

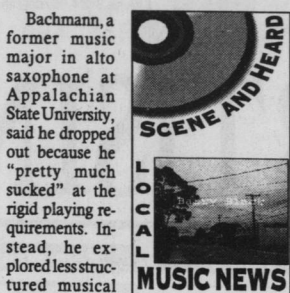
Archers Frontman — Artsy on the Side

BY WENDY MITCHELL
SENIOR WRITER

Eric Bachmann, vocalist/guitarist for Archers of Loaf, has a new solo project, *Barry Black*. The only thing is, it's not exactly solo. Bachmann was joined by not only more than 10 other rotating players, but also by water pots, train whistles, noisy keyboards and plenty of sax, pianos and trombones.

The album — with a seemingly hectic combination of instruments, including the above plus trumpets, upright basses, cellos, flutes, vibraphones and moogs — is amazingly focused for such an eclectic collection. Bachmann, with help from local production guru Caleb Southern, manages to take all the energy of the Archers and sift it through layers and loops. *Barry Black* is artsy and experimental without the pretension, from the "Looney Toons"-esque honky tonk of "Sandviken Stomp" to the jazzy, atmospheric "Staticus von Carborrus."

Bachmann, in a phone interview from the Archers' tour in Oregon, insisted *Barry Black* "is not weird, it's basic instruments playing pop songs." Bachmann said the instrumentation gave him more flexibility than the guitar-bass-drums of the Archers. "It's harder in many ways to write pop songs because that kind of music is so done ... It's a lot easier to be original when you're adding all kinds of weird sounds."



Bachmann, a former music major in alto saxophone at Appalachian State University, said he dropped out because he "pretty much sucked" at the rigid playing requirements. Instead, he explored less structured musical styles after coming to UNC and switching to an English degree. He recently bought a piano for \$250, but again Mr. Modesty said he "can't play worth anything. I just beat on it and try to come up with cool parts." Though Bachmann wrote all the songs (except for a few piano parts), he recruited a swarm of local players to assist in recording *Barry Black*. Ben Folds (of, surprisingly enough, the increasingly nationally-hyped Ben Folds Five), was a key player, adding his piano and drums over Bachmann's chord progressions on some songs. Bachmann said, "He's a really good player, he gets things."

Other local musicians featured on *Barry Black* include Chris and Jim Clodfelter (Geezer Lake) on trombone, and fiddler Bill Hicks (ex-Red Clay Ramblers). Even

notoriously quiet Cat's Cradle owner Frank Heath takes on soothing spoken-word vocals on "Cowboys and Thieves," and Todd Goss of Jettison Records and Blue Green Gods fame adds his touch to "Rabid Dog."

Bachmann said he would love to see a local *Barry Black* show sometime in December, but he said the logistics of taking eight to 10 people on the road were just too hectic. Time is also a factor since the Archers plan to head into the studio in February — possibly working with producer Brian Paulson, (Slint's *Spiderland*) — for an album to be released this summer. He said the next Archers' album would probably be on Alias, but nothing was definite. "We don't want to go to a major label and have all this pressure to write a sellable record," Bachmann said. "We don't want to do that right now, or ever."

Bachmann doubted his solo work would rub off on the next Archers album. "The *Barry Black* thing is a totally different world ... I'm not worried about crossover." He said the Archers' experimentation with a sampling machine (heard at their Cat's Cradle show in late August) would probably have happened regardless. But he does want to try out some ideas tossed around during the recording of *Barry Black*, and he plans to do another side project someday. He said, "It keeps you fresh, it keeps you excited about other things you are doing."

1995's Popular Crowd Pleasers Are Often Nothing But Hollywood Fluff

As I gaze forlornly out my window into the disheveled backyard that has become my home, a plethora of impulses and desires are born and die a tearful death in my breast. *insert dramatic sigh here*

We must never forget how wondrous these dew-covered moments are, my friends. We must grasp them and embrace their memory with the strength of a hundred sappy poets.

Everyone is special, and small tragedies can and do occur every single day in every friggins' place you could imagine.

I found out yesterday my hometown was the accidental test site of a nuclear warhead, my entire family has recently developed gangrene and my dog has an ovarian cyst and ... wait a minute. Oops, sorry, that's Doug's column. Let me start over...

Ah-hem. As I gaze longingly out my window into the parking lot of Ehringhaus that has become my home (for those of you living on north campus, Ehringhaus is a dorm just south of the Georgia border), a plethora of impulses and desires are born in my, um, breast, as I ponder the swimming pool scene from "Showgirls."

Just in case a few of you haven't seen the movie, I won't comment further on this potentially Oscar-winning scene, for fear of ruining the complicated plot or diminishing the suspense that builds incessantly throughout the picture (C'mon, full frontal nudity one more time! Just once more!! Do it for Slater!).

Which brings me smoothly to my next topic: cooters.

Now put down your gender-sensitive arms for a second, because "cooter" does not mean what you probably think it does (you pervs).

Cooter is slang for "snapping turtle" in certain parts of the state, often the same parts where "picture box" is slang for television and musicians have one finger for each guitar string.

However, for those of us ignorant of the ways of the "mountain folk" (mountain folk is slang for "NC State students"), the word "cooter" conjures a very different image. You can imagine my distress when I first heard my suitmates having the following conversation:

Chad: "Yep, it's cooter season again. Time to get out the old clubs and do some cooter bashing!"

Frank: "You know what the problem is with cooters? They look so innocent - almost friendly - when you first touch them. But one false move and *SNAP* they bite

your whole damn finger off!"

Chad: "Yeah, but once you beat 'em around a little, they sure are good eatin'."

Me (in distress): "Hey guys, what did you think about the swimming pool scene in "Showgirls?"

(Writer's note: To protect their privacy and throw any would-be hecklers off the trail, I have swapped the names of my two suitmates.)

The point is that cultural differences are an important factor to consider when talking to people you've just met.

The other point is that it takes a surprisingly small amount of camouflage to hide an excuse to write about oral sex.

Which brings me smoothly to my central topic: The Worst Movies of the Year.

5 - "FOREST GUMP"

Okay, so maybe this movie didn't come out within the last year, but it was so bad it should be on every "worst movie" list until the end of time.

Every scene was obviously and pathetically filmed for the sole purpose of winning an award: (Okay, we've done the "war buddy gets killed/hurt" scene and the "last words of the mom before she dies" scene, time for the "long-lost son I never knew I had" scene. . .) This movie is like a box of chocolates - too much of either makes you want to puke.

4 - "A WALK IN THE CLOUDS" & "HOW TO MAKE AN AMERICAN QUILT"

Everything about these movies sucked. There was no car chase and not nearly enough cursing, and not one single person was washed into goo by industrial machinery. The real problem with these movies, however, is that they give females the entirely wrong impression about us guys in general.

In these movies, men are able to sweep women off their feet with colossal feats of valor, undying devotion and the ability to have every friggins' word that comes out of their mouth sound like lines from a Shakespearean sonnet.

Meanwhile, most "real" guys consider renting "Friday the 13th part XI - Jason Gets His Legs Waxed" followed by a relaxing dinner at Taco Bell to be a romantic evening.

"Apollo 13." Tom Hanks does it again. This movie is further testimony to the fact that real life is simply not that interesting. If it were, I wouldn't go to see movies. Furthermore, the movie was particularly dull because, unless you happened to be an astronaut, you had no idea what was going on half the time.

3 - "SOMETHING TO TALK ABOUT"

I never actually saw the movie, but it was named after a Bonnie Raitt song, for Christ's sake. That's really all the evidence I need.

2 - "FREE WILLY 2"

I HATE animal movies, and I hate movies about little kids even more, and I hate Michael Jackson songs most of all. I would like to see Babe the pig, the panda from "The Panda Adventure", and Willy locked in a steel cage and forced to fight for their lives.

1 - "APOLLO 13"

Tom Hanks does it again. This movie is further testimony to the fact that real life is simply not that interesting. If it were, I wouldn't go to see movies. Furthermore, the movie was particularly dull because, unless you happened to be an astronaut, you had no idea what was going on half the time: the movie was particularly dull because, unless you happened to be an astronaut, you had no idea what was going on half the time.

Tom: "Houston? We have a problem up here. The oxidizing lactose reciprocator seems to be malfunctioning!"

Houston: "Oh, no!! Try adjusting the red immunizing proctal lobotomy bulb!"

Tom (after slight pause): Whew! That worked. Now we're fi - oh no! The gastrointestinal radon gasket is loose!"

Houston: "What? Repeat last message please."

Tom: "We were watching that pool scene in 'Showgirls.'"



Cornershop will appear at Cat's Cradle on Saturday, Nov. 18. Contact Cat's Cradle for additional information.

Arts & Entertainment Calendar

MUSIC

THURSDAY, NOV. 16

SMALL with J CHURCH and GARDEN VARIETY. Cat's Cradle, 300 E. Main St., Carrboro. 967-9053.

DONKEY. Lizard and Snake Cafe, 110 N. Columbia St., Chapel Hill. 929-2828.

GREG HUMPHREYS. The Cave, 452 1/2 W. Franklin St., Chapel Hill. 968-9308.

UNC PERCUSSION ENSEMBLE. Department Of Music, UNC-CH, Hill Hall Auditorium. 962-BACH.

FRIDAY, NOV. 17

VERTICAL HORIZON. Cat's Cradle, 300 E. Main St., Carrboro. 967-9053.

ROGER MANNING. Lizard and Snake Cafe, 110 N. Columbia St., Chapel Hill. 929-2828.

THE FAIRLANES. The Cave, 452 1/2 W. Franklin St., Chapel Hill. 968-9308.

SUE WITLY. Ninth Street Bakery, 776 Ninth St., Durham. 286-0303.

GLAD HANDS. The Record Exchange, Mission Valley Shopping Center, 2109-144 Avent Ferry Road, Raleigh. 831-2300.

MARCHING TAR HEEL SIN CONCERT: "STAND UP AND CHEER": AN EVENING OF TAR HEEL SPIRIT AND PRIDE. UNC MARCHING BAND. Memorial Hall, UNC-CH. 962-BACH.

SATURDAY, NOV. 18

SUPERCHUNK with SEAWEED and CORNERSHOP. Cat's Cradle, 300 E. Main St., Carrboro. 967-9053.

ANALOGUE with CH'RORA. Lizard and Snake Cafe, 110 N. Columbia St., Chapel Hill. 929-2828.

MODERN PILGRIMS. The Cave, 452 1/2 W. Franklin St., Chapel Hill. 968-9308.

TINA LOVINGS. Ninth Street Bakery, 776 Ninth St., Durham. 286-0303.

SEMICOLON. The Record Exchange, Mission Valley Shopping Center, 2109-144 Avent Ferry Road, Raleigh. 831-2300.

STEVE GILLETTE and CINDY MANGSEN. The Skylight Exchange, 405 1/2 W. Rosemary St., Chapel Hill. 403-0028.

SUNDAY, NOV. 19

SUPERNOVA with UNFOUNDED LOGIC. Lizard and Snake Cafe, 110 N. Columbia St., Chapel Hill. 929-2828.

WILLIAM S. NEWMAN ARTISTS SERIES: ENSEMBLE COURANT and CAROLINA CHOIR. Department Of Music, UNC-CH, Hill Hall Auditorium. 962-BACH.

"WIND OF TIME": FROM CHAMBER WINDS TO WIND SYMPHONY. UNC SYMPHONIC BAND. Department Of Music, UNC-CH, Hill Hall Auditorium. 962-BACH.

MONDAY, NOV. 20

JAMES HALL BAND. Lizard and Snake Cafe, 110 N. Columbia St., Chapel Hill. 929-2828.

STU COLE. The Cave, 452 1/2 W. Franklin St., Chapel Hill. 968-9308.

TUESDAY, NOV. 21

THE BOUNCING SOULS with SCREW 32. Cat's Cradle, 300 E. Main St., Carrboro. 967-9053.

JILL FRIDAY with BARRY AND JIMMY. The Cave, 452 1/2 W. Franklin St., Chapel Hill. 968-9308.

UNC GLEE CLUBS. Department Of Music, UNC-CH, Hill Hall Auditorium. 962-BACH.

WEDNESDAY, NOV. 22

THE TROUT BAND. The Cave, 452 1/2 W. Franklin St., Chapel Hill. 968-9308.

ART EXHIBITS

"EMINENT CAROLINIANS: PORTRAITS FROM THE COLLECTION OF THE DIALECTIC AND PHILANTHROPIC SOCIETIES." Ackland Art Museum. 966-5736. Through Jan. 21.

"REFRAMING DOCUMENTARY" and "AND 22 MILLION VERY TIRED AND VERY ANGRY PEOPLE." Ackland Art Museum.

"THE STORY OF A PICTURE." North Carolina Museum of Art, 2110 Blue Ridge Road,

Raleigh. 839-6262. Through June 2, 1996.

"ART AT TOWN HALL." Chapel Hill Town Hall, 306 N. Columbia St., Chapel Hill. 968-2743. Through Dec. 3.

"ECHOES OF EDEN." 101-2 Bryan Center, Duke University. 984-2911. Through Nov. 17.

"SCULPTURE IN METAL" by Peggy Burke. N.C. Crafts Gallery, 212 W. Main St., Carrboro. 942-4048. Through Nov. 31.

"CAROLINA CHRISTMAS SHOW." Raleigh Civic Center. 758-0877. Nov. 14-19.

"MARITIME PAINTINGS" by Louis Rubin. Somerhill Gallery, 3 Eastgate, E. Franklin St., Chapel Hill. 968-8868. Through Nov. 18.

"SOWING FIELDS OF WISDOM." African American Cultural Center Gallery, 2nd floor Witherspoon Center, N.C. State University. 419-8063. Through Nov. 29.

"THE ANCIENT ONES: PHOTOGRAPHS BY HANS LI." Duke University Museum of Art, Durham. 681-8065. Through Dec. 31.

THEATER

"TO KILL A MOCKINGBIRD." The Playhouse Community Theatre. The Playhouse, 1169 Nashville Road, Rocky Mount. 972-1266. Nov. 17-18.

"TWO TRAINS RUNNING." NCSU Thompson Theatre, NCSU, Raleigh. 515-2405. Nov. 15-18.

"NOISES OFF." Company Carolina, Studio 6, Swain Hall, UNC-CH. 929-5631. Nov. 15-20.

"INTO THE WOODS." Pauper Players, Old PlayMakers Theatre, UNC-CH. 962-1449. Nov. 16-18.

"LOVERS." Lab! Theatre, Basement of Graham Memorial Hall, UNC-CH. 962-PLAY. Nov. 18-21.

Calendar compiled by Nicole Quenelle.

All calendar announcements must be submitted a minimum of one week prior to the event or concert.

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