

An Original

Get in The Scene



Music preview/ review section of

Wilmington

Jazz 101 on WLOZ

by KRISTI SINGER

Staff Writer

Senior Doug Mayes hosts his main stream jazz show on Mondays from 6-8p.m. on WLOZ 89.1. Mayes is a sociology major who has played the alto saxophone in

UNCW's jazz ensemble since his freshman year. This will be his fourth semester at WLOZ.

Doug Mayes describes his show as jazz 101 or jazz required listening. "There is a body of important music and I try to present that as much as I can. Just like every music listener could recognize Bach and Bob Dylan, they should also recognize Duke Ellington," said Mayes. "Jazz music is important to our culture and is under represented in radio today."

Mayes encourages local jazz musicians to send their show information to WLOZ for him to publicize on the air.

The Scene is looking for students with voices, bands who want some publicity and venues that want to get more business. If you're any or all of the above, contact Kristi Singer, the Scene coordinator, by email at uncwthescene@hotmail.com, by fax at 962-7131, or by phone at 962-7148.

Local Releases

Gran Torino released their new album *Two*, featuring the single "Movements with You." An autographed limited edition copy of the release is available through preorder by calling toll free (877) 626-0262 or (423) 584-3901 or directly from their web site, www.grantorino.com.

Local band, Reverse, released their self-titled CD in September of 1999. According to Manifest, it's "selling well."

Station 72 released their self-titled album November of 1999 featuring titles "Drown" and "Me of You." Available at School Kids Music & Video.

Mojo Collins, recipient of 1999-2000 NC Arts Council Fellowship in Music for Songwriting, just released his first CD for the 21st century, entitled *Mojo Collins 2000 into the Millennium*.

The Live Scene

Where	Who	When	Cover	
W	Alleigh's	Mojo Collins	7PM	no cover
	Charley Brownz	DJ Time	10:30PM	\$3 21+
	Otter's	Stand up comedy	8:30PM	\$5
TH	Charley Brownz	Emma Gibbs	10:30PM	\$3
	Clarence Foster's	DJ	11:30PM	\$5 21+
	Masonboro	Open Mic/band play	7-10PM	no cover
	Coffeehouse & Grill	Jazz Jam	10:30PM	\$2
F	Alleigh's	Celtic Folkers	7PM	no cover
	Charley Brownz	DJ Chalk & D-Wave	10:30PM	\$3
	House of Blues	Slipnot	7PM	\$17.50
	McDevit's Pub	Bob Clayton	10PM	no cover
	Otter's	The Hydromatics	10:30PM	TBA
	Water Street	Prince Taylor and Bill Saylor	8PM	\$2
	UNCW Union	Reverse	8PM	no cover
S	Alleigh's	Celtic Folkers	7PM	no cover
	Charley Brownz	Sev	10:30PM	\$5
	Clarence Foster's	DJ	11:30PM	\$5
	McDevit's Pub	Bob Clayton	10PM	no cover
	Otter's	Runaway Cab	10:30PM	TBA
SUN	Rockit's	Willie Stomp	9:30PM	\$3
	Water Street	"Paco" and the Flying Flamenco Bros.	8PM	\$3
	Alleigh's	Prince Taylor	7PM	no cover
M	Charley Brownz	Unchained	10:30PM	\$5
	McDevit's Pub	Bob Clayton	9PM	no cover
T	Charley Brownz	Wes Sayer	10:30PM	\$3
	Charley Brownz	Josquin Faiis	10:30PM	\$3
T	Rockit's	Blues Jam	9PM	
	Water Street	Molasses Creek	9PM	\$2

CD pick of the week

by MEGAN O'BRIEN

A&E editor

Let me admit this right at the start: I've never really gotten into techno. It just isn't my style. I find the music somewhat emotionless and inaccessible. Sure, it has a beat and you can dance to it, but I like my music to have a little more depth than that.

That said, Moby's latest album, *Play*, spends most of its time in my CD player. It fits me no matter which way my mood swings, from mellow to upbeat and everything in between. It has all the beat great dance music requires, and it's great music to groove to, but it's just as easy to snooze to, if that's the way I'm feeling at the time.

In addition to standard electronica, Moby has done some sampling of early twentieth century blues and gospel, not exactly standard fair for a dance album, but it works amazingly well. My favorite song was the first track, "Honey." It uses samples from a Bessie Jones song called "Somebody." The single "Why Does My Heart Feel So Bad?" has a synthetic drum beat running behind the Shining Light Gospel Choir. It then merges with a synthesizer that sounds almost bell-like. Initially, the song is very simple, opening with a few lines of piano before moving into more rhythmic drums. The middle section adds layers and complexity, and then but the middle gains complexity and layers that add to the song's emotional impact, that fades into an ending that sounds like it belongs in a church on Sunday morning, moving and worshipful and celebratory.

While there are more upbeat songs on the album, songs that fall more easily into the traditional techno/dance category, the songs with the most powerful impact mix modern technology with the voices of long-silent singers. "Machete" and "Southside" are good songs, upbeat and fun with well-written lyrics and a smooth, flowing sound, but the songs with the samples from the first part of the 20th century are the most emotionally moving and musically interesting. That's a rare combination, and uniting the two is where Moby's greatest skill lies.

Student Voice

Freshman Evan Clark compares the Wilmington music scene to his hometown, Charlotte. "I don't think the live music scene is big down here. I think there's more of a club scene. I don't think they publicize well. They don't have a *Creative Loafing* (Charlotte's A&E magazine). I'd like to learn about some of the clubs...I'd like to play in some of the clubs," said Clark. "I'd like to bring my band down here to play. We're a band called Lost, but I don't think anyone would be into our music, which is hard-core punk."