

Culture shock Anemo's Slowburn made of "Stronger Stuff"

from SPINNING, page 14

the restroom is.

Swedes are also very tidy, orderly and precise. Their houses look more like homes cut out of magazines than places where people live. They recycle a lot — everything from food remains to aluminum cans, glass, plastic and paper. What is really interesting is that people usually pay extra for the bottle when they buy bottled drinks. Later, they can bring those bottles back to the store, put them in a special machine and get their money back, which is a really neat way to encourage recycling. In fact, my university prides itself for as being the first university in the world to be environmentally certified by the international standard ISO14001 in April 1999. All around there are all these drawers where students can put their recyclables. I am still trying to figure out where to put what, since unfortunately the instructions are written in Swedish.

Check in next week for Rossi's continuing Swedish adventure!

For questions and comments (or if you simply want to see more pictures), Rossi can be reached at rossi@trw.umbc.edu.

Funny politics

from CAPITOL STEPS, page 15

Rafael Palmeiro singing about his steroid exploits, and brought forth a huge cheer from the audience after announcing about a particular West Virginia joke that "They didn't get that one at College Park." They even threw in a Monty Python reference or two.

Obviously, an attempt to chronicle all the victims of the Capitol Steps' send-up would be exhausting and futile. Let's just say that their bases in politics, music and pop culture were squarely covered. The evening ended with an extended parody of "This Land Is Your Land," depicting a day in the (hopefully distant) future where states would be bought and owned by corporations like athletic stadiums, sporting new identities such as OklaHomeDepot, TennesSeagrams, and ColoraDoritos.

The verdict? Probably some of the best comedy I've ever seen, but not nearly as well attended as I would have liked.

Julie Sager is the Assistant A&E Editor at The Retriever Weekly. She can be reached for comment at julie@trw.umbc.edu.

JULIE SAGER
Retriever Weekly Editorial Staff

Allow me to state right off the bat that I am extremely picky with regards to female vocalists. As a female musician, I have seen entirely too many, near a majority, of people who also fit in that category whose careers are based on image and physical attractiveness over old-fashioned hard work, and it makes me both furious at the state of things and wary of anything new that comes along. However, rarely has an album won me over so immediately as Anemo's debut, *Slowburn* (City Canyon Records). Yes, vocalist Hazelle Woodhurst is a beautiful blonde. No, I didn't know that until after I'd been completely floored by the CD.

On the band's website, Woodhurst comments on having been in a number of bands starting in her teens, saying that "finding people who are committed to what you are really trying to achieve is tough. I think you get to an age where you think I don't want to compromise anymore, and that's when if you're lucky, things start to go right because you are being true to yourself." In this statement from her biography, Woodhurst reveals herself as a true musician: someone steeped in the culture of rock & roll from a young age, who came about her success through a series of failures.

Anything but the typical blonde diva, she is both feminine and tough-girl at once.

Her voice is neither unpleasant nor slickly overproduced, and her ability to both belt a strong chorus and carry a sweet melody without sounding out-of-place in either is rare among pop vocalists. Many female pop vocalists sound surprised or confused by well-written lyrics. Another thing that sets Woodhurst apart from her peers is her ability to comfortably express the intelligent, articulate writing that takes place on *Slowburn*, sounding neither forced nor uncomfortable.

From lush string arrangements to nearly-metal guitar riffs, Anemo stays true to the roots of their name on this album, and proves themselves as far more than just a backup band to their vocalist. Extremely competent musicians in their own right, Kingsley Sage, Matt Palmer and a host of other guest backup musicians and vocalists also get to shine on this album. "Diversity" is the stylistic keyword for many first albums- the idea is to strut one's stuff on the first album and then pick a more focused approach for the second. *Slowburn* is no exception in that right. Between the funky riffs of "Stronger Stuff," soaring melodies of "Who Will You Really Become," and goosebump-inducing ballad that is the title track, listeners are left wondering, "What *can't* this band do?"

My only concern, as ever, is that the complicated instrumental arrangements and Woodhurst's multiple vocal tracks might have an affect on the band's live show, because a lot

of it would be physically impossible onstage. However, with the aid of backing vocalist Erika Woodhurst, the voices alone might make it more than worthwhile; hearing these women truly belt out these songs outside of a studio environment, a setting that often restrains vocalists, could be particularly amazing.

For more info about Anemo, go to <http://www.anemo.co.uk>.

Julie Sager is the Assistant Arts and Entertainment Editor at The Retriever Weekly. She can be reached for comment at julie@trw.umbc.edu.



Courtesy of [anemo.co.uk](http://www.anemo.co.uk)
Nice beats: Anemo's *Slowburn* debut

UMBC Theatre delivers a memorable "Kiss"

JULIE SAGER
Retriever Weekly Editorial Staff

Last week, I was invited to attend a dress rehearsal for the upcoming UMBC Theatre production *Kiss of the Spider Woman*, a two-man drama written by Manuel Puig. Starring junior Matt Metzger and '05 alumnus Erick Chavarria, the play chronicles the imprisonment of Molina (Metzger) and Valentin (Chavarria) in mid-1970's Argentina, a time of intense country-wide unrest known as the "Disappearance," when many people were killed, jailed, or simply never seen again for possessing unconventional or revolutionary political convictions. The effeminate Molina is a gay man in jail for engaging in 'gross indecency' with a minor; the thick-accented Valentin has been shut away for his radical leftist beliefs.

Locked away with no company but each other, the unlikely pair develop an interesting way to pass the time: Molina tells Valentin what he remembers of a particular movie, *The Panther Woman*, in great detail from beginning to end. Through quick-witted conversation, the two develop a clever, analytical relationship, bonding over the movie and the discussion which ensues despite their vastly different perspectives on life, art, and seemingly everything else. Molina encourages Valentin to release himself from his ideological shell and develop a more emotionally open relationship with the world. Their relationship is incompatible but powerful, as each tries to help the other through the most difficult of circumstances.

Their opposites make the relationship fascinating, each encourages the other to consider their viewpoints anew, on everything

from love to money to gender. Discussions on gender and sexuality are particularly fruitful; Molina often takes on the role of 'woman' in their partnership, perhaps willingly but not under that label. He is perfectly settled in his manhood while at the same time thoroughly embracing his 'feminine' attributes. Metzger and Chavarria manage to make the often-conflicted relationship perfectly understandable and truly moving: the two are like an old married couple, bickering and constantly picking things apart, but at the end of the day, filled with an incredibly heart-rending affection for one another.

Kiss of the Spider Woman, under the direction of junior Dan Vidor, will be performed this upcoming weekend, September 16th and 17th. For more information, please visit <http://www.umbc.edu/theatre>.



Udaya Raja [Retriever Staff]
A taste of Greece: The Hellenic Association traveled to Greece this past summer and shared Baklava along with other tasty treats.



Udaya Raja [Retriever Staff]
Project dune buggy: Society of Automobile Engineers (SAE) poses with their project vehicle.