



Kitty Moses and Robert Bittle in the X-Teens last performance

DTH/Larry Childress

## X-Teens give impressive last show

With confetti, aloha balloons, plastic mini-guitars and a lava lamp on stage, the X-Teens played their farewell show to a near-capacity crowd at Cat's Cradle Saturday night. After five years, two full-length albums and an EP, the band performed with all they had and gave those at the Cradle a night to remember.

With the first set of songs taken largely from their latest album, *Love and Politics*, it looked like a traditional X-Teens night. Their opening song, "Hostage of My Heart," is in fact the first song on the album, and was followed by "D.I.F.Y.," "Say It Isn't So," "You Belong With Me," and "Rain Rain Go Away," all of which came from *Love and Politics* and sounded true to their studio versions.

It was not until a memorable rendition of "Don't Listen To Him," when Todd Jones relinquished his post at keyboards halfway through the song to take Kitty Moses' bass, that the entire front section of the Cradle was dancing. The song had probably one of the best guitar solos of the night, lengthened and slightly improvised by guitarist Robert Bittle. Jones then went back to his keyboards, Bittle went to bass, and the sound, void of guitar, became an entirely different one. This

### Alexandra Mann

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segment was highlighted by Ned Robie's drums.

The momentum built up by this time was maintained by the last song of the set, "Change Gotta Come," a favorite of X-Teens fans and a song for which there is a video on MTV. This song proved to be one of the best ways to end a set. Boasting one of the most distinctive beats of any X-Teens song, it served the band well by keeping their audience into the music and not letting them lose interest. The same momentum was maintained through the second set, but it was in a different way. It was in the second set that the traditional X-Teens night gave way to something else.

"This is the official silly set," Moses announced. "The one where we sing all the songs you guys have never heard in your lives." So while the lava lamp really got going, the band launched into a set the likes of which few fans have probably ever heard from them. They took requests and dug up old — even *really* old — songs, including "Bondage," the

first song they ever played, and definitely silly numbers like "You Make My Love Muscles Ache," "The Happiest Guy in the Continental U.S.A.," and a song in which Moses did Dale Bozzio-type squeaks every now and then.

Due to the old songs, the entire second set had a hard-core sound very unlike the sound of the last album. The dancing mass in front of the stage was obviously pleased with the resurrection of these classics. The band was called back for two encores. Knowing it was the last time these four people would be on stage together as the X-Teens, fans seemed reluctant to let them go.

The band is splitting up, not breaking up. There is a difference. "Mitosis," Jones said in an interview before the show. He has recently put together a pop band with Robie and others. "It will probably sound like my half of the X-Teens," he said, "but with a little more funk." He hopes to start playing in the area in three months.

Moses and Bittle will also have their own band. "We (The X-Teens) have been polarizing," Moses said. "And after five years, unless you're insanely devoted, there's no way a band can stay together that long." Or, as the song goes, "Change gotta come."

Today's Campus Calendar did not arrive from the Carolina Student Fund. The *DTH* regrets its absence.

## Impressive ballet but too many extras

Subtraction of superfluous material would have made the Royal Ballet of Flanders' Saturday performance in Memorial Hall perfect. Improvement of the company's classical technique was not necessary, but removal of several non-purist distractions was badly needed.

In an appearance sponsored by the Carolina Union and the Triangle Dance Guild, the Royal Ballet performed an adaptation of Chekov's play "The Three Sisters." The basic story of a rural Russian family's involvement with a garrison of soldiers is supposed to be superimposed on a current of discontent. However, in this ballet version, the sisters' longing for their native Moscow was not emphasized strongly enough. Just why they wanted to return to the city was not evident; the three seemed to be having a ball at home with the soldiers.

Not only did the ballet's beginning strike a discordant tone, but it also introduced unnecessary elements. A

### Elizabeth Ellen

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second-rate soprano with a hideous makeup job appeared out of nowhere and paraded across the stage wailing a wordless aria. The reason for this meaningless spectacle was not at all clear.

Dialogue was another intrusion. In classical ballet, the story should be conveyed only by movement and music. The dancers did not lack pantomime skills, and they had no trouble expressing emotions and events. Subsequently, the insertion of speech following beautiful dance sequences seemed ridiculous and damaged the moments.

Despite these weaknesses, the ballet was enjoyable and well done. The choreography was satisfying.

Innovations were generally kept within the parameters of classical style. Sets and costumes were extremely appropriate, as was the Rachmaninoff piano accompaniment.

A series of three pas de deux in the first act was especially effective. Each mood came across beautifully. The first dance was silly and flirtatious, the second passionate, and the third frenzied and frustrated.

The technique of the principals was impeccable. As the youngest sister, Irena, Laura-Elisabeth Green had incredible feet which she showed off in flutters, beats, and unusual turns with a flexed foot.

Overall, the performance was successful. Artistic director Valery Panov's aim — to make the storyline crystal clear — was accomplished with flying colors. A little subtlety would have been a better match for the ballet's classicism. However, the dancers' graceful beauty made the ballet-fantasy magical.

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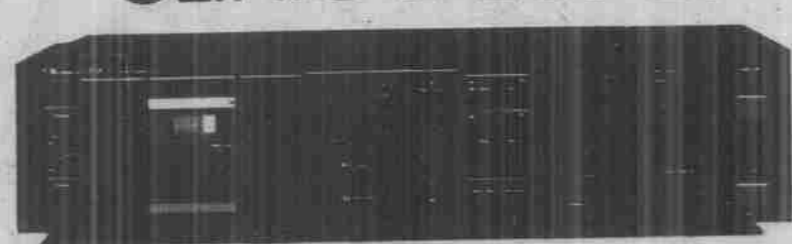
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