

# Noble Savages to play varied show at local nightclub

By DAVID HESTER  
Staff Writer

A new local band named Noble Savages will show off its eclectic mix of rhythm and blues, funk, pop and jazz in a concert tonight at Magdalena's La Terraza.

The band shows its wide range of stylistic influences by playing covers of songs like The Pretenders' "Back to Ohio," Bob Marley's "Exodus" and Pink Floyd's "Wish You Were Here." Although the band's music includes elements of a variety of different musical styles, said vocalist and drummer Scott Irwin, band members try to fuse these different styles together to create their own unique sound.

The band's material is about 70 percent original, with songs primarily written by Scott Irwin and his brother Steve, the group's guitarist. "We're mainly a dance band," Scott Irwin said, "but we also try to use our lyrics and music to provoke people to think."

Both Irwin brothers did not become deeply involved with rock 'n' roll until their late teens, Irwin said, since they both had received classical musical training throughout their childhoods. Steve Irwin combined his

classical and rock 'n' roll backgrounds by studying guitar at the University of Cincinnati, and both brothers decided to form a band and commit themselves completely to popular music about two years ago.

The Noble Savages were originally called the Nocturnal Emissions, and they played around the Chapel Hill area under that name early last year. The band changed its name in September of last year, and it has since played gigs in clubs from Georgia to Virginia. Scott Irwin said that the band plans on recording its first album this summer and hopes to circulate the album around record companies in the fall.

In addition to the Irwin brothers, the band's lineup includes Robert Keller on sax and Andy Morton on bass and vocals.

The band's concert tonight will feature guest mandolin player Ed Butler, Irwin said. The band will play an acoustic set with Butler, and it will also play two electric sets.

Noble Savages will appear at Magdalena's La Terraza, 508 W. Franklin St. Call 967-3277 for information.



Local band Noble Savages will perform tonight at Magdalena's La Terraza

# Excess of American society permeates Cabaret production

The Carolina Union's Cabaret Theatre, located in the basement of the Student Union, held its first ever performance Wednesday night with the preview show of "A Poetics for Bullies," a short story written by Stanley Elkin and adapted to stage by Paul Ferguson of the performance studies faculty.

The show is multi-media, which means that it runs the gamut from video — including live video, dance and music — to, of course, good old-fashioned (so to speak) acting. It all begins on the video screen, with strange faces flashing across to the accompaniment of "Bad to the Bone." The narrator of the show, Keith Kashiwada, is present, picking up

## Julie Olson Theater

various symbols of American life, such as the omnipresent baseball and glove.

The first thought of one who has gone into the show cold, with no idea of its content, is "Oh yeah, this is one of those weird performance art-type things." But that is a harsh oversimplification. This is a story of excess, an excess exemplified in American society. Elkin is quoted on the handbill that such overstatements are what gives America its character.

Whatever the case, the story centers around the conflict between the bully, Push, played by both an interior (Kashiwada) and by an exterior (Scott Edlein), and the hero John Williams (David Cszimadia).

Push had ruled his neighborhood with petty con tricks and threats until the arrival of Williams. Williams is the prince, the savior of the children being bothered by Push. With a constant and fast-paced change in the media used, the Cabaret audience is shown the impending struggle between the two.

The Cabaret is arranged in restaurant style, scattered with tables covered in quaint red and white checked cloths. Perhaps because of

the shape restrictions in the basement or the inherent difficulties of placing a stage on the same level as the audience, not all the tables have a good view of the action.

For those who are invariably late to everything, only the poor viewing tables remain. All is not lost, though; those who are 21 are allowed to bring wine into the theatre. So anyone who

doesn't like the low, or who can't see what is going on, still has the option of getting up-roaring drunk.

What does the play mean? Is it only a collection of graffiti of American life, or does it symbolize something much deeper? "A Poetics for Bullies" is a production of the contemporary, much a part of the MTVed world; it is a statement of it. What anyone will understand of

it of course depends on the individual, but this show is different at least in that, being a very visual production, it must really be seen to be appreciated.

A Poetics for Bullies will be at the Union Cabaret tonight through Saturday night, starting at 8 p.m. each night. Tickets are available at the Carolina Union Box Office.

# Pianist's performance impressive

Eugene Istomin brought his Steinway grand piano and music by some of the most famous classical composers to Memorial Hall Tuesday evening. As an event on the Carolina Union Performing Arts Series, Istomin's performance was a conventional, beautifully played recital.

Stylistically, Istomin's program consisted of music of the Classical and Romantic periods. Opening with Haydn's Sonata in A Major, he demonstrated his ability to play in the standard clean classical style. Ornamenting Haydn's notes precisely, he avoided transforming the sonata into something pseudo-Baroque.

A pair of Schubert Impromptus followed the sonata. Istomin first played the quietly rolling No. 3 in G-flat Major and then went into the more dramatic No. 2 in E-flat Major.

The largest work on the program was Beethoven's Sonata in C Major

## Elizabeth Ellen Concert

"Waldstein," specially memorable was the main melody of the second movement. One played with crossed hands, the time came across with a touching delicacy.

Romantic suits Istomin well, as evidenced by his delightful performance of the Images by Debussy. In the first, "Reflets dans l'eau," he effortlessly injured up images of light play on water.

Istomin led the regular program with a series of short Rachmaninoff works. The audience would not let the man let at that point, though, so he returned to play Debussy's whimsicalrelude "The Eccentric General Lane" and one of Mendelssohn's "Songs without Words."

Istomin is not a particularly showy performer. As a veteran pianist with scads of impressive credentials, he does not have to sell himself. He was so unpretentious that he actually came on stage after intermission before the lights were dimmed and the audience seated.

Generally restrained in his playing style, Istomin did occasionally get physically expressive. In the Rachmaninoff Etude-Tableau, for instance, he got carried away with the exuberance of the piece and took to foot-stomping with his non-pedaling foot.

Istomin performed well in Chapel Hill, and concertgoers could plainly see how the steady, talented pianist could hold his own playing with colleagues of the caliber of Pablo Casals, Isaac Stern and Leonard Rose. After a lifetime of performing, he showed Tuesday that he still has the knack.



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