

# Pat Metheny Group amazes crowd with performance

The Pat Metheny Group came to Chapel Hill on Wednesday night, and they left a capacity crowd at Memorial Auditorium lightning-struck and dumbfounded. This new version of the group had only played one night live before this, but the members were already in fantastic form.

At about 8:30 p.m., with the lights still on, the audience was thrilled to hear other-worldly sounds from Metheny's guitar synthesizer. Then he and the rest of the group went into "Forward March."

The group members played unfamiliar marching band instruments as they came on. The bassist carried out a bass drum, the keyboard magician Lyle Mays brought out a horn, and the two percussionists appeared from the back of the auditorium playing high school snare drums down the aisles. Pat said he heard folks liked sports here at UNC, and he thought the marching band sound might get him in good with the crowd.

Silly Pat. All he had to do to get in good with the audience was to play two and a half hours of unbelievable, uninterrupted, incredibly delicious music, which he then proceeded to do.

The lights went out after that, and the spotlight hit Metheny as he became the inner workings of a tasty guitar sandwich. He started off

## Kevin Gottesman Concert

"Phase Dance" by playing the acoustic guitar which was set up on a stand in front of him. He alternated that with the hollow-body electric he had strapped to his back. He and the purple-caped pale skeleton known as Lyle Mays traded titillating solos during this tune from the group's self-titled album.

After sending the crowd off at the speed of light, the group crawled into a beautiful new untitled ballad. This tune featured Metheny playing a soft lead on his electric and the drummer stroking his skins with the brushes. Just when the crowd got a chance to catch a breath, they launched into "Tell It All." The bass player used a bow on his stand-up acoustic and Mays stormed into his Kurzweil keys that filled the auditorium with the sounds of a magnificent grand piano. Metheny manipulated and merged the sounds of his guitar synthesizer with the harmonies of their new vocalist. Mays also managed to find a third hand somewhere with which to play the bells on top of his array of keys.

After a new untitled tune featuring a bass solo, they jumped into a funky

revamped version of "James" from the album "Offramp." In this bouncy tune that featured cowbells, maracas and multiple camera flashes, it was easy to see that Metheny thoroughly enjoyed every note he played. "Dalton Lee" from the soundtrack of the "Falcon and the Snowman" followed as Pat attached a synthesizer that looked like a Pac Man game onto his electric.

They played the title cut from "First Circle," and then Pat actually spoke to the audience! Some untitled

free jazz and a strobe light drum solo were next. "Farmers Trust," a soft acoustic ballad which Pat played while bathed in red light, led into "Fandango," a bouncy salsa tune which featured a lot of cymbals. "Are You Going With Me" saw Metheny go into various contorted positions while playing through the steam that flowed off the stage. The band used a lot of bizarre animal sounds from the barnyard and sneezes along with rolling keyboards on "Extradition." "Twice in a Lifetime" was a beautiful

ballad featuring Metheny's mandolin.

The final song and the encore were sufficiently incredible to blow the crowd completely away. They did "San Lorenzo" with a vengeance, left the stage and returned with their

original trademark hit, the title cut from "American Garage."

Pat promised the night's set would be a workout, and he lived up to his word. The only thing to say in conclusion to the Pat Metheny Group is "thank you!"



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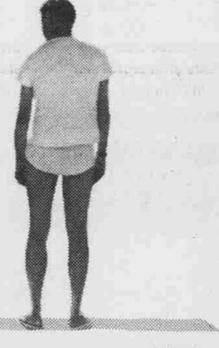
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