

Student plays key role in telescope project

BY TORRYE JONES
STAFF WRITER

Adam Crain was only a freshman when he started working with professors on plans for UNC's new high-performance telescope.

Crain, who graduated in December, co-developed the remote-access technology that lets faculty and students operate the telescope located in Chile from UNC.

"It was a great experience," Crain said. "I feel lucky to have had the level of participation that I did."

The telescope, which was launched Friday, is housed in the \$32 million Southern Observatory for Astrophysical Research atop Cerro Pachon, a ridge in Chile.

Crain's efforts helped establish the Henry Cox Remote Observing Center, located in Morehead Observatory, where UNC students can use SOAR to conduct research.

Crain first heard of the SOAR project from Wayne Christiansen, a professor of physics and astronomy, in Christiansen's first-year seminar on chaos theory. Christiansen later introduced Crain to Professor Gerald Cecil, who teaches astrophysics and who took Crain in as his protégé.

"It was intimidating at first," Crain said. "Yet, it was a good time for me to join the project because they were just beginning. I was able to be involved in high-level thinking."

Crain said that when creating the remote-access software, the group was concerned primarily

with delivering images in a timely fashion from Chile to Chapel Hill.

"Usually, you would have to wait for (the images) for four to five minutes," he said. "We compressed the pictures so you could see them in seconds and professors wouldn't have to be idle."

Cecil, who is in Chile for the dedication, stated in an e-mail that Crain is an ideal student. "I feel that I am working with a real professional with great person skills," he stated. "It's very easy to chat with him about anything. There's a deep and engaging mind there."

Crain also wrote the control system for the imaging spectrum graph, a SOAR instrument designed by Professor Chris Clemens, who teaches astrophysics.

UNC alumnus Matt Bayliss, who also works with Clemens, said Crain is extremely dedicated.

"He will lock himself in a room for hours if he has to," Bayliss said. "He is a creative person. He tries out bizarre things that haven't been done before to see if it works."

Crain plans to travel to Chile this summer to complete his work with SOAR. This fall, he will attend graduate school at Stanford University, where he still might be consulted on the project in the future.

"It feels good," Crain said of his involvement with SOAR. "I can't wait to come back and see people using it. I'm sure it will sink in then."

Contact the University Editor at udesk@unc.edu.

'Hair' puts counterculture to music

BY TOM PREVITE
STAFF WRITER

The counterculture resonates as a defining moment in U.S. history, and Studio 3 in the Department of Dramatic Art has brought the essence of that time to the stage with monumental success.

"Hair" isn't just a musical. It's a full-blown immersion into hippiedom.

Robed, peace-loving characters come off the stage, walk alongside the aisles, enter the stands and break the fourth wall with routine ease. You almost expect them to throw you flowers.

It's a visceral experience in the sense that the production galvanizes emotions and senses rather than progresses a plot.

In fact, audience members might be hard pressed to understand what's going on until the sec-

THEATER REVIEW

HAIR
STUDIO 3
SATURDAY, APRIL 17

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youth of that time. Actors embrace social taboos, including homosexuality, racial equality and frank sexuality, with burning fervor and electrifying gusto. No actor stands alone, but all are excellent.

The production as a whole is simply powerful. Fluid, mercurial choreography melds perfectly with subtle lighting, especially during the more heated dance routines. The 22-person troupe percolates, grinds and collapses to well-executed rock pieces accentuated by horns and a keyboard.

The set design accommodates both sensibility and style with a two-tiered stage. Trash cans and construction equipment give an appropriate sense of the outdoors, and a fragmented U.S. flag serves as a backdrop, likely symbolizing the fragmentation of the country's philosophies.

What paces "Hair" and ultimately leaves a lasting impact on the audience is how the cast adopts the way of life, the drug-induced haze and political upheaval of the

IF YOU GO

Date: Monday, April 19, and Tuesday, April 20
Time: Monday at 4 p.m.; Tuesday at 5 p.m.
Location: Playmakers Theatre
Info: http://www.unc.edu/depts/drama/Studio_Series/Studio3/studio3.html

Studio 3's Web site states that the musical "has a particularly striking resonance with issues at the heart of our nation today."

Regardless of the validity of that statement, the tenacity of the actors, seemingly emblazoned through soul searching on current events, makes "Hair" a truly unforgettable experience.

Contact the A&E Editor at artsdesk@unc.edu.

Death Cab makes happy return to Cradle

BY BECCA MOORE
STAFF WRITER

Just in time to help wrap up the end of yet another school year, indie darlings Death Cab for Cutie

will be back at Cat's Cradle tonight.

The band was here only five months ago, but it's returning now in support of its latest studio release, *Transatlanticism*.

In an interview with The Daily Tar Heel, Death Cab's bass player Nick Harmer mentioned his love

for Carrboro and said he includes it in his list of favorite spots to play when the band is trekking across the country.

"I really like Chicago, Austin, New York, so many others, and Carrboro, too, we always get a great crowd there," Harmer said.

He also said that the band makes sure to spend time at Weaver Street Market when they're in town. "That place is awesome. They have really good food, and it's a cool atmosphere, lots of interesting people."

Death Cab for Cutie will be joined by indie acts Ben Kweller and Pedro the Lion.

Kweller is a singer-songwriter

with an abundance of infectious tracks on *Sha Sha*. He is based in Brooklyn, N.Y., and Harmer said that the band invited Kweller to join them on tour because the members really enjoy his work.

"We heard about Ben through the grapevine and just really liked what he's doing," he said. "It's an East Coast-West Coast spreadin'-the-love kind of thing."

Pedro the Lion, the now one-man-band, is also on tour in support on his upcoming *Achilles Heel*, slated for a May 25 release.

If the name Death Cab sounds familiar, it might be because the band has been name-dropped a few times on Fox's popular new drama, "The O.C."

The threat of "selling out" always is associated with anything independent receiving attention from the mainstream, but the band has made it publicly known, time

IF YOU GO

Date: Monday, April 19
Time: 8:30 p.m.
Location: Cat's Cradle
Info: <http://www.catscradle.com>

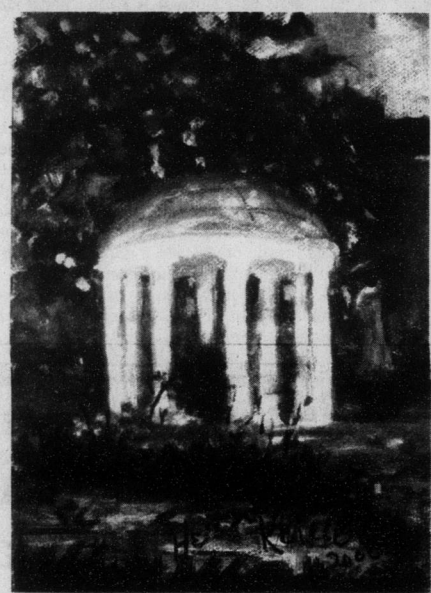
and time again, that the exposure is never a bad thing.

When asked if he ever watches the show, Harmer said that he enjoys it. "We don't have time to catch a lot of TV, but I've seen a few episodes," he said. "It's definitely funny, and even though I think we're past its target audience, there's a certain creative charm and intelligence with it."

Though the show starts at 8:30 p.m., the Cat's Cradle Web site has it listed as sold out, so you might have to be creative to get tickets.

Contact the A&E Editor at artsdesk@unc.edu.

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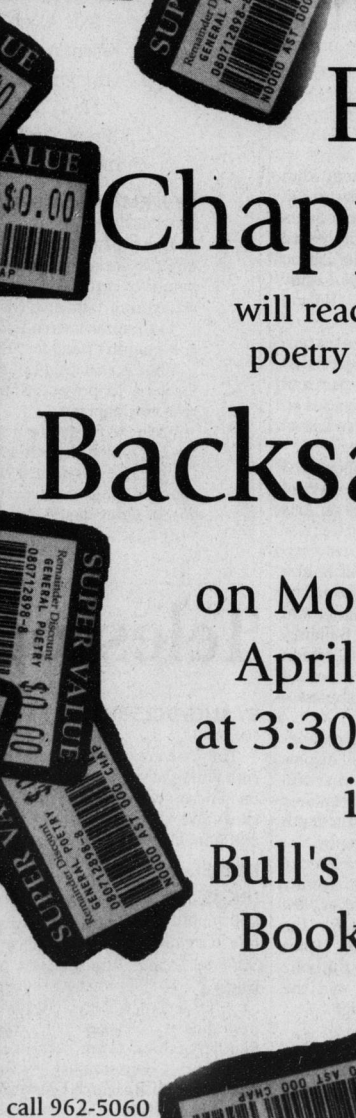
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