

Lyin' and cheatin' take to the stage

By BETH BUFFINGTON
Staff Writer

Adultery, deceit, betrayal and the consequences of each could be perfect topics for a steamy soap opera, but these elements are actually the subject matter of a play by Harold Pinter.

Pinter's "Betrayal," a student production done through the Syzygy Performing Arts Company, will be performed at 8 p.m. Dec. 8-11 in Hamilton 100.

"The play opens with a man and a woman, and they've had a love affair several years before," said director Roderick Cameron.

The opening scene occurs in 1977 in England, and the show continues backward through the seven remaining scenes tracing the progress of the affair to its original beginning in 1968, he added.

"There is this basic love triangle, so I guess you could say the subject matter is very much like that of a soap opera, but what makes it so interesting is that in almost every scene someone is lying about something," he said. "In almost every scene, one of the characters knows

something that the other character doesn't know, and he's not telling."

Because so much of the gist of the play comes from what the actors say, and more specifically how they say it, the play becomes a great tool for concentrating on the art of acting, he said.

"One of the reasons why I chose to do this play is that it is just the actors and the acting," he said. "It's a very simple text, and the lines are very simple, but they are bitter and sarcastic and they always mean something else," he added.

Because each word in each line is so important, Cameron said he didn't change any of the script. "I haven't gone for any weird interpretations of it. I trusted Pinter and just went with it."

The show is very minimalistic, he added. "There's no scenery whatsoever; instead, there's a table and two chairs."

But perhaps more is communicated to the audience through what is not said than by what actually is said in the play, he said. "It's wonderful the way Pinter does the subtext really

scream at you."

Richard Emerson, who plays Jerry in the production, agreed and said the play is actually about communicating without actually communicating. "It's so more potent, what's not said than what's actually said," he added.

Other cast members include Tessa Blake as Emma, Richard Smith as Robert and Robert McGee as the waiter. Jennifer McCray is the assistant director.

According to Blake, it was hard for her to enunciate many words in the script while still maintaining a believable British accent. Smith and Emerson are both British and, of course, have no problem with their accents, she added.

"It's tough acting Pinter's characters because he doesn't create them; instead, they are created with history. Emma is about the story — as much as the other characters — and about what happens," Blake said.

"The play is just so simple, but it has its own consistency that makes it so eerie," she added. "The scenes have a real intrinsic value, and there

are little stories in each scene."

Smith agreed. "What's incredible is the whole structure of the play," he said. "It's fascinating the way the play works backward and still works."

Although the stage area in Hamilton 100 is small, the actors said they had no problem using the space. "The University is very good in letting groups reserve the rooms to use in rehearsal and performance," Cameron said.

Emerson agreed. "I think it's a great place to do it in because Pinter meant for it to be an open space."

Although the performances are free, donations are graciously accepted, Cameron said. "The main thing is that we don't have the resources and the funds," he said. "It's all come out of our pockets."

Betrayal, a production of the Syzygy Performing Arts Company, will be performed Thursday through Sunday at 8 p.m. in Hamilton Hall 100. Admission is free, but donations will be accepted.

Confusion is bliss at a Zevon performance

"New stuff, country, blues, country-blues, some weird things. And the quieter it gets, the weirder it gets."

That's how Warren Zevon described the lineup for his Tuesday night concert at the ArtsCenter. He did not disappoint.

The night was marked by the range of material that Zevon and the Patrician Home Boys — Dan Dugmore and ex-Eagle Timothy Schmidt — showcased. The list of songs spanned 15 years of original material by Zevon as well as covers of classic country and blues greats.

Zevon has always been hard to pin down. He has worked with the Eagles, Linda Ronstadt, Bruce Springsteen, Jackson Browne, and even R.E.M., but he has never shared in their rampant commercial success. While Zevon has been praised by critics and attained cult hero status, his music has always been labeled too quirky or too dangerous for mainstream radio.

His albums mix heartfelt ballads with songs about soldiers of fortune, rape and murder, and switching places with zoo gorillas. Now, with the all-acoustic "Sic 'Em Dogs On Me" tour, Zevon is out to confuse

Brendan Mathews Concert

the public even more.

The band started the night with a bluesy version of "My Mama Don't Love Me," featuring Dugmore on lap steel, Schmidt on bass and Zevon on acoustic guitar and harmonica. The trio then rolled into "Boom Boom Mancini" off of last year's *Sentimental Hygiene* album. Dugmore's banjo playing gave the hard-driving song a more rustic feel and set the tone for the night — diverse music unified with a down-home twang.

But what would a Zevon concert be without the artist's trademark black sense of humor? That came through loud and clear in "Play It All Night Long," his satiric anthem to Southern country living. The song, off 1980's *Bad Luck Streak In Dancing School* LP, was even more biting and effective when played with acoustic and steel guitars.

Zevon seemed totally at ease on stage. Between songs he joked with

the packed house at the ArtsCenter, made up mostly of contemporaries who were able to remember the original releases of songs like "Carmelita" and "Poor Poor Pitiful Me."

"This tour is substantially different from anything I've done before," he told the crowd. "The purpose of this one is to have fun, which is a rare motivation in this business."

The casual atmosphere ran through the whole performance, giving it the feel of an impromptu jam among old friends. Zevon said the laid-back attitude was their defense against "the inevitable slide into Vegas."

As Zevon switched instruments, Dugmore and Schmidt would take turns entertaining the audience. "Just talk among yourselves while we're setting up. Get to know the people next to you. Make a new friend," Dugmore said. "Just remember: if you make a new friend, you have to destroy an old one, to prevent friend build-up."

The jokes may have fallen flat, but the music never lost its intensity. Zevon reached into his bag of tricks and pulled out "Frank and Jesse James," a song he wrote for Don and Phil Everly. The slower piece gave Zevon a chance to show off his talent on the piano and gave another look into the varied sources that have influenced his music.

In response to the shouts of the audience, Zevon went to the *Excitable Boy* LP for some of the best-received songs of the night. "Roland The Headless Thompson Gunner" came midway through the hour and forty-five minute show, while he held off "Lawyers, Guns And

Money" until the close of the first encore. "Lawyers" was a little plodding, but Zevon and Schmidt livened it up with Pete Townshend-style stage jumps.

The second encore opened with a custom-made ("He'll rip your lungs out Jim. Hah, I hear he's looking for James Taylor — Because in his mind he's going to Carolina.") version of "Werewolves of London," a concert tradition for Zevon. The crowd howled along with the Patrician Home Boys but was caught a little off guard when Zevon left it up to them to fill in the blank on the wolf's hairstyle.

The band went to the musical grab bag for the first and last numbers of the encores. "Trust me," Zevon said as he started off with a country-bluesified "What's New Pussycat." From the smirk on Zevon's face to Dugmore's banjo playing, it was obvious this was all for fun, very un-Vegas. Zevon said goodnight with a red-hot cover of "I'm Evil," a song he seems at home with.

One of the other highlights of the show was a fiery tribute to legendary blues guitarist Robert Johnson, coming on the heels of "Hasten Down The Wind," a slower song written for Linda Ronstadt. Schmidt sang the Eagles classic, "I Can't Tell You Why," answering the question about which of the Eagles really did sing that song.

The mix of old, new, borrowed and blues all set to a new sound-made the Warren Zevon and the Patrician Home Boys show one of the most original the area has seen. And it will only serve to confuse even more of Zevon's critics.



Children at hospital create special cards

By CRAIG ALLEN
Staff Writer

The season of Christmas cards has arrived, and the search for unusual cards is over. Child patients at North Carolina Memorial Hospital (NCMH) have designed cards that stand out in the usual array of holiday cards.

The Memorial Hospital Christmas Project is a program that began three years ago to raise money for the pediatric ward, according to Yvonne Knutson, the project coordinator.

"The pediatric department wanted to do something that could benefit special needs for kids and their families at the hospital," Knutson said. Last year the money was used to purchase a VCR for the children's ward.

This year the Volunteer Services at the hospital wants to raise money for various projects, including monthly parties in the pediatric playroom and scholarships to attend camp this summer. The funds raised will supplement state funds, said Elaine Hill, director of Volunteer Services.

"We're doing very well this year," Hill said. The original idea for the project came from similar programs at other hospitals, such as the M.B. Anderson Hospital in Houston, Texas. "They've been

at it a good long while," Hill said. "So we decided that it would be a good idea here."

The pediatric ward holds a contest to choose designs for the cards. Children at the hospital or those who are regular patients at the pediatric clinic could enter the contest, and their entries were judged by a committee selected by Volunteer Services.

All children who submitted a drawing received a McDonald's gift certificate. The child with the winning design received a certificate, a check and a supply of the cards. This year's winning card design was a nativity scene drawn by Kristle Jenkins of Raleigh.

Knutson said many members of the Chapel Hill community, including Mac Brown, were supporting the card project. "We're trying to really make it a university and community project," she said.

The cards are selling in many area stores, including Cameron's, Southern Season, Children's Stores and Kerr Drugs. Student Stores also carries the cards.

But the children's cards have not outsold the major brand-name cards, according to Tony Crumple, assistant manager of the University Mall Kerr Drugs. "They're selling pretty well," he said. "People are coming in here asking about it. People want to help out."

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Tenure from page 1

"We're only talking about four or five people who control the destiny of the entire department," he said. Woodward recently called a meeting of all tenured associate professors in the department, and Arrowood said they expressed support for granting him tenure.

"We have a large area of support, not only for my tenure but for the reestablishment of the program," he said.

The athletic bands are scheduled to re-enter the music program July 1, 1989, but Arrowood said he is being left out of the picture.

John Yesulaitis, director of the marching band, refused to comment on the subject Wednesday.

Arrowood met with Woodward on Monday to discuss his disagreement with the decision, and he said he is waiting for a second letter from her.

If he is not satisfied with that decision, he plans to meet with Cell.

Arrowood said he is following an appeals procedure that includes a series of review sessions.

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