

# Horns, antics set Pressure Boys apart

Any band that changes the name of its drummer to YAMAHA has got to be unique. And the Pressure Boys are certainly that.

After all, how many rock 'n' roll bands have a trumpet, saxophone and trombone in their arsenal? Not too many.

No one would ever accuse the Pressure Boys of copying the sound of another band; the only group that sounds like these guys is Weird Al Yankovic and the Polkaholics.

But what makes the Pressure Boys so popular is not only their sound but also their onstage demeanor. Their antics vary from juggling beer cans to being just plain goofy.

## James Burrus Concert

The Chapel Hill band (all the members went to the local high school) took to the stage at Cat's Cradle Friday and Saturday nights.

The Pigs from Atlanta, Ga. opened the show Friday night. This band has done a demo with Mitch Easter and sounds like another R.E.M. clone. Saturday night, Four Hard Men of Raleigh opened, sarcastically playing everything from disco to rap to the "Late Night with

David Letterman" theme song.

The Boys' set consisted mostly of originals though they did threaten the crowd with a Bon Jovi cover. Later in the evening they fulfilled the crowd's hard rock desires with "Back in Black" and "Radar Love."

The Boys' brass section consists of Stacey Guess on trumpet (that is, when he plugs his mike in), Greg "Birdman" Stafford on sax, and John Plymale, also the lead singer, on trombone. Vocally, Plymale sounds like Stan Ridgeway of Wall of Voodoo.

Coupled with this brass is a steady back beat from bassist Jack Campbell and drummer Rob Ladd. Guit-

arist Bryon Settle seems content to play in the background until he is called upon.

These home boys are not only loved by Chapel Hill but also by the corporate world. Miller Beer decided last year to sponsor them with lots of freebies and press coverage.

Will the Boys handle the pressure of a Miller sponsorship or will they sell themselves out to the top corporate cats? This band seems the type that will stick with what has made it popular — a sense of humor and brand of music that blows away audiences at every performance. But please, Boys, no Bon Jovi.

# 3 for the show works well for ArtSchool

"Three Short Plays by David Mamet," a presentation by the Artschool's Actors Co-op, should satisfy anyone who might feel deprived of cultural stimulation. The plays — "Prairie du Chien," "Mrs. Happiness," and "The Shawl" — were written by Pulitzer Prize winner Mamet. The production opened Friday evening at Carrboro Elementary School and will continue next weekend.

"Prairie" focuses on five passengers on a train heading east from Chicago. Mamet fills the compartment with distracting activity: one passenger traps his neighbor with the creepy story of a small-town murder, while across the compartment, two men drink gin and play cards. The porter frequently enters the compartment to check on the passengers. A sleeping boy represents the only stillness on the set. The observer wants to concentrate on the murder story but is distracted frequently by the card players.

Just when the situation becomes

## Alston Russell Theater

irritating, the card players argue and a shot is fired. At the play's climax, the facial expressions of the porter and the listener provide comic relief from the intensity of the drama.

The audience has time to regroup mentally while the stage is set for the next play.

A lighter story, "Mrs. Happiness" is a monologue by an advice-to-the-distressed radio personality. She represents the Ann Landers of radio talk shows. The play humorously shows how radio personalities may behave behind the curtains of their profession.

Mrs. Happiness (Sharon Pigot) begins the show sitting rigidly behind the microphone, her hair pinned up under a hat and reading glasses on her nose. During the show she

regresses to adolescence as she sits cross-legged on her desk, her hair hanging down and her glasses gone. She playfully substitutes numerous stuffed animals for the people she is advising. The play ends with Mrs. Happiness seeming as professional as she did at the beginning.

The drama intensifies again with the much longer play called "The Shawl." This play involves three odd characters. John, a questionable psychic donning an aqua ascot and patterned smoking jacket, dominates the action. The audience watches as he interacts with his shady companion Charles and his rich customer Miss A. The odd relationship of these three characters makes the play magnificent.

Mamet frustrates the audience once again by having Charles repeatedly catch his keys during the psychic sessions. John confuses viewers because he reveals his tricks for mind-reading yet he displays some psychic talent.

The greater length of this play compared to the first two invites the viewer's mind to wander occasionally. Luckily, the powerful acting of the male performers, Euan Baggshawe as John and Solomon Gibson III as Charles, keeps the viewers' attention.

The play settings are small but complete, and the transitions between plays are remarkably smooth. An intimate atmosphere develops from the limited space.

All the actors work well with their surroundings. Gibson demonstrates great acting versatility by playing the porter in "Prairie" and Charles in "Shawl." Steve Clark, the storyteller in "Prairie," also directs "Mrs. Happiness."

This multiple production reflects the skill and hard work of the Actors Co-op. The variation of acting and subject matter found in these plays make seeing three short plays more enlightening than one long production.

# Actress in 'Voice' dials audience's number

Turkish actress Cigdem Onat gives a superb performance in the PlayMakers Repertory Company's production of "The Human Voice," the second of the three plays performed in rotating repertory as Playfest 87. The play opened Saturday night in Paul Green Theatre.

## Andrew Edmonson Theater

The play, by French dramatist Jean Cocteau, is the story of a five-

year love affair that has come to an end. The audience watches as the main character makes one last, anguished phone call to her lover.

There are many traps for an actress to fall into in preparing a one-woman show such as this one. First, she must have the charisma and presence to command an audience's attention for the 65 minutes of the performance. Secondly, given the emotional state of the heroine at the beginning of the play, the piece could easily degenerate into an overwrought, melodramatic extravaganza.

But under the capable direction of her husband Arthur Housman, Onat successfully avoids all these pitfalls. She suffuses the work with a great variety of emotions, showing a thousand different sides of the woman. By turns, she is desperate, coquettish, beaten, courageous, and

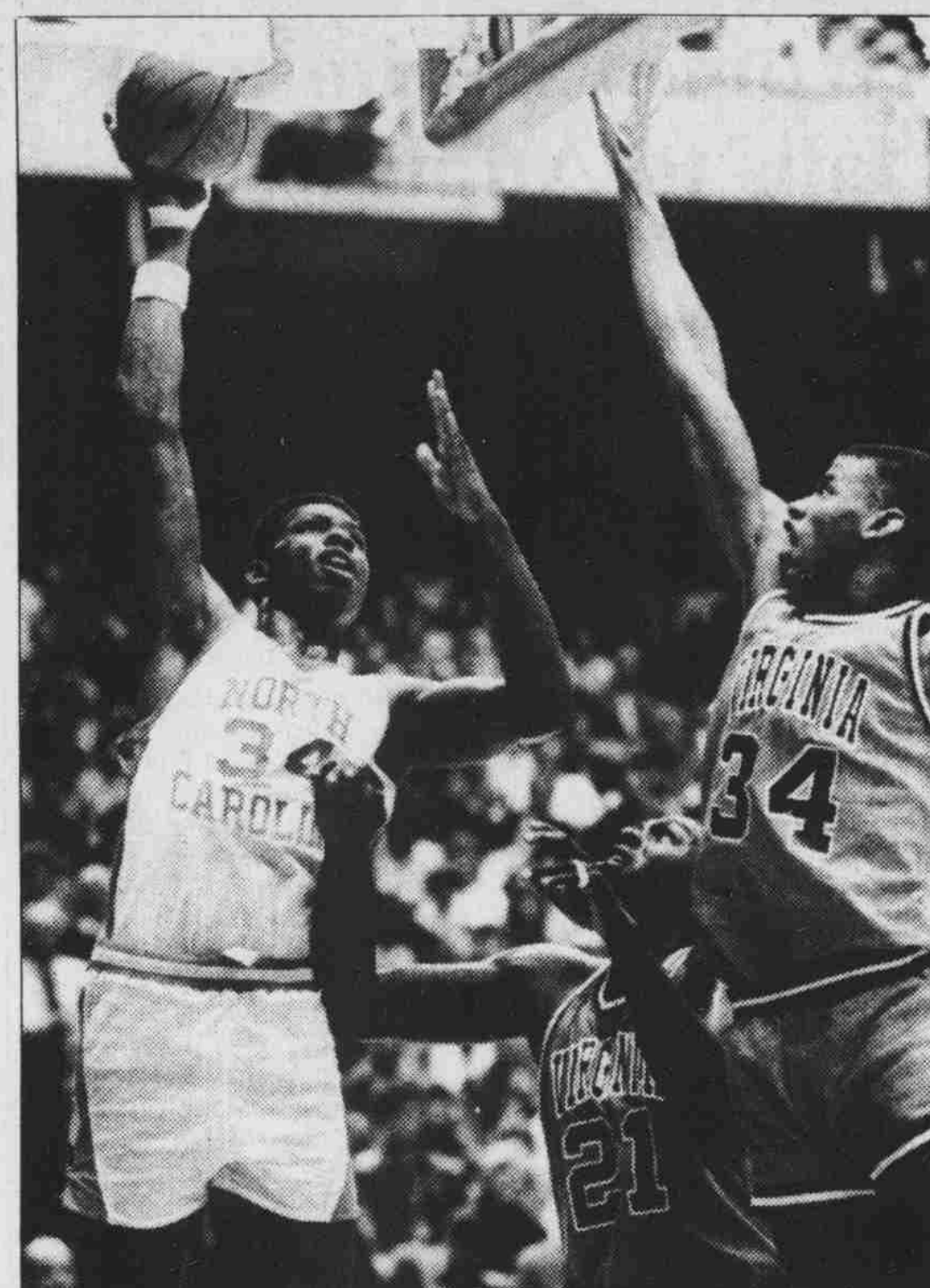
(as she recalls the details of a forgotten weekend spent with her lover) achingly poignant.

Onat submerges herself so completely into her character's emotions that she seems to no longer be acting, yet she never loses control of the performance. She doesn't allow herself to indulge in gratuitous histrionics.

The technical aspects of the performance are up to the usual high standards of PRC. Costumer Marianne Custer has designed a lovely nightgown for "the woman." Robert Wierzel's lighting design is effective, as is Linwood Taylor's work on the set.

The Cocteau work certainly adds an interesting dimension to the "about women" theme of Playfest 87. But even if it is impossible to see the other plays in the series, come to "The Human Voice" for Onat's haunting performance.

# Sports



J.R. Reid shot over and around Cavalier defenders for 21 points

## J.R.'s college boards

By JAMES SUROWIECKI  
Assistant Sports Editor

Sunday's 74-73 overtime win against Virginia was certainly not one of UNC's more impressive victories of the season. The numbers which demonstrate that will no doubt be bandied about often today — thrown into every game story and every sidebar. Numbers like 32.6 percent from the field in the second half, 3-15 from three-point range, Kenny Smith's 4-of-14 performance.

But the most important number in the boxscore, aside from the final score, is the 14 next to J.R. Reid's name under the category of rebounds. Those 14 boards, including five off the offensive glass, were instrumental in the Tar Heel win. When Joe Wolf fouled out, Reid took over, wreaking havoc inside among the Wahoo saplings.

"When it's crunch time, I just try to get all the rebounds I can," Reid said. "I like to rebound, and I think that's my job on this team, especially when the game is close. I like to bang inside."

trouble. He played from the 7:02 mark of the second half through overtime with four fouls, but was if anything more aggressive as time wore down. With UNC down three, Reid fought for position along the baseline and hit a little turnaround. He later calmly canned both ends of a one-and-one to put UNC up by two. Then, of course, in overtime he made the play of the game.

This was not, however, Reid's best game of the year. He had 21 points, but was just 7-of-14 from the field. Dean Smith mentioned that Reid had missed some shots he should have hit. But still, one returns to those rebounds, eight after intermission. And he did have the shot.

With less than two minutes left in overtime and the score tied, Reid cut into the lane and put up a jump hook that dropped in. He was fouled by Mel Kennedy and hit the free throw.

To be sure, that wasn't the usual freshman play. But then, Reid isn't the usual freshman. When the heat was on, he stayed in the kitchen and cooked up a three-point soufflé. No surprise there.

The banging got Reid into foul

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