BUSSIT

someone shouted, the door opening 10 minutes ahead of schedule. The cast members scurried to

The cast members scurried to their dressing rooms as Ardalan unleashed a war cry. And within three minutes, people were backed up out of the door into the lobby. The boisterous Friday night crowd cheered when the house lights went down and whistled when the control their friends in the state of the control of the contro

when they spotted their friends in the opening dance number, which went off without a hitch.

After delivering one of the night's funniest lines — "These goddamn pantaloons are chafing

BUTTERFLY KISS

ed by the actors' magic-marker signatures and inside jokes.

After Elrod arrived, she met with the cast onstage for a final

warmup exercise. Laughing and talking wildly, their camaraderie was evident. Although they shook with all the excitement of a kinder-

garten class, they were anything but nervous. Rather, they were

genuinely ecstatic about the play.
Before the warmup, Elrod told

her cast how proud she was, giving

"Y'all are so awesome. This was a huge challenge ... and we did it," she said. "We've created something

each actor a hug.

the bejesus out of me" — Pugliese nearly cracked up. And when a mistimed scene change left a prop handler on stage after the lights came up, Pugliese managed to stay in character. "Thanks, short beard-ed man," he said.

During a duet, voices crackled over the sound system. A glance up confirmed that the singers were on the mezzanine level, and their mic

bore the neon green strip.

Despite these flubs, the audience erupted in a standing ovation after the last exuberant dance. An impromptu reception of cast memers and guests flooded the stage. Backstage, Pugliese ran out of

his dressing room in street clothes

remaining before the curtain call, it was time to get down to business. To warm up their bodies and voices,

the actors shook out their arms and

legs, doing fast, spastic repetitions of 16, then eight, four, two and one. After a football-like huddle and

cheer, Elrod led the cast in what looked like a game of Simon Says on

crack. The actors took turns leading the game. To do this, one actor had

to approach the others in the circle, and they competed through a call-

and-answer sequence that exercised the actors' reflexes.

The game was played in the cast's own language. If the command was

"Treehouse," the actor danced and pantomimed drinking. "Toaster," "Beatles" and "social pristine chick-

to shouts of "Y'all fucking rock!"
Ardalan's band played exit music
for a few minutes, then shed their
instruments, flushed and happy.
"I'm on top of the world,"
Ardalan said. "If all the shows go
like this one, I'll be thrilled."

He grinned, making his way into the throng of well-wishers. Kallianos also wove her way through the crowd but graciously extracted herself to collect stray programs left on the seats.

After all even if opening night

After all, even if opening night was a smashing success, there were still five shows left to go.

Contact the ASE Editor at artsdesk@unc.edu

Freshman English major Britt Cloudsdale, who starred as Lily Ross, said warmups like these, however silly, are crucial.

"It brings us together as a cast," Cloudsdale said. "It also gets your

energy up and reminds you that you're here to do a show right now." With only a few minutes until the show went on, Elrod stood out-side, greeting the theatergoers and emotionally preparing herself for the final performance with a look of awe and excitement spread across her face.

"We took a group of people who didn't really know each other, and we made art," she said. "It's amazing, it's alive, and I'm so proud of it."

> Contact the ASE Editor at artsdesk@unc.edu.

Alt-country Truckers rock, riff and repeat

BY TACQUE KIRKSEY

It was like Ol' Dixie, version 2.003, at Cat's Cradle Friday. Rock 'n' roll chicks, dressed like refugees from "Almost Famous,"

milled about with grizzle-bearded men in Elvis tour T-shirts. The Drive-By Truckers, an alt-country rock opera version of The Who, brought this unique mix to the venue with their brand of updated Southern rock.

updated Southern rock.

The band has created a buzz for itself with ambitiously titled, warmly reviewed albums such as Southern Rock Opera.

Opening for the band was Chapel Hill's own Leadfoot, who to trued the speakers with selections.

tortured the speakers with solo-laden, country-inflected metal encapsulated in songs like "Chicks Love Metal.

The band gave off a supermacho vibe, owing more to Van Halen's bravado than Lynryd Skynyrd's geographic pathos. This made for a noticeable

change of gears when the headlin-ers took the stage. Slowly but surely, the thigh-booted rock 'n' roll muses left the venue, leaving the hall to the Marlboro Man adher-ents of introspective country rock.

Under the glow of soft purple lights, the club immediately became the realm of the headliners, who were never short on intri-cate slide guitar runs that accented epic three-chord drinking songs Not that the entire show w

based on shaking the walls. The

CONCERTREVIEW THE DRIVE-BY TRUCKERS CAT'S CRADLE FRIDAY APRIL 4 ****

band's opener was an affecting tribute to a friend who died of AIDS, complemented with arrest-

ing threadbare vocals and chords.
The constant guitar barrage ran the risk of becoming featureless Though always tasteful and technically superior, almost every song was uniformly undercut with solos that became givens as opposed to

Perhaps the greatest strength of the Drive-By Truckers' repertoire was the vocal harmony that made "Bulldozers and Dirt" more than a rock assimilation of country themes

but rather a genuine throwback to country's Grand Ole Opry roots. DBT brought their A-game to the Cradle, never failing to per-form at the top of their instrumen-tal prowess and delivering strong yocal performances, even after vocal performances, even after what appeared to be endless indul-gence in nicotine.

When the band's set — nearly three hours — ended and the heterogenous crowd departed, one thing was clear. No matter where Southern-flavored rock goes, fans will quake in their boots, be they Durangos or Doc Martens.

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DIVERECOMMENDS

"Hard Boiled" If you want to know how actor Chow Yun-Fat and director John Woo caught Hollywood's eye, study up on their Hong Kong collaborations. "Hard Boiled" is arguably the best exam-ple of Woo's extraordinary shility ple of Woo's extraordinary ability to dramatize and beautify the typical shoot-'em-up. Granted, there are more bullets flying about than syllables of dialogue, but harping on the story won't get you any-where — just sit back and let the

where — just sit back and let the action junkie in you take over.

Jimi Hendrix, BBC Sessions
First, go for The Jimi Hendrix
Experience's three official albums, then try Band of Gypsys. But once you've sampled the basics, it's time to delve deeper into the guitarist's career. This two-disc set includes exciting renditions of other artists' tunes and takes of Jimi's own songs exciting renditions of other artists tunes and takes of Jimi's own songs that are even spicier than the album versions. From the opening salvo of "Foxey Lady" to the closer—a rowdy, all-too-brief cover of Cream's "Sunshine of Your Love"—this collection will help you understanding the control of the contro this collection will help you under-stand how Jimi set Britain aflame. "The Wonder Years" It seems as

if every television series of note has experienced a second coming on DVD — except for this absolute gem of a show from the late '80s and early '90s. Looking back, it's amazing how well "The Wonder Years" blended the microcosm of Kevin Arnold's adolescence with the macrocosm of coming of age in America during the clamorous 1960s. Despite its shiny surface, the show never failed to expose the bumps and bruises of growing up.

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