

FEATURES

Jump, Little Children performs at Asheville Music Zone

Scott Adams
Features Reporter

Jump, Little Children's March 28 show at the Asheville Music Zone demonstrated the band's incredible talents. Their rich, authentic sound stems from their fantastic vocals, instruments and styles ranging from hard, driving rock to tin whistle Celtic folk music.

A full house came out for Jump, Little Children, but also enthusiastically responded to Carbon Leaf, an opening Celtic-rock band from Richmond, Va. One flaw which dampened the evening was that whoever was doing the sound for both bands needed to turn down the bass. People want their music good and loud, but when audience members feel the thump of the bass drum in their bodies every time it takes a pounding, and is quite annoying.

Aside from Carbon Leaf's overuse of their bass drum, the five-man group's mandolin, drums, guitars, tin whistle and tambourine charmed the crowd. Their set ended with a rousing song called "The Boxer" which rested on a lone, strong-sounding bagpipe.

Jump, Little Children then took the stage with rock-star prowess as lights flashed and fast-paced guitar music reverberated throughout the club. They opened their set with "Vertigo," the title track off their latest album, featuring full-on guitar sections and cello riffs which delve in and out of soft reflective tones.

Breanna Ledford, an undeclared UNCA sophomore, talked about the band's unique sound.

"It has really developed in the few years that I've followed them," said Ledford. "It takes you for a ride."

Jump, Little Children has a regular group of fans who follow their tours. Maybe on a much smaller scale than fans of The Grateful Dead or Phish, but they are dedicated fans nonetheless. So what are these fans called? Jumpheads?

"The people that follow them around, I'm going to call them 'The Little Children,'" said Ledford.

May Wahdan, an undeclared UNCA junior, said "I've lost count at 15," as to how many JLC shows she has seen.

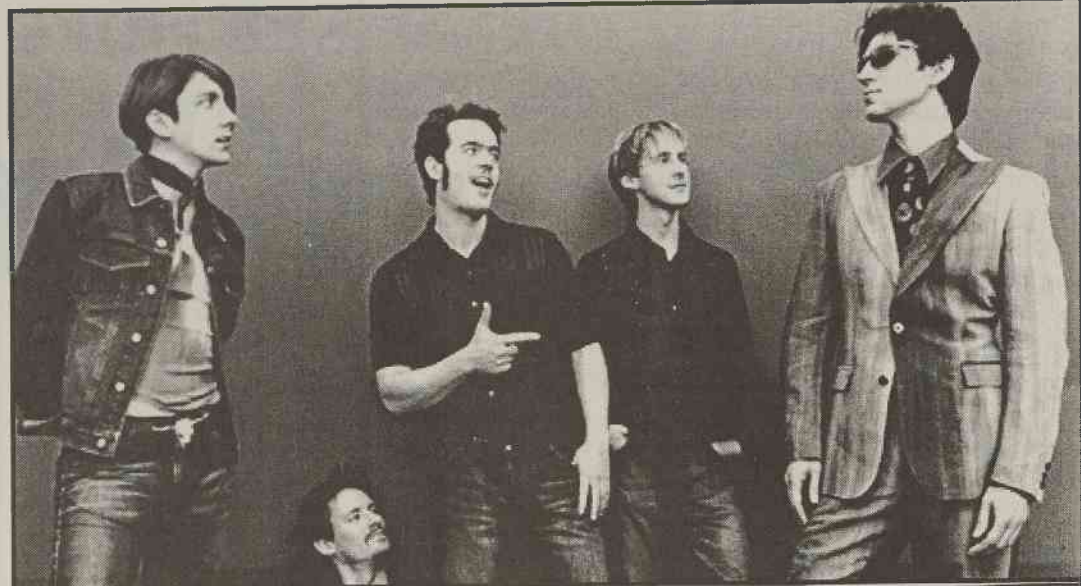
Review

Whatever Jump, Little Children's fans are called, they are a lively group of people. The band launched into "Violent Dreams" as the floor crowd bounced around two giant inflated condoms above their heads.

I've never seen anyone so wildly play a stand-up bass as JLC's Jonathan Gray. Think "heavy-metal-guitarist-meets-stand-up-bass-player."

The mixed audience of high school students, college students, and a few older people packed the entire floor of the club. Evan Bivins' drumbeats backed up his brother, Matthew Bivins' pulsating vocals and multitasking work on guitar, tin whistle and accordion. Many of their songs seem fitting for a soundtrack to a great love story or when you are having a really good day.

They played a mix of old and new songs, with songs off "Vertigo" emphasizing the accordion and cello, producing a warm, earthy sound. Singer and guitarist Jay Clifford sometimes sounds like the



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Jump, Little Children band members Matt Bivins, Ward Williams, Jonathan Gray, Evan Bivins and Jay Clifford on the cover of their latest album, Vertigo.

British bands Travis and Star Sailor, yet maintains a unique edge.

The crowd erupted into a frenzy of cheering and dancing when the band played "You Can Look But You Can't Touch." This song describes the tricky quirks of eyeing someone that you fancy without getting in trouble for it.

They also played "Angel Dust," a song off of "Vertigo" played with a steady trip-hop beat behind it. This song catches your ear as the band steadily adds instruments for a richly textured, building sound. Aside from their various instruments, this band has a few lead singers, with Clifford and Matthew Bivins switching off at the mic.

Another multitasking band member is Ward Williams. He played a cello, guitar, and even used his ringing cell phone to open up an impromptu, mock-cover of Metallica's "Enter Sandman." His

cello work on the song "The Singer" perfectly accompanies Matthew Bivins' almost spoken-word lyrics. The following song, "Cathedrals," contains particularly moving vocals and tones. Several crowd members raised lit lighters. Despite this being an inherently cheesy tradition, the song awed the audience. What

makes "Cathedrals" so popular?

May Wahdan said, "I know that song was played up North a lot. That was their first major radio song."

"Dancing Virginia" belted out a rollicking Celtic rock sound. Matthew Bivins' tin whistle carried this song. The women in the audience

particularly cheered for this song. Friends of mine have jokingly called Jump, Little Children a "girl band" because of its fan-base. Are they a "girl band?"

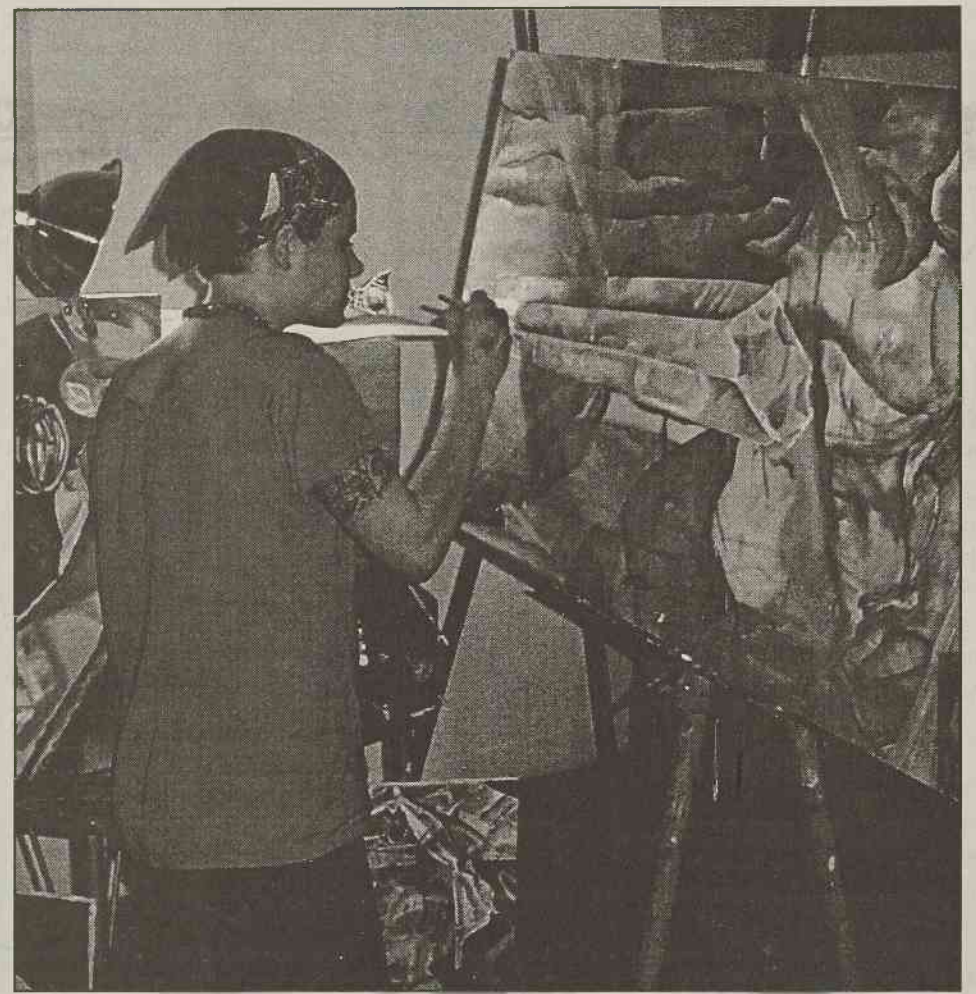
"I've definitely noticed that from my friends from home," said Wahdan. "All our guy friends are like, 'Well, all the girls are going out to the Jump, Little Children show, what do you guys want to do instead?'"

Jeanine Ammirati, a senior UNCA management major, commented on the "girl band" question. "I think that guys like them, but they don't want to admit to other people that they do." She joked about the things guys say sometimes like, "Yeah, I like a few of their songs that are punk-rock, but not the girly ones."

This guy thinks Jump, Little Children has an incredible array of styles, ranging from blues to rock to folk and everything in between. Their new album marks a change from their last album "Magazine."

Speaking about "Vertigo," Wahdan said, "It's not dark, it's just mellow. It just shows them growing as a band. They're not always gonna be 'poppy' all the time."

Around the campus



RACHEL CRUMPLER/NEWS EDITOR

Non degree-seeking art therapy student Mara Upenieks works on an oil painting in Owen Hall April 3. Upenieks is doing the painting as part of Virginia Derryberry's Painting 2 class.

Manis recognizes major Civil Rights leader in book

Sarah-Vance Goodman
Features Reporter

Andrew M. Manis recounted the interesting story of why he spent twelve years of his life writing a book about someone who laid the groundwork for the Civil Rights movement. UNCA's Owen Conference Center hosted the third lecture in a series of talks sponsored by the Religious Studies department.

Manis, author of "The Fire You Can't Put Out: The Civil Rights Life of Birmingham's Reverend Fred Shuttlesworth," gave the lecture on "Religion in the Civil Rights Movement."

The audience, gravitating toward the rear seats of the room, was made up of a few faculty, some student groups who may have been there for a Humanities cultural event, and a few community citizens.

Although the crowd was anything but impressive, Manis delivered a fascinating account of the process he went through while writing his biography on Fred Shuttlesworth, a dynamic preacher who led integration efforts, far from the limelight.

"It is about the personal reasons that energize a person to take on a project like this," said Manis. "I wrote about Fred Shuttlesworth because I grew up in Birmingham, Alabama and I remember feeling like something was brewing. I remember the ambivalence that memories created in my nine-year-old heart."

He had the opportunity to meet Shuttlesworth after talking with his

uncle about a thesis paper he was writing at the time on the Civil Rights movement. His uncle arranged a meeting with the preacher, the first time Manis met him.

After meeting this controversial preacher, Manis said, "I wanted someone to give him credit. I'd never met a person who is as committed to something as he was. I wanted to participate in the movement vicariously." So began the dedication of twelve years of his life to compose a biography on Shuttlesworth.

Although not an extremely dynamic lecturer, Manis silenced the audience, who sat compelled and curious to find out about Shuttlesworth.

Manis proceeded to tell the listeners about his book through picturesque stories detailing Shuttlesworth's life.

"By 1963 he was one of the nation's most courageous Civil Rights Movement advocates," said Manis. No one more regularly put himself in a position to be killed." In his book, Manis quotes Shuttlesworth saying, "kill segregation in Birmingham, or be killed."

People around Shuttlesworth became convinced he had been anointed by God, and by the miraculous tales which Manis recounts, it would seem probable.

The black pastor had a stick of dynamite slid under his bed one Christmas night, and walked away with only a bump on his head, declaring, "God saved me to lead the fight." His home church, Bethel Baptist Church, was bombed three times, yet continued to lay groundwork for the Birmingham movement.

In an effort to integrate the school system, Shuttlesworth enrolled his daughter in Phillips High School, a white public facility. Despite threats, the family drove up and faced a mob in front of the school, were beaten and bruised, and later in an interview stated, "Well, this is just the price you pay for freedom."

Manis paused, then to a quiet audience said, "That's not even the best story," and proceeded to unravel the tale of Shuttlesworth standing up to Birmingham Police Chief Bull Connor. In 1959, the chief attempted to stop the movement in Birmingham by calling a stop to the rallies and meetings Shuttlesworth was organizing.

On one particular evening, Conner dispatched the fire department to disperse the meeting at the church, declaring that the mass of people created a fire hazard.

"Ya'll think there's a fire in here? There ain't no fire in here! The kind of fire in here is the kind that you can't put out with hoses and axes," said Shuttlesworth, facing the crowd and the firemen.

Shuttlesworth was obviously a man of integrity and a speaker with gusto. He took blows to the face, being sprayed backward against a brick wall with a fire hose, and was ready to die for what he believed.

He was a forgotten man who laid the groundwork for the eloquence of people like Martin Luther King Jr. and the innocence of women like Rosa Parks.

"Martin knows how to say it, but Fred knows how to do it," Manis said of Shuttlesworth. He later added, "If Rosa Parks deserved a Presidential Medal of Freedom for one act, then Fred Shuttlesworth deserved a medal for his whole movement."

Profile

Eventually, after reading Manis' biography, President Clinton awarded Shuttlesworth the Presidential Citizens Award.

"I thought (Manis) was very good and I appreciate the entertaining style of telling stories," said Intersvarsity Christian Fellowship sponsor Dawn Everette. "I think it is really interesting that no one knows who (Shuttlesworth) is."

Shuttlesworth, who recently turned eighty years old, is respectful of Dr. King but humbly knows that if it had not been for him, there likely would not have been a Birmingham movement or Nobel Peace Prize for Dr. King. Manis presented a view of this man that left the audience curious for more.

Gail Councill, a sophomore history major, said, "It is interesting that Fred Shuttlesworth made such a big impact, but only lives in King's shadow."

The public is invited to comment on a proposed amendment to the Metropolitan Transportation Improvement Program, a schedule of transportation projects to be carried out during fiscal years 2002-2008. The Asheville Area Metropolitan Planning Organization is considering an amendment to the MTIP which reads as follows: I-4700 (FS-0113A) - 126, I-40 to NC280, Buncombe County. Add additional lanes. Scheduled for planning and environmental studies only (Planning to be funded using Highway Trust Fund balance). Comments may be submitted in writing to Dan Baechtold, City of Asheville, P.O. Box 7148, Asheville, NC 28802, or by email to danb@mail.ci.asheville.nc.us. Comments will be accepted until April 5, 2002. The amendment will be discussed at the regulatory scheduled meeting of the Transportation Advisory Committee to be held on April 18, 2002 at 12:10 p.m. The meeting location is room A-109 of the City of Asheville Public Works Building at 161 South Charlotte Street. The meeting is open to the public. Special provisions will be made for persons with disabilities, if necessary, provided that a request is received 48 hours in advance of the meeting. For more information please call 259-5943.