

Jazz singer shows off vocal acrobatics

Sports

Jazz singer Bobby McFerrin electrified an audience at Memorial Hall Sunday night with an unforgettable performance of a cappella music.

McFerrin's incredible singing was matched by his marvelous rapport with the crowd, and he delivered a performance that was stunning in both its breadth and virtuosity. He presented a mesmerizing display of his singular artistic vision that was leavened by a strong dose of audience-pleasing humor, and he captivated the audience with a magnificent performance that could only be delivered by a truly great musician.

McFerrin's vocal ability is breathtaking, and he used his incomparable voice to its fullest extent Sunday night. His vocal range extends from basso profundo to soprano, and he dazzled the Memorial Hall audience with repeated displays of vocal pyrotechnics.

His breath control and phrasing were also quite marvelous. Many of McFerrin's songs consisted of syllables or sounds instead of words, but his highly expressive singing style made these wordless songs just as moving as songs that tell stories with words. McFerrin's voice sounded as beautiful and rich as any instrument, and his great range in style enabled

David Hester Concert

him to achieve many more different types of effects than those that could be achieved by an instrumentalist.

McFerrin accompanied his singing by rhythmically hitting his chest, tapping his feet and even clicking his teeth, and this highly unorthodox method of personal percussion worked brilliantly. McFerrin's playing of his body was effective because it sometimes elicited laughs from the audience, but it was most important because McFerrin used it as an integral and expressive part of his overall musical presentation.

Different types of personal percussion were employed for different types of songs. McFerrin clicked his teeth to make them sound like dancing tap shoes during his performance of a 1920s-style jazz number, for example, and during his performance of the Beatles' "Blackbird," he used his hands to make sounds like a pair of flapping bird's wings.

McFerrin's material encompassed an incredible range of musical styles, and the universality of his perfor-

mance contributed to its success. His songs ranged from traditional scat songs to the Beatles' "From Me to You" to the gospel "Down By The Riverside." Much of McFerrin's performance seemed to be improvised, and at one point he even made up songs out of the names of members of the audience. He also presented a one-man performance of "The Wizard of Oz" in which he sang each character's songs in the voice of that character.

McFerrin's greatest performance was delivered during the encore, when he performed a bluesy rendition of "The Star Spangled Banner." McFerrin sang the anthem in a relatively straightforward style without any type of personal percussion. His rendition was stunningly powerful and expressive, and he sang the often-heard song with such passion and beauty that it sounded fresh and new and alive.

Much of the concert was pervaded with McFerrin's wonderful sense of humor. Many musicians make awkward stabs at being funny on stage, but McFerrin's sure comedic style never failed to delight the audience. He sometimes used some of his more unusual vocal effects to elicit laughter from the audience, and his imperson-

ations of characters such as a female blues singer and an opera singer were also very funny. McFerrin would sometimes break into children's songs or TV sitcom themes, and he would sometimes make the audience laugh by using mime to act out his more humorous songs. Some of the concert's most humorous moments came during its frequent audience participation sections.

At one point in the concert McFerrin walked out into the audience to talk to people and ask them to sing with him. This interaction between performer and audience greatly enhanced the enjoyability of the show. McFerrin's unrehearsed conversations with surprised audience members were often quite amusing, and the performances by some of the people who joined McFerrin onstage were also often very funny.

Some of these performances also enhanced the musical success of the show. An impromptu choir of audience members that McFerrin assembled onstage was particularly impressive. The audience's participation made the show more enjoyable, but the overall success of the show must be attributed to McFerrin's individual magnificence.

McFerrin's performance was an example of masterful artistry at its highest level. Although it is difficult to use the word genius to describe a single performance, McFerrin's performance Sunday night seems worthy of such a description. McFerrin's performance showed how wonderful a live musical performance can be when it is delivered by a truly great musician, and it provided an evening of entertainment that many in the audience may never forget.

Virginia

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lead.

Lebo, however, matched the outside shooting of the men in orange, effectively coming off foul-line screens to hit consecutive 17-footers.

"The big guys were bumping and bruising the whole game," said Lebo, who suffered a bruise of his own when a John Crotty elbow caught him in the chin. "I'll probably wake up sore tomorrow, too."

Virginia's big men continued to put the body on Reid, limiting his field-goal accuracy, which had been an astronomical 78 percent for the previous six games. On Saturday night, the Virginia Beach native was 4-of-9 from the field, but made the

Cavaliers pay for their aggressive strategy by hitting 11 of 17 charity shots, and drawing nearly a dozen fouls on their bruising front line.

The Cavalier big men did reduce some of Reid's inside scoring, but their guards, in particular Johnson, could not provide the scoring Virginia had to have to make up for their weak interior scoring.

Johnson finished with 11 points on 3-of-12 shooting, as well as two intentional fouls.

While Johnson was unable to convert his frustration into production, UNC's Lebo used the physical nature of the game as motivation, hitting 13 first-half points, and burning the Virginia defense with numerous drives to the basket.

"I think Jeff plays better when somebody makes him mad," said Smith.

Williams may not have been mad, but he certainly was solid for the Tar Heels, finishing with 12 points on 6-of-8 floor shooting, and a team-high six rebounds to go along with an excellent defensive effort.

Good shooting was provided by almost all of the Tar Heels, who shot 62 percent from the field as a team. Junior Steve Bucknall hit four of five shots to get his nine points, and added six assists and four rebounds.

Junior Kevin Madden filled in admirably for injured starter Ranzino Smith, who has now missed three of the Tar Heels' last four games with a deep thigh bruise. Smith's status, according to his coach, is "day to day."

AP Top 20

1. Arizona (45)	16-1	1,202
2. North Carolina (10)	13-1	1,147
3. Temple (5)	12-0	1,047
4. Kentucky (1)	12-1	1,018
5. Purdue	15-1	963
6. Pittsburgh	13-1	945
7. Michigan	14-1	857
8. Nevada-Las Vegas	14-1	706
9. Duke	10-2	649
10. Iowa State	15-2	615
11. Oklahoma	14-2	602
12. BYU	12-0	480
13. Illinois	13-3	385
14. Syracuse	12-4	372
15. Georgetown	11-3	252
16. Kansas	12-4	207
17. Wyoming	12-3	182
18. UTEP	15-2	176
19. Iowa	11-5	165
20. N.C. State	10-2	164

New imports on the music scene

■ Sinead O'Connor — *The Lion and the Cobra*

Meet the next great vocalist of rock music. Extreme? Maybe. Possible? Definitely.

The best song off O'Connor's debut LP *The Lion and the Cobra*, "Troy," shows off her remarkable vocal abilities and song-writing talents. Her voice is tender when feeling depressed and seemingly possessed when she is raging. "Troy" expresses the range of emotions of a broken relationship — depression, regret, helplessness, jealousy, bitterness and disgust.

The dance tracks "Mandinka" and "Put Your Hands on Me" have to be two of the best things to hit London discotheques in years.

Not only can O'Connor sing, write and play electric guitar, but she also produced her album. All this, and she is only 20 years old.

There are only two things that can possibly hold O'Connor back from big-scale success — her shaved head and her sometimes complex lyric style. Some would-be listeners may look at the album cover and mistake her for punk. Others may not like her intricate lyrics. On "Never Get Old," O'Connor has someone read Psalms 91 in Gaelic.

Until now, O'Connor has been known only for her collaboration with the Edge of U2 on the title track of the movie "Captive." O'Connor will have no trouble, though, break-

James Burrus Albums

now is use it to hit yourself in the head for buying *Eye of the Hurricane*.

■ The Proclaimers — *This is The Story*

The Proclaimers are a Scottish duo playing acoustic pop and creating one of the most interesting sounds to hit the United Kingdom charts in some time. Now The Proclaimers are trying to match that success in America, and they just might do it with a song about the land of "second chance."

The duo's hot single "Letter from America" talks about the people leaving their poor home country for a land of greater opportunity, America. Later in the song, The Proclaimers ask if those people will come back to help them rebuild their country.

Twins Charlie and Craig Reid open *This is The Story* with "Throw the 'R' Away," a song about their hard accents, which are no doubt a great part of their charm. Charlie, who handles the guitars, and Craig, who handles most of the vocals, also write about dismissing embarrassing moments of the past and discovering the important things in one's life.

The only remaining question critics are asking is, will The Proclaimers send a Mickey Mouse postcard home when they break America? Listen to the accent and the songs about Scotland and then you will start to wonder whether they even want to come over and exploit the land of opportunity.

ing out of the U2 coterie.

This woman has the hungry roar of the lion and the deadly bite of the cobra and that's more than enough to break into rock 'n' roll and stretch it far beyond its limits.

■ The Alarm — *Eye of the Hurricane*

The Alarm is one band that has suffered greatly from its membership in the U2 coterie. Some have called The Alarm U3 because it broke out of the underground scene about the same time that U2 did and both groups sing songs about politics and religion.

The four Welshmen may be trying to get away from the U3 stereotype with *Eye of the Hurricane*, but the band's album is no declaration of its strength. The new Alarm is sending out a weak signal. While some of The Alarm's new songs, like "Rain in the Summertime," will no doubt do well on commercial radio, the band's best songs are in the past and on its debut album. Songs like "The Stand," "Marching On," "Sixty Eight Guns" and "Where Were You Hiding When the Storm Broke?" hit hard and were something you could raise a fist to. The only thing to do with that fist

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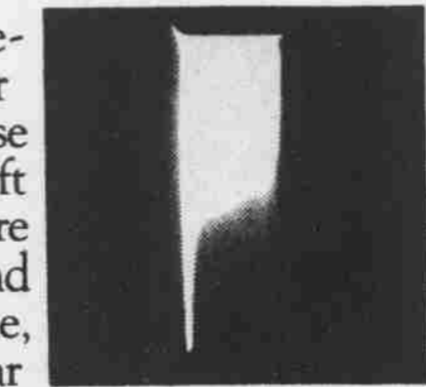
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