

Townes Van Zandt is the epitome of the neglected talent that deserves far more recognition than it gets. One of the most influential and respected folk singer / songwriters in recent memory, his darkly humorous images have inspired such luminaries as Lyle Lovett, Guy Clark and the Cowboy Junkies. Van Zandt comes to the Ak tonight to share his witty songs of desolation. Tickets are \$12.50 in advance; showtime is at 8 p.m. Call 763-8587 for details.

## Berezovsky's brilliance blinds

By Matthew Steinhilber  
For the Daily

Boris Berezovsky's virtuoso piano playing sent reverberations through Hill Auditorium during his recital Monday night. Whether slight tremblings or earthquakes, the reverberations repeatedly pounded out the truth of the pianist's young age.

At only 26, the Russian attacks the piano keys with youthful exuberance, impetuosity and passion. Like a strong wave, Berezovsky's music flows with freshness, honesty and a turbulence that can inspire excitement with heart-grIPPING speed or bruise with violent clashes.

Featuring pieces by Rachmaninoff, Ravel and Schumann, Berezovsky's program seemed tailored to flaunt his awesome technique and his mastery of complex rhythms and reckless runs. However, the pianist's opening pieces by Rachmaninoff underscored his inexperience.

The magnificently dark power of Rachmaninoff's compositions suffered slight bruises from Berezovsky's frenetic style. He approached finales "No. 4 in b minor," "No. 3 in f-sharp minor," "No. 7 in c minor" and "No. 9 in D Major" with an unrestrained

abandon that lacked sharpness and focus. At times, Rachmaninoff's big chords echoed gratefully rather than resounded richly. The Russian missed several opportunities to score points when he sacrificed gentle fullness in the quieter themes for whimpering cupiness.

Despite several shortcomings in the opening pieces, Berezovsky foreshadowed the blinding brilliance of the latter portions of his program with



**REVIEW**  
**Boris Berezovsky**  
Hill Auditorium  
March 20, 1995

delicate, deft interpretations of certain softer parts that spun smoothly from speedy, spectacular, controlled bigger lines.

Berezovsky turned and polished music by the composer Maurice Ravel with increasing skill as the intermission approached. The pianist utilized Ravel's runs and dance rhythms in "La Valse" to display his remarkable technical proficiency, but he occasionally rendered the voices in the

music indistinct and muddled. In attempting to flourish some of the fast, spectacular themes, Berezovsky hurried more important melodic lines.

In "Valses Nobles Et Sentimentales," the young Russian illustrated a scene with two lovers slowly dancing. Berezovsky gripped the audience with unexpected, intermittent bursts of lustful love that crisply leapt from the piano. He concluded Ravel's composition with a quiet, confident mastery of tones, and the last note hung in the still air of the Hill with stark beauty.

After the intermission, Berezovsky unleashed his raw talent. He channelled the fire in his soul, and effectively burned music by Robert Schumann into submission. Every note — no matter how loud or soft — that Berezovsky flung into the air resounded with individual importance.

In the "Fantasy in C Major, Op. 17," he manipulated silences and hesitations to enrapture the audience and reveal a versatile collection of moods. As if he had opened a can of magical powers, the pianist found beauty in death, pride in failure and honor in sin. Berezovsky struck chords with authority and they resounded with a



As you can see from the photo, Berezovsky is the thinking-man's pianist.

depth and richness often absent during the first half of his performance.

The pianist maintained his tight control over the notes in Schumann's "Toccata in C Major, Op. 7" and in two encore pieces. Throughout the post-intermission portions of his pro-

gram, Berezovsky subdued his powerful, youthful passions to fulfill his smallest musical desires.

With agile, energetic playing techniques and fresh, interpretive approaches to the music, Berezovsky revealed glimpses of greatness even dur-

ing the rougher parts at the outset of his recital. The daring, vivacious, youthful quality in Berezovsky's playing comprised the backbone of the program, and a genuine, electric honesty prevailed through his final, humble bows to the approving audience.



Archers of Loaf ... the thinking-man's noise-pop band, as this photo proves.

## The Archers aren't loafing around

By Tom Erlewine  
Daily Arts Writer

In the past year and a half, Archers of Loaf has become one of the hippest bands in the indie-rock underground. Since the release of their debut al-

### ARCHERS OF LOAF

Where: State Theater  
When: Tonight at 7:30 p.m.  
Tickets: Call (313) 961-5450 for ticket information.  
Weezer is headlining the concert. The show is all-ages.

bum, "Lucky Muttie," in September of 1993, the band has received reams of glowing reviews and have gathered a sizable cult following across the United States. "Web in Front," with its infectious, slightly off-key chorus of "All I ever wanted was to be your spide," has become a staple of college and alternative radio. The band's gleefully snotty pop has already earned them a fair amount of respect and

acclaim, now the band is preparing to expand that following.

Earlier this month, Archers of Loaf released their second album, "Vee Vee," and began a month-long tour with guitar-pop sensations Weezer. All the cards seem to be in the right place for the band — if the tour goes well, the Archers will become a familiar name to teenagers across the country.

Drummer Matt Gentling admitted he's "psyched" for the tour, "because it'll be big crowds. But I really don't know who listens to Weezer — like what kind of crowd they're gonna have. I figure it's pretty young kids. It's gonna be fun, regardless." Even if their skewed, experimental pop doesn't make sense to the Weezer crowds, Gentling vowed, "We'll still enjoy ourselves, we'll just drink more beer, unfortunately."

Nevertheless, Gentling would be pleased if the tour gained the Archers a larger audience. "If we ended up

with a huge following, I would love that," he said, "as long as people really honestly liked it. I wouldn't want us to gain a larger audience by saturation, by getting pluggd on the radio so much that people buy it regardless. But if people like the music, that's great. I don't think any of us are wanting to limit our audience. We're not in it for the cool factor, we're in it because we enjoy playing the music."

Even if Archers of Loaf doesn't play music in order to be cool, "Lucky Muttie" established a reputation among indie-rock fans that is difficult to live up to. Instead of copying the style and sound of their debut, the band has turned it inside out. Initially, the second sounds less accessible, yet the songs begin to sink in with repeated listens.

Gentling admitted recording "Vee Vee" was a different experience than making their debut. The new record was basically written in the studio.

See ARCHERS, Page 8

## Film Festival highlights diversity

This year's winners are an eclectic mix of viewpoints

By Sarah Rogaki  
Daily Arts Writer

The ballots came in and the curtains came down on the 33rd Ann Arbor Film Festival's Awards Screening on Sunday at the Michigan Theater. While the concessionist sweeps up the last vestiges of popcorn and funky celluloid content, let's reflect on the highlights of an-

a whole lot of spunk.

In the same vein, Australian-native Liz Hughes won the Lawrence Kasdan Award for her black and white comic narrative, "Cat's Cradle." Departing from the wilds of a surreal outback homestead, the film chronicles the comic journey of a rag-tag family finding a resting place for their dead patriarch. After many trials with shovels and rose-gardens, the family leaves him in a Saturday matinee to comfort a lonely Mia Farrow-type. Finding it's strength in an ambitious soundtrack, "Cat's Cradle" kept with the festival's tradition in screening the bizarre extremes of independent filmmaking.

The Peter Wilde Award for Most Innovative Film went to Canadian filmmaker Ramiro Puerta for his film, "Crucero/Crossroads," an exploration of cultural identity in the post-colonial world. Hinging on both comic appeal and self investigation, Puerta's film illustrated the filmmaker's own need to find a transcultural foothold in constructing an identity which borders on a Western lifestyle and an indigenous heritage. The filmmaker's comic Latino alter-ego, sporting black pants and a blue bolero jacket, challenges the notions of ethnicity by commenting on stereotypical images of the Hispanic community in the west. "Crucero/Crossroads" added a fresh perspective to the astute group of winners, while making an excellent transition between the many comic and dramatic pieces in the festival.

This year's festival was domi-

nated by outstanding documentaries. Grosse-Pointe Mitch McCabe won the Special Jury Documentary Award for her Harvard thesis film, "Playing the Part." In the filmmaker's struggle to tell her parents that she is gay, she communicates the need for acceptance from her family and their upper-crust community. Through "photo therapy," McCabe desperately draws ties between her new life and the past she is leaving behind. Other strong contenders in the documentary genre were "How I Spent My Summer Vacation," Chicagoan Kate Wrobel's piece on children in the pro-life movement, and "Hello Photo," Harvard Graduate student Nisa Davenport's breathtaking travelogue on the nature of image and representation in Indian culture.

Winning the Arts Foundation of Michigan Award, Claire Tinker's film "A Touch in Cold" swept for Best Local Filmmaker. Sticking to a traditional avant-garde montage strategy, Tinker's contrasts footage of animals in the wild with the cold interactions of human beings. Entered without her knowledge by her husband, the film made Tinker's a cool thousand dollars to fund her next project. Kind of makes you want to get out grandpa's old Super-Eight camera before next year's festival rolls around.

## RECORDS

### Da Bush Babees

Ambushed  
Reprise Records

Perhaps nothing is more lamentable than the continued weathering of the musical bulwark, rap, at the hands of a plethora of wannabe rappers whose lyrical abilities could be shown up by your average kindergarten student. More often than not, it seems that any album released by a new rapper or rap group will turn out to be shitty at best; they almost make the average rap connoisseur not want to take any chances with a freshman rap CD.

It is with this understandable hesitancy that many would approach Da Bush Babees and their debut effort, "Ambushed." It would be easy to look at the three guys on the CD's front cover and dismiss them as another here-today-gone-tomorrow rap group.

Thankfully, that thought is the farthest from the truth.

Mr. Man, Kass and Y-Tea have produced a very interesting and appealing 13-cut creation. These three men also have a uniqueness that hasn't been found in a rap trio since what seems like eons ago. Each rapper has a rap style starkly different than those of the other two in the group. In complementing these differences, these guys have produced cuts any one of which features a host of contrasting beats and other background sounds. These sounds will change, faster than the blink of an eye, from smooth and mellow through and muncy to lively and upbeat without any

hint of when that change will take place.

"Pen De Attack," the CD's first rap cut, will quickly take you back to the hectic-crazy sounds of Pharcyde, the psycho raps of Onyx's Sticky Fingers and the reggaeishness of the Fu-Schigatz; this is no easy feat for a 3-1/2 minute song. But, this song is not unique in its rapid, rabel and rampant musical style. Check out "Rough N' Ragged," (reggae with a passion) "We Run Things" (a little Erik B. and Rakim sound) and "Put It Down" (the single, securing bass beat that occurs about 40 seconds into the song is type). No two songs are alike, but all share one common feature — passionate variety.

One weakness that would be expected of "Ambushed" would be that such a variety of beats must include a

few weak sounds. Not true.

"Ambushed" is as solid as Y-Tea's hardened facial expressions, as fresh as Mr. Man's hardwired dreads and as powerful as the Blackbeats created by Kass. In short, "Ambushed" is more centimeters away from rap music perfection.

— Eugene Bowen

### The Waterboys

The Secret Life Of  
EMI

O.K., so maybe an album of b-sides, live and unreleased Waterboys' material from 1981-1985 is not at the top of everybody's wish list, but it does make for a decent record. Most of the songs hold up as more than just interesting Waterboys' historical artifacts, ranging from the great "Love

See RECORDS, Page 8

**REVIEW**  
**Ann Arbor Film Festival**  
Michigan Theater  
March 14-19, 1995

other cutting-edge year in film festival history.

Top prizes went to an assortment of comic experimental narratives that told modern folk tales from the fringes of life. Best of the Festival was awarded to K.C. Amos of Sherman Oaks, California for his film, "Syphon Gun." Centering around the perceptions of an elderly man who bears a striking resemblance to Fred Sanford in gesture and dress, Amos constructs the stuff of neighborhood myth by retelling the man's confrontation with a gas syphoner through a photographic montage.

With a gritty black and white film stock, the filmmaker gives movement and texture to the old codger's voice over. This peculiar slice-of-life short kept audiences in stitches as Amos spun together his images with a touch of the Moes and

Due to the approaching end of the academic year,

The Michigan Daily Classified Department will not be accepting personal checks starting Monday, March 20, 1995. On Monday, May 1, we will resume acceptance of personal checks with an imprinted local address.

We apologize for any inconvenience this may cause. Thank you for your cooperation.



It's not easy being Black & White!

Add Color!

**Dollar Bill**  
COPYING

411 Church • Ann Arbor  
(313) 965-9200

Make the difference in your presentations, overheads and reports.

## WEDNESDAY SPECIAL

**\$2.99**

**CHEESEBURGER & FRIES**

1/3 lb. of lean ground chuck, charbroiled and served on our homemade French Bread.  
11:30-3:00pm

338 S. State Street • 996-9191  
Email: Ashley@msm.com



**HAPPY HOUR:**  
3:00-7:00pm  
\$1.00 OFF  
pints of Beer & Mixed Drinks