

Maniacs captivate audience

Saturday night at the Raleigh Civic Center, both 10,000 Maniacs and opening act Camper Van Beethoven did justice to their reputations as strong live acts. Despite some fans' complaints over high ticket prices and a lack of publicity due to the presence of more famous acts on this summer's concert bill, the show was a triumph.

Camper Van Beethoven started punctually, to a half-filled hall. The first few songs received a lukewarm response, but, as the audience continued to grow, so did the energy. The Campers, as always, gave a tight performance, with their quirky meters and amalgam of musical style intact.

Especially noteworthy was violinist Morgan Fichter, the focal point of much of the set. Although perhaps underappreciated, the band's excellent 45-minute performance succeeded well in priming the audience for the headliner.

10,000 Maniacs hit the stage 10 minutes later with the powerful one-two punch of "What's the Matter Here" and "Eat for Two." The band seemed restrained at first; all of the members displayed a Bill Wyman-ish performance style. By "Cherry Tree," though, all of the members were more animated.

As to be expected, the best response came on material from *Blind Man's Zoo*, notably "Trouble Me" and "The Lion's Share." But songs from 1987's *In My Tribe* dominated, with all but one of the songs from that album included. "Like the Weather," "Hey Jack Kerouac" and "Gun Shy" were among the standouts.

10,000 Maniacs often receives more

Brian Springer Concert

attention for political and social issues than for the music. Saturday, the band gave a straight-ahead rock show, with tight, faithful renditions of all its best songs. Lead singer Natalie Merchant did take a minute to give information about the CROP Walk, though, during a break.

All of the band members gave strong performances, but a few were exceptional. Jerry Augustyniak drummed like a man possessed. Whether pounding out "Hey Jack Kerouac" or "Don't Talk," Augustyniak was relentless as he drove the band along. Bassist Steven Gustafson, in order to keep up, was left with no choice but to give a great performance.

Of course, Merchant stole the show. On the first songs, she just stood in front of the mike, but, after a bit, she was soon doing the whirly, turns and odd steps for which she is well known. Her voice was amazingly strong live. Onstage, she was dramatic and charismatic, giving each song the personality and voice that come across so well on record.

Merchant gave a very intimate performance. This was helped, of course, by the small size of the Raleigh Civic Center. She touched hands and spoke with those in front, acting quite sociable throughout. When, during the second encore, Merchant flubbed the piano on "Verdi Cries," she related a

personal story in order to explain her sense of awkwardness. She also good-naturedly laughed off her subsequent mistakes.

Merchant took time during the show to introduce the band's Texan bus driver, "Hoot." As a side note, my friends and I felt compelled to meet Hoot after the show. He turned out to be friendly, briefly relating his impressions as a man behind the scenes. Like the band itself, he seemed accessible and personal. In larger venues, that feeling cannot help but be lost. At the present time, the band is successful enough to be famous, but not so much as to forget the fans.

But music was, without a doubt, the number one priority. The only backdrops were two small banners, one depicting the moon and stars from *In My Tribe* and the other showing the elephant from *Blind Man's Zoo*. The lighting was not spectacular in the least, but it was used effectively, as with the reddish glow during "The Painted Desert."

This made the band itself create the excitement. Merchant's plain garb, a shirt and shorts, made her seem on the same plane as the audience. At all times, attention was on the songs, not on gimmicks or grandiose statements.

It is a surprise and a shame that this concert did not sell out. 10,000 Maniacs and Camper Van Beethoven were both great, not falling victim to the self-indulgence of many other bands. Commercial success doesn't always mean the end of the magic, as 10,000 Maniacs proved Saturday night.

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Feast tonight on Pop Will Eat Itself

By CARRIE McLAREN

Staff Writer

Pop Will Eat Itself. Why? I dunno. But then I'm not the one responsible for revealing this sentiment to the music world at large.

Who, then, is? Four self-professed kings of grebo, a nasty flavor of Brit-rock, predicted the demise of Britain's music scene as they discovered the art of bedlam. The Poppies' early Buzzcock-inspired pop yielded to the post-modern Industrial Age. 1987's effort, *Box Frenzy*, welded Adam Mole's vicious guitars with a new thirst for technology. Bits of sampling reached into the far corners of pop culture and snatched everything from Rod Serling to Sid Vicious, from Wham! to Nat King Cole.

The band drove beyond the barriers of good taste when they covered one-hit-wonder Sique Sique Sputnik's "Love Missile F1-11." The vacuous hype behind the original underlines the Poppies' anti-strategy. The band simply exploits the self-exploited.

"I can see the appeal of The House of Love, The Wedding Present and Morrissey," vocalist Clint Mansell told the New Musical Express. "I can see what they're up to, too, and they're old enough to know better." Mansell claims PWEL speaks to the radio ear in a manner

untapped by the self-indulgent likes of Morrissey and pals.

Pop survivors throughout the United Kingdom have swarmed PWEL's new album on RCA, *This Is the Day, This Is the Hour, This Is This*. The group was the first independent British rock band invited to play the USSR. How does pop eat itself this time around? First it bites a chunk off every music genre the '80s have trod. No style is sacred. Next, they chew up rap, rhythm, disco, techno-pop and acid house and finally spit 'em out in clumps of pop culture commentary.

While reducing global tension to nuclear fear, "Def Con 1" chants "Big Mac, fries to go." Pieces of "The Twilight Zone" and "Funky Town" tie the whole montage together.

Without bogging themselves down with cumbersome, piss-off messages, PWEL dances with the enemy. "Can U Dig It" proudly boasts "We dig TV/We did remote control" and begs "Dirty Harry, make my day." Yet, for self-proclaimed techno-culture critics, the band certainly attends to the media. These guys must have watched a lot (as in, years on end) of television to find such appropriate quips. "We like zee muzee/We like zee deezgo sound" finds a perfect home in "Can U Dig It."

Pop Will Eat Itself purports to be the decade's answer to the Sex Pistols. They, too, were banned from English radio. (The former earned the notoriety for blatant sexism on "Beaver Patrol," off *Box Frenzy*.) Like the Pistols, the Poppies prove "you don't have to have ability." Sampling has merely replaced the unschooled guitar. Why bother with Tupperware when you've got all these Mazola tubs just begging for use? The attitude keeps the music alive, and as "Radio P.W.E.I." affirms, "always on the front-page news." The modern smut kings revel in controversy. Even before they broke the U.K. Top 40 with "Can U Dig It," they fancied themselves the saviors of radio.

What is Pop Will Eat Itself? "It's finger-lickin', bite-size nice and beat-box shakin'." "Hit the Hi-Tech Groove" suggests the band may also be "Here today and gone tomorrow." But, for now, anyway, the Poppies dwell in the safety of the college radio charts and a U.S. tour. And, if the media holds true, Pop Will Eat Itself will play tonight at the Brewery. Don't bother to bring sil-verware.

Pop Will Eat Itself performs tonight at the Brewery at 3009 Hillsborough St., Raleigh. Call 834-7018 for more information.

Sports

Buffin uses head in soccer win

By JAMIE ROSENBERG

Assistant Sports Editor

Everyone at Finley Field for the men's soccer matchup with Clemson Sunday afternoon was so busy watching striker Derek Missimo that nobody seemed to notice defenseman Marc Buffin sneaking into the action.

Missimo, besides being 6-foot-5 and hard to miss, has been the Tar Heels' leading scorer over the past two seasons and showed up for Sunday's game having registered two straight hat tricks and needing just one more goal to stand alone as UNC's all-time scoring king.

So, naturally, not the least of those intent on Missimo were the Clemson defenders. And, naturally, not the least of those in shock at the end of the game were those same defenders, who took their eyes off Missimo just long enough to watch Buffin chalk up two header goals late in the second half, bringing UNC (3-1, 1-0) from a 1-0 deficit to a 2-1 victory.

"They were double-teaming me the whole game," Missimo said afterward. "So Marc came up, and it shows you that it doesn't have to be me that scores.

It can be the other guys."

"They're going to have two goons on him (Missimo) every game," Buffin said. "So that gives the rest of us a chance to get in there and do some damage."

Buffin teamed on both goals with senior midfielder Chad Ashton, who lofted the ball perfectly into the goal mouth each time. While Missimo will have to wait a little longer to get into the record books, Ashton's wait is over. His two assists Sunday propelled him out of a tie with former Tar Heel Dino Megaloudis for the all-time career lead at 36 and counting. Afterward, Ashton received a congratulatory "noogie" from Megaloudis, who was on hand for the game.

The Tigers (2-2, 0-1) scored first at the 26:17 mark when a blunder by UNC starting goalie Herb Sherry left a wide open net for Clemson forward Pearce Tormey, who booted the ball in for a 1-0 lead. Sherry went up among several players from both teams to try to snag a looping pass into the goal mouth, but when he failed to come down with the ball, it bounced unattended to Tormey,

who knocked it in while Sherry was still out of position.

That was enough for Tar Heels head coach Elmar Bolowich, who yanked Sherry immediately, replacing him with freshman Watson Jennison.

"(Sherry) was a little bit inconsistent," Bolowich said. "And I felt that with that kind of goal based on his mistake, he would just get more confused as the game went on."

The Tar Heels' offensive unit sputtered for the rest of the first half and didn't get on the board until Bolowich decided to move Buffin up to midfield for the second period. Finally, at the 73:40 mark, a corner kick by Ashton found Buffin's head and then the goal. Less than six minutes later, at 79:23, Ashton lofted a free kick in front of the goal which Buffin put past goalie Roberto Marinaro for the clincher.

"I had him (Buffin) in back in the first half, but with a 1-0 deficit, we had to act," Bolowich said. "So I put him up to midfield to give our attack another weapon."

"In the second half we put more pressure on the goal and they struggled."

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Football

a four-yard touchdown plunge by junior fullback Michael Benefield, who bucked and bulled his way through three tackles and into the end zone to give the Tar Heels a 14-0 advantage late in the first quarter.

Two possessions later, it took Hall and Co. only five plays to go 56 yards for a third score with 11 minutes remaining in the half. Blount, who gained 102 yards on 10 carries, took it over this time from 11 yards out on a simple sweep around left end.

VMI threatened once in the first half, after Keydet quarterback Tony Douglas hit halfback Scott Council with a 48-yard bomb down to the UNC 16 yard line. But three running plays out of the VMI wishbone netted only one yard, and kicker Wade Hawkins was wide left on a 32-yard field goal attempt.

The Tar Heels promptly marched 80

yards on eight plays for the final tally of the half, with Hall hitting back-up fullback Mike Faulkerson across the middle for a 38-yard touchdown strike. UNC

kicker Clint Gwaltney's conversion was perfect again, and the teams headed for their locker rooms with UNC holding a comfortable 28-0 lead.

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