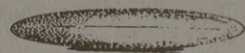




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AGGIELIFE

Wednesday • November 6, 1996

TIBETAN

Continued from Page 3

world since its inception in 1959 and is touring here because the U.S. has always supported the Tibetan struggle against the Chinese government, Dorjee said. The ensemble also wants to show that Tibetan culture is more than just an Eastern treasure, he said.

"This beautiful culture does not belong to the Tibetan people only," Dorjee said. "It's part of the world cultural heritage, and we appeal to everyone to help us save the culture from destruction."

Suzannah Taylor, OPAS chair and a senior speech communications major, said the ensemble's colorful and awe-inspiring performance, adapted to Western tastes for theater while maintaining the age-old traditions of Tibet, will give students a chance to share in the heritage only available through attending A&M.

"It will bring the distinct culture in such a way that will be very appealing to an American audience," Taylor said.

And the ensemble is hopeful that it will again sing and dance in its native country, Dorjee said.

"We feel very proud to be able to preserve this 2,500-year-old culture during its worst period," he said. "But we're very optimistic because we have seen Russia change. You can't control a people forever."

WALTZ

Continued from Page 3

wild. She's being the person she wishes she could be. Young said through rehearsals and the first show she realized parts of Anna mirrored her own life.

"I brought a lot of me to her," Young said. "I want her to be real. Everyone should be able to relate to Anna in some way."

Joel Ray a senior English major who plays Carl, he also experienced a personal change from watching *The Baltimore Waltz*.

Ray said, although he had never done theater at Texas A&M, the play was a great experience for him. "It's a good sense of a modernist play, and he could treat serious situations with humor," Ray said.

One of the more humorous characters in *The Baltimore Waltz* is the 3rd Man, played by Chris Voss, a senior theater arts and political science major.

"The 3rd Man is a combination of every single person Anna has met in her life," Voss said.

Voss said he could see a little bit of himself in multiple portrayals of the 3rd Man, which ranged from waiter to the Little Dutch Boy at age 50.

"I probably learned from every character," he said. "I learned what I could do if I have to stretch myself."

Voss said he had to stretch his acting skills to the variations of the 3rd Man, and said the play taught him what he is capable of doing in life.

"This is the first play I've done at A&M," he said. "I still have doubts, but this play helped me solidify my mind, that I am capable of doing theater."

Coffeehouse

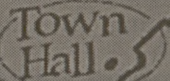
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Comedy
Love

Friday
November 8th

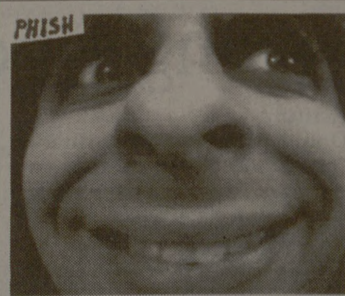
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MUSIC REVIEWS



Billy Breathes

Phish
Billy Breathes
Elektra

Phish should stop recording music now, because it just doesn't get any better than this.

After 13 years and six albums, they finally got it right with *Billy Breathes*, their October release on Elektra Records.

Phish's unmistakably melodic sound resurfaces with more introspective ballads on *Billy Breathes*. The album, produced by Steve Lillywhite and named after the daughter of vocalist-guitarist Trey Anastasio overflows with emotion with songs such as "Waste," which beckons the listener to "come waste your time with me."

Phish teamed up with lyricist Tom Marshall to put together the songs for *Billy Breathes*.

Marshall and Anastasio, friends since eighth grade, have been writing songs together since

before Phish was formed.

Phish began as a college band at the University of Vermont in late 1983, and it steadily grew into a band with goals to make music a career.

The borderline-rockabilly Phish sound was established with a song that made country music satire, "Poor Heart" on their 1992 release, *A Picture of Nectar*. The familiar twang makes a comeback on *Billy Breathes* in the song "Taste."

The rest of the songs possess their own personalities. The uniqueness of Phish stems from the agility it projects by characterizing each song individually.

The first song on the album is the guitar-emphasized radio hit "Free." The instrumental tune "Cars Trucks Buses" has a jazzy element, which should be no surprise since Phish has been known to cover Dizzy Gillespie's instrumental "Manteca," "Bliss," "Character Zero," and "Billy Breathes" start slow and progressively change pace as the song continues.

Phish's talent is the group's ability to paint an instrumental portrait by taking a song and wrapping around it any emotion the band members think it parallels. The enthusiasm projected in each song makes the album inviting.

Although Phish is comprised of rockers who know how to make feel-good music, as a sentence in the liner reads, "The Phish stuff is pretty slow for now." The album is relaxing enough to fall asleep to, for about the first 13 minutes. After that, it's time to tune the air guitar and enjoy listening to musicians who know how to play their instruments instead of random jamming.

The music is not pop or punk — it's just rock with good musicians playing good music.

A
- April Towery

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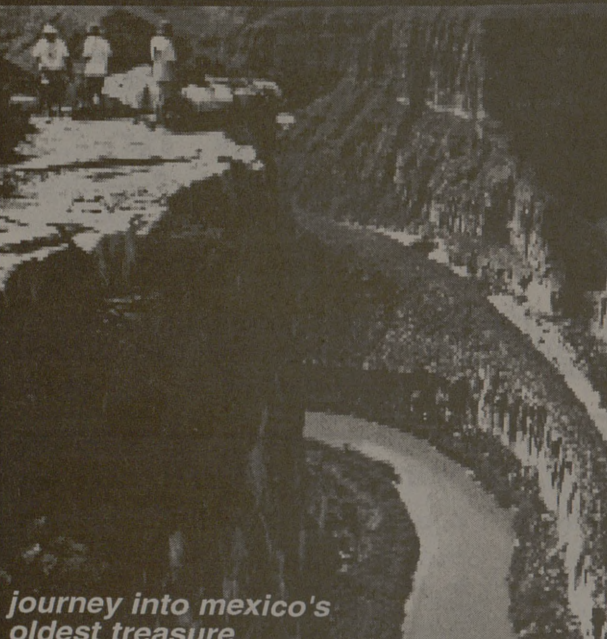
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