

Singing groups plan harmonious blend of music styles

By **ROB SHERMAN**
Staff Writer

Tonight's Harmony on the Hill, the first a cappella "jam" concert held at UNC, will feature four singing groups.

The Vermont Topcats, a male group from the University of Vermont, and the Trinity Belles, a female group from Trinity College in Washington, will join their Tar Heel counterparts, the Clef Hangers and the Loreleis, in concert in Hill Hall.

"The concert was organized partly for fun and partly to show people (at UNC) that there are different types of groups with different types

of personalities," said Lorelei Leslie Schaar, a senior from Dallas, Tex.

Members of the Loreleis came up with the concert idea, Schaar said. She said she hoped the jam would become an annual event. Schaar, Lorelei Paige Elrod and Clef Hanger Doug Schmidt coordinated arrangements with the visiting groups.

Each group is different not only because of the different introductions and styles of songs, but also because of the people that make up the groups, Schaar said. "Last year the Clefs were very different than now because of the different personalities," she said.

The a cappella jam, in which several groups from various schools hold a joint concert, has been a tradition in the North for many years, she said, and some colleges have as many as 50 a cappella groups.

The Topcats were chosen to participate in the concert because they sang at a jam at Duke University last year, and they were anxious to return to the area, Schaar said.

Tonight's concert will also be the first time the Clef Hangers and the Loreleis have performed together. Schaar said the opportunity to sing together has never occurred. She said there was competition between the two groups a few years ago, but it has diminished a great deal. "They (the Clef Hangers) do more traditional music, and we (the Loreleis) do more stuff off the beaten path," she said.

The concert is scheduled to last about two hours. Former members of the Clef Hangers and the Loreleis will emcee the show.

Harmony on the Hill will begin at 7:30 p.m. tonight in Hill Hall Auditorium. Call 962-2285/2286 for ticket information.



The Clefhangers practice for their "Harmony on the Hill" concert

Friendship, variety hold key for Loreleis

By **JESSICA BROOKS**
Staff Writer

Thirteen is not always an unlucky number. For the Loreleis, 13 has worked well, since it's the number of ladies that make up their student-run choral group.

For Laura Madison, a second-year Lorelei, the fact that the singing group was student-oriented was appealing. "I heard them sing and liked their music. I also liked the fact that they were student-run," Madison said.

Although there was an active Lorelei group about 10 years ago, the present Loreleis have only been singing for the last three years. Despite having been together only a

short time, the group is "working towards making it a tradition," Madison said.

Lorelei treasurer Leslie Schaar said the group doesn't just sing together; they are also friends. "I love to sing and I was looking for more than just a choir," said Schaar. "The Loreleis seemed to have the friendliness I wanted."

Margaret Moore, the group's music director, was looking for this type of closeness also. Moore said she sang throughout high school. "Music people have always seemed to be my closest friends," she said.

The Loreleis are a non-profit organization that puts any money they make back into the group to help pay for concerts, tours and other expenses. They sing a wide variety of music ranging from ballads to country and rock, which Moore says is one of their trademarks. "We're not a typical Sweet Adeline group," Moore said.

In February, the Loreleis gave a spring performance for the University. Their next concert is tonight at 7:30 p.m. in Hill Hall. The performance, called "Harmony On The Hill," is in conjunction with the Clef Hangers. Tickets cost \$2 and are on sale in the Union.

Billy and his band float the reform school

By **JO FLEISCHER**
Assistant University Editor

The band's limo, on this, the Institution Tour, was negotiating the dark country road for the third time when its pilot spied a police cruiser in the rearview mirror. The pilot, Billy Warden, front man for the Floating Children, stopped abruptly in the middle of the road and motioned for the cop to pull alongside — positioning the policeman in the wrong lane.

"Officer, we're the Floating Children: can you tell us where the C.A. Dillon School is please?"

The cop obliged. Warden made a three- or four-point turn, again in the middle of the road, as the helpful patrolman sped away.

Moments later, the car's occupants cheered as Warden navigated the land-raft, vintage late 70s, onto the campus of Butner, N.C.'s C.A. Dillon Facility/School (for wayward boys and girls).

The limo crawled up the drive, its pilot trying to decide which of two paths to take in the dark unfamiliar surroundings. Warden stopped at an outbuilding; the band jumped out.

A guard emerged from the doorway, peering questioningly out into

the darkness. Warden met him with, "Hi, we're the Floating Children. I know we're a bit late. Are the other guys here yet?"

The others (who included Chip Cheek, the bassist, and Andy, the band's mentor/volunteer soundman) had been only a half an hour late. Warden and company arrived nearly two hours after them.

The dark blue Buick drove to a 14-foot chain-link fence topped with an additional yard of very unpleasant-looking barbed wire. "This is a prison, Billy!" Adam Heller, the drummer from N.C. State, exclaimed as the gate slowly slid open.

"Pretty scary, huh?" Warden replied.

The car drove parallel to the fence the wire at the top faced the interior of the campus past "cottages" A and B until the driver spotted the volunteer crew's van.

The band members were led through the back entrance by a guard who locked the door behind them each time they went in or out. The equipment was set up unceremoniously at the front of the cafeteria (the smell of which brought back powerful and painful memories of

one's own elementary school). Three guards, including one called Sky who stood almost eight feet tall, watched.

As the band and crew were reunited, a reporter sought out George Jones, the C.A. Dillon Facility's director, to find out exactly why the state found it necessary to put little boys and girls behind 17-foot fences. And especially why Jones wanted to bring the Floating Children to be there amongst them.

Billy and the kids who float had found themselves in the maximum security unit of the C.A. Dillon Facility, Jones said. The facility, run by the Department of Human Services, was home to 80 to 85 boys and girls between the ages of 14 and 16 who had been sent there by the courts for doing real bad things. What kind of crimes? "Crimes that if they were committed by adults would be very, very serious," he said. The guards, who now numbered about eight, led the audience in. About 80 very young, somewhat perplexed-looking inmates sat at low tables studying The Children.

One of the inmates who had helped with the equipment looked proud as he announced, "Billy Warden and the Floating Children!" As the band broke into "Electric Southern Boy," the entire audience administrators, guards and inmates — appeared puzzled. "Were they for real?" someone asked.

The Floatings are different from most bands, especially those in Butner. They sound like a cross between Iggy and the Stooges and a wackier Alice Cooper (a demi-god to the Children). Their sound,

though more than competently executed by Heller, Cheek and Sammy Dobby, may be better suited to their home base in Chapel Hill than to Butner.

No one at the Dillon school knew what to expect — they don't get out much (in fact, the average stay is 15 months). It was similar to how the residents of a rest home might respond to Ziggy Stardust.

Warden, resplendent in white pants covered with red, white and blue slogans, strummed an acoustic guitar with no pickups in Elvis fashion. He began to dance spasmodically during the first instrumental break like a very demented Chuck Berry.

Jones, whose dour expression earlier indicated his fear that he had made a mistake in inviting the band, led the crowd in uproarious laughter.

The crowd's response was divided. Half of the boys and girls clapped along and laughed at the band's antics, while the other half and the guards studied the new phenomenon like they were a new life-form.

Warden introduced a song called "Your Truck is Large." It was, he said, "about a big scary truck that almost killed us on the way over." Actually, it was a slightly altered version of "Your Love is Large," a little ditty that deals explicitly with

After the show, Jones' reaction was not surprising. "They're a little unorthodox . . . that singer oughta go far, he's a lot like that guy . . . uh, oh I forget — with that kind of Gomer Pyle way of doing things."

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