

Bands

Cradle's Irish party features Mary on the Dash

By **ALLISON PIKE**
Staff Writer

Cat's Cradle brings you pure rock 'n' roll this St. Patrick's Day with Chapel Hill's Mary on the Dash and Tennessee's Brian and the Nightmare's.

Mary on the Dash has come a long way in its short existence. Rob Boyle (bass), Lawrence Gray (vocals, guitar), David Liggett (drums, vocals), and Frank Liggett (vocals, guitar) formed Mary on the Dash last summer and since then have ventured out of North Carolina to play from Washington, D.C., to Florence, S.C. Their eight-song untitled demo tape, available at Record Bar and Oasis in Chapel Hill and Raleigh, has sold well

without much advertising or marketing. Several cuts off the tape, "Overdue" and "Chosen One," are played regularly on Bob Robinson's "Future Classics" show on WRDU.

Critics' and fans' attraction to Mary on the Dash seems to stem from the band's skill for playing pure rock 'n' roll. It's not a harsh heavy metal sound, nor is it a pop-influenced R.E.M. sound. Mary on the Dash's music is simply progressive Southern rock.

Frank Liggett's "Well Well" and Gray's "Chosen One" are perfect examples of the Southern influence in Mary on the Dash's music. The band brings to the songs the same hard-driving Southern flair

as Tom Petty and the Heartbreakers.

Bassist Boyle and drummer David Liggett provide a powerful backing for the music and the songs are lined with the raw-edged guitar sounds of Frank Liggett and Gray who at times give a sort of Stevie Ray Vaughn flair to the music.

Several major recording labels have shown interest in Mary on the Dash, but no concrete offers have come up yet. "There's a lot

of waiting involved," says Liggett. The band is leery, though, of signing on with a major label right away.

"A major label would probably want to shape us. We'd like to develop our own way with an independent label," said Gray. "We're not willing to make all those compromises right now."

"We're writing all the time and our set is always changing," added Liggett.

Mary on the Dash has big sur-

prises planned for tonight's show — surprises which Liggett says are not printable.

"We like to play live," said Gray. "We get excited about doing it even though we play all the time."

So, if you want to mix some good Southern rock 'n' roll that you can dance to with the night of Irish drink specials, catch the band that takes its name from the Virgin Mary figurines that hang in the rear view mirrors of cars — Mary on the Dash.

Some new music for thought

By **RANDY BULLOCK**
Special to the DTH

Now that Spring Break is over and you've finished lounging on the beach, it's time for you to regenerate electrical impulses throughout your brain. To aid in this intellectual rebirth, here's three new vinyl releases by bands that aren't content with merely reaffirming what you already think. That's right, the dreaded "thought-provoking" music.

The Jean-Paul Sartre Experience — Love Songs (Communion)

This Experience hails from New Zealand and the band members look a little like geeks. So be it. They are serious; they have probably done more to advance the New Zealand sound than any other band to date. (That's a joke.) Really, this band is quite good. Their songs are slow, with fragile melodies and

thoughtful lyrics; they are like songs created during a quiet, rainy day at home. Love is often the topic, but the approach stems from the basic inability of anyone to adequately understand it, as opposed to the stance in "I Want Your Sex." Nobody said existentialism was going to be easy. Bonus kudos for the song "Fish in the Sea," which ends with an intake of breath, like the singer had something else to say, but thought better of it.

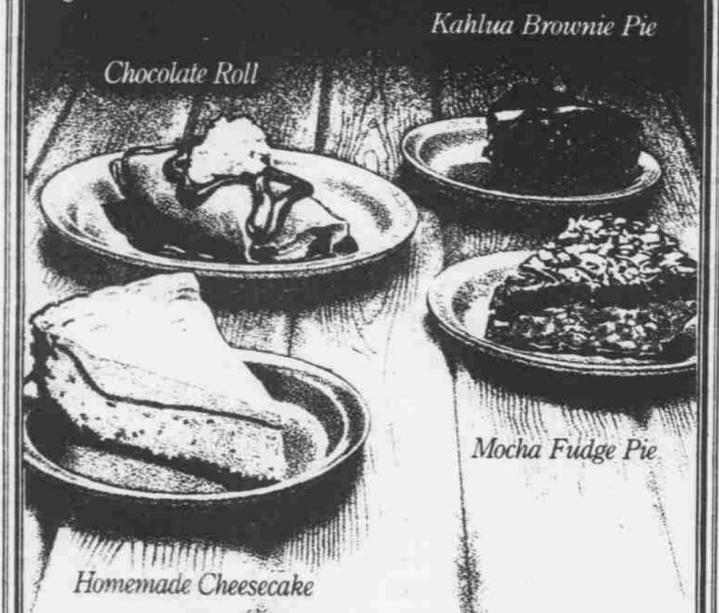
Gary Clail's Tackhead (Netwerk)

If you can imagine rap music without any rapping, you have a good idea of what is happening on this record. Mix-meisters Adrian Sherwood and Keith LeBlanc et al. set up pounding, repetitious rhythms and punctuate them with vocals of various people

talking, preaching, and generally rousing rabble. Most of the vocals are treated, so it is hard to tell what to attribute to the band members and what they've culled from other sources. Anyway, all the "isms" are brought out, and as a social statement, Tackhead is quite "correct." As music, however, it leaves me rather cold — it is too repetitious and the message is too often lost behind the drums and the electronic gurgles. However, it would probably sound great blaring from the open window of a Vega with Cragars all around and a license plate that reads "LDY-KILLR." Food for thought.

That's that. You pay your money, you take your choice. Remember though, whether you are picking out albums or a license plate, it never pays to leave your brain behind.

Oh, the Temptations!

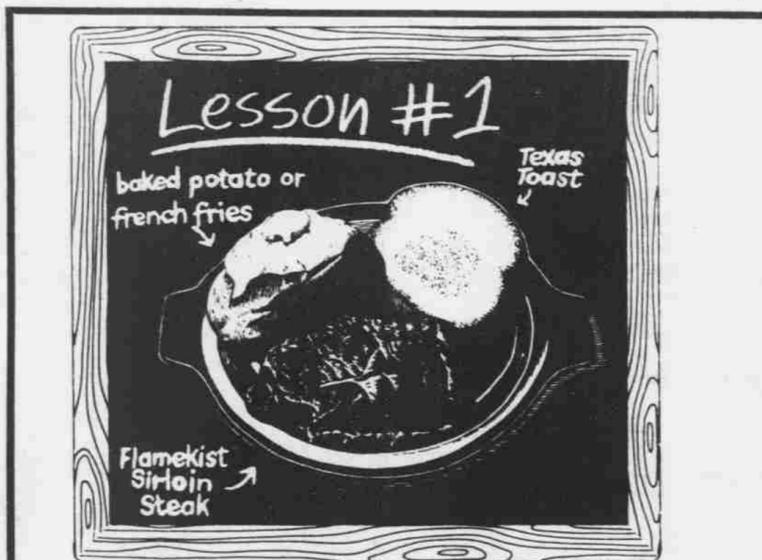


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