



# THE MIX

“Write a nutty poem, sing a mumble-gumble song.”  
SHEL SILVERSTEIN  
POET

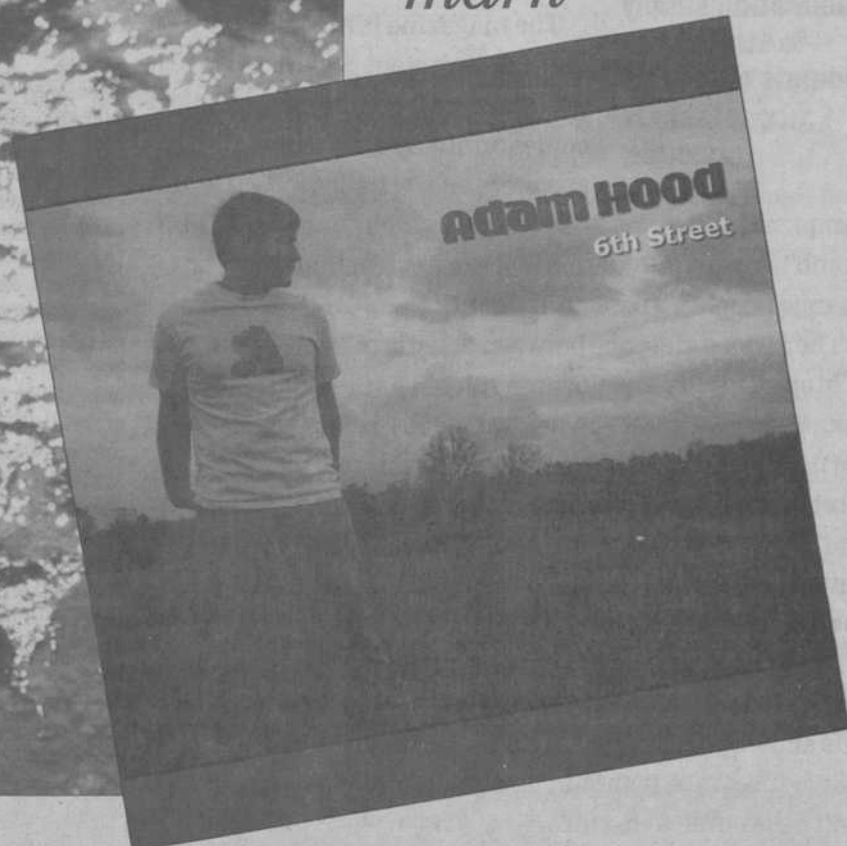
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# A By way of Alabama



Troubadour Adam Hood looks to make his musical mark



BY MEG MOORE  
THE GAMECOCK

He strummed his first guitar 18 years ago, undoubtedly unaware of how music would inevitably change the course of his life.

What began as a few stray chords for Adam Hood has grown into a career — his songs are now striking resonate notes throughout the music world.

From his humble beginnings as a 10-year-old with musical ambitions, Hood has honed his skills into a weathered blend of rootsy rock. His Southern heritage — Hood hails from Opelika, Alabama — show

through his country-tinged tunes, inflecting his honest lyrics with an even deeper sense of down-home, Gospel truth. Hood refined his skills in church bands during his teenage years, eventually dropping the all-American pastime of football in order to have more time for gigs at local restaurants.

What began as an interest turned into an occupation for Hood — “I could either make money playing music, or sit on the bench,” Hood remarked on his Web site, discussing his decision to quit sports in favor of music.

While he was getting started, as stated in a previous interview, Hood frequently “wasn't even old enough to get into the bars (he) was playing in.”

Over the next several years, his dedication to his craft — and willingness to play in those dive bars — helped to establish him as a popular performer in the college town of Auburn, Alabama.

A rough collection of tunes released for the university crowd in 2001 grew into his first full-length album in 2002, “21 to Enter.” The tracks were all recorded live, reflecting Hood's gritty, candid approach to both writing and performing. As Hood remarked, “There's something about the singer-songwriter live performance that is just American. People are drawn to the honesty of it.”

Writing in the same vein as influences Steve Earle, Patti Griffin and

John Hiatt, Hood's earnest and spare songs speak from experience.

His latest release, “6th Street,” captures the experiences and impressions that he has gathered over the years, from the loneliness of drives home, to those days of struggling through shows where he was “the only one listening.” The record's lead track, “Tuesday Night,” tells the story of Hood's journey as a performing songwriter. “Not many people were there to begin with,” Hood said of his early gigs. “It was pretty humbling.”

The EP was recorded during a tour with fellow Alabama native Justin Johnson. The two were out on

the road testing new tunes and decided to capture some of their live material.

The 28-year-old singer-songwriter is currently on tour in support of his latest release, hitting various venues throughout the Southeast. His musical meanderings will bring him to Columbia's Jammin' Java Friday evening. Next month, the troubadour will be in Austin for the famously hip South by Southwest festival.

From small town Alabama to the country's live music capital, Austin, Hood and his guitar-based music are clearly on their way.

Comments on this story? E-mail [gamecockfeatures@gwm.sc.edu](mailto:gamecockfeatures@gwm.sc.edu)

## Documentary chronicles black family's 'Burden'

BY LINDSEY JEFFERSON  
THE GAMECOCK

February is recognized nationally as Black History Month, but many young adults don't know about some of the struggles blacks overcame in America leading to this special month.

The Civil Rights era in American History is laced with hardships blacks had to endure.

One of these problems was the process of integrating schools across the South. The Civil Rights Act of 1964 outlawed discrimination in hotels, motels, restaurants, theaters, and all other accommodations engaged in interstate commerce. When this act was put into place, however, many schools still didn't want to enforce this law.

The new documentary, “The Intolerable Burden,” tells the story

of one family's fight to send their children to white schools under this law.

The documentary centers on Mae Bertha and Matthew Carter, who enrolled the youngest eight of their 13 children in the public schools of Drew, Miss. Although the freedom of choice plan was in place when the Carters decided to

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PHOTO SPECIAL TO THE GAMECOCK

‘The Intolerable Burden’ at the Nickelodeon Theatre details the challenges of integration facing blacks.

## USC music concert to feature computers

BY NATALIE NETZEL  
THE GAMECOCK

Students and professors will be participating in a computer music composition program at the School of Music's Recital Hall tonight at 7:30 p.m.

“Current Beats,” which is entirely computer-generated, is directed by USC professor of composition theory and music, Reginald Bain. Bain has taught at USC for 12 years and has been in charge of the program since its beginnings 10 years ago.

Computer music is an alternative form of music that uses the latest electronic media and technological resources to produce entertaining and inspiring pieces.

The use of computers and other technologies make this a unique event. There will be no body singing on the stage, no sprawling orchestra showing off its skills — instead, a main computer equipped with programming software, synthesizers, a PA system, percussion and other forms of electronic equipment necessary to program the music will be in the spotlight.

According to Bain, the technol-

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## Play Review

### ‘The Trojan Women’ shines in timely look at war

#### “THE TROJAN WOMEN”

Written by Euripides  
Performed by Theatre South Carolina  
★★★★ out of ☆☆☆☆

BY GRAHAM CULBERTSON  
THE GAMECOCK

Theatre South Carolina's latest production, “The Trojan Women,” takes a bleak look at the aftermath of war. The war in question is the famous 10-year siege of Troy by the Greek armies, described famously by Homer in the epic poem, “The Iliad.”

But, unlike “The Iliad,” which was already a classic when Euripides wrote “The Trojan Women,” the Greeks in this play are the unseen villains, and the heroines are the women of Troy, dealing with the destruction of their city and the deaths of husbands, sons and brothers.

Although Hecuba (Erica Tobolski), former Queen of Troy, is the focal point of the play, the first scene opens with the gods Poseidon and Pallas Athena debating the fate of the Greek fleet. Poseidon, played compassionately by Brian Schilb, agrees to exact revenge on the Greeks along with Athena (Laura Simms) who

urged the Greeks to destroy Poseidon's beloved Troy but has since found fault with their actions. Simms' Athena is wooden and unconvincing; luckily, she plays two roles, making her later character, Helen of Troy, considerably more believable.

After Poseidon's opening exposition, Hecuba and her ragged chorus of Trojan women are seen awaiting their fate at the hands of the Greek warriors, as Poseidon solemnly observes them.

Tobolski's performance as the fallen queen anchors the production, but both the best and the worst work comes from costume

designers Lisa Martin-Stuart and Valerie Pruett. Hecuba is supported by a wooden staff, and her escorts are clothed in torn robes of gray that blend in well with the razed battlements of Troy.

Not only are these costumes effective, they set off the outfits worn by the three other key female figures. Cassandra (Kay Allmand), Hecuba's daughter and the priestess of the sun, is garbed in shimmering golden-green raiment that highlights the flame of hope she carries into the play.

Andromache (Pamela Vogel), wife of Hecuba's warrior son Hector, is dressed entirely in smooth black; her grief for her

husband's death and her fear for her young son Astyanax is fresh and pure, in contrast to the worn, graying despair exhibited by Hecuba and the chorus. And finally Laura Simms, wearing a formal dress and exotic jewelry, highlights Helen's status as the most beautiful woman in the world and the ostensible reason behind the entire Trojan War.

Unfortunately, director Bonnie J. Monte chose to outfit the Greek warriors, Talthybios (Patrick Mullins) and Menelaus (Zach Hanks), and their entourages, in modern uniforms, which detract

♦ ‘TROJAN WOMEN,’ SEE PAGE 13