horn section of "Got to Get You into My Life." He also takes another turn for the maudlin with "For No One," a song that paints the feminine side of sadness.

Lennon offers the album's worst track, the pedestrian "And Your Bird Can Sing," but he saves his best contribution for the record's final number, "Tomorrow Never Knows." This song hasn't been matched for innovation by any record since, even in the innovative world of techno. On top of this wall of sound, Lennon incants from *The Tibetan Book of the Dead*: "Turn off your mind, relax, and float downstream. . ." Lennon's "Strawberry Fields Forever" is the only other Beatles track to sound this compelling.

"Revolver" is an awe-inspiring album from start to finish. It is the sound of a band pursuing their highest musical ambitions, and succeeding.

PHOTO ILLUSTRATION COURTESY OF KLAUS VOORMAN/PARLOPHONE RECORDS

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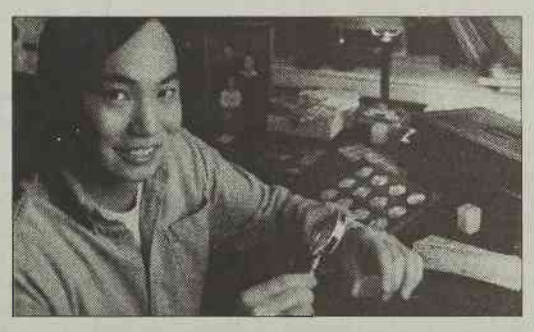

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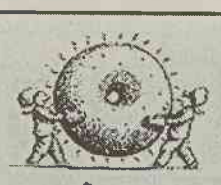

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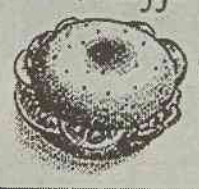

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A One - Stop graduation preparation event in Highsmith Center Lounge

Wed., March 19 10 a.m. - 7 p.m.
Thur., March 20 10 a.m. - 4 p.m.

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