

Indie band Plan at Cat's Cradle

Liz Sessoms
Reporter

Parking was scarce and the lines were long at Cat's Cradle in Chapel Hill March 11. Indie kids united to see CEX, Death Cab for Cutie and Dismemberment Plan for the Death and Dismemberment Show that is currently touring the U.S.

Stickers and band fliers covered the walls as the crowd surrounded the stage for the first band of the night. CEX (pronounced "sex"), a one-man show from Baltimore, walked onto the stage with music from a laptop, goggles and a pair of Timberland boots.

Pale and blond, CEX rivaled Eminem with fast, funny lyrics and kept everyone laughing with jokes about Carson Daly and the TRL generation. CEX continued to captivate the crowd with funky beats and songs such as "Pregnant by a Bee Sting."

Next, Death Cab for Cutie took "emo" to a new level. Illuminated in multi-colored

lights, this foursome from Seattle gave the still-growing crowd a lesson in how to be melodic and still rock hard. Heads bobbed, feet moved and people sang, as the sound of guitars, drums and keyboard intermingled.

After a quick set change,



photo submitted

Lead singer Travis Morrison led indie band Dismemberment Plan at its March 11 performance in Chapel Hill.

Dismemberment Plan received a welcome of clapping, stomping and yelling. "We love you, Travis!" was

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screamed around the room as lead singer Travis Morrison started the evening at a fast pace.

Despite guitar trouble, the room never stopped jumping as Dismemberment Plan played songs from their most recent album "Change" such as "Time Bomb" and old favorites from the Washington, D.C. band's debut, "I".

The highlight of the show came when the band sang "Ice of Boston." The guys showed everyone that it is possible to bust a move with the dance moves that made Motown's the Pips famous.

The Dismemberment Plan then pulled members of the audience onto the stage to dance and join the festivities. Spirits remained high as the band closed the show with a long jam of "Ok Jokes Over."

The band ended its three-song encore with "First Anniversary of Your Last Phone Call," a song rarely played live.

The band exited to the sounds of cheering fans.

Indigo Girls release 8th album

'Become You' shows songwriting duo's return to greatness

Samiha Khanna
A&E Editor

Singers Amy Ray and Emily Saliers of Indigo Girls have combined their trademark harmonies and guitar duplicity for their eighth studio release, "Become You."

The legendary duo reaches for serenity with the piano-driven piece "Deconstruction" and the contemporary piece "Collecting You," which records memorable lyrics: "I could paint you in the dark/ 'cause I've studied you with hunger like a work of art."

The title track has an unmistakably rougher edge, using a rolling acoustic guitar riff that leads the ear back to Bob Dylan's best ballads. The severity of the vocals brings a haunting quality to the song that can

also be found in "Starkville," the 10th song on the 12-track disc.

The fifth track, "Yield," uses the same fast pace and a mandolin to add a bluegrass feeling to the song. "Bitter Root" also contains a similar energy that turns it into a



song as jazzy as the French Quarter.

"You've Got to Show" reverts to the more tranquil Indigo Girls style of the past, truly accentuating the way the two singers' voices

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complement each other.

"Our Deliverance" stands out as memorably as "Power of Two" from the duo's 1994 hit "Swamp Ophelia." Its beauty slowly creeps up in a slow, smooth guitar part and minor key transitions.

The album is the best work the Indigo Girls have released since 1994.

True Indigo Girls fans will be impressed by the cohesive power of the album.

New listeners will find it hard to stop listening to "Become You" because of the album's constant change of pace. It never gets old.

Each song brings a different influence to the 51-minute album, making it new to every ear.

Recital features faculty musicians

Samiha Khanna
A&E Editor

Four faculty members will be performing at a special recital at 7:30 Wed., March 20 in Yeager Recital Hall.

The performers are flutist Linda Cykert, harpist Sally Duran, guitarist Carey Harwood and percussionist and composer Jon Metzger.

The musicians will combine to form several duos while performing pieces that date back to the 17th Century.

Cykert and Metzger will conclude the performance

by playing "Play Something Pretty," and "I Could Have Played the Flute," two original pieces by Metzger.

Cykert is a member of the Greensboro Symphony Orchestra, and has played the flute with the Roanoke Symphony, the Winston-Salem Symphony and the North Carolina Symphony.

Duran is a member of the Greensboro and Salisbury symphonies. She has played the harp with a multitude of North Carolina symphonies and has also been a guest on the Lyceum Academic Series. She is also the Chapter President of the American Harp Society.

Carey Harwood, a guitar

professor at Elon, has performed with Greensboro Symphony, the Greensboro Opera Company and the Triad Guitar Quartet. He also teaches bluegrass mandolin and banjo.

Jon Metzger has toured well-known jazz venues on four continents, and has released four recordings, which have received widespread airplay.

Metzger has been praised by publications such as Jazztimes, Cadence and The Washington Post. He is currently the head of jazz studies at Elon.

The performance is free and open to all students and community members.

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