

Arts and Features

STV looks forward to improvements in new season

By BETH MECKLEY
Staff Writer

New equipment and new programming will be a part of Student Television's new season.

"Those Crazy College Kids," based on student life at UNC, "is about four roommates going to Chapel Hill, and they each sort of represent a stereotype here at Carolina," said Chris Kelly, one of the new show's producers.

"One character is sort of a redneck character," he said. "One is a shy, socially inept nerd. Another is an activist. And the last one is just kind of a prepie. It's just all about the crazy things that happen to them."

STV recently got a new camera, and next week the station expects a new character generator to arrive. The new machine will allow them to do more with the use of words on the screen,

said station manager Tena Williamson.

Other equipment that will soon be available for STV is a computer graphics system and other machinery that will make the finished footage look more professional.

STV will go on the air on Oct. 2, and can be seen Monday through Thursday from 5:30 p.m. until 11:30 p.m. Three other shows will air this season,

including "General College," a student-oriented soap opera produced by Jason Lyon. "Off the Cuff" is a comedy show similar to "Saturday Night Live," produced by Philip Brown, and "Campus Profile" is a news program produced by Alex Burnett.

Because of the station's affiliation with the National College Television Network, "General College" will be nationally syndicated and broadcast to

other college stations.

Other programs shown on STV will come from the NCTV broadcast, Williamson said.

"We get the rest of the shows from NCTV, and they're produced by different college campuses all over the country," Kelly said.

The station also plans to work with The Critic and the Campus Y later this

year, and will cover the Student Congress budget meeting, Williamson said.

STV is holding an organizational meeting today at 7 p.m. in Dey 303 for students interested in working with the station. "What we need is people who want to get involved and who are willing to do some work. It's good experience and it looks very good on a resume," Williamson said.

Windham Hill release signals folk revival

Folk music. It's been around since music began, but most people think of folk music as the sound of the '60s, Bob Dylan and Joan Baez being the heroes of the time.

Folk is also often synonymous with "protest song," but it is as widely varied as the category of "rock 'n' roll." It includes everything from protest songs to love songs, with a simplicity indicative of its hand-me-down roots.

The 1970s saw much less emphasis on folk music in the mainstream. But today, folk is back stronger than ever. Some of the most popular musicians of the '80s are Bruce Springsteen and John Mellencamp. And of course Melissa Etheridge and Michelle Shocked have their own loyal followings.

For the first time since the '60s, it's chic to have a folk sound.

Now Windham Hill, the label best known for its so-called New Age releases, has compiled *Legacy, A Collection of New Folk Music*.

In the liner notes, Windham Hill attributes the album's release to the recent success of Suzanne Vega and Tracy Chapman.

Each of the 15 artists on *Legacy* is less of a folk singer in the traditional sense, and more of a singer-song-

Julia Coon Album

writer — today's definition of choice for the genre. They have each worked to establish their place as musicians, and many of them have released material previously. Some have worked with big names such as Vega, Chapman and 10,000 Maniacs.

Legacy appropriately begins with the title cut, performed by Pierce Pettis. The song gives an overview for the album and tries to loosely define folk music. It sounds the most like traditional folk, in the vein of Woodie Guthrie. With lyrics like "It is a legacy/ Passed down to you and me/ What we're taught to believe/ We never question these things," the song tries to show what folk music and the album are all about.

Folk music tries to do more than just entertain; it tells stories, and it often brings a social problem to the forefront. Many songs on *Legacy* do just that.

"My Name Joe" by David Massengill tells the story of all illegal aliens through the story of Joe. He captures the fear and frustration of trying to survive in the United States illegally. The song is wistful and sorrowful, with

a poignancy that shows an understanding of the problem that is becoming ever more prominent in this country.

Lillie Palmer's "Insanity Street" is a simple song with a lot to say. Based on a poem by Eunice Anttalainen, the song is a quiet plea for an end to the arms race. But its lyrics speak loudly: "... we make and we store/ All the weapons of war 'cause/ We live on Insanity Street."

Even Central America gets a mention with Sara Hickman's "Salvador." This song evokes an image of a lone singer, sitting center stage while spotlight from above — just a woman and her guitar.

One of the most interesting songs on *Legacy* is "When You Were Mine," performed by the Blue Rubies. Many listeners would recognize this as one of Prince's early songs, but it is an unexpected arrangement. It begins with a lute rendition of the hymn tune most recognizable as the Doxology and ends with an Irish-sounding lilt. The song laments a lost love, simply enough, but it is Susan Maunu's strange, airy, almost nasal voice that makes it stand out.

The artists on *Legacy* have musical backgrounds as varied as the songs themselves. Practically every style from classical to country to pseudo-punk is represented, as well as every energy



'Legacy,' Windham Hill's new folk music compilation

level from slow and mellow to quick and urgent. In this day and age of the

folk renaissance, there is something for everyone on *Legacy*.

Board seeking members

By KATHERINE HOUSTON
Staff Writer

The Carolina Union Activities Board (CUAB) is accepting applications through Monday for students interested in developing the cultural, educational and social opportunities available at UNC.

Students can choose from 12 CUAB committees that organize student programming such as movies, Cabaret performances, Union Gallery spaces, speakers and concerts.

Applications are available at the Union desk. Applications will be available until Friday and are due Monday. Most committees will interview applicants.

Billy Pizer, CUAB president, emphasized that the organization is entirely student-run.

"All ideas and all executions are done by the students. Throughout all committees there is space to get involved in different levels of responsibility and time commitment."

Mark Ricker, film committee chairman, said his committee is looking for students with a working knowledge of the film industry as well as students with a general interest in films. The film committee chooses and obtains films to be shown in the Union to students for free or for a low admission price.

Another CUAB committee is the gallery committee, which is responsible for planning, promoting and installing exhibits in the Union gallery and lobby. Luke Powell's "The Afghan Folio" is now in the gallery.

The social committee is looking for students to represent the campus in choosing and planning social events.

Jill Balloun, publicity committee chairman, recommends this committee for advertising, art and marketing majors. The group provides advertising for Union events.

"Many students find that by working on this committee, they are able to build a portfolio of their works that might be useful in their future."

The Cabaret committee brings various performers to the Cabaret, UNC's night club. The Cabaret provides entertainment four nights a week and during lunch on weekdays. Music, plays and local talent are featured every week.

World-famous African musician to perform tonight

By VICKI HYMAN
Staff Writer

Fela Anikulapo-Kuti, called "Africa's most famous contemporary musician" by The New York Times, will play in Memorial Hall today at 8 p.m.

The concert is sponsored by the Black Cultural Center (BCC) and the UNC African Student Association (ASA).

"He is, I'm told, the legendary king of African music in the world today," said Margot Crawford, director of the BCC. "It will be a total experience, reflective of the totality of traditional African culture. Fela has a 35-piece band, dancers, singers. It will be, for all of us, a trip to Africa, led by the magnificent Fela Anikulapo-Kuti."

Crawford described Fela as "inter-

nationally renowned and ... a tremendous political figure in Nigeria.

Ufo Okeke, president of the ASA, secured Fela for the concert. "We've been working for quite some time to get an African group to perform," Okeke said. "Fela has been playing around the country at a much higher price. The reason we set tickets so low is to encourage American students to go out and sample a different music."

According to Fela, "The music of Africa is big sound: it's the sound of a community. It's music of togetherness. The tonalities, the rhythms of the songs, it's all African. We have 43 people on tour, and a full show uses 35 of them. People tell me my band is too big, that I can't go on tour. They try to use economics to destroy the culture of my

people. Why should money get in the way when I'm promoting greatness?"

Known as the king of Afrobeat, Fela created his style from a mixture of traditional Nigerian and James Brown music and late 1960s jazz. His songs are a blend of percussion from ancestral hand drums, riffs from the nine-member horn section, backup vocals from five women, and Fela's own deep, dry baritone, with lyrics in a mixture of pidgin English and Nigerian languages.

Fela also promotes his politics through his music. As one of Nigeria's most outspoken left-wing dissidents, Fela, 51, has spent most of the last two decades challenging the many regimes — both democratic and military — that have controlled his country. And it has cost him.

"I've been beaten nearly to death," Fela said. "The government put me in prison. I went through 20 years of suffering, so it's not pleasant to do what I am doing."

"We're very backward. The African continent is degenerating into what I call 'the era of second slavery,' and it's caused by a conspiracy of western governments on one side and illegal African governments on the other side operating without a constitution. My government is like that: a military government that runs the country by decree."

Fela explained his view of the situation in Africa: "Privatization in Nigeria is selling the government to individuals, and with the debt equity swap, the World Bank is ruining my country

with what it owns. It means my country is on the market."

"It's happening in Nigeria, Ghana. These leaders accept this arrangement, which makes me feel that they are agents for the Western system — they do everything, they have the guns to persecute, and people are becoming poorer and poorer, which is making life difficult for Africans."

Music is one way to paint a political picture for a wider audience, Fela said. "That's the only way a wider audience will get acquainted with the important issues," he said. "It makes sense culturally as well. In Africa, we don't sing really about love. We sing about happenings. That's the tradition: there are no love songs like 'Darling, Kiss Me.'"

Tickets for the 8 p.m. show can be purchased at the BCC, located in the Student Union. Tickets are \$6 for students and \$7 for the general public. For more information, call at 962-9001.

PlayMakers to open year with Chekhov play

By HASIE SIRISENA
Staff Writer

Appropriately enough, PlayMakers Repertory Company opens their fall season with a play about the renewal of life, Anton Chekhov's "The Cherry Orchard."

Set in Russia around the turn of the century, the play focuses on the lives of several characters as they struggle to keep up with a rapidly transforming society.

"I think Chekhov is lamenting the loss of the old way of life, and — at the same time — fully acknowledging that there is no way it could be preserved," said guest artist Earle Edgerton.

The play centers on the lives of two characters, Lyubov and Lopakhin. Lyubov is a member of the landed gentry and owner of the estate where the play takes place. Her land and her status are slowly decreasing, but she cannot seem to do what is necessary to save them.

Lopakhin is part of the new, rising class of businessmen who are slowly usurping the wealth and position of the aristocrats. He must deal with the guilt

and the fear that he does not really deserve his new wealth.

"The Cherry Orchard" was first produced as a heavy, ponderous tear-jerker. Chekhov, however, never intended for the play to be a tragedy. He originally planned to call the play "The Cherry Orchard, a Comedy in Four Acts." Under the direction of David Hammond, PlayMakers' production, unlike many previous productions, takes the approach that the play should be treated as a humorous and sensitive portrayal of tragic events.

"There is a very fresh feeling about this production," said guest artist Ray Dooley, who plays Lopakhin. "It's a human comedy. We laugh and cry with these people because they're recognizable characters behaving in familiar ways."

Guest artist Sheridan Thomas, who plays the character Lyubov, described her character as very human. "Forced to come home, she doesn't fit there. It (home) no longer is there even ... She has to deal with this and it all comes to a head."

The play focuses on relationships,

Thomas said. The actors and characters in relationships with each other give the play depth, she said.

"This is the most truly ensemble play I've been in," Thomas said. "David (Hammond) has tied stuff together and has given everybody a reason to speak ... Playing Chekhov is the richest of anything that I have done so far."

Though the play is at times difficult, the challenge is well worth it, she said. "What is wonderful about it, she said, is 'the size, the basic humanity ... the need to be as big as you can be. This isn't a toilet roll commercial. This isn't doing a bit part in a movie.'"

Edgerton, who plays Gayev, described the play as very challenging and difficult to act. He called it a mix of very "curious physical comedy" and "rich, deep writing."

He found a lot of potential in his character for humor and pathos. "My character ... is a charming, loving 51-year-old man who is totally inept. He is not equipped to deal with the rapidly changing society that he finds himself in. This role has the potential to be funnier than I ever thought possible,"

he said.

Director David Hammond expressed a similar enthusiasm for the play and the production. "It's true that 'The Cherry Orchard' captures brilliantly the restless world of pre-revolutionary Russia. But I think that the real theme of the play is that change is the essence of life itself. It's sometimes painful, and sometimes welcome, but it's going to happen, and all of us must find ways to live with it."

PlayMakers Repertory Company will present Anton Chekhov's "The Cherry Orchard" through Oct. 8. Performances are held in the Paul Green Theatre at 8 p.m. Tuesday through Saturday and 2 p.m. on Sundays. Tickets can be bought at the box office. For more information, call 962-1121.

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