

Spotlight

Southern Culture's junk sound unique to college band

Southern Culture on the Skids enjoys the company of psychopaths, losers and nobodies, according to Rick Miller, lead singer and guitarist for the band.

The type of people the band writes about is "the type that will never own a BMW," Miller said.

Southern Culture has been on the Chapel Hill band scene for almost six years. Although the faces of the band have changed over the years, their unique brand of provincial Southern music has not.

Along with Miller, band members are bassist/vocalist Mary Huff and drummer Dave Hartman, who puts "a good dose of garage rock" into everything they do, Miller said.

"You like a certain amount of sloppiness — the human juice. You don't want it too tight."

The band's name stemmed from a desire to play music that is completely Southern, Miller said. "So many kids are so influenced by this English import stuff and it's not really their culture talking to them. Where you come from is where you come from, and the insight you have in those things are real."

"One day I was making a tape of some old country and rock-a-billy music

Laura Williams Band Profile

and an R.E.M. song came on the radio. I thought to myself, this isn't Southern music. I like Southern culture, and our music was a little on the skids... And that was it."

Southern Culture feeds off the eccentricities of Southern life for musical material. Miller, who grew up in North Carolina, said he remembered meeting some engrossing characters. "I like to meet the guys who wrestle bears at the county fair every year."

Those are the characters who become the main figures in Southern Culture's music.

Southern Culture's music is "sort of like the Hank Williams Jr. brand of country," Huff said.

"Not the cryin' your eyes out, self-pity stuff," Miller added.

According to Huff and Miller, going out to see live music in Chapel Hill was more popular in the early 1980s, and new bands were supported by grassroots enthusiasm.

Now, college radio is the only ave-

nue open to new college bands, Miller said. "Top 40 radio is not paying attention to bands like us. They are staying real conservative."

The band's sound is characterized by what Miller calls a certain "junk" quality. "Our music is a disposable sort of throwaway thing, which I think is the essence of rock 'n' roll."

To get that "junk" quality, drummer Hartman plays a big trash can and an ash tray from the place he used to work.

The band's philosophy on music is "keep it cheap, keep it simple and keep it fun," Miller said. "I think it is creative to be able to get a message across using very little means."

So far, fans seem to like Southern Culture's brand of "doin' it for fun" rock. The group has made two albums and two EPs, and has been on two compilation albums. Also, their song "Fried Chicken and Gasoline" was played on WRDU's "Future Classics."

The band is hoping to release a new album in the next six months.

In the meantime, the group is waiting for the right label to sign them for a contract. The producer will have to like the music for the right reasons, Miller said. But then, "we'll never be a band. I mean, we don't have the hair for it."



The members of Southern Culture on the Skids

Artist's works exhibit theatrical, passionate influence of nature

By HASIE SIRISENA
Staff Writer

For Marcia Gygli King, life is about spirit and joy, and she wants her paintings to convey this with all the passion and color possible.

"They (the paintings) are about transcending," King said. "I would like this to lift your spirits."

Her newest exhibition at the Student Union is her attempt to do just that.

King's landscape painting is an interesting mix of intellectualism and artistic passion. On one level, her work is a humorous jab at the art world, but on another level, it is a joyous celebration

of life.

She rejects the post-formalist notion that art should be an object that is self-contained. "Post-formalism says that an object has to be totally taken in, that we aren't capable of moving into the painting. For a long time artists weren't allowed to have humor... I'm playing with people. I'm also having fun."

Though contained within the limitations of the frame, King's art is a world in itself and has a life of its own. She describes her art as "going back to opulent space, the cone frame that goes back into space, a total object of space."

King attempts to create a lush, turbu-

lent world which is "theatrical, very full of theatrical gestures."

In addition, a special symbiosis with nature is conveyed in King's art. "I see the pressures of life coming together," she said. "The sea is coming in and the land fronts are meeting. In the brightening there is a life message that is about transcending life and the inherent tendencies in nature... this is art that is all movement, full of sound and motion."

King uses a unique technique in her paintings. First, she prepares the canvas with an under painting of green. Then, she paints on large sheets of

Plexiglass, which she uses to transfer an image to the canvas. She goes back and paints over the top of her prints, employing rich color and strong brush strokes. She also adds pieces of painted paper to create a collage effect.

This technique, combined with her use of perspective, is her way of creating depth and involving the viewer in the painting.

A set of oil paints King was given at age 14 served as a catalyst for her career in painting. Although classically schooled in the works of the great masters, even at a young age, she

showed a strong flair for color and firm brush stroke, she said.

Her paintings are predominantly set in nature. Though she does occasionally paint a bus traveling along a winding road, most of the time the landscapes of her paintings are not intruded on by man. She wants to impress upon people the necessity of nature without beating them over the head with it, she said.

King's influences include Mexican and Texan folk art. The use of color and light are direct throwbacks to the bright festive colors of Mexican art, she said.

She also is influenced by feminism. "They (the paintings) grew out of feminism. Women artists were allowed to express better their tactile abilities. Women were given the freedom to use other materials," she said.

Though King does admit to these influences, she is reluctant to accept comparisons to other artists. Her art is her own strong-minded vision and does not stem from the particular influence of any artist, she said.

The paintings of Marcia Gygli King will be exhibited through Nov. 19 in the Student Union art gallery.

Faculty vocalists practice teachings

Five talented faculty musicians proved that music teachers can practice what they preach when they presented an outstanding performance of vocal duets, trios and quartets Sunday night.

Four selections from Robert Schumann's "Spanisches Liederspiel" opened the program. From the crisp diction and well-blended sound to the lovely vocal quality achieved, Schumann came alive with the group's performance.

Next were three selections from Mozart's opera, "Cosi fan Tutte."

"Soave sia il vento," "Fra gli amplessi, in pochi istanti" and "Tutto, tutto, o vita mia" were acted out as delightfully as they were sung. The stage presence of each of the singers was compelling, most notably that of soprano Terry Rhodes, who has a decided flair for musical drama.

Following this selection was

Gretchen Davis Concert

Rossini's quartet "Il Carnevale di Venezia," then "Dunque io son" from his "Il Barbiere di Siviglia." Again, the acting involved was wonderful, and mezzo-soprano Ellen Williams also demonstrated her vocal strength in this duet with baritone Douglas Crowder. Williams, who teaches at Elon College, was the only performer who is not a UNC faculty member.

The last selection in this set was another Rossini quartet, "I Gondolieri," which showed pianist Michael Zenge's skill not just as an accompanist, but as an important musical contributor.

After the intermission the singers

performed four Brahms Quartets: "Neckereien," Op. 31, No. 2; "Der Abend," Op. 64, No. 2; "Sehnsucht," Op. 112, No. 1; and "Der Gang zum Lieben," Op. 31, No. 3.

The high, ringing soprano notes, combined with the passion in the music, the enunciated lyrics and the beautiful, sensitive interpretation of the piano line made these pieces incredibly powerful. Brahms was once again a heart-stopper, if not necessarily a show-stopper.

The duet next sang "Au fond du temple saint," from Bizet's opera, "Les Pecheurs de perles." Crowder and tenor Stafford Wing performed this very enjoyably, telling the story through their elaborate gestures and expressions that the enclosed program notes were almost unnecessary. They filled the auditorium with their full, resonating sound.

Then came another duet: "Sous le dome epais le jasmin," from the opera "Lakme," by Leo Delibes. Rhodes, Williams and Zenge were at their best in this piece, blending and matching and complementing each other to create a wonderful result, both musically and dramatically.

The final selections were from Friedrich von Flowtow's opera, "Martha": the "Good-night Quartet" and the "Spinning Quartet." They were as expertly performed as the rest of the program, especially in the exciting coloratura passages from the soprano line, and their familiar English words put a satisfying finish on a marvelous musical experience.

Boo! DTH needs shining new faces

If you are hard-working and responsible, The Daily Tar Heel needs a few good copy editors and city reporters.

Copy editors should see Julia Coon in the DTH office Thursday at 4 p.m. to take an editing test. Writers should come to the office this week to talk to Jessica Lanning.

'Old Times' plays on viewer emotion

It was the difficult task of the actors and director of the PlayMakers' Repertory Company's production of Harold Pinter's "Old Times" to avoid playing the abstractions and subtexts of the play and to stick to a clearly motivated, clearly understood delivery. Though they did not fully realize this goal in their opening performance Saturday night, elements of their attempt were commendable.

Like most Pinter plays, "Old Times" is more easily understood by an audience on an emotional level than on a real level.

In most productions of the play, the audience will be confused by the nonlinear plot and by dialogue which frequently catches one off guard with its seeming irrelevancy, but they should be able to consistently respond to the emotional tensions between characters.

Ray Dooley, who plays Deeley, was the shining star of clearly portrayed motivation in the PlayMakers' production. Like any brilliant actor, his performance reminded one of a freshly cleaned plate of glass. Without any mental strain, the audience could clearly see through to the heart of his character.

Dooley moved his character from curiosity to suspicion to anger and, finally, to a sense of hopelessness and doom. Throughout the play, the audience depended on him to provide it with a context for understanding what was going on in the love triangle between Deeley, Anna and Kate.

Dooley's sense of comic timing was also right on punch. His portrayal of the jittery, sexually paranoid, dry-humored Englishman pos-

D'Ann Pletcher Theater

essed the same level of charm as John Cleese's Archie in "A Fish Called Wanda."

Though not as sharpened as Dooley, Susanna Rinehart, as Kate, and Dede Corvinus, as Anna, also provided delightful moments of comic relief.

The two best-developed legs of the love triangle were those involving Deeley and Anna, and Deeley and Kate. A strong tension between Anna and Deeley was evident in the first act, making the battle over Kate in the second act easily comprehensible. The relationship between Kate and Deeley was developed to a lesser degree but was still adequate.

But the motivation behind the tension in the relationship between Kate and Anna was weak from Corvinus' first speech. Her character makes her initial entrance with a nostalgic and sentimental speech about the time when she and Kate were roommates, but the delivery was stiff and unconvincing, though Corvinus did warm up later.

Rinehart's reaction to this "do you remember" speech was close to indifference. While this might have been intentional, it was also unfortunate, as Rinehart spent the rest of this act with her back to two-thirds of the audience, cutting them off from any further non-verbal discoveries about her motivation.

There was a definite sense of relief when the audience finally got to see

Kate lift an eyebrow or otherwise react to events on stage in the second act, although for some people, this might have been too late.

From the ambivalent suggestions in Pinter's dialogue, director Kathryn Long could have chosen to have Kate and Anna either be lesbians or just good friends, making Deeley's jealousy and rage either founded or unfounded, respectively. The problem was that Long's choice was not played strongly enough to be clear.

At times when her choice could have been made evident, as when Anna was holding Kate's hand or stroking her hair, Corvinus only seemed maternally, not passionately. Yet Corvinus later delivered a line reminding Kate of the pleasant times about their past life in London as though she were propositioning her. This ambiguity was confusing and after a while became boring.

Despite these problems with character motivation and connection with the audience, Long's production did make excellent use of Pinter's pauses and silences. They served to heighten intensity, occasionally to develop motivation (during the times when all the characters' facial expressions could be seen) and to provide the audience with a chance to play catch-up with the often complex ideas and reverberations ricocheting between the three characters.

If the production failed to resist the temptation to portray more than one of the fascinating possibilities of a Pinter play instead of nailing down and sticking to just one, it is a failure easily understood.

Bike to Campus

Your Own Apartment. Now You Can Afford It.

And Enjoy Our Resort Clubhouse

University Lake 968-3983

Royal Park 967-2239

Kingswood 967-2231

UNC

THE APARTMENT PEOPLE

Triangle Communities

Mon.-Fri. 9-6; Sat. 10-5

COLLEGE GRADUATES

Put your education to work—become a
Lawyer's Assistant
"The Career for the 90's"

at The National Center for Paralegal Training

- Oldest and largest graduate level ABA-approved program in the Southeast
- Employment assistance—over 1,000 employers in 38 states have hired our graduates
- 3 month day program with housing available
- 7 month evening program
- Diversified Curriculum—specialize in Litigation, Corporations, or Real Estate and Probate—including "Computers in the Practice of Law"

Meet with our representative
Tuesday, November 14, 8:30 am-3 pm
Contact College Placement Office for an appointment

The National Center for Paralegal Training
3414 Peachtree Rd. NE Atlanta, GA 30326
800-223-2618 In Georgia, call 404-266-1060

Please send me information about a career as a Lawyer's Assistant

Name _____ 10

Address _____

City _____ State _____ Zip _____

College _____ Yr. Grad _____

Phone: DAY () EVENING ()

Earn A Bundle!

Receive \$20.00 TODAY on your first donation as a new or returning* plasma donor with this ad!

CALL 942-0251

SERA-TEC BIOLOGICALS

109 1/2 E. FRANKLIN ST. (above Rite-Aid) 942-0251

*those who have not donated within the past 90 days

SRC, Frye said. "The feedback I've gotten from the majority of students has been positive."

Silva has gathered 1,292 signatures on a petition requesting that the need for the SRC and its proposed site be reconsidered. About 1,200 of those were student signatures, and the rest were faculty members, he said. "If they (CAA) represent the students' best wishes, I don't see how they can ignore 1,300 signatures."

Costume SHOPPE

Witches, Devils, Cave People, Bunnies, Cats, Mice, Bats, Harem Girls, Ghosts, Togas, Capes, Nuns, Priests, Pirates, Clowns, Bees, Babies, Pigs, Butterflies, Angels, and many more!

Also Masks, Make Up & Accessories

located inside:

Huggins Hardware
107 E. Franklin St.
9 am-5:30 pm Mon.-Sat. thru Halloween

from page 1