

Company performs crisp, lyrical dances

The Hubbard Street Dance Company explored many facets of human experience — education, memories, relationships and plain fun — in six crisply choreographed, lyrically danced and highly entertaining numbers Sunday night in Memorial Hall.

The company's first number, *Line Drive*, represented education as it should be — demonstrative and entertaining. Folksy, strummed sounds of a mandolin and guitar opened the show and were soon accompanied by the whole leaping company clad in modern, electric blue unitards and white jazz oxfords giving a historical sketch of dance in America.

The linear dance began with a synchronous performance of balletic movements with a folk dance air. Then the music changed to a percussive bongo beat and the dance went through the same metamorphosis, becoming aerobic and exchanging liquid ballet movements for a crisp, sharp "jazzercise" interpretation which gradually developed into an almost break-dance choreography.

The next-to-last number, *Diary*, was Hubbard's best. Two dancers, Claire Bataille and Gregory Begley, performed this emotional, highly sensitive and reflective number.

Bataille's performance was flowingly responsive to Judith Lander's beautiful ballad accompaniment. Bataille's excellent ability to sustain a position gave a suspended, slice-of-time aura to her performance. The spotlight on her black-clad form heightened the sense of introspection.

Gregory Begley gave a mesmerizing interpretation of the second Lander ballad. His body was simultaneously lyrical and tense, as if it contained a desperate emotion craving to escape, but tragically confined.

An equally stunning but less emotionally intense number was the humorous relationship illustration "Go!" Said Max.

Lyne Taylor-Corbett's acrobatic

Sheryl Thomas Review

playful choreography captured the ups and downs of a man-woman relationship through the dancers' intertwined bodies, their playful ballet, their leap-frogging off of one another and their carrying one another on their backs.

Kitty Skillman and Clinton Wilborn's performance in the warm environment of magenta, violet and yellow suits and lighting was both mindlessly playful and skillfully executed. They kaleidoscopically melted into one another when the dance became sensual and retained the energetic string that linked them together when they were physically distant.

Full Moon was another balletic performance with a modern theatrical twist. Begun in the moonlight of a soft blue light, the phosphorescently-clad company writhed romantically to gymnopedic music.

The dancing became interesting when the dancer began using each other as objects rather than people. At one point a male dancer nonchalantly walked across the stage lugging a female dancer who was crouched in a fetal position as if she were a sack of potatoes.

The other two numbers, *At the Rosebud* and *The '40s* were spicy numbers with a lot of cute grins, but there was nothing really unusual about them.

Technically the dancing and choreography were very good, but television has made this type of dancing so accessible to the public that, although entertaining these numbers were not as successful as the earlier more unusual and interpretive dances.

Guadalcanal pumps it up for Cat's Cradle gig

Guadalcanal Diary put on a hard-driving, intriguing show for a Saturday night Cat's Cradle audience of more than 100. The band mixed a heavy guitar sound with Murray Attaway's subtle but strong vocals for a show even the band seemed to enjoy.

Playing a host of fine originals and a complementary dish of covers, Guadalcanal Diary sounded at times like the Byrds, at times like Jason and the Scorchers, and at other times like a hard-core punk band.

Guitarist Jeff Walls, the most animated member of the band, wore tacky brown cowboy boots, blue jeans and a black shirt with "Mel Hilliard Chevrolet" written in glitter on the back.

Bassist Rhett Crowe, who has close-cropped blond hair and glasses, wore jeans and a blue sweatshirt before changing into a blue silk dress and white cowboy boots after the first set.

Drummer John Poe wore jeans and a blue Coca-Cola shirt, with the logo in English and Japanese.

Vocalist Murray wore a gray sweatshirt

Louis Corrigan

Review

that turned dark with sweat as the first set progressed. He later changed into what looked like a cut-off brown maternity dress with jeans.

The show started slowly with an instrumental and some minor pieces. "Under Jets" (so named because of Lockheed Corp.'s presence in Marietta), a song about the band's home, Marietta, Ga., gave Attaway the first good chance to show off the band's witty lyrics. "Oh, to wake up in barber city," he sang.

Leading into a strong version of the band's novelty song, "(I Wish I'd Killed) John Wayne," the Diary played what Walls called the "Bonanza/Marlboro theme." "We did that to keep the song interesting," he said.

Guadalcanal closed the first set with

the Syndicate of Sound's "Hey Little Girl," a rocking number in which Attaway's delivery took on a feel of belligerent irony similar to the vocal style of Gordon Gano of the Violent Femmes.

The dance floor filled as the second set began with the punk-sounding "Dead Eyes," a song from the group's EP, *Watusi Rodeo*. Poe pounded his drums in what was nearly a Keith Moon exhibition as Attaway sang, "Skulls at the bottom of my whiskey glass."

Guadalcanal Diary surprised the audience next with a sound-alike version of the Beatles' "She Said," a selection which suggests the band must truly have some obsession with singing about death or dead things.

Attaway stood square-footed at center stage, guitar in hand, singing. As the lights reflected from his glasses, he somewhat resembled a plump John Lennon.

Perhaps the highlight of the show was Guadalcanal's "Johnny B. Goode," an interpretation of Chuck Berry's classic more intriguing than Devo's version of "Satisfaction." Attaway shook maracas

and sang in bluesy anguish as the band turned this rocker into a real dirge. Attaway fell to the floor and moaned out the lyrics while rolling around on his back.

The band also performed strong versions of the more pop-sounding "Michael Rockefeller" and "Watusi Rodeo."

The third set opened with Attaway singing in Spanish, accompanied by Walls on guitar. The song was called "Fuki Waki." It illuminated the band's off-the-wall humor.

To close the show, Guadalcanal Diary played a percussion-laden, *tour de force* version of "Kumbaya, My Lord." With Attaway singing in earnest and emphasizing the words, the song came off with reverential power and glory.

The 1 a.m. closing time had already rolled by, but the audience wanted more. Cries of "Dead Eyes!" forced Guadalcanal back on stage for a second rocking performance of "Dead Eyes."

In the end, Guadalcanal Diary sounded, well, like Guadalcanal Diary. And that was quite fine.

Choirs, symphony to perform Verdi's 'Requiem Mass'

By STEVE CARR
Staff Writer

Critics were not kind to Giuseppe Verdi's *Requiem Mass* at its first performance. Despite a warm reception from the general audience, sophisticated circles disparagingly referred to the work as opera in church garb. Verdi himself was passed off as a mere tunesmith.

"The critics were misguided," said Larry Cook director of UNC's Carolina Choir and the Durham Civic Choral Society. "They thought all religious music should have the same style."

Both choral groups will participate in three performances of the *Requiem* with the North Carolina Symphony this week.

"Verdi really was an operatic composer," Gerhardt Zimmerman, conductor of the North Carolina Symphony, said.

Zimmerman will conduct tonight's performance in Chapel Hill and Thursday's performance in Raleigh.

Cook will conduct Durham's Friday night performance.

Both Zimmerman and Cook feel that the *Requiem's* operatic elements contribute to the work in a positive way. "There is beautiful vocal writing," Cook said. "The piece is expressive, subjective, dramatic."

The arrangement between Cook and Zimmerman is unusual. To begin with, Cook coordinated two different choirs. "It's hard to keep track of what I do with each group," Cook said.

Even though Cook prepared the choirs, Zimmerman will conduct two of the three performances. "There's always some difficulty to prepare for someone else," Cook said. "We talked about tempos, but there was not a lot of communication. It was a surprise when (Zimmerman) changed his mind at the first rehearsal."

Both men agreed, however, that they got along well. "Larry and I are on the same wavelength," Zimmerman said. "I think he's a very good choral director."

"I like what he's doing," Cook said in reference to Zimmerman's interpretation. Cook did say he would

take some of the fugues at a more relaxed pace than Zimmerman.

"There's always the possibility for change," Zimmerman said. "No two people will have the same interpretation."

"I very much like the work," Cook said. "I think it's something people would like to hear."

Despite the potential for cynicism in the piece with the return to the Dies Irae (Day of Wrath) in the final movement and mankind begging for mercy, Zimmerman feels the *Requiem* "reaffirms life as a struggle."

Verdi's *Requiem* will be performed tonight at 8 in Memorial Hall. Student tickets are \$3.50 and are available at the Union box office from noon to 6 p.m. and at the door. For more information, call 962-1449.

For information on tickets for the general public or tickets for the Durham and Raleigh performances, call the N.C. Symphony office at (919) 733-2750.

Pet store's owner throws fish at man

The Associated Press

GRAHAM — A Greensboro professor might not have known where the beef was, but he did find the fish — on the back of his neck.

Following an emotional four-hour trial in Alamance County District Court, a Burlington pet store owner was found guilty of assaulting UNC-Greensboro Professor Dean Fadley with a fish sandwich.

Meanwhile, Fadley was found innocent of assault, trespassing and using indecent language in public in the March 12 inci-

dent at a pet store at a Burlington shopping center.

Pet store owner James L. Price was given a suspended sentence and ordered to pay court costs. He immediately filed notice of appeal. Fadley, a speech professor, has also filed a civil lawsuit against Price.

According to testimony, the two men got into an argument at Price's store over an agreement they had made concerning some malamute puppies. Fadley had bred the dogs and Price agreed to sell some of them.

Fadley testified that when he went to

the pet store, Price was opening a McDonald's restaurant take-out order. Fadley said Price became angered and tried to pick a fight.

"I started walking out. They I felt something hit me on the back of my neck," Fadley said. "It splattered all over me. I realized I'd been hit with the fish sandwich."

After the incident, the men took out warrants against each other. They both hired lawyers for Wednesday's court hearing. Judge J.B. Allen Jr. sided with Fadley in the argument and found Price guilty.

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