

## Glee Clubs' concert celebrates Roanoke

By ELIZABETH ELLEN

Assistant Arts Editor

Equally capable of singing sacred works and folk songs, members of the UNC Glee Clubs are "some extremely talented people," said director Michael Tamte-Horan. The men's, women's and mixed groups will present their annual spring concert Sunday.

Music on the program is by both British and U.S. composers. "We programmed with the idea of being part of the 400th anniversary (of the Roanoke colonization) celebration," Tamte-Horan said. English madrigals and recent U.S. songs will be performed by the men's and women's groups.

The men will perform a very challenging sacred work by 16th century British composer Thomas Tallis. *The Lamentations of Jeremiah* is the most difficult work the clubs have studied in the two years Tamte-Horan has conducted, said Men's Glee Club President Lynn Woodruff. One difficulty presented by *Lamentations* is a male alto part. "We have guys with extraordinary ranges," Woodruff said. "The part is a little out of their range, but they've worked hard on it."

Although *Lamentations* is undeniably serious music, Woodruff emphasized that the concert would also include lighter pieces.

Several U.S. songs, which Wom-

en's Glee Club President Stephanie Wade described as "fun and funny," will be sung by the women. "We're doing some crowd pleasers," she said.

The men and women will join forces to perform *Frostania*, a work composed in 1958 by U.S. citizen Randall Thompson using text by poet Robert Frost. "The poetry matches the music perfectly," Tamte-Horan said. "The poems are tied together thematically." The text includes poems such as "The Road Not Taken," "Stopping By Woods on a Snowy Evening" and "Come In." The piece closes with "Choose Something Like a Star," which Tamte-Horan called the deepest and most symbolic poem used in the work. Wade said he preferred the lighter poem "The Telephone," about a young man who mistook a flower for his girlfriend.

Few members of the Glee Clubs are music majors. "We are a diversified group of people with one thing in common — we love to sing," Wade said. Membership in the Glee Clubs is demanding, however; the groups rehearse four days a week and perform up to 16 times a year. "These people are extremely committed," Tamte-Horan said.

The UNC Glee Clubs will perform Sunday at 4 p.m. in Hill Hall auditorium.

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## 'Epsom' is hilarious, drunken day at the races

By SALLY PONT

Staff Writer

As if these sunny days were not enough, Wednesday night's performance of the UNC Department of Dramatic Art/Playmakers Repertory Company's production of *Epsom Downs* shone with exuberance and the warmth of the heart. The show was a medley of springtime moods: blithe innocence, beer-in-the-sun drunkenness and a final note of sadness in the acknowledgement that, like all things, the spring day must end.

The actors hit their stride when they were at their giddiest.

*Epsom Downs* is a comically desperate portrayal of a day at the races. People of all walks of life eagerly participate in the betting, drinking and general mayhem that surround the event, but there is more to the race than mere drunkenness. One family bets its life savings on the race. For all the spectators, the race is an encapsulation of their lives, a rarification of their values.

The most endearing spectators were two children played by Mahlon Bouldin and Margaret Jemmison. Bouldin with his Indian feathers and Jemmison with her stuffed Kermit the Frog captured the spastic, innocent spirit of the play, as did Mike Wilson's

### theatre

drunken Senator, whose toy was his bottle. All three actors exuded sheer pleasure with the day and life itself due to the blindness of youth and the blindness of alcohol.

Kenn-Russell and Sibby Anderson provided perfect contrasts to the children and the Senator. They clumsily fought the vices of the race — gambling and drinking — but would have preferred to take part. Steve Russell's stylishly bumbling delivery, he and Anderson portrayed the saddest figures in the play, characters who could not lose themselves in the excitement.

The underlying message of *Epsom Downs* — that gambling, drinking and irresponsibility make life most full — seems a little bleak, but this performance convinced the viewer that such behavior is fine. There was an egalitarian feel to the day. The children were elevated and the Senator was brought down to their level. The European playboy Aga Kahn, vividly portrayed by Russell, stepped off a human helicopter and was reduced to the status of spectator. The only

thing celebrated was the day itself.

Bouldin, in the allegorical role of The Derby, and Tania Drummond, as The Stakes, were the celebrated figures. They stood before the crowd looking as polished, cheap and exciting as an airbrushed album cover. When Drummond's sultry-eyed sexpot clung to Bouldin's leg, she expressed the pervading lust for the day, the worship of the race.

Throughout the play there was a sense of familiarity. No character was on stage for long, so each had to expose his heart to the audience as soon as he emerged from behind the curtain. That honesty made every bit of contact, between the actors and between actors and the viewer, as exhilarating as Drummond touching Bouldin's leg.

In the end, trash covered the deserted stage and lumps in grey shirts cleaned up. Still, this gruesome image provided not so much a warning against vice as an expression of desire to go back to the time of the race, when the stakes were highest and life was at its fullest.

*Epsom Downs* will be performed through Saturday at 8 p.m. and Sunday at 2 and 7 p.m. in PlayMakers Theatre. Call 962-1121 for ticket information.

## Check record reviews to avoid discs that flop

### on vinyl

**Eric Clapton. *Behind the Sun*.** The Clapton name conjures up visions of a virtuous blues guitarist, the original in his field, imitated by thousands. *Behind the Sun* features Clapton under the eye of producer Phil Collins and surrounded by sessionmen ranging from the legendary "Duck" Dunn to members of Toto. The controlled urgency in Clapton's voice is still intact, as is the fluid guitar work that earned him his awesome reputation. *Behind the Sun* is certainly not his best work, and some of the songs don't quite work, but this album is worthy of the Clapton name, which is really all anyone could ask for. (M.D.)

**Go West. *Go West*.** Someone at Chrysalis Records did a good thing when he signed this British duo to the label. With some help from about nine guest players, these two have managed to produce one of the most unique sounds to come along in quite a while. This sound, though heavy on synthesizers and keyboards, has an originality and freshness about it that most synth-funk bands have failed to capture. Peter Cox's strong lead vocals add to the band's distinctiveness. "We Close Our Eyes," the album's first single, is fairly representative of the rest of the album, but the refreshing part is that the rest of the songs are not merely reworked versions of the first single. These guys will be around for a while. (A.K.M.)

**Jesse Johnson. *Jesse Johnson's Revue*.** Johnson is a Prince clone, but

he comes by it honestly. The Time's former guitarist has created an album of Timelike jams that don't really break any new ground. Instead, Johnson has opted for a harmless party album, with floor-hoppers like "Be Your Man" and the aptly-titled "Let's Have Some Fun." Still, it's the same old Time sound, with the characteristic smattering of guitar solos and a double dose of synthesizers. Johnson obviously wants to reap a little of the phenomenal success of Prince and The Time, and who can blame him? But any future effort from this talented musician will have to be more daring and original. (A.M.)

**Howard Jones. *Dream Into Action*.** Jones' electronic sound is in the same league with Thomas Dolby and Herbie Hancock's rock and funk efforts, but his songs lack the substance of those artists' songs. Jones' jumbled, confusing lyrics may sound nice in front of his beat-heavy, synthesizer-rich songs, but they just don't make any sense. The better songs, "Things Can Only Get Better" and "Life In One Day," are laced with the same optimism that made Jones' first album, *Human's Lib*, sound so fresh. But Jones hasn't resolved any of the problems of that album, and he can't be taken seriously until he does. (A.M.)

**Graham Parker and the Shot Steady Nerves.** Pity Graham Parker. For almost a decade, he's been making tremendous R&B-based rock 'n' roll albums with little popular success. In an effort to gain the popularity that has long eluded him, Parker has abandoned the use of studio musicians and once again assembled a band, the Shot, to back him up. The Shot includes former Rumour lead guitarist Brinsley Schwarz but boils down to a bunch of has-beens or never-weres going through the motions on a set of sub-standard songs. Although *Steady Nerves* sometimes hints at the old power, it is easily the lamest LP Parker has ever made. A more apt title would have been *Lost Nerve*. (E.H.)

**Tom Petty and the Heartbreakers. *Southern Accents*.** A masterpiece for the '80s. Tom Petty has long been one



Eric Clapton

of the United States' most consistent rock 'n' rollers, and on this album he completely lives up to all of his tremendous potential. *Southern Accents* is in part a concept album about the South and in part an '80s approach to U.S. soul traditions, with the outsider-looking-in help of Eurythmics' Dave Stewart. The album has a remarkably diverse set of musical textures, insightful lyrics and the finest playing yet from one of the best bands in the world. "Don't Come Around Here No More" is the most adventurous song since "When Doves Cry" and

a fairly stunning reworking of the Heartbreakers' basic sound — as is the entire LP. (E.H.)

**Richard Thompson. *Across a Crowded Room*.** Another interesting chronicle of marital problems, this time with the experience of a divorce from wife Linda to round things out. The music ranges from adventurous pop to dreary dirges, and it's never as accessible as 1983's *Hand of Kindness*. And while the guitar work is still excellent, Thompson had better be careful lest he find himself in a not-too-interesting musical rut. A sometimes fascinating but flawed record, *Across a Crowded Room* points out Thompson's limitations more than any of his albums in a while. Recommended with reservations. (E.H.)

**Til Tuesday. *Voices Carry*.** Lead singer and lyricist Aimee Mann has a voice which falls somewhere between Missing Persons' Dale Bozzio and Kim Wilde, and her lyrics are one of the most distinctive features of the album. The band's sound is based in large part on strong bass lines, rhythm guitars and beautiful harmonies to back up Mann's lead. These harmonies are especially evident on "Love in A Vacuum," one of the best songs on the album. The title track, recently released as a single, is good, but the rest of the album is even better. What 'Til Tuesday lacks in originality they certainly make up for with quality production, lyrics, and musicianship. (A.K.M.)

**Mark Davis, Eddie Huffman, Alexandra K. Mann and Alan Mason contributed to this report.**

### Campus Calendar

#### Friday

Noon The Hunger Responsibility Committee sponsoring a ben and rice meal and informal discussion on hunger, the Pit.

12:30 p.m. International health forum planning meeting, 228 Rosenau.

7 p.m. North Chapter IVCF senior night chapter meeting, 224 Union.

7:30 p.m. Opeyo Dancers spring recital, Memorial Hall.

#### Saturday

9:30 a.m. The Anglican Student Fellowship, Saturday Breakfast, Chapel of the Cross.

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