

Clef Hangers concert promises same tuneful talent, new songs

By **ASHLEY CAMPBELL**
Staff Writer

The Clef Hangers concert Friday night in Memorial Hall is unconditionally guaranteed to be worth more than the \$3 ticket price, according to one of the group's members.

"Of my five years with the group, this will be the best concert we've had," said senior Todd Carter, a music education major from Four Oaks.

The Clef Hangers, UNC's 12-year-old male a cappella singing group, present two concerts every year.

More than half the material for this concert is new. "We have so many new songs that our audience has never heard before. We have comedy, pop tunes, ballads, a Scottish folk song and an original song about the Clefs written by member David Moffitt. Some people in the audience will cry because some of the songs are so pretty."

Jake Washburn, a freshman speech communications major from Burlington, agreed. "It will be a laid-back, good, enjoyable evening. That is, if everything goes right," he said.

And the Clefs have been working hard to make sure that everything goes well. They will spend at least 20 hours practicing this week, Carter said.

Washburn said he could tell the first time he saw the group perform that a lot of hard work went into a performance. "I had never seen anything like it. They were having so much fun on stage and sounded so good. You have to know the music really well before you can fool around with it."

Moffitt, a senior music/English major from Winston-Salem, said, "A cappella is different from other types of singing because you have to rely on your voice for everything — the melody, harmony and rhythm."

"It's challenging because you don't have an instrument to lead you through the music. You have to find the notes yourself. You're also completely exposed as a singer because there isn't an instrument to cover up your mistakes."

The group normally practices every Wednesday night from 8:45 until 11 and Sunday nights from 6 until 9. "Those are our set hours, but they always run longer. We'll practice every night this week because we want the best performance possible and that takes time," Moffitt said.

Members of the Clefs have to be committed to the group, but Carter said they tell everyone who auditions for the group that classes come first and Clef Hangers has to be your top extracurricular activity. "If you have class, you don't have to go to a concert," he said.

The Clefs will hold auditions next week. The 12-member group will lose six seniors this spring.

"It's tough to choose new members during auditions," Moffitt said. "We try to find who we think will be the best. We look for musical talent, good performances and a willingness to be committed to the group. Commitment is very important."

Another aspect of the Clefs is the strong friendship within the group. "These are my best friends. The great friendships in the group

make it special," he said.

Washburn said, "It's kind of like a family, but it's not. It's hard to describe. It's a solid group of guys because each member is vital."

Kilty Reidy, a junior from Charlotte, added that the group is very fraternal.

The group has a couple of performances a week, Moffitt said. As well as performing on campus, the Clefs sing for retirement homes, churches, schools, resorts and other colleges, such as Duke, Georgetown and Meredith. They have even performed at a wedding and a reception of a former Clef Hanger.

The group will occasionally sing at dormitories, but these performances are spontaneous and informal. "We wish we could do it more because student body support is very important to us," Moffitt said.

He said the group strives for a variety of styles, ranging from the Beach Boys to barbershop quartet and from spirituals to songs that are on the radio now.

Tim Sparks, the Clef Hangers' music director, chooses songs for the group to sing each semester, and members of the group arrange songs that they sing, Moffitt said. For example, member Paul Bowman arranged a Beach Boys song that the group will sing at Friday's concert.

Only four of the Clefs are music majors. "But we are all here because we love music," Moffitt said.

The Clef Hangers will perform on Friday, April 14, at 8 p.m. in Memorial Hall. Tickets are available from members of the group.

PlayMakers to hit the stage with romantic play 'Shrew'

By **CARA BONNETT**
Arts and Features Editor

Maybe it should be titled "Pavlov's Contribution to Romance," or even "Getting that Chick to Chill Out." Either title could describe the PlayMakers Repertory Company's (PRC) latest production: a modern-dress "thinking man's version" of Shakespeare's classic comedy "The Taming of the Shrew."

The play, which will be presented as a toned-down farce, interweaves two love stories. The first, the romance of Bianca and Lucretio, is a conventional tale of wooing and winning. But the relationship between Katharina and Petruchio, the central lovers in the play, is more of a battle for mastery, characterized by fine-edged verbal swordplay.

"I think Kate and Petruchio are the most modern lovers in Shakespeare," said PRC artistic director David Hammond, who is directing the play. "Certainly they're the funniest."

Guest artist Leslie Hicks, who plays Katharina, said she relates to the play on a personal level. "As a modern woman, your instincts take over and you respond to the text that way," she said.

"Kate is misunderstood. She chooses a kind of communication that is very alienating; she lashes out and reacts in a bitter, negative way. But she faces and corrects the flaws in her personality, not because she submits to male dominance but because she is intelligent and has been made to realize that her rigidities make her dysfunctional. Petruchio doesn't tame her spirit, but helps her let go of what is useless and cumbersome."

Petruchio, too, has his weaknesses, according to guest artist Nick Kaledin, who plays the "lion trainer"

to Katharina's feline side. "He doesn't have all the answers," Kaledin said. "He's just a stubborn guy who has to have his own way. But he learns that he has to yield and give."

According to Hammond, the play lends itself well to a contemporary interpretation because its themes are applicable to modern relationships. "It looks at the behavior and the role-playing we use to avoid making ourselves vulnerable to others," he said.

In agreement, Hicks said, "What these characters realize is that, in the best of relationships, you ultimately help each other find the best in each other."

The contemporary setting also helps to make the play more accessible to a modern audience. "It removes the distance between the actors and the audience," Kaledin said. "Because it's set in our own time, it's more like holding a mirror up to your own life."

However, the setting introduces several difficulties. "With the obvious sexist aspects of the play, it's dangerous putting it in a modern setting, just because we're so much more conscious of that nowadays," he said.

In addition, the text does not always reinforce the modern interpretation. "There are a lot of language anachronisms, where we're trying to bring out the relationship when the text quite clearly says something else," Hicks said.

For guest artist Tobias Andersen, the production offers an opportunity to explore the relationship between Baptista and his two daughters, Katharina and Bianca. "Baptista is often played as the standard befuddled father," said Andersen, who has played Baptista in a more traditional production with a differ-

ent company. "But in this production, we're going for the reality of the situation. It's a far different Baptista than the one I played five years ago."

"There are so many levels of meaning in any Shakespeare play," he continued. "It's always fun to take one of his plays and find the relevancy to our own times, no matter where it is. It's a great process of discovery."

The production, which concludes the company's 1988-89 season, is also unusual in that it includes the induction or prologue scene, which most productions omit. This allows much of the action to be seen through the imagination of Christopher Sly.

"Once we're in Sly's mind, we're free to present the characters in any period, with each dressed to suit his or her essential nature," Hammond said. "This is, of course, the costuming principle that would have been followed in Shakespeare's day — contemporary dress adapted to convey character. It's a method that can really free the imagination — Fellini uses it brilliantly in his films."

In any case, "it's certainly going to evoke a lot of conversation," Andersen said. "There's not going to be a simple response."

Hicks appeared as Polly Peachum in PlayMakers' 1988 production of "The Beggar's Opera," while Andersen was seen as Lord Summerhays in the company's production of "Misalliance." This play will mark Kaledin's PlayMakers debut.

PlayMakers Repertory Company will present Shakespeare's *The Taming of the Shrew* April 15-30. Performances are scheduled at 8 p.m. Tuesdays through Saturdays and at 2 p.m. on Sundays. For more information, call 962-1121.

WXYC broadcast to feature 2 local groups' live performances

By **JULIE OLSON**
Staff Writer

One of the good things about college radio stations like WXYC is that they play music and not odes to the latest laundry detergent. And fortunately for all those who pay student fees, and anybody else in the listening area for that matter, the benefits don't end there. Tonight WXYC is featuring a special broad-

cast, straight from the top floor of the Student Union, with local bands Chapter Two and Mary on the Dash.

Of course, the question is whether you should go to the Cabaret and see the bands live or listen to them broadcast live on WXYC. But no matter what you decide, the point is that there is ample opportunity tonight to support the local music scene.

The Chapel Hill-based band Mary on the Dash will have been together for all of one year this July, but in that short span they've played up and down the East Coast, including a show at New York's CBGB last winter. Drummer David Liggett and his brother Frank, the band's lead vocalist and guitarist, have been playing together for the past five years. With the addition of ex-Hege V guitarist David Thrower (a.k.a. David Bratflyn on stage) and bassist Rob Boyle, Mary on the Dash is ready to roll. Or run. Or dash, even.

The band has high hopes for the future and is now working on securing possible recording contracts with some unnamed (big) labels. David Liggett admitted it was hard to tell how the band would do commercially, but then again, judging from the state of pop music, who would even want to try to predict? Diverse tastes make up the band

— Mary on the Dash members listen to everything from classical to country to funk and rock 'n' roll — but diversity doesn't necessarily imply a lack of cohesion. The group had two of their songs featured on the Cat's Cradle *Final Week* tape, but Frank Liggett promised that the band has been at the recording studio and should have new tapes and new songs circulating about town, including new material for WXYC.

The group members are not serious about themselves, but they are serious about their music, Frank Liggett said. Thrower added that the band practices some and rehearses often, explaining that practicing is something you do by yourself with your instrument, and rehearsing happens when everyone gets together and plays. Of course, he said, a band can

rehearse a lot and still stink, but that's other bands.

Thrower said, "Music is such an undefinable thing. There are so few words to describe music that you can't really describe an individual style. You can talk about rhythm and tempo and dynamics but still miss all the feeling in music. And there are so many influences on music — and not just other bands, but things like broken hearts, relationships and grief."

Frank Liggett, who writes most of the songs, said, "A lot of our songs are about relationships, but not just boy-girl ones. I've written songs about people, evangelists, nature, just people in general. That's what life is all about: relationships." He said that he usually begins with

a rough idea of a song, but that everyone works together to shape the final outcome. "Having all of us work together still gives us our own sound and consistency, but we can do different things and maintain that sound, without having to keep everything the same like some bands do."

What it all boils down to is doing your own thing, but keeping it all together. Like the band's name, Mary on the Dash, it's whatever you make it: as Frank Liggett said, it could be drugs, it could be a girl, or maybe not. You figure it out.

Mary on the Dash and Chapter Two will perform at the Union Cabaret tonight at 9 p.m. Tickets are available at the Union price for \$4. The show will be simultaneously broadcast on WXYC.

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Media panel discusses news issues

From Associated Press reports
WASHINGTON — Morton Downey Jr. got outshouted and didn't smoke a single cigarette, and Geraldo Rivera went nose-to-nose, unbloodied this time.

And Larry King, who doesn't like the "kinky" stuff, defended them all. The occasion was a raucous, often hilarious 90-minute program Wednesday pitting talk-show hosts and other television luminaries against leaders in the print media over what constitutes news, good taste and responsible journalism.

King took a stab at it. "It's a big pie," said the USA Today columnist and Mutual Radio and CNN television talk-show host. "Geraldo's producers may decide they want to

do a lot of sex on their programs, or they want to do things that may be kinky. Suppose they do that? So what?"

"I don't have to watch. We each set out to do our programs. Same with newspapers."

Former CBS News chief Fred Friendly started the fireworks by showing an excerpt from a program Rivera did on sex surrogates, and telling his former student, "It seems to me that what you're concentrating on is that 'kinky' business."

"I do lots of different programs," Rivera said. "You are talking about 10 percent of what I do."

"What are you, Mr. Rivera?" Friendly persisted.

"I'm a compassionate man," Rivera replied. "A television talk-show host,

a reporter, a journalist, a writer." Jack Nelson, Washington bureau chief of The Los Angeles Times, snapped that Rivera and the others are "more show biz than you are journalists."

The audience was shown another excerpt, from Downey's program, in which a young member of the audience challenged the host's views on prison furloughs by noting that "one of the central tenets of Christianity is forgiveness."

Downey was shown retorting: "Let me tell you something. More people have been killed in the name of Jesus... they've all been killed by guys like you."

Toward the end, virtually all the panelists were trying to be heard over each other.

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