

Local band to give one last show before hitting the road

By JAMES BURRUS
Senior Writer

The Accelerators are gearing up for a national tour in support of their new eponymous album on Profile records. But, before the band members take off for Florida, Texas and the West Coast, they will play one last time in the area. The Accelerators are the headlining band at Saturday's North Campus Last Blast in the Lower Quad of Old Campus.

The Raleigh band will be on the road six weeks headlining medium- to large-sized rock'n'roll showcase clubs, as well as some halls, said Dick Hodgins, the band's manager and chief producer.

After that string of dates the band will do some dates in the Northeast, climaxing the tour with a show at The Ritz in New York City, one of the most prestigious showcase music clubs in the country.

To coincide with The Accelerators' upcoming tour, Profile shipped the band's first single, "Stayin' Up in the City," to album-oriented stations on Monday. Hodgins said Profile is "sinking a big chunk of money" into the record by hiring nine independent record promoters to work on getting

the single on the air. In four weeks, Profile will send out another single. This one is the slow and pretty "What is Real," which will be sent to contemporary hit radio stations like G-105.

Gerald Duncan (lead singer, songwriter and rhythm guitarist) formed The Accelerators in 1983 along with drummer Doug Wheelchel. The band released an album on Dolphin Records titled *Leave My Heart*, which received numerous praises from critics. In 1985, though, two members of the band decided to end their music careers. Duncan recruited bassist Mike Johns and lead guitarist Brad Rice to take their places, and this is the band's current lineup.

The band's debut record on Profile has been out for about eight weeks. Johns has mixed feelings about the record. Although he says he likes the songs, he thinks "the record could have been a lot heavier." Hodgins, Don Dixon and Rod Abernathy produced the record. Johns was also disappointed that some of the songs he wanted to appear on the album did not make it.

"The record company didn't hand down orders or anything like that,"

he said. "We would do a quick demo of the songs we wanted to put on there and they (the record company) would either say yes or no."

The Accelerators usually play some of their rejected songs, like "The Hemingways" and "House of Love," in their live sets, Johns said. The band also plays several covers, like Jerry Lee Lewis' "Great Balls of Fire" and Elvis' "Don't Be Cruel," as well as songs from both LPs.

One of the band's more popular covers is the '50s classic "Black Slacks," originally done by The Sparkletones. The song appears on the album and was scheduled to be the band's first single shipped to radio stations. Hodgins and the band, though, convinced the record company to hold it.

"It's like nothing else the Accelerators do and we didn't want to introduce them as some kind of novel thing," Hodgins said. "We wanted to go with our hard rocker ('Stayin' Up in the City)."

Appearing along with The Accelerators will be Kansas residents A Picture Made. The band's first EP will be released in a couple of weeks. Opening the party at 1 p.m. will be local rockers Desperate Remedy.



The Accelerators will perform Saturday afternoon at North Campus' Last Blast

Dance performance to showcase University talent and creativity

By KIM DONEHOWER
Staff Writer

Recently, Duke University gave its annual spring dance concert of student and guest works, featuring choreography from a variety of guest artists and visiting artists-in-residence. The University of North Carolina has approximately 22,000 students to Duke's 10,000, yet there has not been a single dance performance group here since 1980. The newly formed UNC-CH Dance is hoping to fill that vacuum, and will present its first performance this Sunday afternoon.

The idea for a performance group originated last year in Marian Turner's intermediate modern dance class. "There was more interest in a performance group than there had been in the past," said Turner, the University's full-time dance instructor who teaches jazz, modern and ballet classes. "I decided to take a chance on it. . . I hope that it will eventually become a student-run organization."

Word about the forming group went out to dance students and others with dance backgrounds, and the club held its first meeting and elected student officers at the beginning of this semester. "It's a wonderful outlet for students and a step forward for such a big university," said Kim Pendergraph, club vice-president and assistant artistic director with Elisabeth Johnson. "There's so much talent here at UNC, and this provides an opportunity to exercise it."

The concept of a dance performance group is not new to UNC, and there was a time when the entire dance program was much more comprehensive. Lisa Yount, a UNC graduate and part-time dance instructor here, recalls "when I was here in '77 through '80, there were three dance instructors here, the classes were packed. . . we did a full-length modern 'Nutcracker'; at one point they were considering starting a dance major."

The performance group then, the Carolina Dancers, involved students and their teachers, with both professional and amateur dancers. Eventually, Turner said, the group ceased to be affiliated with the University and became a local professional modern troupe which is still in existence. "The group was never funded by the University, and money had to come out of everyone's pockets," Turner said. "When the productions started to grow in scale it just got too expensive."

One reason Yount sees for the reforming of a performance group now is a renewed interest in artistic dance forms after the burst of popularity for aerobics. "When aerobics came in people started moving away from dance — the aerobics classes here were packed — but now, this community especially is starting to be more aware. . . aerobics still has its place but it's not taking away from the dance classes anymore."

UNC-CH Dance has received University recognition as an official group, but has yet to be granted funding. Its first performance will be an informal affair in the women's gym. Turner hopes the group can expand next year to offer another informal performance in the fall, with a "more sophisticated presentation" in the spring. "I would also like to be able to invite guest instructors for master classes and composition

workshops next year, to get some new ideas," she said.

Turner also hopes the troupe will eventually incorporate more student choreography. This Sunday's show will include three works by Turner, a modern piece and two "more unfinished" works from her intermediate jazz class. Yount and Pendergraph have each choreographed one piece for the performance, and graduate student Wendell Hansdorf will also have a number in the show.

"It's a program of diversity, with both modern and jazz," Turner said. "The program uses folk music from Burundi and music by George Crum, Bach, Rubaja and Hernandez, as well as Thelonious Monk and music sung by Etta James."

The members of UNC-CH Dance are hopeful this performance will spark interest and support for the new group. "It's possible for interest to grow, and I hope people will be supportive because it's a great outlet for the students and can also be an enjoyable outlet for the audience as well," Turner said. "We have a lot of talent here, there are a lot of students who have had a lot of dance experience and they should be performing, because that's what dance is all about."

"Dances at the Gym" will be presented this Sunday at 3 p.m. in the Women's Gym. Admission is free.

You can't help smiling: Theatre puts on polished 'Music Man'

Kelly Rhodes
Theater

Seventy-six trombones blew their way into Raleigh Wednesday night in the form of "The Music Man," presented by the North Carolina Theatre.

Perfectly carrying the role of the music man himself, Professor Harold Hill, was Gary Krawford, a veteran of television, Broadway and the Stratford Shakespearean Festival. Krawford was an excellent music man, able to sing and move around the stage with the utmost ease. His leading lady, the librarian Marian, was well-played by Dorothy Brooks.

Brooks, who has appeared off-Broadway and in many regional productions, has a wonderfully-trained voice that carried her through "Goodnight My Someone" and "Will I Ever Tell You" beautifully.

Other roles were commendably filled: little Winthrop, played by Michael Kennedy, sang the rousing "Gary, Indiana" with a hoarse voice and the adorable Miss Gandy, played by Elizabeth Brumsey with a fantastic red-headed temper.

Tom Kosis, portraying Tommy Djilas, was a pleasure to watch on stage. His dance steps and movements clearly shone out from the

ensemble dancers. The strenuous dance that accompanied the song "Shippippi" definitely separated the professionals from the amateurs; Kosis and his partner, Wendy Piper (playing the squeaky-voiced Zanetta Shinn) were splendid.

Many of the single-faceted characters were well-done, such as the vain Eulalie Mackecknie Shinn, played by Eyleen Barry; her husband, the tongue-tied Mayor Shinn, played by Irwin Charone; the music man's honest pal Marcellus Washburn, played by Tim Caudle; and picky Mrs. Squires with the feather in her hair, played by Sally Hesse-Nice.

Conductor and musical director McCrae Hardy and the fine orchestra were also outstanding.

The costuming, done by Tracy Wigent, was pretty and fitting for the 1912 setting of River City, Iowa, even in the choice of slightly less-than-bright colors.

The performance was not completely flawless, despite the obvious best efforts of the talented cast. The

backdrop scenery, done by Greg Osbeck, was attractive and fell on time and silently, but the stage crew often made too much noise moving the props around, even directly behind action that was occurring in front of the curtain.

The curtain at one point didn't quite make it all the way down and the feet of the shuffling crew were painfully apparent. Some of the lighting was also strange, especially a few of the spotlights that had wide yellow bands around the edges, creating a distraction on the costumes and backdrops.

Another big disappointment was the absence of a big finale. The last scene was thrown into such confusion that I wasn't even sure if the audience was to applaud the players or if they were lining up for a final rendition of "Seventy-Six Trombones" that was needed to cap off the building excitement of the play.

The overall production was enjoyable. The story itself can't help but make anyone smile and tap his feet or clap in time. The North Carolina Theatre staff did an admirable job of putting together an extremely talented cast and only needs to tell the stage hands to be very careful.

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