

Mangione's instrumentals provide relaxing evening



DTH/Larry Childress

Pop band Art in the Dark failed to energize a dead audience Thursday. Post-game blues hurt Art's show

The mighty Tar Heels had just struck out in Atlanta, and Chapel Hill was becoming a Mudville of sorts when the Athens, Ga. pop band Art in the Dark came onstage at Car's Cradle Thursday night. The band's performance was disappointing, in part a result of the mood of the town and the audience.

In the spring sky, the moon was about three parts live and one part in the dark. The performance went the same way at the Cradle, as the band's semi-psychedelic mystique was left in the dark, unrevealed.

A sparse crowd of less than 100 gathered for the show. Aside from a group of siliques who danced from the opening chords, the audience was subdued.

Perhaps in response to the audience, Art in the Dark gave an unfulfilling show that lacked real energy. The band even resorted to covers of three classic '60's songs to try to get the audience moving.

The band opened with a sound version of "Calling Anyone," one of the four songs the groups performed from its self-titled EP. Like many of Art in the Dark's songs, "Calling Anyone" included the rich harmonies of bassist Jack Harrison and guitarist Tim Lacy.

"The Girl Is Mine," one of the band's unrecorded songs, was good in that it provided Lacy a chance to show off his guitar playing, which is usually hidden in the mesh of Sam McNair's keyboards, Harrison's bass and Rick Armour's drums.

People started dancing to an extended version of "The Answer," which the band played with a conviction found in few of the other songs in the hour-and-15-minute set.

"In Color," a song which should ideal-

Louis Corrigan

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ly work as a presentation of the band's identity and mystique, just didn't come off. The vocals were sometimes sloppy and the playing too loose.

The vocals, especially the harmonies, were usually on the mark, though, providing the real strength of many of the songs.

McNair's keyboard playing was subtle throughout the show, expressing itself only occasionally, as with the playful crossovers in "Tell Me."

Drummer Armour provided a steady beat and backing vocals. He was denied the spotlight of singing lead at one point when his microphone failed.

Whether out of boredom or by design, the band decided near the latter part of the set to depart from some rather uninspiring original material to perform three classic rock 'n' roll songs.

The group performed raucous versions of the Who's "Pictures of Lily," the Beatles' "Little Child" and a show-ending and typically played-up version of the Yardbird's "For Your Love." None of the three, however, sounded a bit different from what any garage band could do.

Art in the Dark's performance was disappointing, because the playing was not sharp, and the band seemed to lose its identity as the show progressed. Good bands are able to bring a dead audience to life. Art in the Dark was not up to such a feat Thursday night.

Relaxing entertainment. Chuck Mangione and his quartet played their brand of modern jazz Saturday night in Memorial Hall to an eager crowd.

The audience was a mix of young and old, white and black, but that heterogeneity is typical of Mangione's fans. Mangione has enjoyed wide fame and recognition. He has toured throughout the world. In 1976, his song *Chase the Clouds Away* was heard by millions as background music for the Olympic Games telecast. In 1980, *Give It All You Got* was heard around the world during the winter Olympics at Lake Placid, N.Y.

Mangione, named outstanding jazz artist of 1979 by many groups, was accompanied in Chapel Hill by four accomplished musicians who also play on his latest album, *Journey to a Rainbow*, released last May.

Headed by Mangione on a type of trumpet called a flugelhorn, the band included Everett Silver on drums, Gordon Johnson on bass, Peter Harris on guitars and Chris Vadala — the "everything" man — on flutes and saxophones and on triangle, tamborine and various other percussion gadgets.

Vadala has been with Mangione longer than the other three. He's an excellent musician who throws his soul into his instruments, and he won ovations from the audience in Chapel Hill for his skill.

Mangione played for over two hours with a short intermission. He built a rapport with the audience by introducing

Arlaine Rockey

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some of his songs with short, witty monologues interspersed throughout the night.

Among the more energetic pieces Mangione played Saturday was the title song from his 1982 album *70 Miles Young*, dedicated to his father on the occasion of Frank "Papa Miles" Mangione's 70th birthday.

"Papa Miles," a stocky, dark-skinned, white-bearded, very Italianate man, was in the lobby selling his son's T-shirts and albums, wearing his everpresent tan-colored tam cap. The Mangiones have a thing for hats; Chuck's top hat is his trademark.

Two other notable pieces in the concert came from Mangione's soundtrack for Oscar Lewis' film *Children of Sanchez*, which starred Anthony Quinn and Delores Del Rio. This album won Mangione the Hollywood Foreign Press Association's Golden Globe Award in 1978 and, the following year, his second Grammy Award. Mangione played the title song, a flowing jazz composition, and *Consuello's Love Theme*, a beautiful slow piece with the air of Spanish classical guitar.

The evening was marked by Mangione's enjoyable instrumental jazz



DTH/Jeff Neuville

Chuck Mangione plays flugel horn in Memorial Hall Saturday. ... His style of modern jazz has earned him international recognition.

compositions, some of which, like *Feels So Good*, are familiar pieces, the type of music that is perfect for good conversation and a bottle of wine.

The piece which Mangione chose for an encore, unfortunately, broke this relaxing mood. *Freddie's Walking*, the

only song in the entire evening with lyrics (admirably performed by Johnson) was more of a Southern spiritual. It left the audience with the confused feeling of just having been to a revival meeting instead of a cohesive jazz concert. Sometimes the cake is better left without the icing.

NCSL From page 1

Dawn Peters, both of UNC, were elected governor and secretary of state for 1984-85, respectively. Joe D'Amico, NCSL governor in 1982-83 and a UNC student, was a nominee for the Carlisle Award. The award, signifying outstanding achievement, attitude and involvement in NCSL, went to Kelly Baldwin of UNC-Greensboro.

During the legislative session, bills passed included constitutional reforms for single member districts and the creation of a guilty-but-insane plea. Billboard regulation, beverage container laws, attempted murder statutes and a rewrite of bribery laws were some of the other issues discussed and passed.

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THE Daily Crossword by Martha J. De Witt

ACROSS	29 Woo with music	47 In favor of	13 Cupid
1 Afternoons	30 Struggled	48 Soprano	17 Outward
4 RPM, for instance	32 Intimidated	Lily	18 Cornered
9 Torment	33 Assembled	49 Sometime	23 Coward
13 Woe is me!	34 Indigo	rink floor	24 Not so many
14 Menu	35 Risked	50 Noncoms	25 Skillful planners
15 Ireland	36 Air, pref.	55 Chills and fever	26 "...nothing like —"
16 Artificer	37 Peggy or Pinky	56 Obliterate	27 Colonist's greeting to an Indian
19 Baseballer	38 Arno or Nero	57 Pothers	29 Tender spots
Mel	39 Undesirable sultor	58 Security	30 Sedates
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21 Before	42 No slave, he	60 Service designation	32 Provide food
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24 No slave, he	44 Benny or Dody	1 Dish	36 City in Rumania
28 Certain horse		2 Consummate example of skill	38 Tea
		3 Concorde	39 Opted
		4 Fly excluder	41 Tried the horse weight of
		5 Harness-racing horse	42 Eel
		6 Goes astray	44 Furze
		7 Schedule info	45 Follow
		8 Put off until later	46 Headland
		9 "Children should —"	48 Fuel
		10 Goal	50 Fairy queen
		11 Retirement letters	51 Past
		12 "— Little Indians"	52 Near star
			53 Sign of a hit play
			54 Athletes' org.

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TERRA CARR OPEN
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2/25/84