



Byrds-Poco Sparkle

by Frank Parrish
Feature Editor

The Byrds, pre-flight and soaring, got the advance hype for the concert at Duke Saturday night. They landed on stage and wasted no time earning it. But Poco, the first act, did more than just warm up the audience or clear the air for the Byrds. They were in fact the first part of a double bill.

In the second part, the Byrds appeared—self-confident, sure, bold and thoroughly professional. The opened with "Train Going Nowhere," a Dylan tune. The drummer alternated between machine-gun riffs and easier tempos. And Roger McQuinn, group leader, abetted his efforts nicely with deft fingers on the electric, 12-string guitar.

The Byrds then moved easily into another Dylan composition, "My Back Pages." Once again, the Byrds demonstrated they are sensitive, intelligent interpreters of Dylan. Lines like, "...I aim my guns at the mongrel dogs who teach/fearing not, I become my enemies in that instant that I preach," were not lost in amps.

McQuinn shifted to a 12-string acoustic for "Truck Stop Girl," a number from the Byrds' repertoire. McQuinn introduced the next song, "I know we're in tobacco country but this is a blue grass number." The Byrds, after the instrumental interlude, returned to Dylan's song book.

McQuinn sang "Mr. Tambourine Man," accompanying himself on acoustic 12. Drummer Gene Parsons punctuated the tune with mournful harmonica wails. This "Mr. Tambourine Man" seemed closer to the song's original spirit than the Byrds' mid-sixties recording. The refrain and key line of the next song was, "Baby, take a whip on me." A Led Zeppelin number, it pointed out the Byrds' unique

gift for doing other artists' songs anew. Gene Parsons again added the right edge to the song with his accurate harmonica. "Wheels of Fire," next on the program, was dominated by McQuinn and White who recklessly, exuberantly reeled off arpeggios in a guitarists' duel. Behind them and underscoring their work effectively was a steady bass line.

McQuinn suggested this area was "Easy Rider" territory anyway and a propos the region, the Byrds played Dylan, "It's All Right, Ma, I'm Only Bleeding," and the movie's theme song, "The Ballad of Easy Rider." Parsons contributed nifty harmonica-work. In "It's All Right, Ma, etc.," the Byrds worked harmonica-guitar echoes.

They displayed excellent harmony and gospel fervor on "Jesus Is Just All Right With Me." They carried the scat line, "do...da...do...da," convincingly in three-part harmony.

"Eight Miles High," first heard on the Byrds' "Fifth Dimension" album, received the extended treatment it gets on the new Byrds' LP, a two-record set. Gene Parsons unleashed a series of triplets while the organist improvised with a vengeance. McQuinn put down his guitar, lit a cigarette and opened a beer during the number. While he was away, the bassist soloed handsomely.

The Byrds ended their set with an electronic boogie and tried unsuccessfully to leave the stage. They came back twice. First encore: "So You Want to be a Rock 'n Roll Star" and "Mr. Spaceman," both Byrd originals. Second encore: Something in a "Sweetheart of the Rodeo" vein, "I'm going to catch my horse and ride..."

Throughout their performance, the Byrds were tight collectively although they allowed for displays of virtuosity. McQuinn was still the leader. But his fellow musicians were not just followers. They complemented and were not

subsumed by McQuinn's impressive talent. The Byrds reached a musical zenith Saturday night.

Poco, partly because two members are alumni, occasionally sounded like the Buffalo Springfield. For the better part of their set, though, they just concocted a smooth mix of early rock and contemporary country. With the drummer providing a vibrant beat, they attacked "Come On." When they shifted to what their bassist termed, "living room music," they struck a wistful country mood.

For "Make Me A Smile," one member set in on dobro. "Man Like Me" was highlighted by slide guitar. In "Come On," Poco rocked. With their "living room music," they jammed in Nashville fashion. There was more twang than resonance but it was, after all, a highly skillful twang. On the rockers, the two guitarists frequently traded leads—meeting stage center for showdowns.

"What does it matter?" the refrain went. And the lead guitarist had full control of vibrato. The song continued, "...like a piece of night/I'm feeling tight." Poco's songwriting ability appeared to be inconsistent. In striving for grits 'n' gravy simplicity, they sometimes produced sheer banality in their lyrical content. On one song, "Love your neighbor as your brother." On another selection, "I don't know why the sun don't shine."

Yet, their rhythms were infectious and their music was cheerful. Often enough, the music simply overshadowed the lyrics. The vocalizing took you back to Don and Phil Everly in the fifties. Poco has incorporated influences, not stolen them. They're simply fine. No foolin'.

Campus Activities Calendar

Applications for the 1971-72 Colombian Exchange can be obtained at the International Student Center (Carr Dorm). Applications should be returned by Nov. 30, 1970. Interviews will be held Dec. 5.

Make-up pictures for the Yackety Yack will be made December 7-11. Appointments should be made in the Yack office, Suite D in the Union now through December 4. Office hours are 1-5 weekdays.

Lost: A plain key ring containing several keys, one of which is numbered 426, was lost on campus. If found please call 966-3227. Thanks.

Lost: Black Labrador puppy, 4½ months, lost in or near Philips. 929-6522.

Lost: Brown, tortoise-shell glasses lost on campus since Wednesday. If found, please call Carol Spruill, 933-4911.

Parker International Law Society is hearing Prof. Jack Behrman 12:00 noon, in Heywood Room. "Legal Aspects of the Multi-National Corporation."

Students for a Democratic Society meets at 7 tonight at the Carolina Union. Room number will be posted in the lobby.

All women who are interested in playing on the tennis team are invited to a meeting at the Women's Gym at 4:00 p.m. today. (Tuesday, November 24)

Revolutionary People's Constitutional Convention Meeting 9:00 p.m. in Student Union. All people planning should attend this meeting. John Wheeler 942-7132.

International Handicrafts Bazaar (Dec. 4, 5 & 6) Sales Committee meeting, second floor Y Building on Tues., Dec. 1. Important to sign up at Y office prior to meeting. Urgent that you sign up before Thanksgiving holiday. Preceding also applies to those interested in working as waiters in the Bazaar's Coffee Shop.

Alpha Epsilon Delta will meet Mon., Nov. 23 at 7 P.M. in room 226 of the medical school. The meeting is open to the public.

The movie, "The Life of Emile Zola," focusing on the Dreyfus case will be shown at Hillel House, 210 W. Cameron on Mon., Nov. 23 at 8 P.M.

Campus-wide Thanksgiving dance featuring "Hash" from 8:30-12:30 on Tues., Nov. 24. Sponsored by King, Morrison, and Granville Residence Colleges in the Granville Cafeteria \$5.00 per person. Free mixers, cups and ice provided.

Feast: A Life with Food

by Anne Jones
UNC News Bureau

"Feast: A Play with Film by Lewis Black and Abunchof Otherpeople" will premiere Dec. 1 at the Student Union on the UNC campus here.

There's a story behind that title. Two months ago, student playwright Lewis Black from Silver Spring, Md. got about 20 people together "rapping, talking, working out what bothered us—working through everything from childhood on."

Out of that experience has come a play, the story of a boy from age 5 to 20, from 1955 to 1970.

"I had the structure in mind before we began to get together," said Black, Schubert Playwriting Fellow at UNC. "It focuses around the family's meals." The play starts at breakfast and ends with a midnight snack. Eating becomes thematically central as Mom uses food in a variety of emotional ploys.

"Every other aspect of the play has come out of these people," adds Black. All are students here. "I'd write a scene, we'd do it, then we'd improvise some

more, until we reached the final script. We all wrote the play."

Delaney, the central character, goes through a number of experiences in the course of "Feast." Among them are a teenage party, complete with first wine and first love; later Delaney's college experience is rendered in a surrealistic scene.

"We knew who would do the acting from the first, but not what parts they'd play, said stage manager Jeff Davis, from St. Louis, Mo. As it turned out, Delaney is played by Mitchell Albright of Charlotte, and Mom and Dad by Sharon Mills of Greensboro and Whit Andrews of Mount Gilead. Delaney's sister Willa is played by Gayle Behrman of Chapel Hill.

Directing "Feast" is Roy Underhill of Washington, D.C., assisted by Eric Smith of Raleigh.

It's called "A Play with Film." The television plays an important role in the life of Delaney's family, and most of the film sequences are cartoons or commercials for the TV. Working with the film are Charlie Huntley from Greensboro, H.B. Hough from Charlotte,

Bill Hatch from Leesburg, Va., and Rick Gibbs from New York.

Students have composed and will perform all the music for "Feast." Musical director is Larry James, who works with Mike Tucker from Southern Pines and Dutch Folkener.

Delaney's tomboy girlfriend Billie is played by Patty Snell of Chapel Hill, and his first love Jeanie by Talmadge Ragan of Southern Pines.

Other characters in "Feast" are played by Hal Fisher of New York (Mike), John Cole of Tarboro (Raymond), Rosalie Macklin of Chapel Hill (Karen), George Ceres of Durham (Eli and Jimmy), Judy Chesnut of Raleigh (teacher and college girl) and Tony Spruill of Greensboro (professor).

Gail Braddock of Winston-Salem is responsible for costumes, and Judy Chesnut for props. Mark Russell of Raleigh designed the lights and Rick Young of Raleigh is scene designer.

"Feast" will be presented at 8:00 p.m. Dec. 1-5, and at 2:30 Sunday afternoon, Dec. 6, in the Great Hall of the Union. Admission is \$1.00, and all profits go into the Jubilee fund.

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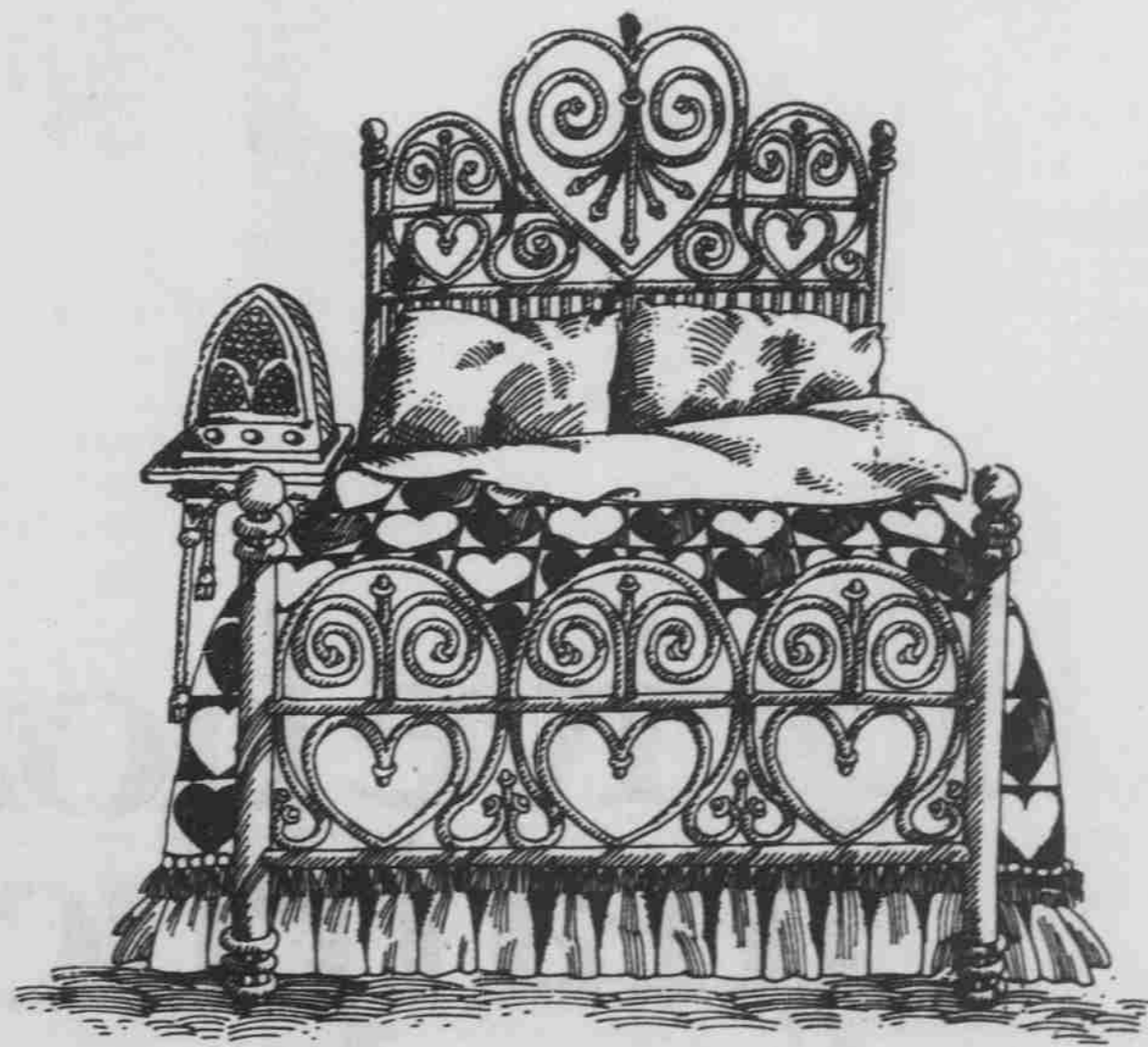
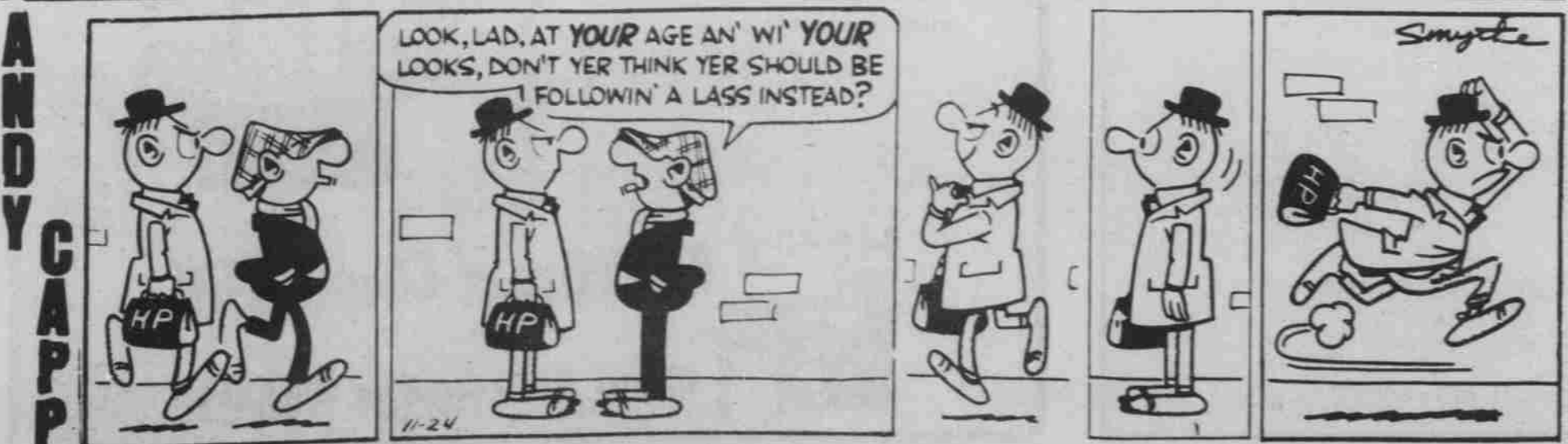
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