

Wha's Happ'nin

(Thanks to Al, Tenney, and Shell for the Title)

By Lloyd Mielenz, III
Section Co-Editor

GENESIS

The Invisible Tour
Dean E. Smith Center
January 31, 1987

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Expectations and criticisms were high as January 31st approached. The lucky few who managed to obtain tickets were assaulted with rumours and complaints about the deluge of Genesis/Phil Collins on the F.M. I knew that Dean Dome was not the best choice of venues for Genesis (the acoustics are terrible), but I took solace in the fact that they could play some old material.

The best solution to the traffic problem that night seemed to be the shuttles running from Franklin street to the Dean Dome (50 cents each way).

Upon arrival our party discovered that the seats were behind the stage, but only about forty feet from the musicians.

The core members of Genesis, Tony Banks (synthesizers, piano, electric organ), Phil Collins (Vocals, drums, silly remarks), and Mike Rutherford (bass, vocals, guitar) added two musicians to their troupe for this outing. Darryl Stuermer added the guitar licks with Chester Thompson providing the percussion throughout the performance. Some hard-core fans will remember these two musicians from the MAMA tour of '84.

The performance came complete with one of the best light shows this reviewer has seen in quite a long time.

The musicians took the stage to a roar of applause and the glow of hundreds of lighters. They immediately broke into the fan-favorite *Mama* which appropriately started off a show that could be called MAMA II. Phil Collins was at the microphone, center stage, for the first song, but quickly picked up his drumsticks for the second song. *Abacab* was the hard rocker that showcased the talents of Tony Banks keyboard wizardry excellently. The next song dealt with the *Domino* theory of proliferation. Phil demonstrated the theory by having different sections of the audience scream when he pointed at them. *That's All* followed comments by Phil about the N. C. State Wolfpack and immediate correction by the jilted audience.

The first song from their current album, *Invisible Touch*, was an odd selection, but the instrumental *The Brazilian* (composed by Banks) showcased Mike Rutherford's symbiotic relationship with his bass admirably. The band then dug into the closet for a twenty-five minute rendition of 1974's *The Cage* (unfortunately the only ancient song they did all

evening). The MTV favorite *Land of Confusion* was next (minus the Spitting Image puppets) with Stuermer dashing off some of his hottest guitar licks all evening.

Tonight tore the roof off the Dean Dome with much malice aforethought. Phil was at his best during his rendition of the Michelob commercial. Ever the consummate showman he pranced around the recesses of the stage.

Throwin' It All Away followed the ravenous horde of applause. This song made me realize what a rapport the musicians had for each others instruments. Phil immediately took center-stage again to "elevate" the building while the lights were dropped for the evenings piece of art.

The light show which accompanied *Home by the Sea* was truly dazzling. Strobe lights blurted through layers of swirling rainbow lighting that danced enticingly through spinning screams of green and blue. This two part epic was performed with both Chester Thompson and Phil Collins devastating the skins with a ten minute drum solo seperating the parts.

Invisible Touch gave the teeny boppers something to scream about. The current top-forty single seemed slightly rushed, but was a perfect closing number.

The encore was another remnant of the MAMA tour where Phil really gets to have fun with the audience. The *Turn It On* medley included: The Blues Brothers' *Somebody to Love*, the Stone's *I Can't Get No Satisfaction*, as well as, *You've Lost That Loving Feeling*, *Twist and Shout*, *In The Midnight Hour*, and The Who's *Pinball Wizard*. The band left the stage a little after two hours of performance excellence.

GENESIS potential has fully culminated in a distinctive, coherent style with the members of the band foiling off one another. Each individual was spotlighted and given a chance to improvise. Phil remained in the spotlight most of the time, but that's the job of any good front man. Phil's become one of the hardest working and most overplayed men in show business. So in his late 30's (oh did I mention that January 31st is his birthday?) he's making several million a year. He's obviously not made enough for the hair transplants yet.

The main complaint to be heard from many directions was that the show was horribly foreshortened (2 hours and 20 minutes compared to Cleveland's show which lasted four hours +). Nevertheless, this reviewer found the GENESIS show definately worth the wait and price of tickets.

Asheboro

N. C. Zoological Park
Hours: 9 a.m. - 5 p.m. Daily
Admission: Adults \$3
Children 2-15 & Sr. Citizens \$1
Info: (919) 879-5606

Chapel Hill

J. Ann Hampton Laverty Oberlander
by Preston Jones
"A comedy in three acts"
Mar. 14, 19, 20, 25, 28 - 8pm
Matinee: March 22 -- 2 p.m.
Paul Green Theater -- UNC
Ticket information: 962-1421

The Planet Seekers -- a journey with aliens through our galaxy & others
Daily through Mar. 30th -- 8pm
Matinees: Saturdays & Sundays
1 & 3 p.m.
Morehead Planetarium

Cosmic Cat -- a children's tale about a blue kitten and friend Astro owl
Saturdays: 11 p.m.
Morehead Planetarium
Ticket info: (919) 962-1248

The Human Voice by Jean Cocteau
A one-act monologue performed in naturalistic style by The Playmakers Repertory Company as part of Playfest '87.
March 13 18 -- 8 p.m.
Ticket info: Paul Green Theater-UNC (919) 962-1121

Fayetteville

Arsenal House Gallery is currently running a photographic exhibit of military installations from all over the world.
Hours: 9 a.m. - 5 p.m. Weekdays
1 p.m. - 5 p.m. Saturdays and Sundays
Ticket Info: 822 Arsenal Ave.
(919) 323-1776

The Headquarters Library is showing free films suitable for all ages.
Saturdays at 10:30 a.m. every week in the children's area
Info: 483-7365

Raleigh

Charlie Goodnight's Comedy Club
Tickets/Info/Reservations:
861 W. Morgan St.
833-8356

Three From A Porch

Three one-act plays by Jeffery Sweet, Jack Heifner and Anne Russell. Performed by The Raleigh Ensemble Players.
Mar. 13, 14 -- 8:15 p.m.
Ticket Info: Sertoma Arts Center
782-7583

N. C. Museum of Art

Mary Cassatt: Color Prints from the Collection of St. John's Museum of Art

A group of 13 color prints by the Impressionist painter.
Thru April 12th

Art in North Carolina 1912-1954: Paintings from the Permanent Collection
Thru March 22nd

Methods of the Masters Techniques in Art
Thru the summer of '87
Hours: Tuesday-Saturday 10-5
Fridays 10 a.m. - 9 p.m.
Sundays 12 p.m. - 5 p.m.
Closed Mondays

For more information:
2110 Blue Ridge Blvd., Raleigh
(919) 833-1935

Southern Pines

The Odd Couple -- A Neil Simon Comedy
Info: Sandhills Dinner Theater
Reservations: 692-7581

St. Andrews

Monday Night in the Arts
All events take place in the Vardell Building (Hogan Choral Room or the art galley) at 8 p.m.

March 30th

Art Opening: Art in the Public Schools

April 6th

"A Cajun Night On Monday"
Dr. Bob Martin

April 20th

Recital: Jonathan Maisonpierre
Piano

Theatrical Performances

Rosencrantz and Guildenstern

Are Dead

-- by Tom Stoppard
A "black" comedy based upon two minor characters from Shakespeare's *Hamlet*.
April 9, 10, 23 -- 8 p.m.
Matinee: April 25 -- 2 p.m.

Thriller of the Year

-- by Glyn Jones
A "thriller" in the tradition of *Sleuth*.

April 11, 22, 24 -- 8 p.m.

All performances in the L. A. Auditorium
For Ticket Info: Contact Robbie Rankin

Writer's Forum

All readings at 8 p.m. in Mecklenburg Dorm Lounge.

South Carolina Poet Laureate
Open Mike

March 19 -- Tom Swann

April 2 -- Soichi Furuta & Donald Keene

April 9 -- From Brunnenburg:

Princess Mary deRachewiltz

April 16 -- Open Mike

April 23 -- Steve Kunkle, John Patton, Kathy Lunsford-Caldwell,

Tom Patterson & Beth Rambo

Open Mike

Buckle Up
Because in North Carolina
It's Now The Law