

WEEKEND



Coke adds life

(From left to right) Bruce Mashburn, Ben Marsh, Renee Lutz, and Ashlye Marshall pose near the Old Well for a Coca-Cola commercial being produced by the RTVMP department.

DTH/Jeff Neuville

Glee Club's concert aimed toward students

By SHERYL THOMAS
Staff Writer

The UNC Women's Glee Club will present a special noon concert today in Person Recital Hall. The 44-voice choir, under the direction of Michael Tamte-Horan, will present a variety of musical works. "The program will consist of standard musical literature for women's choir," Tamte-Horan said. Selections from the Classical, Romantic, and Contemporary periods will be included.

The concert is a divergence from the regular Tuesday evening and Sunday afternoon concerts sponsored by the UNC department of music. "We thought that by giving a concert at noon, when students are still on campus, we could draw a larger student audience," Tamte-Horan said. The concert is aimed at reaching a general student audience, although all faculty and staff are welcome and encouraged to attend, he said.

Not only will the time slot of Thursday's concert be different, but the content of the concert also will be a bit different. The tone of the concert promises to be lighter than the evening concerts, in anticipation of a largely student audience. "The concert includes something that everyone will enjoy," Tamte-Horan said.

The concert will include Michael Hayden's *Laudate pueri Dominum* for tre-

ble choir, strings and organ. *Laudate pueri Dominum* is a sacred piece in Latin from the Classical period.

The group also will perform a Contemporary work titled *Fragments from the Mass*, which Tamte-Horan described as "a shortened Mass in English including the five sections of the Mass proper."

The choir will close with "God's Bottles" from Randall Thompson's *Americana*. "God's Bottles" is a fun and different piece, whose text was taken from a leaflet published by the Women's Temperance Union at the turn of the century," Tamte-Horan said. The gist of the text is that "God's bottles" are apples and grapes, which contain sweet juices. The lyric encourages listeners to sink their teeth into God's bottles and drink his sweet juice. But, says the rhyme, some men take the juice and make alcohol out of it and put it in glass bottles. "We" says the Women's Temperance Union, "will drink out of God's bottles."

In addition, the Women's Glee Club will perform a German piece by Max Reger from the Romantic period, and another sacred piece that Tamte-Horan termed light-hearted and cheerful.

If today's concert is a success, Tamte-Horan said, the music department may schedule more noon concerts in order to highlight and spotlight other student groups in the department.

AFAM celebrates its 15th anniversary this year

By CLARICE BICKFORD
Staff Writer

The curriculum in African and Afro-American Studies celebrates its 15th anniversary this year.

The curriculum was initiated in 1969 in response to demands from black students to create a program of study responding to the needs of blacks and other interested students.

Although the department started small, it has undergone a recent surge of expansion. This semester there are two-and-a-half times the number of students than there were in the entire department population four years ago, said Colin A. Palmer, Afro-American Studies department chairman.

Palmer credits the department's survival to good teachers and support from administrators. Even though

the average grades in AFAM are lower than comparable grades in History and Political Science, the quality of the teachers attracts students, he said.

The curriculum also receives strong support from Associate Dean Hayden Renwick of the College of Arts and Sciences, and Assistant Dean Joyce Clayton of the General College. They recommend that students take AFAM courses, Palmer said. Significant support also comes from Dean Samuel R. Williamson, Jr., of the College of Arts and Sciences.

Palmer said the curriculum is for all students. The curriculum is like any other on campus, transcending race and sex. The emphasis on blacks issues is the only feature distinguishing it from other departments, he said.

The anniversary celebration began in October. Special lectures given thus far have been by Professor Robert

Hill (University of California at Los Angeles) on "The Search for Marcus Garvey," Professor Ephraim Isaac (Princeton) on "The Symbolism of Ethiopia in Afro-American Religious and Political Thought," Professor Franklin Knight (Johns Hopkins University) on the theme of the anniversary, "Africa and Afro-America: the Legacies of a Link," and Professor Sylvia Jacobs (North Carolina Central University) on "Afro-American Missionaries in Africa During the 19th and 20th Centuries."

Events commemorating the anniversary will continue through April. Information about events is available at the department of African and Afro-American Studies in 401 Alumni Building.

Palmer said this year marks 15 years of achievement and a way of looking toward promise in the future.

'Fanny and Alexander' an exceptional blend of the real and unreal

By STEVE CARR
Staff Writer

Until last summer, Ingmar Bergman shared the title of greatest living film director with Luis Bunuel, a subversive Spaniard whose pet peeve was the mores of the middle class. The two men could not have been stranger bedfellows — Bunuel was wry, objective, mocking; Bergman was painfully subjective, plunging the viewer into an emotional whirlpool of ambiguities and conflicts.

Review

Even though the two are stylistically different, their essential themes are quite similar. Both deal with man's quest for religion and God. Both are adept at creating an allegory overflowing with contemporary meaning and images. The two also seem to find a sort of haven in their childhood experience.

So perhaps Bergman's new film, *Fanny and Alexander*, is not all that different from what he has been doing for the past 30 or 40 years. Perhaps Bergman is not even aware of the similarities between his and Bunuel's work. But *Fanny and Alexander* comes across as being so light-hearted, almost satirical at points, that it seems Bergman is making a tribute to Bunuel — a eulogy to a man whose death this past summer went largely unnoticed. The film centers around two children's perception of their family at the turn of the century. When their father, the head of a repertory theatre company, dies from overwork and exhaustion; their mother marries a stern bishop.

Up to this point, the movie is quintessential Bergman in its non-development. The characters blossom in a sort of lazy, picaresque manner. But something starts to happen about midway through the film. Layers of reality are peeled away. The story starts to weave itself in the sort of imaginative way a child would tell it. The characters, the questions and the conflicts are still present, but the question of what is real and what is not is stretched in such a way as Bunuel would have done. To disclose anything else about the plot would spoil its refraction of reality.

As usual, Bergman elicits small miracles from his performers. Pernilla Allwin as Fanny and Bertil Guve as Alexander are especially good. Both children have a tremendous ability to communicate a certain innocence and mystery that comes with being young. They are, however, only part of a grand ensemble of superb actors, some relative newcomers and some Bergman stalwarts.

Fanny and Alexander is his last film. There probably could not have been another way to get the money needed to finance the picture, because this has to be one of Bergman's most sumptuous movies. There is a careful, almost obsessive attention to detail present, from the mouth-watering banquets right down to the intricate lace designs on dresses. And all this Strindheimesque extravagance is captured by long-time Bergman cameraman Sven Nykvist. The contrast between the rich, warm, almost cluttered feel of *Fanny and Alexander's* grandmother's house and the bleak, esoteric



Emilie Ekdahl (Ewa Froling) and Edvard Vergerus (Jan Malmstjo) face a collapsing marriage in the film 'Fanny and Alexander.'

emptiness of the bishop's house is extraordinary.

Some of the images are very stunning and very atypical Bergman. The bishop is particularly despicable — another similarity to Bunuel — and the punishment that befalls him is both extreme and surreal. Alexander comes into contact with God at a puppet shop. The masks start to shake violently, but that image is only a prank to be peeled away into another, stranger level of reality.

But while *Fanny and Alexander* is another Bergman triumph, it seems far from his final statement. Instead, it seems to point to a new period in Bergman's

career. While Bunuel mocked aesthetic sensibilities by blurring reality, Bergman finds that the blur can complement his characters. Some of the events make no sense unless they are put in the context of a child's point of view.

Fanny and Alexander is a Bergman treat. It retains an artistic sensitivity to the material and characters, yet it is quite shocking at times in its departure from Bergman's earlier films.

Whether or not Bergman has fully absorbed Bunuel's perspective remains to be seen. But he has embarked on a wonderfully fantastic style that needs to go beyond one film.



Jason and the Nashville Scorchers mix rock, bluegrass, country and soul to create a daring original American sound.

Jason & the Scorchers mix music styles to get American musical stew

By J. BONASIA
Staff Writer

"Don't you see? This whole land, the whole South, is cursed, and all of us who derive from it, whom it ever suckled, white and black both, lie under the curse . . . Don't you see?"

— William Faulkner, "The Bear"

Jason Ringenberg, leader of Jason and the Nashville Scorchers, sees it. On *Fervor*, the Scorchers' second mini-record, he expresses his unique and complex vision of the Southland, complete with allusions to the Civil War, the rich soil and Christianity. *Fervor* is a disturbing, uplifting six-song follow-up to the Scorchers' 1982 debut LP, *Reckless Country Soul*.

Review

Defining the Scorchers' sound presents a very real problem. Its recipe calls for a kind of American musical stew — country, rock, bluegrass and soul — all stirred into a pot and brought to an uncontrollable boil. The Scorchers transcend such current candy-coated rockabilly nostalgia acts as the Stray Cats. Their lyrics are thoughtful, and the tunes are performed with . . . well, fervor.

The record opens with "Hot Nights in Georgia," a guitar rev-up with R.E.M.'s Michael Stipe accompanying Jason's whining, nasal vocals. Jason presents a landscape where a man's shattered hopes are inextricably bound up in a much larger history: "The cotton burns as Sherman marches toward you/Destroying every drop of sweat you've known/Must progress slaughter all who stand among their/Fruits that they've grown?"

The next song, "Pray for Me Mama (I'm a Gypsy Now)," is a tragic ballad in the country music tradition. Warner Hodges chips in some lovely, ringing guitar licks while Jason relates the pathetic tale of a man who returns to the grave of the girlfriend he shot 10 years earlier.

It's been said that this record doesn't approach the romping intensity of a Scorchers' concert, but that would be hard to guess from the two tracks sandwiched in the middle of *Fervor*. "I Can't Help Myself" was written by Tim Krekel, leader of the Sluggers. The Scorchers do a burning rendition of it. Bass player Jeff Johnson and drummer Perry Baggs provide a relentless one-two rhythmic punch, which carries over into "Help, There's a Fire," a rockabilly original which is reminiscent of some old Johnny Burnette material.

"Harvest Moon" is a lilting, mid-tempo soul searcher. The band provides a simple, melodic backdrop while Jason presents ambiguous puzzles of love and redemption.

The record closes with "Both Sides of the Line," a rock'n'roll song Jason co-wrote with Stipe. Again we find Jason grappling with questions of sin and salvation, with Baggs' distant drums propelling Warner's high-powered guitar lines at a breakneck pace.

Released by a relatively obscure band on a relatively obscure label, *Fervor* will probably go largely unnoticed by most radio programmers and record buyers. Nevertheless, Jason and the Nashville Scorchers is a young American band with a true sense of its own musical heritage and roots. Let all the British fashion groups put that in their pipes and smoke it.