

arts

Premiere album a comedy classic

By Tom Moore

Father Guido Sarducci: Live at St. Douglas Convent

For the past two years the only good reason to watch *Saturday Night Live* has been to watch Father Guido Sarducci deliver his absurd commentaries on the Weekend Update segment of the show. Father Guido's appearances on *Saturday Night Live* have made him popular enough to get a record contract with Warner Brothers and his first album, *Father Guido Sarducci: Live At St. Douglas Convent*, is a comedy classic.

The album is done as a long rambling lecture presented before a group of nuns. Father Guido hits on a number of topics (which I won't spoil by going into too

much detail). The best bits are Sarducci's idea for a five minute university, where students will learn in five minutes what the average college graduate remembers five years after graduating and Father Guido's discussion about his book, *Guide To Confessional*, which explains how to sin and not have to pay for it.

There are a couple of slow spots on the album with Sarducci's explanation of why the Roman Catholic Church won't allow women to be priests as the worst monologue—but even the poorer comedy routines on the album aren't that bad. Most of the material on *Live At St. Douglas Convent* was in the stage and film versions of *Gilda Radner Live* (in which the good Father was far better than Ms. Radner).

The material on the record is just as funny as it is when you see Father Guido

delivering it on stage or screen which is unlike most comics' material. Although comedians such as Robin Williams, Richard Pryor and Steve Martin come across well on albums you only get about 75 percent of their performances, because you can't see the facial expressions and physical movements about the stage that contribute so much to the effectiveness of their routines. But Father Sarducci delivers all his routines straight-faced relying on the material and his vocal inflections to get all his laughs and not on physical schtick.

Sarducci is portrayed by the gifted comedian Don Novello, a writer for *Saturday Night Live* and the author of the best-selling *Lazlo Toth Letters*. Novello's Sarducci is a classic comedy character that ranks with Lily Tomlin's Ernestine and Jonathan Winter's aude Frickett. And



Staff photo by Jack Mohr

Father Guido Sarducci is a breath of fresh air compared to the comedy of today that seems dominated by silly catch phrases (i.e. "Exxxxxccuuuuusse Meeel") and sadly absent of comedians whose jokes require some thought to understand.

New release a departure from vocal to instrumental

By Cathy Sheets

Me Myself I

Joan Armatrading

Instrumentally, *Me Myself I* is a highly innovative album for Joan Armatrading. Her music varies from the powerful throb of a New Wave beat to string arrangements one would expect from Dan Fogelberg.

Armatrading's vocals are still rich and strong, and her lyrics still speak of a feisty independence diluted only by love for the one who can dissolve her blustery self-reliance.

Jazzy guitar work, reminiscent of George Benson, characterizes "Friends," one of the album's most satisfying cuts. The instrumentals compete with intricacy rather than volume, adding interest without burying Armatrading's voice.

The rest of the album, for the most part, is more typical of Armatrading's work with a light, danceable reggae beat backing up lush vocals. Armatrading's ventures into other genres of popular music have not been forgotten however, and misplaced riffs are apt to make their presence known in surprising places.

A hot saxophone solo from Clarence Clemons of Bruce Springsteen's E Street Band stands out from the reggae of "Simon," and a touch of reggae creeps into the New Wave beat of "Me Myself I."

"I've been losing time—has the clock spun 'round? Did I sleep too late? Have I missed too much?" Armatrading sings in "Is It Tomorrow Yet?", which evoked the immediate reaction: Disco Joan? While definitions of disco music may vary, it seems clear that Armatrading is trying, suddenly, to wake up to the popular music trends that have been missing from her previous albums.

Some Armatrading fans may wish that she'd rolled over and gone back to sleep, but her attempt to branch out, while flawed, is a very promising one in regard to the future development of her music.

records

The instrumentals, however, no longer subtly enhance her vocals as they did in previous albums. They compete with her voice for the listener's attention.

Anton Fig's clean hard drumming sets a New Wave pace for "Me Myself I" and "Ma-Me-O Beach," and maintains a high energy level through Armatrading's rocker, "When You Kisses Me." The energetic instrumentals divert attention from Armatrading's vocals, a startling realization for those accustomed to having her voice as the main focus of attention.



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DOONESBURY

by Garry Trudeau

MIKE, IF ANYONE CALLS, I'LL BE OUT BEHIND THE BARN WORKING ON MY SLICE AND TAN.

OHAY, WHICH TAN DID YOU DECIDE TO SHOOT FOR?

I SETTLED ON A NUMBER CALLED "FRESHWATER BOLD." SONNY BONO SPOKE IT DURING HIS UPSET MOM AT THE '74 CHERYL TRESS DESERT CLASSIC.

THE LITERATURE DESCRIBES IT AS "A FLASHY TROPICAL TAN, A PRE-CANCEROUS SOUNDING GLOW PROMOTED BY THE PROMISING PROS."

YOU BET IT DOES TAKE A LOOK AT THESE COOL OR SWATCHES.

HMM, NOT BAD BUT DON'T THEY ALWAYS TOUCH THEM UP IN THE BROOKS?

HELLO, MIKE? WHY, HELLO, MR. BIGHAM, WHAT'S UP?

MIKE, THE COMMISSION IS HAVING A HEARING ON THAT ROGER LINE THAT WOULD CUT ACROSS YOUR PROPERTY AND MINE.

IT'S AT 8:30 TONIGHT. I SHOULD LET YOU KNOW.

THANKS, MR. BIGHAM, I APPRECIATE THE CALL.

ALSO, ARE YOU A NAMED GOLFERS BEHIND YOUR BARN?

YES, AND WE'RE SO PROUD. IT TURNS OUT HE'S A NAMED CLASS NAMED GOLFERS.

WELL, MET, PHILM.

HI, SCOT, WHAT'S SHAKIN'?

BIG NEWS, I'VE JUST RECEIVED PERMISSION FROM THE IRANIAN GOVERNMENT TO VISIT THE HOSTAGES.

NO KID-DING HIM DID YOU SAY THAT?

MY RESUME, APPARENTLY, IT JUST BLEW THEM AWAY—ESPECIALLY MY WORK FOR HONESTY INTERNATIONAL AND THE ANTI-SHAW DEMONSTRATIONS I USED TO ORGANIZE.

MY ARREST RECORD OF COURSE, SPOKE FOR ITSELF.

WELL, I KNOW THAT WOULD COME IN HANDY SOONER OR LATER.

SO WHEN DO YOU THINK YOU'LL BE LEAVING FOR IRAN, SCOT?

AS SOON AS POSSIBLE, MIKE. I'M TRYING TO GET A FLIGHT OUT TOMORROW.

WELL, MY MAIN MISSION IS TO VISIT THE HOSTAGES, OF COURSE, TO OFFER THEM COMFORT AND LET THEM KNOW THEY HAVEN'T BEEN FORGOTTEN.

ALSO, IF THE OPPORTUNITY ARISES, I WAS THINKING OF OVERFORMING ONE OF THE GUARDS AND HOLDING ON TO THE OTHERS UNTIL I COULD PADDY FOR ANOTHER RESCUE ATTEMPT.

BUT I DUNNO, PEOPLE MIGHT SEE THAT AS JUST A BIG BBO TRIP.

YEAH, YOU HAVE TO GUARD AGAINST THAT.

I APPRECIATE YOUR FEELINGS, MICHAEL.

GLAD TO DO IT, REV. YOU STARTING TO GET NERVOUS?

YOU BETTER BELIEVE IT, SURVIVING THIRTY-NINE HOURS OF THE WINDS AROUND THE WORLD WILL BE COUNTING ON ME AS THEIR ONLY SOURCE OF INFORMATION ON THE HOSTAGES.

WELL, THAT'S AN AWESOME RESPONSIBILITY, REV.

I KNOW, BY THE WAY, IF I SCRATCH MY EAR, IT MEANS "HI, MIKE."

I'LL BE WATCHING.