

Menard adds Cajun spice to Jazz Series

By DAVID SOTOLONGO
Staff Writer

D.L. Menard, hailed as the "Cajun Hank Williams," will perform at the ArtSchool in Carrboro Sunday at 8 p.m.

Menard's performance is the next installment of the 1984 Sunday Jazz Series at the Artschool, located in Carr Mill Mall. The Cajun-born songwriter will be backed by The Louisiana Aces.

Menard sings in French and English and is considered one of the country's premier bayou strummers, Anita Beste, one of the organizers of the series, said Wednesday. Beste said the show is not exactly jazz, but Menard is a performance who the ArtSchool thought might add luster to the Jazz Series.

"They don't strictly fit the jazz genre, but we wanted to have them," Beste said.

Menard and The Aces have toured extensively for

more than 10 years and have made annual appearances at the National Folk Festival. After his performance at Wolf Trap Farm in 1973, one musical magazine tabbed Menard the "Cajun Hank Williams."

Beste said Menard's exciting style should blend well with the informal philosophy of the Jazz Series. The Sunday evening concerts try to mix club and coffeehouse atmospheres.

The ArtSchool sells domestic and imported beer and wine during the concert, she said.

"We have what we call an intimate cafe setting," Beste said. "It's set up halfway between a bar and a concert hall."

The bayou beat should bring the closet dancers out onto the floor, she said. Tables are set up inside, and dancing is usually not the norm for jazz performers, but with some bands the people do shuffle their feet, Beste said.

The Louisiana Aces are Dick Richard on fiddle and

Ray Lavergne on Cajun accordion. Menard, a descendant of French Acadians, has released three albums: *D.L. Menard/Back Door*, *The Louisiana Aces* and *Under the Green Oak Tree*.

Menard and The Aces have played several folk festivals across the country and performed at the 1982 World's Fair in Knoxville, Tenn.

The ArtSchool began the Jazz Series in March 1983, Beste said.

"We're getting very positive feedback," she said. "There isn't much jazz in the Triangle, and the people are really responding to it."

ArtSchool Publicity Director Leah Talley said Thursday that the ArtSchool is publicizing the Jazz Series with a drawing for two free round-trip tickets on New York Air to any city the airline serves.

Tickets for the Cajun French concert are \$4.50 for ArtSchool members and \$5.00 for non-members. Call 942-2041 for more information.

Joel gives intense show in Charlotte

By TOM CAMACHO
Staff Writer

Billy Joel sipped his drink, placed the cup back on top of his black Baldwin piano and gazed out into the crowd with an impish expression. His stirring opening song, "Angry Young Man," behind him, he chatted intimately with each section of Wednesday's capacity Charlotte Coliseum crowd as naturally as if he were talking with family around the kitchen table.

sometimes-cruel rock'n'roll scene. Joel's career has evolved from his first hit album, *Piano Man*, released in 1973, to his newest, the delightful *Innocent Man*. Powerhouse albums *The Stranger*, *52nd Street*, *Glass Houses* and *The Nylon Curtain* each reflect a different period of Billy Joel's evolution.

Joel, now 34, played several songs from each of these albums, as well as "Angry Young Man" from his 1976 album *Turnstiles*. Following the Hispanic "Don't Ask Me Why" off *Glass Houses*, Joel played three songs from his serious and socially conscious album *The Nylon Curtain*. After "Allentown" Joel played the moving "Goodnight Saigon," a song about scared soldiers in Vietnam, as several road crew members arm in arm, sang the chorus, "And we will all go down together." He ended the *Nylon Curtain* set with "Pressure."

From his newest album *Innocent Man*, Joel played the title cut, "Uptown Girl" and, as an encore, "Tell Her About It." Another of his encores, "You May Be Right" from *Glass Houses*, was surely the most energetic of all the songs Joel played, sending him all about the stage rallying the crowd. For his final encore, he played "Only the Good Die Young," a marvelous piece from *The Stranger* about teen-age passion.

Joel's two-hour concert was clean and powerful. His perceptive lyrics and stirring melodies delighted the Charlotte crowd.

Nine months of touring each year appeared to have taken its toll on the tired Joel. Yet he still aroused the unique brand of trance-like intensity for which he has been known during the past decade. His concert was moving — a fine performance for New York's angry, but innocent, piano man.

Review

Following his warm introduction, Joel wasted little time, moving into the *52nd Street* hit "My Life." He then whistled his way into the hearts of the audience with his classic "The Stranger," the high-pitched melody piercing the far corners of the coliseum.

Joel's Charlotte appearance was the 12th stop on his 21-show tour. The tour began Jan. 18 in Providence, R.I., and will end Feb. 24 in Baton Rouge, La. The Charlotte concert was the only North Carolina appearance on Joel's 1984 U.S. tour.

Joel has successfully played his way through more than 10 years in the

RLT's 'Saint Joan' a patchwork production

By SHERYL THOMAS
Assistant Arts Editor

The Raleigh Little Theatre's production of George Bernard Shaw's *Saint Joan*, a play about the life of Joan of Arc, has all the elements of amateur theatre. Present are the simplistic but effective sets, homemade costumes, passable acting with a few obvious stars, and enthusiastic support from friends, neighbors, and theatre supporters in the audience.

The sets that G. Sandor Biro and his crew have created for *Saint Joan* are uncomplicated and therefore succeed in this production.

A multilevel main set crawling with stairs provides director Haskell Fitz-Simons with many staging possibilities.

The characters' constant movement and use of these different levels provides the primary entertainment in RLT's *Saint Joan*.

In addition to the multilevel set, Biro exploits drops and the fly-space above the stage to give distinction to each scene.

The characters who hop about Biro's set are garbed in costumes that range from carefully constructed royal raiment to handmade doll clothes thrown together as an afterthought.

At times, the actors themselves seem to be cut from the same pattern, only of different fabric.

Those fashioned from silk are RLT newcomers Beth Anne Dettman, who plays Joan, and Robert H. Gault, who portrays the dauphin.

Dettman literally re-creates the magical

aura of Joan of Arc. Her first appearance on stage brings a vitalizing presence that resuscitates the already-gasping play. Dettman not only brings new energy to her own role but also stimulates the other actors to discover new life in their characters.

The most obvious instance of Joan's rejuvenating effect occurs during the lengthy inquisition scene. Used by Shaw as an opportunity to rehash the events leading up to Joan's arrest and charge of heresy, the inquisition scene becomes repetitious and boring. Yet Dettman's entrance in the middle of the scene perks up the audience, which lends an attentive ear for the rest of this final scene.

Likewise, Robert H. Gault's performance as the reptilian dauphin is exciting and engaging. Gault's dauphin wavers

between being a wormy, Mordred-like character and a spoiled, whining child. His energy, like Joan's, stimulates the performance of his fellow cast members, acting as a catalyst among inert elements.

Dettman and Gault's fellow performers are not as interesting. Lines are garbled, the acting is overdone in valiant efforts to be convincing, and some characters who are supposed to be re-volving turn out to be comic.

The cast and production crew of *Saint Joan* have put forth an effort that should be applauded. Unfortunately, they have chosen a play that demands great range and ability from its actors. An amateur cast such as RLT's simply does not have that range.

Students write, direct, act Hit and Run to present plays

By JO ELLEN MEEKINS
Staff Writer

UNC's Hit and Run Theatre Company will present two plays, *Hitting Town* and *Somethin' for Nothin'*, Saturday through Monday.

Jeffrey Stepakoff, a sophomore, will direct *Hitting Town*. The play tells the story of Ralph, a 21-year-old Birmingham University dropout. He visits his 30-year-old sister, Clara, and they spend a night on the town together.

"Commercial radio, dangerous practical jokes and wimpy bars" fill Ralph and Clara's evening together, Stepakoff said. He added that the incestuous relationship that forms between the pair shows their need to confirm their vitality.

Pentes explained that he wanted to provide himself with a chance to work

Somethin' for Nothin', a play he wrote himself. In the play, flashbacks after a heroin addict's death reveal the story of his life with his mother and his murderer — his girlfriend.

Pentes described his play as "three monologues running together. It's an experiment," he said.

Somethin' for Nothin' also deals with the girlfriend's inner conflict. She cannot decide if she killed her boyfriend for his own good or for hers, Pentes said.

Pentes formed the Hit and Run Theatre Company, a group of about 15 undergraduate actors, directors and technicians, last semester. "There is no opportunity in the department (of dramatic art) to get any decent acting training," he said.

Pentes explained that he wanted to provide himself with a chance to work

with other people and to learn from them. "We're doing something to keep ourselves alive and working," he said.

"We need support from faculty," Stepakoff added.

The Hit and Run Theatre Company will, nevertheless, perform in the UNC Laboratory Theatre in 06 Graham Memorial Hall.

Pentes explained, however, that the fact that Hit and Run is an officially recognized student group "functions as a safety valve." If the group is for some reason unable to use department facilities, it can use the Union or other student facilities, he explained.

Somethin' for Nothin' and *Hitting Town* will be performed at 8 p.m. and midnight Saturday and at 4 and 8 p.m. Sunday and Monday. Admission is free.

Bunuel Festival begins Saturday

By STEVE MURRAY
Staff Writer

Here come the eye-searing images and black humor of Luis Bunuel.

The Discreet Charm of the Bourgeoisie, the first of five films in a Bunuel festival sponsored by the Carolina Union Film Committee, will be shown at 7 and 9:30 Saturday night in the Union Auditorium.

Bunuel, who died last summer after a 50-year career, earned an international reputation as an iconoclastic director. Targets of his cinematic satire include manners, sex, morals, dreams and religion.

Turning audience expectations upside-down, his tactics range from graphic shock to disparaging looks at social mores. His vision thrives in its extremes.

Sharon Rawlins, a member of the Film Committee, said she hopes the festival will draw those who are familiar with Bunuel as well as those who have never heard of him. "Even if they don't understand it they'll enjoy it," Rawlins said.

In *The Discreet Charm of the Bourgeoisie*, one of Bunuel's last films, the director addresses a favorite theme of his — social frustration — as six friends are repeatedly prevented from din-

ing together. In Bunuel's satirical view of the French middle class, gardening bishop shoots his confessor. This is typical Bunuel.

Other Bunuel films to be shown this month include the silent, surrealist classic *Un Chien Andalou*, (*An Andalusian Dog*) a hodgepodge of blasphemous jokes and visual jolts, including the infamous eye-slashing scene. Bunuel, who conceived the films with Salvador Dali, described it as an attack on the audience, saying, "NOTHING in the film SYMBOLIZES ANYTHING."

Los Olvidados (*The Young and the Damned*) is a relatively straightforward account of a boy shaped first by a gang, then by reform school.

Un Chien Andalou and *Los Olvidados* will be shown together at 7 and 9:30 p.m. Feb. 19.

Nazarin details the pilgrimage of a priest across Mexico. With customary irony, Bunuel points out the shortcomings of Christianity in a morally bankrupt world.

Rounding out the festival, *L'Age d'Or*, an early Bunuel film, focuses on the frustrated attempts of a couple to make love. An audience at the film's release in 1930 threw sink bombs and hurled ink at the screen in protest.

Nazarin will be shown at 7 p.m. Feb. 29; *L'Age d'Or* will follow at 9 p.m.

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