

Solid, melodic sound Keene presents fresh rock

By ALAN MASON
Staff Writer

Tommy Keene doesn't look like a rock singer. As he took the stage at Cat's Cradle Saturday night, he was dressed in black jeans that hugged his skinny legs, a white shirt under a modest gray blazer, white socks and brown penny loafers. His short hair stood up at the front and he ran his small hand through it. As his slight frame approached the microphone, he looked like the shy young teenager a father might find at his doorstep ready to pick up his daughter for their first date. To call him clean cut would be an understatement.

But Keene erased any skepticism about his ability to rock with his band's first song, "Compromise," and by the end of his too-short set, he had won over another enthusiastic crowd with his boyish mannerisms and basic, melodic rock.

Keene knows how to construct a rock song. He applies all the original elements of bass, rhythm and guitar, and magically comes up with an original sound. Keene uses simple, fresh melodies to combine two of rock music's greatest themes, pure innocence and vivid romanticism.

His fresh sound is making the music world take notice. After recording two EPs on Durham's Dolphin Records, it is likely that he will show up on a major record label in the near future.

On Saturday night, he combined his own songs with just the right amount of covers. His band is a basic four-piece combo, but he throws in a little acoustic guitar now and then which adds a nice soft touch to a number. During one song, he switched from electric to acoustic guitar. He still used his free and easy

music

strumming style, but the change gave the song a whole new dimension of sound.

The best songs were plucked from Keene's 1984 Dolphin release, *Places That Are Gone*. These included the optimistic title track and the pensive "Back To Zero." He also performed "All the Way Around," a song that sounded so much like the Kinks' "Tired of Waiting" that Keene, with a boyish grin, added a couple of lines from Ray Davies' classic at the end.

Keene's impish frame twirled and jerked on the tiny stage throughout the set, and his Dylanesque voice never faltered. True, he played only a little over an hour, but the crowd forgave that and gave him an ovation prompting two encore songs.

Greensboro's Other Mothers opened for Keene and had a strange effect on the crowd. Usually, a good opening band will get the crowd in the mood for the headliner. The Other Mothers, who had a good sound but played entirely too loud, proved that the opposite can work also. They were so poor and played so long that the crowd was quite ready to see Keene, no matter how good he was.

Keene's performance, however, stood on its own. If Keene can retain his talent for a solid, melodic rock song and can keep that innocent appeal, he may be in store for big things. At the end of his encores, Keene gave the crowd a shy smile and said, "Thanks a lot, we'll see you soon." For music's sake, we hope so.

Supporting performances shine in 'Cyrano'

By JEFF GROVE
Special to the DTH

Refreshing yet bittersweet, Edmond Rostand's 1898 play *Cyrano de Bergerac* is the perfect spring tonic for overworked students at semester's end. As produced by the PlayMakers Repertory Company, the five-act "heroic comedy" is also the season's best entertainment value.

The 3 1/4-hour production, which opened Sunday, chronicles the devotion of its title character, a 17th-century French poet/playwright/soldier-of-fortune, to his cousin Roxane. Supremely witty, Cyrano hides his love for fear that Roxane will laugh at his appearance — particularly his famous nose.

Instead, Cyrano uses his eloquence to help Christian de Neuvillette, a soldier Roxane loves. In providing the shy Christian with love letters, Cyrano finds an outlet for his secret passion.

Michael Cumpsty makes a dashing Cyrano, and Kathryn Meisle provides a charming Roxane.

While Peter Hertsgaard's Christian seems rather lackluster until his final scene, it must be admitted that Hertsgaard is saddled with a weakly written character. It is to his credit that he brings searing eroticism to even the simplest handclasp with Roxane.

In spite of these admirable performances, the supporting players triumph most and linger longest in the memory. William Meisle takes top honors as Rageneau, a jack-of-all-trades responsible for much of *Cyrano's* comedy. Not far behind comes Shelley Williams as Roxane's Spanish duenna, sporting an accent every bit as funny as her mannerisms. Wanda Melocchi's one-scene turn as a vendor, touching in its vividness for so small a part, typifies the keenly etched smaller characterizations in the production.

David Adamson, who plays the regiment captain Le Bret, deserves mention too. Painfully miscast (his rugged looks and backwoods accent make him seem like Grizzly Adams very



Michael Cumpsty, as Cyrano, talks with Peter Hertsgaard, who portrays Christian.

theatre

much out of his element), Adamson overcomes the handicap of appearance with a skilled portrayal whose genial nature grows on the audience.

Providing an active context for a play's action has always been director Gregory Boyd's strong point, and in *Cyrano* he again displays his talent for bringing a society to life in all its varied classes. His staging is effective, although the dialogue in the first scene can't compete with the noise of actors

clomping about the stage in heavy boots.

Co-director Nels Hennum's fight scenes are a mixed blessing: The hand-to-hand combat and tumbling are exciting; but the swordplay, left in inexperienced actors' hands, just doesn't click.

Bobbi Owen floods Linwood Taylor's spare, inventive settings with a variety of colorful costumes. Robert Jared's lighting design evokes the Gallic mid-summer night as well as the heat of battle, but the changes sometimes lack a smoothness they may develop during the play's run. An uncredited pyrotech-

nic staff creates a thrilling battle sequence that climaxes the action and contrasts neatly with the meditative closing scene.

At PRC, *Cyrano de Bergerac* is a true ensemble piece, with all the elements working together to make Cyrano stand out as a compelling figure. It can be said of this production, as of its title character, that *il a toujours son panache*.

Cyrano de Bergerac will be performed by the PlayMakers Repertory Company in Paul Green Theatre through April 28. Call 962-1121 for ticket information.

Hall of Fame to honor journalists

Six outstanding journalists will be inducted into the N.C. Journalism Hall of Fame at a banquet 6 p.m. Sunday at the Carolina Inn.

The Hall of Fame, established by the UNC School of Journalism in 1981, recognizes state natives or people identified with the state who have made outstanding contributions to journalism or mass communication. This year's inductees are: Furman Bisher, sports editor of the *Atlanta Journal*; Jeff MacNelly, two-time Pulitzer Prize

winner for editorial cartoons; Reed Sarratt, executive director of the Southern Newspaper Publishers Association; Edwin Yoder, member of the Washington Post Writers' Group; the late Beatrice Cobb, former publisher of the *Morganton News Herald*; and the late Jonathan Daniels, former editor of *The News and Observer*.

Tickets cost \$25 for the public and \$12.50 for students. Call 962-1204 for more information.

Drinking

from page 1

the N.C. Senate. Rep. Coy Privette (R-Cabarrus) said the House passed the bill only for financial reasons, without regard to the possibility of saving lives.

"The House passed it for all the wrong reasons," said Privette, a Baptist minister for 25 years. "They passed it only because the state would lose \$30 million in federal highway funds. We should've passed it to save the lives of young people. Apparently, the dollar is valued more than life in the House," Privette said.

"If the age was changed by September of this year, 50 young lives would be saved. Isn't that the whole purpose of a uniform drinking age?" he said.

The bill is currently in Senate Judiciary Committee 3, according to committee chairman Bob Swain (D-Buncombe).

The committee will begin discussing the bill Tuesday, said Carolyn Gooden, committee clerk.

Avoid capital gains tax. Support the American Heart Association.

Campus Calendar	Tuesday	Wednesday
The Carolina Student Fund/DTH Campus Calendar will appear daily. Announcements to be run in the expanded version on Mondays and Thursdays must be placed in the box outside the Carolina Student Fund office on the third floor of South Building by 3 p.m. Friday and 3 p.m. Wednesday, respectively. The deadlines for the limited editions will be noon one day before the announcement is to run. Only announcements from University recognized and campus organizations will be printed.	<p>12:30 p.m. Paul Seaton speaks on UNC's role in World Health Day, 228 Rosenau Hall.</p> <p>4 p.m. "Arachnologies: The Women, the Text and the Critic," lecture by Nancy K. Miller, Toy Lounge, Dey Hall.</p> <p>6 p.m. UNC Clogging Club, lessons, 21-212, Union.</p> <p>The Friends of the Library annual dinner meeting, Carolina Inn.</p> <p>6:15 p.m. Alpha Epsilon Delta new and old executive officers meeting, Papagayo.</p>	<p>7 p.m. "Don't be in the Dark: A Dramatic Presentation on Rape and Defense," Great Hall.</p> <p>8 p.m. UNC's Men's Lacrosse Club vs. Pfeiffer College, Astroturf.</p> <p>"Facing the Possibilities and Realities of Rape," 224 Union.</p> <p>Introduction lecture on the Transcendental Meditation Program, Union.</p> <p>Wine tasting with cheese at A Southern Season, sponsored by Carolina Union Weekly Features Committee.</p>
		<p>4 p.m. Public lecture, "Germany and the Origins of the First World War," speaker Harmut Pogge von Strandmann, Oxford University, 569 Hamilton Hall.</p> <p>7 p.m. UNC Outing Club meeting, Union.</p> <p>8 p.m. "Interpretation as Devotion: Freud and Rabbinic Judaism," speaker, Susan Handelman, University of Maryland, Faculty Lounge, Dey Hall.</p> <p>10 p.m. Anglican Student Fellowship, Service of Holy Communion, Chapel of the Cross.</p>

For the record

In the March 29 article, "Trade association educates public concerning international business," L. C. Bruce, spokesman for the North Carolina World Trade Association was misquoted.

Bruce was quoted as saying R. J. Reynolds Inc. planned to ship whole tobacco leaves to China where they would be processed into cigarettes and

shipped back to the United States for sale.

The quote should be: "RJR is exporting capital to China to manufacture cigarettes in which they will surely use some American leaf tobacco exported from North Carolina and the cigarettes will be sold in the Chinese domestic market."

The DTH regrets the reporting error.

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