



Billy Warden and his Floating Children will perform Saturday at Springfest

Local bands to rock Springfest

By DAVID HESTER
Staff Writer

Four bands with very diverse musical styles will play on the same UNC stage Saturday, when the 1987 Springfest presents Xenon, Billy Warden and the Floating Children, Cream of Soul, and Urban Edge in an all-day concert on Connor Beach. "We should have music to please everyone's tastes," said Springfest organizer and former Henderson Residence College governor Pam Covais. She said Springfest organizers wanted to present four very diverse bands, and she chose each band after being impressed with either its recordings or live performances.

Saturday's concert will include

one band that has played at Springfest in the past, the funk band Xenon. Covais said that Xenon played at Springfest in 1985, and she said that the Springfest audience enthusiastically received the band at that time.

The progressive rock band Urban Edge is also scheduled to perform. Covais characterized the band by saying that its style is similar to that of R.E.M. and INXS. Urban Edge has just released its first album.

Cream of Soul, a band that plays Motown-style rock and soul, will also be on the Springfest program. This Chapel Hill area band is known to local audiences for its frequent appearances at Purdy's.

Another local band, Billy Warden

and the Floating Children, will open the show. Warden characterizes his group's style by saying that the Children play "a kind of poison-dart funky rock 'n' roll banana," and he said that the band is particularly noted for its "turbo-powered twinguitar attack." Warden said that the Floating Children will bring a complete stage show to Springfest, and he noted that the band's ensemble of 3 go-go girls has been preparing special choreography for the show.

Billy Warden and the Floating Children, Cream of Soul, Xenon, and Urban Edge will perform Saturday at noon on Connor Beach.

UNC officials chosen for board positions

By JEANNA BAXTER
Staff Writer

UNC-System President C.D. Spangler and former president William Friday were nominated for positions on the board of directors of two separate North Carolina corporations earlier this week.

Jefferson-Pilot Corporation nominated Spangler to serve a three-year term on its board. Friday, who is also the president of the William R. Kenan Fund, was nominated for a three-year position on the Durham Corporation's board.

Both nominations will be voted upon at the corporations' annual spring shareholders' meetings.

Jefferson-Pilot's meeting will be

held on May 4, said Jerry Eagle, the secretary of Jefferson-Pilot Corp.

The Durham Corp. meeting will be held April 14, said Floyd E. Skipper, corporation vice president and secretary.

Spangler will receive an annual retainer fee of \$16,000. He will also receive an additional \$500 for each of the four annual board meetings, Eagle said.

Friday's retainer will be decided upon at the meeting, Skipper said.

Both corporations are holding companies for insurance and communications firms. The Durham Corp. owns Durham Life, Durham Life Broadcasting and State Capital

Insurance Co. Jefferson-Pilot's two principal subsidiaries are Jefferson-Pilot Life and Jefferson-Pilot Communications Co.

"Since I left the University, I have been involved with the Institute of Private Enterprise and the Kenan Fund," William Friday said. "Both of these activities are concerned with the strength and equality of American business."

"I accepted the nomination because I have not had an opportunity to work with private business before, and this was an opportunity," he said.

UNC-System President C.D. Spangler was unavailable for comment.

Producer, star of 'Sherman's March' to speak following presentation of film

By SHARON KESSLER
Staff Writer

"Is romantic love possible in an age of supermarkets, fast food, nuclear arms, and the sort of lightweight camera and sound equipment that allows anybody to film his own life?"

This question is at the core of what has been called one of this year's funniest and most original movies, "Sherman's March," directed, filmed, edited, and produced by the independent filmmaker, Ross McElwee.

In a special Carolina Union film committee presentation, "Sherman's March" will be screened tonight in the Union Auditorium at 6 p.m. Only UNC students will be admitted. McElwee will give an informal talk

at 9 p.m., which is free and open to the public.

McElwee began working on "Sherman's March" in 1981, with a \$9,000 grant to make a film retracing the devastating march of General William Tecumseh Sherman through the South during the Civil War and the lingering effects of that march. But McElwee, a Charlotte native, was dumped by his girlfriend while in New York. Depressed and love-lorn, McElwee turned the camera on himself and the girls he met while following Sherman's path south to Atlanta, and then back up to North Carolina.

McElwee's dry, deadpan soliloquies have led one Boston critic to dub him the "Tar Heel Woody Allen." Vincent Canby, film critic for The New York Times, describes the style of "Sherman's March" as "equivalent to the kind of journalistic piece in which the writer takes up all his space explaining why he did not get the story."

McElwee is quick to learn how to use his movie camera to pick up dates. His women make up a portrait of the battiest and the brightest of the New South.

There is Pat, an actress who performs lewd cellulite exercises for the camera and tells about her aspirations of working with Burt Reynolds. Wini is a sexy linguist who lives the life of a hermit. Claudia is a survivalist whose friends are building tennis courts to outlast a nuclear holocaust.

Deedee, the Mormon, has a dowry that includes a "better-than-average chance of surviving a nuclear holocaust" in her well-stocked bomb shelter. We meet Joyous, an aspiring rock star, performing "Respect" in a Sears parking lot, wearing red spandex pants. The film completes a cycle with Karen, an old girlfriend of McElwee's, who is a lawyer and an active feminist. McElwee follows her to an ERA rally: "With consummate timing," he narrates, "I insist on talking to Karen about our relationship in the midst of 10,000 angry women."

The recurrent image in this film is of McElwee in bed alone. His sweet, neurotic, introspective personality wins the audience over quickly. McElwee's mordant humor and self-irony keep the movie from ever becoming overbearing.

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