

Republican candidates for lieutenant governor take stands

Political experience anchors Boyd campaign

By WILLIAM TAGGART
Staff Writer

Rep. Bill Boyd, who favors broad AIDS testing and opposes tax-funded abortions, is basing his campaign for lieutenant governor on his electability and his political experience in the state legislature and Republican Party, officials say.

"Bill has run every two years in the 1980s and never lost an election," said Keith Windley, Boyd's campaign coordinator. "He was also elected president of the N.C. Home Builders Association in 1975."

Boyd, an Asheboro businessman, was appointed to fill an unexpired term in the state legislature in 1984 and was re-elected in 1984 and 1986.

"Bill is the only Republican candidate for lieutenant governor in the state legislature," Windley said.

"Bill is willing to come out and stand on a series of issues," Windley said. Boyd opposes tax-funded abortions in North Carolina and wants

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to require AIDS testing of prisoners and convicted prostitutes, as well as for marriage licenses.

In education, Boyd supports a return to neighborhood schools that emphasize the "four R's" of reading, writing, arithmetic and respect. He is against using a lottery to fund education.

Like many of his opponents, Boyd stresses the need for an open government. He wants a legislature for the people, not a legislature "monopolized by a few power brokers." Boyd also supports the gubernatorial veto power.

"Bill has seen how the Democratic legislature has fought Gov. (Jim) Martin. He (Boyd) could provide Gov. Martin strength as lieutenant governor and help him get his programs through," Windley said.

Boyd started off as an underdog because opponent Jim Gardner had run for the nomination before, Windley said, but "things have begun to look up as Bill gets more publicity."

The Boyd campaign will be a grassroots, to-the-people campaign with some use of the major media markets, Windley said.

Boyd's other elected positions include Randolph County commissioner and chairman of the Board of County Commissioners.

He has a long history of involvement in the Republican Party, Windley said. Boyd has been assistant treasurer of the N.C. Republican Party and is a member of the central and executive committees of the party, Windley said. He served as chairman of two of Bill Cobey's congressional campaigns.

Boyd was also a delegate to the 1984 Republican National Convention.

Sawyer champions reform of state legislature

By TAMMY BLACKARD
Staff Writer

Former state Sen. Wendell Sawyer, a Republican candidate for lieutenant governor, wants to reform the General Assembly and get rid of the "small clique of Democrats that run the legislature."

Sawyer, a 37-year-old lawyer from Greensboro, is the only Republican candidate for lieutenant governor who has served in the N.C. Senate.

"When I served in the Senate, I fought with the power structure," Sawyer said. "It's an absolute disgrace that there are three Democrats in the Senate who run the legislature — debate is meaningless. Something needs to be done to stop it."

Sawyer said he wants to end the concentration of power found in commonplace backdoor deals, where major decisions are made among a few Democrats behind closed doors.

As a senator, Sawyer voted against increases in the gasoline and sales

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taxes. He has said that government spending and taxes have become wasteful and have increased too much in recent years.

"I believe in the free enterprise system and the principle of limited government," Sawyer said. "The enormous growth of government is choking our freedom and robbing us of our economic strength."

Education is in trouble because the Basic Education Program is failing, Sawyer said. He intends to stress a return to the fundamentals with an emphasis on reading and writing to combat the problem of illiterate high school graduates.

Sawyer also supports the veto power for the governor.

"Our governor is elected statewide, but he doesn't have much power," he said. "We are the only state with no

veto. The powers are concentrated in very few people."

Sawyer opposes forced busing and supports neighborhood schools.

Sawyer says he is not running a high profile, big money campaign.

"I use volunteers for my campaign and get money from contributions from regular citizens," he said. "I have a lot of broad support across the state."

"I'm the only lawyer (of the Republican candidates) running, and I'm qualified to be the president of the Senate," Sawyer said. "I've fought with the existing power structure, debated with people and tried to amend legislation. We need someone who is willing to hold people's feet to the fire and check the power of the legislature."

A native North Carolinian, he graduated with honors from High Point College and received a law degree from the University of Arkansas.

Musicians explore dark side of religious faith

"Do not despair, for one of the thieves was saved. Do not presume, for one of the thieves was damned." These words, penned by St. Augustine, describe the two thieves who, according to the Bible, were crucified with Christ. The paradox of hope and despair they embody was expressed to perfection in the Carolina Choir and Orchestra's performance of Wolfgang Amadeus Mozart's "Requiem" Sunday night.

While the requiem has found a variety of musical settings over the years, Mozart's is indisputably one of the most moving, and Sunday night's concert did it consummate justice — in all of its awesome beauty and passion — as the Department of Music presented its latest installment

Cara Bonnett Concert

of the Sunday Evening Series.

Here was all the anguish of a dying man racing to complete a final tribute to his dead father, coupled with an all-consuming need to believe in eternal peace after a lifetime haunted by poverty and bitterness. Here was one man addressing his God with both love and fear, pleading for "requiem" (Latin for "rest") in some of the finest music ever written in the classical tradition. And pleading on behalf of us all.

The performance began with the

traditional "Requiem aeternam dona eis, Domine" ("Grant to them eternal rest, Lord"), taken straight from the Mass of the Dead in Roman Catholic rites. In the closely-blended voices of the choir, it was the perfect introit to the musical prayer.

However, though it begins comparatively gently, the work is an ever-intensifying contrast between harsh images — raging flames and guilty men rising from the ashes — and the beautiful voices raised in praise. Overall, the feeling is one of heaviness, and this depth was wonderfully shown by the choir, with its impressive handling of the intricate harmonies that typify Mozart's liking for a layered vocal sound.

For while the theme is "rest," Mozart wrote it so that the ensemble succeeds only in building to an exquisite zenith of tension, escalating at a breakneck pace to no resolution. (It is commonly known that Mozart died during the composition of the "Requiem," and the work was later finished by one of his students.) Thus, the underlying tension is always present, evident not only in the ascending vocal lines that inevitably lead to a minor conclusion but also in the haunting purity of the strings and winds. For even at its most uplifting, the music is always tinged with the promise of death.

Nowhere was this more clearly heard than in the Sequenz (III). The Sequenz, which opens with the stunning Dies Irae ("day of wrath"), describes the terrible power of the Lord to judge and destroy, and the violent orchestration — brilliantly conducted by Susan Klebanow — and ever-growing strength of the choir captured the scene with a marvelous intensity. The 52-member choir moved from the gentle plea of "recordare, Jesu pie" ("remember me, merciful Jesus") in the sopranos to a weighted, doomful "confutatis maledictis" ("when the damned are confounded") in the basses with an ease that made clear the incredible contrast. The interplay between the male and female voices was especially well-handled.

From the mournful "lacrimosa dies illa" ("lamentable shall be that day") though, it once again moved back to an ethereal, lovely prayer in the Offertory. This section was most memorable due to the hauntingly-performed passage describing the Lord's promise to allow his followers to pass from death to life: the powerful soprano lines of "Promissisti!" ("You promised!") remained with the listener long after the group had taken its many bows.

The initial theme returned in the final section, Lux Aeterna, only this time the "dona eis requiem" ("give them rest") was more of a demand than a plea. Yet there was an undeniable majesty in its ultimate humility, and the audience at Hill Hall obviously wanted not rest, but more of the same.

The performance was highlighted by four soloists: soprano Terry LaGarde, mezzo-soprano Donna Dease, tenor Stafford Wing and bass-baritone Frederic Moses. LaGarde and Wing are both members of the music department faculty.

The program also featured three other works by Mozart, presented almost as an introduction and performed by the Chamber Singers.

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Police Roundup

■ Seven incidents of theft from automobiles were reported to Chapel Hill police this weekend.

Police investigated a larceny from an automobile at the parking lot at the Church of Jesus Christ of Latter Day Saints on Country Club Road Saturday. Police reported a rock was thrown through the window of a 1984 Ford and property was removed from the vehicle.

While investigating that incident, police also discovered a rock had been thrown through the passenger window of a 1985 Honda Accord parked in the same area, and property had been removed from the car.

A Burlington man reported that he had parked his 1981 BMW in the NCNB parking deck and left it Saturday at 9:30 p.m. When he returned at about 1:30 a.m., he discovered that property had been stolen from the car.

A Chapel Hill man reported Saturday that while his car was parked at Kensington Trace, someone entered the car and took his tape deck.

A Chapel Hill woman said Friday that she saw someone take a wallet from her vehicle while it was parked in the lot at Eastgate Shopping Center. The value of the stolen property was estimated at \$10.

The right rear window of a 1985 Honda Prelude owned by a Chapel Hill woman was broken Saturday and currency was stolen from the vehicle.

A resident of Lakeshore Lane reported a breaking and entering and larceny Sunday. A suspect apparently entered the garage at the man's home through a window, broke into his Mercedes Benz and took a radar detector from the glove compartment. The radar detector was valued at \$300. The rest of the house was found

to be secure and nothing else was disturbed.

■ A UNC student reported that late Saturday someone from Big Fraternity Court threw a rock over a fence, and the rock landed on her 1984 Volvo. The rock dented the hood and broke the windshield. Police have no suspects in the incident.

■ A 1987 Oldsmobile Cierra owned by a UNC student was damaged by glass that fell from a window at Granville Towers East. The glass fell when the window shattered after it was closed. The hood of the car had light scratches, and damage to the car was estimated at \$200.

■ A Chapel Hill woman reported Saturday that she lost an envelope with cash in it in the Blue Cross/Blue Shield parking lot. She returned to get the envelope later, but someone had already picked up the envelope and removed the money from it.

■ A Clark Road resident reported that her rear bedroom window had been broken, and entry had been gained through a small opening. The suspect rummaged through the house but only took a sapphire ring of unknown value.

■ A Chapel Hill woman reported Friday that a young man pointed a BB gun at her when she pulled up to the intersection of Piney Mountain Road and Eastwood. Police checked the area but could not find the suspect.

■ A UNC student reported a larceny Sunday. He said his vehicle had been parked at a lot at 321 W. Cameron Ave. for about a week. When he returned to the car on Sunday he noticed his license tag was gone. The tag was an N.C. personal tag that read "POONTANG."

— compiled by Will Lingo

Marsalis gives sublime concert

Michael Spirtas Concert

that would fill the show.

Next came "Harriet Tubman," a more mellow song that included solos by saxophonist Todd Williams and piano player Marcus Roberts. The song ended with bassist Reginald Veal playing a minimalist line that hushed the audience.

The quintet followed this number with "Just Friends," in which Marsalis triple-tongued his muted horn playfully over Veal's steady bass. Later Veal would solo around Herlin Riley's subdued drums.

To finish off the first set, the band played "Caravan" as a tribute to jazz great Duke Ellington. Roberts snuck in his playful piano line after Riley's opening solo. As Marsalis began his solo, the song began to build. The trumpeter gradually increased the pitch of his solo, and by its completion the tune was at a raging fever.

Williams' sax solo kept up the mood and handed the spotlight over to Roberts. At the conclusion of the song, Wynton addressed the audience for the first time and introduced his bandmates. A 15-minute intermission served to cool off the band and crowd.

When the quintet returned, the crowd was psyched for more premium jazz. The band acquiesced, providing two more sizzling songs.

The next song, arguably the highlight of the show, was "Embraceable You," a soft, cool ballad that brought many a sigh from the Memorial Hall audience. Marsalis' slow, heartfelt solo must have made George Gershwin, the author of the song, smile from his grave.

The group then closed out the second set with a smoking cover of "Cherokee." After the song, Marsalis addressed the audience. "We appreciate the chance to come out here and develop," said the bandleader. The group then left the stage to tumultuous applause. As the time was approaching 11 o'clock, those with early bedtimes chose to leave the show at this juncture.

These early-to-bedders may have had an easier time getting up Monday morning, but they missed a scintillating encore. The quintet returned to play a song that ended with Riley daintily tapping his cymbal with increasing delicacy until he was only hitting air.

Good musicians are able to inspire emotion through their music. Marsalis has the ability to make you hold your breath and re-evaluate your existence. Marsalis' performance Sunday brought me back to the day I first heard his version of Haydn's masterpiece. That hearing widened my perception of the possible scope and power of music. Sunday's show was the embodiment of this vision.

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