

The members of the Charleston-based group, Archetypes. (From left) Bassist Edwin Miller, lead singer Tommy Dew, lead guitarist Kevin Wadley, acoustic/rhythm guitarist Joey Allawos, and drummer Geoff Cormier.

## Archetypical performers

By WENDY BOGGS  
Staff Writer

According to Webster's New Collegiate Dictionary, the definition of "archetype" is "the original pattern or model of which all things of the same type are representations or copies." Archetypes, although maybe not the prototype for all Southern alternative rock bands, is definitely an exciting new original emerging from the Charleston music scene.

Archetypes is a band who might be classified in the R.E.M.-Drivin' N' Cryin' — Connells genre of Southern alternative rock music, although they do not really sound like a copy or takeoff of any of these bands. Their influences range from The Meat Puppets to the Grateful Dead, but they have managed to come up with their own unique style which is loaded with energy. Their sound is similar to the Southern jangly guitar bands, but they are more diverse and experimental than a lot of those types, famous and not-so-famous.

Archetypes is made up of lead vocalist Tommy Dew, lead guitarist Kevin Wadley, acoustic rhythm guitarist Joey Allawos, bassist Edwin Miller and drummer Geoff Cor-

mier. They are college buddies who have been playing together since the summer of 1988.

Dew is still a student at the College of Charleston and is quite a character. He was once "Mr. New Wave," as he called himself, an avid slam dancer with a mohawk haircut. Now minus the mohawk and sporting the Charleston conservative look, Dew's stage performance has been described as "intense, the core of the band's energy," and he is said to have "wild eyes, gyrating hips, and natural smoothness." According to one fan, "he has a way of attracting people and makes it hard to sit still." Said Dew, "Every time I play, I want to be the leader of the party."

Originally formed as a cover band and playing fraternity and party gigs, Archetypes has been concentrating mostly on original material and has branched out to shows all over the Southeast, including Atlanta, Columbia and Virginia.

The band enjoys enormous popularity in their native Charleston, including openings for the Connells and New Potato Caboose, and sold out headliners at Myskins where they have had the most success.

Their popularity is beginning to spread, and although their Columbia shows have been few, they are going to be here for a sorority party on Thursday and at Greenstreet's on Friday (the Waywards will be the opening band).

Their manager, Clay Brennecke, believes that the possibility of the band being signed by a major record label is not a pipe dream. Apparently they have received positive feedback from various scouts. At this point though, the band has received "more than (they) could have hoped for" as far as success goes and "we just want to stay humble," said lead guitarist Kevin Wadley.

The members of Archetypes have recently just produced a demo tape of their most recent originals. They financed the printing of 3,000 copies and so far sales have been going well.

They have been able to stock the tape in Atlanta and Charleston record stores and if all goes well, it will be available in Columbia also.

## Books don't fare well after film translation

Literature and cinema are not good companions. Books rarely translate well into movies. In the history of movies, there are probably only a handful of film adaptations that capture the essence of the books on which they are based.

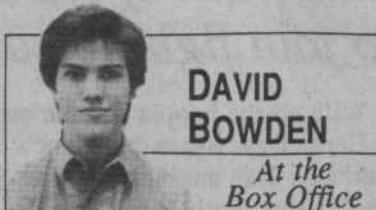
Those who have read *To Kill a Mockingbird* or *Moby Dick* should be outraged at the simplistic movies of the same name. Of course, movies that capture the detail and symbolism of these two great novels would last four hours apiece.

Sir David Lean agrees. The classic British director has adapted massively complex works such as *Dr. Zhivago* and *Passage to India*. These movies are critically acclaimed and very long (*Dr. Zhivago* clocks in at well over three and a half hours).

Are movie-makers obligated to make extended, meaty versions of classic books? I would say so. It is a disgrace to have the name of a popular work such as *Dune* on a film if the movie goes against the theme and ideas of its source. It is nothing short of false advertising.

*Dune* is a good example. The classic science-fiction story was mutated and distorted by director David Lynch. Whoever gave the director of *Eraserhead* a shot at this novel is a real brain-trust.

*The Hunt for Red October* is an exception. While the book won't win any Nobel prizes, it was still an entertaining, detailed adventure story worthy of a strong film portrayal. While flawed, the film did



DAVID BOWDEN  
At the Box Office

live up to the spirit of the book without going over four hours. Other film-makers should take notice.

But for every *Red October*, there are dozens of bad film versions. *Fahrenheit 451*, *2010*, and *The Handmaid's Tale* are far cries from the books on which they were based. *2010* was particularly disappointing because Arthur C. Clarke's sequel to *2001* was such an entertaining book.

The movie's director Peter Hyam had his own agenda. He brought in a needless Cold War theme that does nothing but make *2010* seem dated to a modern audience.

Movies are inherently different from literature. Movies communicate with visual scenes, obviously. Books have character development and exposition that movies cannot hope to achieve.

However, with intelligence and selectivity, directors and screenwriters can make credible versions of books that take the best use of cinema's compactness and imagery. Alfred Hitchcock and the aforementioned David Lean both know how to do this. Let's hope the movie-makers of the future will get the idea.

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