

Southern-style rock

# Arrogance releases album

by George Bacso  
Staff Writer

"Prolepsis" by Arrogance, Sugarbush Records, \$5.98.  
Arrogance was once a group of Winston-Salem rockers who played Black Sabbath very loud and very well and whose claim to fame was a single released in 1970. But group leaders Don Dixon and Robert Kirkland grew tired of playing the endless, repetitive Stones-copped riffs and struck out on a less commercial, more artistic, but harder path.  
Arrogance is now a collection of Chapel Hill musicians whose tragic flaw is their own individuality. To celebrate the release of their second album, *Prolepsis* (Sugarbush records), Arrogance played three smooth and sparkling sets before a packed house at Cat's Cradle Friday night.

Arrogance defies the labeling which all "semi-local" bands are subject to. At times they sound like the Grateful Dead, Poco or Shawn Phillips, before breaking into an uptempo jam reminiscent of Crosby, Stills, Nash and Young. But their style, as wide-ranging as any, is decidedly their own. Suffice it to say Arrogance plays southern-flavored rock in the country vein and folk tradition.

Their one night stand at the Cat's Cradle revealed the difficulties Arrogance must face as a band sitting on the fence which separates local talent from wide-acceptance. The group was tight and the sound and audience rapport good in the club atmosphere. But

bands in clubs tend to become secondary to talking and drinking and are often relegated to a background role, a role Arrogance is totally undeserving of.

A song by Arrogance is typified by a soft beginning, with either Dixon or Kirkland handling the vocal chores. Marty Stout's piano signals the beginning of a melody which builds steadily until the chorus, and then all is quiet again. But years of playing other people's music has given Arrogance adaptability, a quality usually observed only in established top groups.

The harmonies of Dixon, Kirkland and drummer Steve Herbert highlight the Arrogance sound; Dixon, with his high falsetto range, is the perfect foil for the hard, razor sharp, almost raucous vocals of Kirkland. Dixon, a former bass player with UNC's Jazz Lab Band, lays down a funky, jazz-influenced rhythmic foundation, aided by the flashless but consistent skin-beating of Herbert. Stout displays exceptional knowledge of the capabilities of various keyboard instruments, while Kirkland still has yet to discover the limitations of his flat-picking on an acoustic guitar.

But the key to the imaginative sound of Arrogance is the constantly changing tempos and directions which their music takes. When the group is really on, chord changes in songs become excuses for instrumental wanderings and spontaneous jams.

The music performed Friday was a collection of old material culled from their first album, *Give Us a Break* and approximately two-thirds of their new LP.

The group's earlier material was offered first. "Lady Luck and Luxury" featured organ and guitar trade-offs and the staccato vocals of author Dixon. Kirkland took over the center mike for "Dying to Know," which turned into a flattering jam.

The only awkward moments of Arrogance's first set came with the presentation of a tune whose melody was a direct rip-off from the Christmas single, "Merry Christmas—the War's Over" by John Lennon and Yoko Ono of some years back.

But Arrogance's individuality was saved by the song's different lyrics and uptempo rhythm change.

The entire, impressive first side of *Prolepsis* was played at various points throughout the remainder of the evening. "Six Wings", with its soft melody and vocals a la Robert Plant was highlighted by a delightful piano break by Stout.

Kirkland's "Bad Girl" is probably the album's most memorable cut. With the aggressive humor of Dixon's vocals, accented by Kirkland's high reaches, and an infectious melody, this number is the LP's top rocker—chug, chug.

"Barely Alive" goes through several key changes on its way to becoming a real Country and Western mover and leads into "Sun Sweet," an eight-minute mini-suite with Doobie Brothers harmonies.

From the rapid-paced excellence of Stout's "Cost of Money," to the heavily jazz-influenced gem, "Can't I Buy a Song," to the wishful escapism expressed in Dixon's plaintive vocals on "People Aren't Free," the highlights of side two of *Prolepsis* were also offered.

Arrogance's musical dilemma is best seen in the funky folk of "Slaughtered Elvees," playing jobs where no one knows my name/it seems from all the beer they sell/they'd ask me back again . . . on top of that they think that everybody sounds the same."

Drawn back for an encore, Arrogance responded with an extended version of the much-requested "Take A Shower"—a little booshie-wooshie before ending another night in another club.

Arrogance is a local band which should have gained broader acceptance long ago. They deserve admiration and respect for holding fast to their own musical identity, and appreciation for their impressive recent appearance at the Cat's Cradle and their excellent new album *Prolepsis*.



Playing a borrowed guitar

Staff photo by Charles Hardy



Staff photo by Charles Hardy

## Chapin raises \$1500 through song and plea

by George Bacso  
Staff Writer

Without accompaniment and armed only with a borrowed guitar and his own altruistic intentions, balladeer and pop star Harry Chapin entertained an estimated 1,000 to 2,000 persons in the Pit Friday and raised over \$1,500 for "Why World Hunger."

"Why World Hunger" is a foundation Chapin established one month ago for the purpose of helping to alleviate the world hunger problem.

Chapin combined the presentation of many of his hits with appeals "to get involved" and the soliciting of donations. Dressed in the modest attire of blue levis, desert boots, a workshirt and a white cardigan sweater, Chapin sang and strummed his way through an hour's worth

of excellent music.

His stool rocking and legs kicking, Chapin offered material from his four albums, from his first big hit, "Taxi," through "WORLD" and right up to his recent hit single, "Cat's in the Hat." Chapin's voice was in fine tune, and his verbal gymnastics were augmented by the excellence of his guitar playing.

On his way to the airport afterwards, Chapin spoke briefly about his music and his cause.

"I'll have my fifth album out in about five or six weeks," he said. "It's tentatively titled *Lifestyles or Characters I've Been*."

Chapin helped set up the "Why World Hunger" foundation because "world hunger is a problem that is visible. We're working on the philosophical assumption that everybody has a right to eat."

"People say the individual or small group can't do anything, but they can. People forget that it was a small number of colonists who started the American revolution, and only 2,000 Bolsheviks who took over all of Russia."

The foundation has declared April 17 "Food Day," but wants to make fighting hunger an everyday activity. Information can be obtained and donations sent to "Why World Hunger" Foundation, P.O. Box 1975, Garden City, N.Y., 11530

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