

Spotlight

Cannibals serve up tasty show despite shortcomings

The Fine Young Cannibals put on a competent — if not passionate — show Thursday night in Durham.

But the Cannibals, touring in support of their top-selling album *The Raw and the Cooked*, played at a much-less-than-packed Cameron Indoor Stadium.

Perhaps the English dance band would have filled the 5,500-seat concert arena if the cost of tickets hadn't been so exorbitant. Even for a band with a No. 1 album, \$20 is too steep a price for less than two hours of entertainment.

Just because the Stones charge too much doesn't mean everybody else has to, too. If Mick and Keith jumped off a bridge, would — well, you get the point.

Tom Parks Concert

Tragically, the scheduled opening act, Neneh Cherry, was a no-show, and last minute rumors that hip-hop standouts De La Soul would open proved untrue.

Young MC, a straightforward rapper who was "born in London, raised in Hollis," took Cherry's place for the night and played a short set which included his MTV hit, "Bust a Move." The song details Young's advice on picking up women, dancing and the interrelatedness of all things.

"You got no money," raps Young, "you got no car and you got no woman so there you are." He then slammed on women, calling them sadistic, materialistic and opportunistic.

Still, Young is a feminist compared to rappers like N.W.A., who "spell girl with a 'B.'"

After Young left the stage, the crowd was treated to more than half an hour of silence as the Cannibals played rock stars and procrastinated. Once on stage, the band was greeted with shouts of joy as Roland Gift, Andy Cox, David Steele and a backup band of four launched into "Johnny Come Home" off FYC's self-titled debut album.

Gift enjoyed himself and played to the crowd. During "Good Thing," off

the band's latest album, the multi-talented singer pounded out the piano solo with both hands and his right foot.

Cox, the band's virtuoso rhythm guitarist, and Steele, who played bass and keyboards (but not both at the same time) were one third of the English Beat.

The two former Beat-ers, though accomplished musicians and songwriters, looked more like Gift's sidemen than true members of the band. For some reason, the bass and guitar were not mixed high enough to be distinguished through the whole show.

For at least three songs you wouldn't even know Cox played except that his fingers moved. But that wasn't his fault. When his playing was audible, it was

crisp and cutting.

Cox's two solos were brief, to the point and a refreshing change from the self-indulgent, 10-minute solos most rock guitarists feel inclined to share with the world.

The band played all its hits over the course of the show, including "Suspicious Minds," made famous by Elvis Presley.

Steele's bass playing on "Don't Look Back" was his finest moment of the show. He finally broke through the mix and put down a funk-laden beat.

But the show's highlight was "I'm Not the Man I Used to Be." Gift dedicated the song to "all the men in the audience and all the women who have to put up with them."

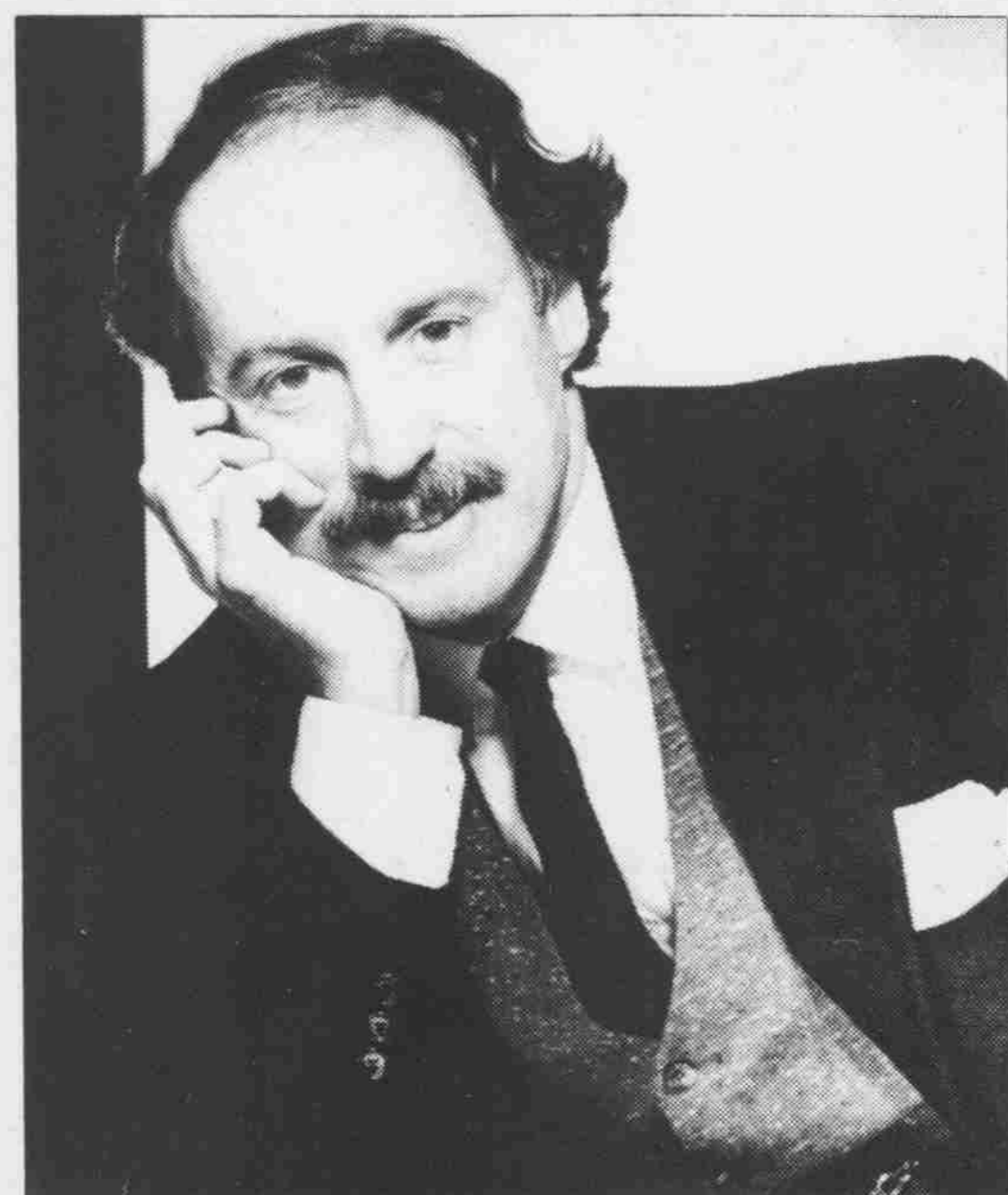
The song was even more revealing considering Gift told Rolling Stone magazine he had only this year made the "transition from boy to man."

The Cannibals played for just over an hour, and returned for only one two-song encore, which left a lot to be desired — specifically, more songs.

But if the audience and band were not in sync, it was mainly because Cameron was a poor location for the concert.

Dance music sounds better when you are dancing, and an auditorium with seats is a far cry from a dance floor. After paying the price of admission, the Cannibals' fans at least deserved to dance in the aisles.

Widow's tales span generations in powerful new novel



Author Allan Gurganus

You've all heard that old joke about life. You know the one. You've probably heard it a million times.

Well, those of you who need a little help remembering should spend a few hours with Allan Gurganus' epic first effort "Oldest Living Confederate Widow Tells All." True to the title, the Confederate widow Lucy Marsden pulls out all the stops, and then some.

Lucy has lived a long time — 99 years to be exact. She's lived through most of the 20th century, and she's watched the things that have changed and the things that haven't. If she seems to know everything and everyone, it's because she's seen it all.

When Lucy was 15, she married a Confederate veteran 36 years older than she. She raised nine children. She listened to her old husband's war tales. She watched the old man as he died slowly and painfully.

Now, old but never weary, Lucy has retired to a charity home. But she's not dead yet, and she finally has the chance to tell not only the tales that she has heard but also tales of her own life.

And does she have some great tales. Her tales are spicy, raunchy, often gruesome — but never dull. No one is exempt from her scathing wit; everything is fair game.

Her stories span several generations and she incorporates an unconventional, unpretentious wisdom. She tells the stories in the voices of the people who originally told them, but she adds a flair and humor you wouldn't expect out of

Hasie Sirisena Book

someone who has seen so much pain.

The novel is set in rural North Carolina in the fictional town of Falls, a generic name for your typical Southern town. Many of you will probably recognize the other places mentioned: Rocky Mount, Raleigh, Castalia. You'll probably even recognize some of the characters.

There are three main voices throughout the novel: Lucy's husband, her friend Castalia, and Lucy herself.

When the novel opens, her husband is already dead. Captain Marsden fought in the Civil War when he was only 13, never having the chance to enjoy being young. He's introduced to death early when, during the war, he loses his young friend Ned.

Ned has the voice of an angel and is as pretty as one. The Captain has never forgiven himself for Ned's death, and he has never gotten over the loss of his youth. Lucy sets out to try to make up for both losses; "I still believed I could rescue the boy in him," she says.

But she only succeeds in losing her own youth.

Then there is Captain Marsden's housekeeper and ex-slave, Castalia, who uses her alter-ego figure Reba to relate a powerful tale of subjugation. Reba is a witch-queen, a representative

of the collective unconscious of all slaves.

In one of the most moving parts of the book, Castalia tells of a slave auction that is made all the more tragic by Reba's refusal to accept the situation: "We soon gone meet in the Court of Our New Whitenesses. We just... being led off to go get dressed up something fine, to sleep some."

And finally, there is Lucy herself. Married off too young to know what is happening to her, she finds herself trying to comfort and live with a man almost three times her age.

If her story is tragic, she asks for no pity. She does admit to a tendency to "embroider on the decent muslin truth," but a fundamental honesty and perceptiveness remains.

And there is, in all these tales, a unifying thread.

Lucy subtly draws connections between the loss of the youth of her characters and the loss of the youth in the present generation. For instance, she notices how her husband's reaction to the Civil War is much like the reaction of the soldiers who served in Vietnam.

She also is able to convey effectively to us the horrible cruelty that spans over two centuries. She's been afforded an opportunity that very, very few of us can claim. She has seen cruelty repeat itself in wars, in marriages, in institutions and in life. She retells the suffering with compassion and her own brand of understanding.

Her novel contains an eloquent and

important message. In the face of all that she has known she draws on one warning, "— Honey? we've got to be real careful what we can get used to."

Yet this work, though often brilliant, is definitely not for everybody. First of all, it's long — about 700 pages.

Also, Lucy refuses to use proper grammar, since her prim mother tried to force it on her at a young age. Unfortunately, anyone who is not familiar with the regional accents used might find the book hard going.

The book is also not for the weak of heart. It's very explicit — surprisingly so. Lucy's account of her honeymoon is enough to leave even the most jaded of us cringing.

For those willing to take some time, the book is well worth it. Lucy's wisdom is enlightening and refreshing. She's a constant reminder that, whatever life has in store for us, it's up to us to see the humor in it, and survive.

Oh, and the punchline to the joke for all of you who don't know it. Well, it (life, that is) is a joke, and the joke's on you — or so Lucy would say.

The books we review are provided courtesy of the Bull's Head Bookshop, located in the Student Stores.



Band to perform for human kindness

By VICKI HYMAN

Staff Writer

The Bo Lozoff Band, in its only 1989 public performance, will play in the name of human kindness tonight at Under The Street in Durham.

All proceeds from the dance concert will go to the Human Kindness Foundation's fourth annual N.C. Prison Tour.

The 15-year-old Human Kindness Foundation is a non-profit organization working to encourage more kindness throughout the world. Its main consideration at the moment is the Prison-Ashram Project, directed by Lozoff and his wife Sita.

The focus of the Prison-Ashram Project is a spiritual rehabilitation of inmates through music, as well as through books and workshops aimed at helping prisoners to "quiet their minds, open their hearts, and develop simple, classic qualities which guarantee a happy life; qualities such as self-honesty, courage, kindness, humor and wonder."

This year, Lozoff and his band are touring six adult male prisons, two women's prisons and two youth facilities, where they spend the entire day in each facility, setting up an elaborate

sound system and rehearsing with inmate musicians, singers, and rappers, who perform in the concert later that day. This year's tour runs through Oct. 7.

According to Lozoff, the philosophy behind the project is clear. "Imagine a prisoner who has maybe screwed up every part of his life except that he's great at playing the guitar or singing; yet we put him in a place where he can't even do the one thing that gives him self-esteem. That doesn't make sense to me," he said.

"People need to feel good about themselves. I wish the general public could feel the hope, gratitude and love we inspire in many inmates simply by hanging out with them a while and making music. That's the kind of emotional opening where true rehabilitation can begin."

Sita Lozoff agreed. "Most people take the philosophy that you should throw prisoners in jail and treat them cruelly. But they are going to get out... We should set kindness as an example. It works. It's the only way the system will work."

Carol Caldwell, recreation director for the N.C. Division of Prisons, is very enthusiastic about the project. "I have a

great appreciation for the volunteer work that Bo brings to the prison system and for the correspondence he maintains with the inmates," she said.

Tonight's dance concert will feature original songs as well as rock 'n' roll and rhythm and blues standards. The musicians include Lozoff on lead vocals and rhythm guitar, Armand Lenchek on lead guitar, Chris Turner on harmonicas, Alison Weiner on keyboards, Ben Palmer on bass and John Hanks on drums.

Lenchek, who helped organize and start the N.C. Prison Tours in 1986, is appearing for the first time with the band during this tour. "This is the fourth year in a row for the prison tours, and many people know about it," Lenchek said. "We're expecting a very large crowd."

He described the tour as "a really amazing experience. It's a really different world. I've played music in different situations... bars, festivals, weddings, but this is a totally different experience — it's a whole different type of communication."

The dance concert will begin at 9 p.m. Admission is \$5 at the door of Under The Street in Durham.

Group merges diverse talents

By ELIZABETH MURRAY

Staff Writer

They are writers and readers, actors and singers, dancers and speakers. And along with words they speak, talent and pride fill the room every time they perform.

The group is Ebony Readers, a black rhetorical group that performs black poetry, prose, plays and any other form of black literature.

Ebony Readers was formed in 1974 when a group of black students was asked to present some works by blacks at the Black Student Movement (BSM) ball, said Cheryl Grant, president of Ebony Readers. "The crowd liked the performance so much that the students formed a permanent organization called the Ebony Readers Honors Theatre."

Now the group makes up one of four parts of the Black Student Movement on campus; the others are the Opeyo dancers, the Black Ink and Black Women United.

Usually Ebony Readers performs by invitation and puts on a major production once a year. "Two years ago we did 'A Walk Down 125th Street' in the Cabaret and got a really big turnout for that," Grant said.

The group has not decided what this year's production will be. Ebony Readers welcomes students

from any cultural or ethnic background who have some interest in the theater, Grant said.

"You don't have to be black to be a member of Ebony Readers, although so far we've only had black members," she said. "It's for anyone who is interested in black literature, who wants to find out more about black culture. I wish people other than blacks would come to audition, because then we'd get a different perspective from the way a particular piece is presented."

Auditions are held every year usually during the fall semester, Grant said. Auditions consist of a prepared and an impromptu selection, and students are judged according to articulation, characterization, poise, stance and the overall presentation of the piece.

It does look like more students from various backgrounds will be auditioning in the near future, Grant said, because the group is growing and becoming more popular both on and off campus.

"Right now we're changing and getting a lot more invitations to do things, and we're performing, not only for things happening on campus, but also for formal functions."

Recently, graduates from the Delta Sigma Theta chapter of N.C. Central University asked the group to perform at their ball at the Omni Europa Hotel.

Increasing publicity and more frequent performances will probably bring a dramatic change in the identity and function of Ebony Readers over the next several years, Grant said. "Later — maybe five or 10 years down the road — I can see us as more of a traveling group. I can see people across the nation asking us to perform."

But whether the group makes it to Broadway or not, students who are a part of Ebony Readers will gain experience in the fields of public speaking and acting as well as a broad knowledge of black culture.

Nicole Majette became interested in the group when it performed at her freshman orientation. The junior RTVMP major from Ahoskie said she auditioned at the beginning of last year and has been involved ever since.

"You get to put a lot of feeling into what you do out there and I enjoy it," Majette said. "I've also learned how to communicate better because of my involvement."

Eledra Coble, a sophomore physical therapy major from Atlanta, also became involved when she saw the group perform her freshman year. "I saw what they did and was so inspired and interested."



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