

# Piano man in concert; it's still rock and roll to him

No troubled waters ran under Billy Joel's bridge Friday night. For two hours, the piano man tickled the ivories and belted out song after song to the delight of a devoted, near-capacity crowd in the Smith Center. Clearly turned on, he charmed the occupants of the Dean Dome in a rocking concert.

Happily, the Chapel Hill stop on what has been billed as his "The Bridge" tour was more like a "Greatest Hits" performance. Joel played only a few songs from the new album; most of the concert was material from days before his music became that of a complacent family man.

The songs picked from "The Bridge" were the best the album has to offer. Especially good was the bluesy "Baby Grand," even though

## Elizabeth Ellen Concert

the live version lacked the input of Ray Charles. The concert opener was one of the album's other strong songs, "A Matter of Trust." Joel wisely neglected such tunes as the sappy, lustreless "This is the Time" and "Code of Silence," a song on which he collaborated with, of all people, Cyndi Lauper. (Need more be said?)

Performing songs from almost every one of his albums, Joel and his seven-man band put on a show with plenty of variety. Only one small complaint about song selec-

tions can be made: he completely neglected the worthy material on his "best of the old" album "Songs in the Attic."

Joel did three songs from his darkest album, the sometimes brooding, sometimes cynical "The Nylon Curtain." He chose the album's hits — "Allentown," "Presure," and "Goodnight Saigon" — but even hits from this LP are a far cry from standard pop fare. Though sound effects in the live version of "Allentown" were somewhat lacking, the live version of "Saigon" made up for any deficiencies. The song's opening and closing helicopter effects were so powerful and realistic that upper-level listeners ducked to avoid the chopper blades.

"Glass Houses" was also well represented on the concert, with

every song but one from the first side of this solid LP included. Joel rocked the place with "You May Be Right," "Sometimes a Fantasy," and "It's Still Rock 'n' Roll to Me" (which was just a bit under tempo). Perhaps the best "Houses" rendition was "Don't Ask Me Why," featuring three roadies who provided rhythmic clapping.

Picking highlights of this concert is extremely difficult, since the entire evening was great. One tune, however, does readily come to mind when discussing Billy Joel: the classic "Piano Man." After all these years, Joel still performs it to perfection.

Other highlights included the title tune from the recent "An Innocent Man," on which Joel's soulful voice filled the arena, and "Scenes from

an Italian Restaurant" which featured classy sax lines and witty lyrics. Another favorite rocker, "Only the Good Die Young" from "The Stranger," was appropriately dedicated to evangelist Jim Bakker.

He could have selected many things to sing as encores. To an even greater extent than Genesis, Joel has an incredible wealth of good material from which to choose. His choices were "Uptown Girl," "Big Shot," and "Keeping the Faith." He ended the evening by admonishing those who had been drinking to do as he does and take a limousine home. What a guy.

Sound quality in this concert was exceptionally high. Joel is wonderful in live performance because he really can sing, unlike some pop performers who rely on heavy mixing

to avoid coming across like dying cows. Most of his songs were not improved when performed in person but were on par with recorded versions. The amplification system made musical portions of the show sound very clear, but listeners sitting in less-than-ideal sections could not always understand Joel's patter.

Joel has genuine talent to spare. He generally writes intelligent lyrics and successfully experiments in a variety of styles. Not limited to the insulated musical environment of a recording studio, he seems at home on a stage and communicates well even to a huge throng of fans. Part of his appeal is his down-to-earth quality. He is just an ordinary Joe who made good; sort of a walking, talking, singing embodiment of the American dream.

## Lab Theatre's 'Warm Secret' explores conflict of identities

By ANDREW EDMONSON  
Staff Writer

"For once listen to your heart and do the right thing. The place you came from ain't there no more, and where you had in mind to go is canceled out. The place you are now inside your safe, silly house — is nothing but a cardboard box. I can knock that down any time."

These lines from the Lab Theatre's current production, "Where It's All Warm and Secret," crystallize the conflict of the story. One lazy Sunday afternoon, conventional college student Rebecca Faye Goodwin is lounging at her sorority house. In rides Charles, the archetypical hipster, on his motorcycle. He challenges Rebecca, cajoles her, charms her, angers her, but, most importantly, he dares her to step outside the safely prescribed boundaries of her conservative world.

This drama by Jeffrey Stepakoff received the 1985 Samuel Selden Playwriting Award, a cash prize given by the department of dramatic art to undergraduate dramatists. It

is based loosely upon a short story by Joyce Carol Oates, entitled "Where are You Going, Where Have You Been?" Stepakoff's work was performed in February at Carnegie Mellon University, where he is now a graduate student in playwriting.

Serena Ebhardt, a junior in dramatic art from Raleigh, makes her directorial debut with this piece. "The character of Rebecca has the potential to represent any female on this campus," Ebhardt said. "She's a young girl who has had her destiny imposed on her by institutions: by the church, her sorority, her family and friends," she said. "Sometimes you find that the identities that are imposed on you aren't you at all, and you start a process of deep soul searching. If you are going to be true to yourself, you've got to go out and find your own identity."

Zandy Hartig, a freshman from New York, N.Y., plays Rebecca. She says that the process of rehearsing this two-character play has been especially challenging. "This is the most emotional thing I've ever

done," she said. "My concentration has gotten a lot better. I don't do a lot of talking in the part. I've learned that you can convey more about what you're feeling when you're listening and reacting, as opposed to when you're saying lines."

Doug Wagner, a junior in dramatic art from High Point, portrays the role of Charles. "This play has a very fine message that can apply to anyone on this campus from any background — from the most avant-garde artist to the most socially conscious sorority girl," he observed. "People get so caught up in everyone else's preconceptions of them that they let these preconceptions define them. Perhaps it's the most important message that we've seen in the Lab Theatre this season."

"Where It's All Warm and Secret" will be performed with another one-act play, Emily Mann's "Still Life," by the Lab Theatre today at 4 and 8 p.m. and Tuesday at 5 p.m. in 06 Graham Memorial.

## Southern bands perform solid shows at Cat's Cradle, Fine Arts Festival

This weekend there was a smorgasbord of music for area fans to listen to: from the all-star rock of the Golden Palominos to the brash punk of Dash Rip Rock to the relaxing southern pop of Love

### Old East

from page 1

Ray Jones, task force member and then-Residence Hall Association president, said he thought Kuncel wanted to turn the issue over to an advisory board that had not yet been formed.

When asked if the task force would have to report to the board, Boulton said, "No, I don't think so at all."

But members of the task force and RHA President Kelly Clark, who met with Boulton to discuss the advisory board, said Sunday that they feel the authority of the task force may be negatively affected by the board.

Jones said that the task force would probably not recommend that Old East and Old West be used as living areas for outstanding seniors, and that the advisory board might be more likely to endorse that option.

## James Burrus Concert

Tractor to the guitar rock of Guadalcanaal Diary.

The Golden Palominos kicked off the weekend Thursday night with a great set at Cat's Cradle. There are no scrubs in this band; as Dick Vitale would say, the band members are all PTSP — prime time players. Led by the charming singer Syd Straw, the band seemed to enjoy playing the small club. The Palominos were relaxed but energetic.

Area artist Don Dixon jumped on stage for the encore to perform "Faithless Heart," a song he co-wrote and sang on the Palomino's latest LP, "Blast of Silence." Dixon's soulful singing was the highlight of the evening.

While the Palominos concert was one of the best to come to a small club in some time, only 200 people attended the 8:30 p.m. show.

The southern rock concert sponsored by the Southern Accents Fine Arts Festival on Friday afternoon was magnificent.

Opening the Great Hall concert at 3 p.m. was Dash Rip Rock, from

New Orleans. This band jumped all over it, never letting up. Several people in front of the stage danced out of control as the band played the same way on stage.

Love Tractor came on next with their soothing southern pop. It gave the listeners a chance to catch their breath after the strenuous workout of Dash Rip Rock. This Athens band's instrumentals were especially good, and their songs with vocals didn't disappoint anyone, either.

Finally came the headliners, Guadalcanaal Diary. This band, from Marietta, Ga., let no one down. They performed stuff from their latest LP, "Jamboree," from their first LP "Walking In The Shadow Of The Big Man," and some new songs to be included on their new album due in August. Guadalcanaal Diary performed their most popular song, "Watusi Rodeo," for the encore.

The Fine Arts Festival Committee deserves a lot of credit. They brought three great southern bands to Chapel Hill and charged only a \$1 admission. Whatta deal!

There was so much going on this weekend in the way of music offerings that rock fans could go back for seconds and thirds until they were stuffed. Let's just hope Chapel Hill doesn't decide to go on a diet.



DTH/Charlotte Cannon

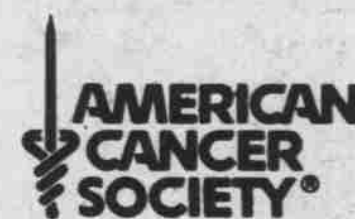
### Fancy Dancer

Kathy Colston, a 14-year-old from Fayetteville, competes in the "Fancy Dance" category

during Saturday's American Indian Festival held on Ehringhaus Field.



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