

Bon Jovi pleases crowd if not ears

Neither rain, nor wind nor N.C. snow was able to stop Jon Bon Jovi and his band from rocking the Dean Dome this past weekend, as they played to a sell-out crowd.

Originally scheduled for Saturday night but postponed because of the weather, the concert started at 4 p.m. Sunday. The crowd seemed to think it was worth the wait.

Opening with "Lay Your Hands On Me" from their latest album *New Jersey*, the band was almost overwhelmed by the unanimous vocal approval of the audience — you'd be surprised at how loud 15,000 teenage girls can scream.

Finishing that song, they went into "Runaway," the only song featured from their first album. Though it was weak and sounded as if they hadn't played it since the first album, it too was received well.

In fact, everything they played was received well — no matter how well or poorly it was performed. The

Paul Stewart Concert

crowd was definitely there for Bon Jovi.

And Bon Jovi was there for them. But this was what I considered to be the main problem of the show. In an effort to please the crowd, their concert seemed almost as formulaic as their albums. The only song they played besides "Runaway" that wasn't on *Slippery When Wet*, their last multi-platinum album or *New Jersey*, was "Tokyo Rose," from *7800 Fahrenheit*.

But the crowd wasn't disappointed, and I suppose that this is the vindication that Bon Jovi can always fall back on — hey, we lack spontaneity, but we please the kids.

This much cannot be denied. As they cranked out songs such as "You Give Love a Bad Name" and "Wild

in the Streets," the crowd showed their support, and Bon Jovi showed theirs. They do enjoy their work.

As Jon Bon Jovi strutted across the stage, he wore a smile that let everyone know he was having as good a time as they were. This stage panache enabled him not only to perform well, but also to establish a good rapport with the audience.

In a break between songs, Jon Bon Jovi addressed one of his critics who claimed his songs of friendship and loyalty to be shallow and meaningless.

"At first I got mad," said Bon Jovi. "But then I thought that if this guy thinks that friendship and loyalty are shallow and meaningless, then I feel sorry for the son of a bitch."

Though he missed the point, the crowd understood. It was as effective a bridge between him and this audience as Bruce Springsteen or Bob themselves could have created. Though his songs may be shallow and

meaningless, he is sincere.

This sincerity and enthusiasm carried his band throughout the show. The last song of the set, "Living on a Prayer," was sung a capella in its first two lines by Jon Bon Jovi, followed by the audience singing the next two.

Bon Jovi encored with "Ride Cowboy Ride," and "Wanted Dead or Alive" with "Bad Medicine" as their finale. This was the disappointment of the show to me. "Bad Medicine" was rushed and sounded as if they were in a hurry to leave. The funky guitar riff of guitarist Richie Sambora, the backbone of that song, was buried under the hurried beat of the rhythm section.

Though not worthy of overwhelming critical approval, Bon Jovi performed well. If you wish to read a review of a concert that met both critical and entertainment expectations, pick up Thursday's edition of *Omnibus*.

Fine Arts Festival to recreate sights, sounds of the '60s

By SIMONE PAM
Staff Writer

"Flashback: the '60s" is the theme for the 1989 Fine Arts Festival, which will feature a mixture of '60s arts, politics, poetry, dance and film.

"We want to re-create, if only for eleven days, the dynamism of the '60s since many of its accomplishments and controversies were enacted on college campuses," said Ned Martel, a member of the Fine Arts programming staff.

The Fine Arts Festival, to be held from Feb. 23 to March 5, is a biennial student-run program begun in 1928 by dramatist Paul Green. The festival died out, but Richard Adler re-established it in 1944. Since 1965, it has been a biennial event.

Students involved in this year's program began planning early last spring.

Co-chairpersons Larissa Jones and Carson Holding chose the '60s theme because of its historical significance as a turning point in society. A lot of society's development in the past decade can be traced to that time period, Holding said.

The festival features a wide range of events from the '60s, like poetry readings, rock groups and art exhibits to offer to the student body and community, Martel said.

"We designed it to be a more intimate encounter than the classroom," he said. "We want students to interact with actual authorities from the '60s, especially people who are noteworthy and have carried their success into the '80s."

Julia Demaree, a visual artist who graduated from UNC in 1971, will lecture on Feb. 28 and display her art to students. Demaree has taken her experiences as a student in the '60s and applied it to her art work. Her latest film project involves a man with Alzheimer's disease. She now works at a social counseling service in Harlem.

Actress Eva Marie Saint will

appear Feb. 26 in Hanes Art Center Auditorium to discuss her acting career over the course of three decades. In the '60s, she starred with Paul Newman in "Exodus" and in "North by Northwest," a Hitchcock thriller. Recently, she has appeared in episodes of "Moonlighting" and the film "Nothing in Common" with Tom Hanks.

Charlie Peters, a journalist from North Carolina who has been nominated for a Pulitzer Prize, will read from his poetry on March 1. "He tried to translate Bohemian ideals into the political forum," Martel said. "His journal paints a clear picture of the American political system in the '60s."

The Carolina Union Activities Board and WUNC will sponsor "Art of the '60s/Art of the '80s," a display featuring the works of 21 N.C. artists of the past and present, Martel said.

In "Harmony on the Hill," the UNC Clef Hangers and Loreleis will perform on Feb. 24. The program will include a few songs from the '60s, Jones said.

Indecision, a band from Charlottesville, Va., will perform psychedelic sounds in a blend of classic rock on March 3, Jones said.

Other topics to be included in the festival are art criticism, jazz festivals, fashions of the '60s and dance performances.

Martel said he hopes the artists' and speakers' performances and speeches will infuse awareness about the culture of the 1960s into students.

Holding said: "People seem less concerned with individual enrichment through the arts. I think this whole thing (the festival) is approachable because it is not remote from the interests of the students."

Jones added: "People might envision this as simply an arts festival. In truth, this is something everyone can benefit from."

Love Tractor to play tunes out of this world

By ALLISON PIKE
Staff Writer

Athens, Ga., natives Love Tractor will perform at Cat's Cradle Friday, in support of their fourth and latest LP.

On "Themes From Venus," Love Tractor has never sounded better. The LP was recorded at the Drive-In in Winston-Salem and was co-produced and engineered by Mitch Easter. They've done away with the artsy music characteristic of their first few releases, vouching for a more straightforward, assertive and more melodic sound. The album still contains an aesthetic quality (with songs like "Venice," "Crystal World" and "Nova Express" how could it not?), but it is jam-packed with energy and creative arrangements.

This foursome, consisting of Andrew Carter, Mark Cline, Mike Richmond and Armistead Wellford, began its career back in 1980 by playing parties in Athens. Love Tractor became known as an instrumental band because in its early days, the band members couldn't afford a PA system. The group's last LP, *This Ain't No Outerspace Ship*, surprised many with its 10 tracks only two of which were instrumentals. "Themes From Venus" continues Love Tractor's leaning toward more vocals but has three, count 'em, three instrumentals, plus "Hey Mess" which contains only two very short verses.

At first listen, the songs on the album seem to be indistinguishable from each other, something Love Tractor has been accused of in the past. But a closer listen finds variety among the songs. The lyrics are a prominent feature of the tunes, although Richmond does not articulate them well. This factor does not really matter much though, because no matter what Richmond is singing about, he sounds as if he's having a good time doing it. The falsetto murmur of older Tractor vocals is not emphasized as much, but does crop up where it lends itself well (such as



Love Tractor will perform songs from "Themes from Venus" at Cat's Cradle Friday night

in the choruses of "Crash" and "Satan's New World Soul Losers"). Elsewhere on the LP, Richmond doesn't hesitate to explore his vocal range.

The sprightly "I Broke My Saw" is the first cut on the album. "I lost it all when I broke that deadly saw," Richmond sings. Just what the "tool" is that he sings about should probably be left for another article, another day.

The title track, "Themes From Venus," begins with saxophone, changes to a fun, carnival-like tone (with a monophonic speaker like the one in "Yellow Submarine"), then makes a transition to a straightforward groove, layered with echoey keyboards.

The crisp sound of the album may be partly the result of Easter's influence. Easter is a bit heavy-handed on songs like "Crash," and "Fantasy," but the music still speaks for itself — especially in the instru-

mentals to which so many Love Tractor fans have become accustomed. "Crystal World" is short but sweet with two guitar lines flirting with each other while synthesizer builds the sound. "Here Comes the Cops" is an almost-seven-minute guitar excursion. The two instrumentals on the second side of the album cause a lull in momentum for a while, but "Fantasy" picks up the spirit again.

On a five-star scale, "Themes From Venus" deserves at least three and one half stars. It's probably about time that people started paying close attention to Love Tractor. Who knows, a couple more albums and they may be as well known as those other guys from Athens. Now what were they called again?

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FINE ARTS FESTIVAL '89 FLASHBACK - THE '60S

Thursday, February 23

Irving Sandler — Art Critic and Historian. 5 p.m., Hanes Art Center Auditorium
"1960s Black Literature and Art Review." 6-8 p.m., Black Cultural Center

Film: "American Art in the 1960s." 9-10 p.m., Hanes Art Center Auditorium

Friday, February 24

Art Exhibit: "The Art of the 60s/The Art of the 80s." Horace Williams House and Union Gallery, Feb. 24-April 2.

Opening reception at Horace Williams House, 5-7 p.m.

UNC Jazz Festival. 8 p.m., Memorial Hall

"Harmony on the Hill:" UNC's Clef Hangers and Loreleis. 8 p.m., Hill Hall

Saturday, February 25

UNC Jazz Festival. 8 p.m., Memorial Hall

Sunday, February 26

Eva Marie Saint, actress. 7 p.m., Hanes Art Center Auditorium

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