

Art school promotes creativity

By MARC ROUTH
Staff Writer

If you are not already overwhelmed by the wealth of arts activities on campus, a trip to the Art School, located in Carrboro's Carr Mill, is well worth your time.

Wandering into the Art School, one is immediately impressed by an exciting blend of energy and activity.

On stage, the Touch Mime Trio is deep in concentration, rehearsing their latest work. As they frolic and cavort on stage, the skill that has given them a growing national reputation and support is evident.

As the mime group rehearses, volunteers are busy building sets around them for the Gallery Theatre's production of *Company*, scheduled to open Sept. 19.

On the other side of the room, two artists are busy hanging paintings for the



The 1980 company for the Carrboro Art School...atmosphere a blend of energy and activity

current Gallery show. The works of Jay High and Mary Kane can be seen through Oct. 8.

Carrboro's Senior Citizens' Program is active in the next room. A group of 40 members takes part in daily cultural activities and is served a meal.

The office also is in a frenzied state, with typewriters clicking madly, publicity releases being prepared and the next issue of *Artscope* being readied for press. *Artscope* is a newsletter/art magazine published by the Art School and is now in its third year.

Add to this mass of the fine and performing arts a large spectrum of classes, covering a broad range of topics and disciplines. A browse through the schedule of classes for fall semester reveals such enticing entries as "Tai Chi I," an exercise class based on Chinese philosophical principles.

If you are more interested in the role of the spectator, try "Three Decades of French Cinema," a class which will view and discuss ten French films. In addition, the Art School offers more standardized classes, covering such areas as dance, music and photography.

Jacques Menache, co-founder of the Art School with his wife, Amy, in 1974, is excited about the extent of the programming. "There is no doubt about it...we are in Carr Mill, functioning at full speed. The student body has increased. The plays, art exhibits, concerts, poetry readings and so many other things are all very successful."

Scores of people are served by the Art School daily. Marla Evans, administrative assistant, estimates the Art School serves more than 50,000 people each year through all of its different programs and productions. Last semester, the Art School offered almost 50 classes and had well over 500 students enrolled.

At the heart of this impressive operation is a dedicated core of volunteers. As a true community organization, the Art School depends upon members of the community to devote their time and energy, aiding the Art School's goal to "promote and nurture the creative spirit."

Center for Women in Raleigh. Her work has been published in *Pembroke*, *St. Andrews Review*, *Southern Poetry Review* and others.

Mariam Marty is a graduate student in the UNC-CH English department. Her published poems include work in *Midlands*, *Southern Poetry Review* and *Carolina Quarterly*. She was recipient of the Mayan Award for Poetry at the University of Missouri. Marty is currently Poetry Editor of the *Carolina Quarterly*.

The Art School Poets Exchange is supported by the Grassroots Arts Program of the N.C. Arts Council, a state agency. All readings are held Sundays at 8 p.m. in the Art School's Gallery Theatre in Carr Mill Mall. Other programs scheduled for fall 1980 include:

Oct. 12—Political Poetry with Wallace Kaufman as host.

Oct. 19—Robert Pinsky, recipient of the 1980 Saxifrage Prize.

Dec. 7—Translations from the Chinese by J.P. Seaton, from the Japanese by Ron Bayes, from the Polish by Lewis Lipsitz, from the French by Don Riggs.

Come to the Cabaret, old chum

By BOB ROYALTY
Staff Writer

Students, often on limited budgets and tight academic schedules, can rarely afford a fancy night out. Fortunately, Chez Condoret Cabaret allows those who desire more than a beer and a movie to indulge their epicurean longings.

The Chez Condoret Cabaret skillfully combines three ingredients: good food, ample drink and fine entertainment. The result is a sophisticated evening of refined pleasures at a fairly reasonable price. Shows are at 9 and 11:30 p.m. Wednesdays through Saturdays.

To have an impressive evening, the attire should stress chic over formal, skinny ties or Chino's perhaps. The crowd is mostly young professionals, but a student should by no means feel intimidated. The hostess and waitresses make everyone feel at home.

The cocktail list would tempt the most abstemious; it lists everything from a "Chapel Hill" to a "Zombie." Also, they have imported beers, a long list of cordials, aperitifs and litres of wine at affordable prices.

For a light snack or a late dessert, the Cabaret's menu will please any palate. The cheese puffs are good and inexpensive. The fresh artichokes sound tempting but be prepared—the Cabaret may be out of them. Pate, stuffed mushrooms and pastries also are offered.

The shows lasts about an hour. The performers—Maggie Roberts, Brian McNally, pianist Chris Klutz, UNC sophomore Leslie Heartinger and David Durham—mill about the cabaret before the show starts. They may visit your table after the performance—in hopes of being offered a drink. This is an

"old cabaret tradition," the program points out.

Buddy, Can You Really Spare That Dime, a recreation of a 1930s radio show, is playing until Sept. 27. Wait until their next show—a tribute to Lerner and Lowe—to fully enjoy the cabaret experience. The current effort is too confused.

Tom Haas, former head of Playmakers Repertory Company, wrote the show and pianist McNally directed it. *Buddy* is an hour of nostalgic songs, oldie commercials, news briefs from Orson Welles' "War of the Worlds" and interviews with film stars Ann Sheridan and Elsa Maxwell.

Buddy is half play and half revue. Because Haas never decided which it was going to be, the show is severely handicapped. The dialogue skips between narrative and song. The performers often seemed to be using their radio scripts because they didn't know their lines.

The musical numbers were a strong part of the show. "We'd like to thank you, Herbert Hoover," from the current musical *Annie*, seemed a bit out of place given the '30s time element. The finale, "As Time Goes By," made the audience feel good—especially when the performers invited everyone to sing along.

The youthful Heartinger, whose Shirley Temple imitation broke up the audience with laughter, made a fine addition to the cast. Director-performer McNally's rendition of *Buddy, Can You Spare a Dime* was moving. The other cast members also showed a great deal of talent.

Chez Condoret seems to have a monopoly on this form of entertainment in the area. Of course, we may hope for Broadway and just get Franklin Street. But the audience has fun, the performers have fun and the urge for an evening of song, drink and merrymaking is completely satisfied.

Reagan films in style around nation

By MARTIE HAYWORTH
Staff Writer

Few presidential candidates have had the unusual publicity Ronald Reagan has.

For that matter, few candidates have film titles lurking in their past such as *The Amazing Dr. Clitterhouse*, *Nine Lives Are Not Enough*, *Stallion Road*, *Cattle Queen of Montana*, *The Cowboy from Brooklyn* and *Naughty But Nice*.

But curious movie-goers will be able to catch the "best" of Reagan's old films in only a few theaters this fall. His most popular film *Bedtime for Bonzo*, as well as other highlights of his acting career, is in such great demand that bookings have been made months in advance.

"Since March...there have been more queries and bookings on Reagan films than ever before," Ray Ettore, a spokesman for United Artists said. "It's easy to say bookings have increased 90 percent in just that small period because

nobody wanted these films for years. Now we blow the dust off them and run."

One of the most successful showings of *Bedtime for Bonzo* was at Brown University last April. In the film, Reagan portrays a college professor who tries to teach a monkey morality by showing him love and kindness. Students were reportedly very enthusiastic about the film.

United Artists bought the rights to some Reagan films in the late 1960s, but Universal Pictures owns the distribution rights to *Bonzo*. There are only four prints of the film in circulation—one for each distribution region of the country—meaning that many Bonzo fans, including those in Chapel Hill, will be left out. Each copy is booked solid.

Spokesmen for local theaters said they expressed an interest in showing Reagan's films, but said they later realized it was impossible.

John Hartley, manager of the Carolina Theaters said the films are not

accessible. "As soon as he became a serious candidate, they were taken out of circulation," Hartley said.

The Carolina Union might have been another possibility for showing Reagan hits in the area, but the Union film committee had already voted on films for the semester when the Reagan film craze hit.

"I had thought of a Ronald Reagan festival, but the voting had already been done," Sharon Reuss, a member of the film committee said.

So it looks like the only amusement UNC students will be able to derive from Reagan films this year will come from their titles. From 1937-1964, the presidential candidate appeared in such ironically titled works of art as *Accidents Will Happen*, *Brother Rat*, *Secret Service of the Air*, *The Bad Man*, *International Squadron*, *Desperate Journey*, *This is the Army*, *Storm Warning*, *Law and Order*, *Prisoner of War*, *Hellcats of the Navy* and *The Killers*.



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Bill Cosby, blood donor, talks to L.C. Vaughn, two-gallon blood donor.

Bill Cosby: "Why donate so much blood, L.C.?"
Two gallons?"
L.C. Vaughn: "Honestly, I like doing it. In the end you could say it's for a selfish reason. Helping save lives makes us feel good. And let's face it: the need for blood is continuous. Every type is needed every day. That's why I donate on a continuing basis."
Bill Cosby: "You said it — all, L.C."
Vaughn: "Except for one thing. 'Til everybody how they, too, can donate blood."
L.C. Vaughn: "Simple. Just call your American Red Cross Chapter... and make an appointment."



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