

Sports

Campers showcase talent for originality

Camper Van Beethoven took over Cat's Cradle Wednesday night with its eclectic but accessible brand of rock 'n' roll.

For the uninitiated, the band marries a traditional guitar-based rock approach with the rather exotic sounds of violin and mandolin.

The Campers began with "All Her Favorite Fruit," from their most recent album, *Key Lime Pie*. Like much of the set, the song was faithful to the LP, with a slightly harder sound. From the opening notes, the capacity crowd was noisily appreciative.

A diverse blend of instruments allows Camper Van Beethoven to use a variety of musical approaches, running from folk standards to driving rock. The loud guitars and quick tempo of "(I Was Born in a) Laundromat" prompted frenzied pseudo-slam dancing in front of the stage. But the quiet sounds of the folk tune "Stayin' Home With the Girls in the Morning" was equally well-received.

The Campers blend original material with revamped covers. Predictably, the band's cover of Status Quo's "Pictures of Matchstick Men" brought the house down. Also in the set were a slowed-down version of Black Flag's "Wasted" and snippets of classic tunes such as "Kashmir."

The 90-minute set focused on material from the band's first two major releases, *Our Beloved Revolutionary Sweetheart* and *Key Lime Pie*.

The Campers were in fine form musically. Lead singer and guitarist David Lowery looked like a plaid-clad Bryan Adams, and his vocals were up to par with the band's studio performances. Violinist Morgan Fichter was both elegant and dramatic as she tossed around her mane of hair,

Brian Springer Concert

whether dreamily swaying or sawing away in guitar-violin duels.

Guitarist Greg Lisher played intriguing but unobtrusive lead guitar. Drummer Chris Pedersen and bassist Victor Krummenacher easily changed from short, folksy instrumentals to loud rockers.

The opening act, the Ordinaires, was anything but ordinary. The nine-piece band contains two violins, a cello, two guitars, two saxophones, bass and drums. The all-instrumental approach is like early Love Tractor meets Camper Van Beethoven.

Though sporting a less accessible sound than the headliners, the Ordinaires did generate excitement with a danceable set. The songs, drawn from their two small-label releases, included "Metro North," "Boppin' All" and "Racing Thoughts."

One saxophonist went for the most intimate move of all — going into the audience for a solo. Certainly, though, the Ordinaires' star performer was drummer Jim Thomas, who provided the relentless beat that was the band's chief appeal.

Wednesday night, both the Ordinaires and Camper Van Beethoven brought a distinctly different flavor to the usual rock fare. The eclectic mix of sounds was exciting and progressive. With the Campers still on their way up, this concert was an ideal time to catch a band at the top of its form, before success takes its toll. Next time they should play Memorial Hall or another larger venue.

Set hampers play's emotional impact

Jessica Yates Theater

represents the heritage that will be lost if neither of her children has a child.

Mattie struggles with her Christian faith in trying to decide what God's will is, and she is determined to lead her children (Elaine is now agnostic) and Wesley into a relationship with God, paralleling Moses' long and arduous journey leading his people from enslavement in Egypt into the Promised Land. Hardy's movements and facial expressions illustrate well Mattie's frustration in her mission.

The portrayal of Wesley's character, on the other hand, is largely unrealistic and unbelievable. It is hard to believe that an adolescent, who has been either ignored or in trouble for most of his life, would instantly trust some woman he has not met before.

Moreover, he often acts as though he's 8 years old, while he looks as if he is in his early 20s. One minute he's perceptive and manipulative (especially with Mattie), and the next minute he totally lacks common sense.

One thing must be mentioned: The gospel choir is a welcome departure from the novel and complements Mattie's personality well. And, after hearing her screech out the words to "Walking Across Egypt," one may really appreciate The Loreleis.

The set for "Walking Across Egypt" reveals the creativity of director Paul Ferguson and set designer Sloan Dillon. The dance floor at the Cabaret is

covered with a platform for the stage with the audience on each side. The versatile platform serves as the Riggsbee house, featuring four rooms but no walls, for most of the play.

The design is innovative but introduces a new set of problems. On a more traditional stage, actors and actresses are conscious of not putting their backs to the audience when possible and directing most of their dialogue to it as well.

Obviously, this is impossible with an audience on both sides. Too often all that could be seen of a character was his

back, which could be especially irksome if he was standing in front of another character.

Another difficulty with the two-sided stage is in the layout of the rooms. The living room is in the far left corner (viewed from the entrance of the Cabaret) and serves as the setting for the let-the-truth-come-out scene for Robert, Elaine and Mattie. Rather than seeing the emotion and pain of children accusing their mother of abandoning them in their times of need, the audience on the right side is left distant from the action and may feel somewhat bewildered.

DTH

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10 vote, Davis said.

General agreement with the court decision was shown by the added board members.

"I'm excited that I was put back on the board," said Donnie Esposito, Finance Committee chairman and board appointee. "I just hope this doesn't mess up our incorporation plans."

"I don't have a problem with the decision. If that's the opinion of the court, I'm willing to abide by it."

The board tried to do the "right thing" for students but perhaps "went about it the wrong way," Esposito said. It was the court's job to correct them, he added.

Student Body Treasurer Carol Hooks said, "I'm glad we have all the members back on the board. We have much better representation."

Davis was also happy with his reinstatement, but he expressed disappointment with the overall supreme court decision.

"I'm ecstatic about the opportunity to once again serve in an official capacity on The Daily Tar Heel board. The DTH is on the verge of returning its student fees and attaining financial independence."

Davis said he was proud to be a part of this process but was discontented because the board did not have an editor's appointee and an outside professional.

"I'm disappointed in the decision of the supreme court because I believe each of the members who would have been added were in the best interests of the Student Body," Davis said.

"The editor is selected by the student body to lead the DTH, and the input of the editor through that appointee is invaluable to the board and to the DTH. An outside business person is an asset as we move towards incorporation. I suggest this slight setback for the student body will be rectified in the spring."

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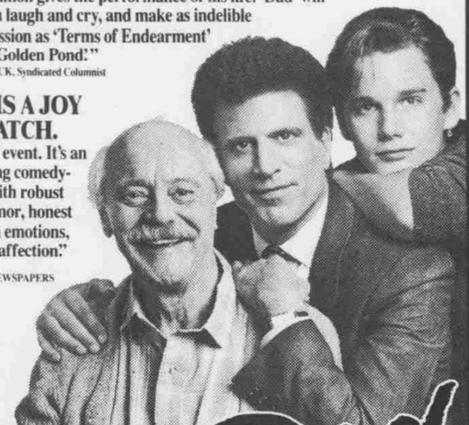
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