

Spotlight

Bishop sees musical future

By SHIELDS BREWER

Staff Writer

Tristan Bishop's room looks like a shrine to Marilyn Monroe. In between the 30-odd posters are the programs of all the musicals and concerts in which he has performed.

Bishop, a junior music major from Chapel Hill, sings everything from opera and Broadway show tunes to rap and rock. He has been performing since the age of 3 and has been busy ever since. He now is involved with the Clef Hangers, local band Lost Cause and the Pauper Players.

His mother, who is a folk singer, first sparked his interest in music. "She brought me on stage at the age of 3 to sing with her and I've been there ever since."

Bishop grew up touring with her band and attended 10 different schools before college. "I've been everywhere from India to Rome to Malibu to New York."

When he started junior high school, the two moved to Miami. He started his first pop band, called The Jets, at the age of 12.

"All of us were 11 to 13 except for our producer," Bishop said. "I was the lead singer."

The group broke up when Bishop and his mother moved to North Carolina a year later, but his interest in music persisted.

After enrolling at Chapel Hill Senior High School, he joined the theater group.

When he graduated from high school, Bishop took a year off to do some songwriting. "My junior year

of high school I had started doing some song-writing heavily influenced by Billy Joel and Elton John."

He enrolled at UNC as a voice major two years ago and became active in the Men's Glee Club. He was president by his sophomore year.

Bishop also joined STV's General College, where he was cast as nightclub singer Ken Bullock.

During his sophomore year he put together a rock band called the Confessions, his first group since The Jets. The group performed several times in the area last spring but broke up this year.

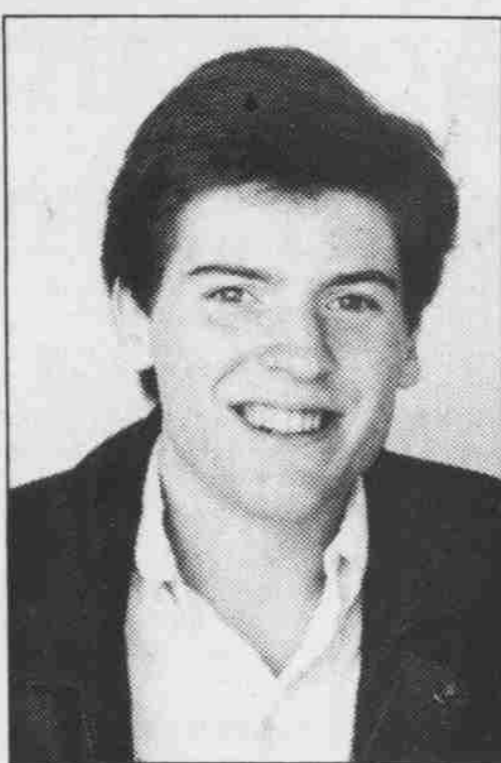
Bishop recently entered the world of directing. "This summer I worked at The Farmhouse in Blowing Rock. We did musicals, but I also directed a number called 'Once Upon a Mattress,'" he said.

Bishop now is a member of the Clef Hangers, UNC's 13-member men's a cappella group that specializes in barbershop and popular music.

"It's an amazing time commitment," Bishop said. "I've had to leave The Confessions and the Glee Club. The Clef Hangers is the first equal team I've ever been on. I enjoy not being in charge all the time. I'm smart enough to know that the real world doesn't revolve around me."

Bishop also has joined a group called the Pauper Players, which will be performing "Grease" later this semester. The group should give incoming students a way to get involved in music and theater, he said.

But there's more to Bishop than just music. In addition to his voice studies, he will be getting his minor in political



Tristan Bishop

science.

"This helps me to know what's going on in the world. That helps me to know what I want to write about," he said. "If I don't become a pop star, I'll become a senator. You'd think a senator could get his music heard."

"I do want my music career to be short and successful so my kids can grow up in a neighborhood, and not on a tour bus."

Bishop is optimistic about the future. "This is my plan: I'm going to L.A. to record with members of my mother's rock band. I'll record pop rock demos and see if I can get a contract. I really believe I can make it."

Shag: more than a dance

By LAURA WILLIAMS

Staff Writer

Living at Carolinas' beaches — the land of ducktails, weejuns and Werlitzer jukeboxes — has long been a summer tradition for college students, and for some, the way of the beach is a way of life.

The shag, a staple of beach life, has long endured the many generations of beach bums. Its popularity continues inland today, even in Chapel Hill.

Shag dancing was created in the '40s by white teenagers listening to "race music" or early rhythm and blues.

The look? For boys: long slicked-back hair with a ducktail, V-neck sweater and baggy pants. For girls: short shorts and sandals.

The attitude is cool and dejected — you don't really have to act like you are enjoying it. It's an attitude born out of the teenage desire to rebel against all that parents deem acceptable.

"Shagging goes with the beach, a beer in one hand and a girl in the other," said Jean Trout, who teaches social dance at UNC.

Along the "Grand Strand" of North and South Carolina, college kids of the '40s and '50s spent their nights in the local hangouts, waiting to dance to the soulful beat of black artists' music — music you couldn't find on the radio. Standing by the Werlitzer juke box, they waited for someone to come along who could afford to set it into motion. And then the dance could begin.

The shag — a midtempo dance made up of shuffling up-and-back steps — is sensual and uniquely Carolinian. Formerly referred to as "beach dancing," shagging evolved from the jitterbug. But as the dance evolved, it became slower and less boppity, Trout said.

One reason for the dance's popularity is that "students are used to dancing separately but want to dance together as couples," Trout said. And although partners don't hold hands "ring around the rosy" style, it's still a dance for couples, she said.

This year students have created the UNC Shag Club for those interested in shagging, said Chris Morton, the club's co-president. The club meets every other Wednesday in Carmichael Residence Hall's ballroom and hopes to make a trip to the beach during Spring Break.

Part of the dance's appeal is that anyone can do it, said club member David Lipsitz. "It's so easy to pick up on and learn."

Despite the dance's local popularity, few people outside of the Carolinas



DTH/Catherine Pinckert

Students shag in the Women's Gym

know what the shag is.

Yet its popularity surges among those who understand the attitude of Myrtle

Beach's Grand Strand. To them, the shag is more than a dance — it's a way of life.

N.C. Symphony unveils season lineup

By GRETCHEN DAVIS

Staff Writer

The North Carolina Symphony has an array of concerts coming up this season under the skillful direction of maestros Gerhardt Zimmermann and James Ogle. Performances will range from a Mozart festival and a Mahler Symphony to a pops concert, and will feature guest performers Nathaniel Rosen, Philippe Entremont and John Cheek.

The Symphony will open its season in Chapel Hill on Friday with a program consisting of Debussy's "Prelude a l'apres-midi d'un faune," Haydn's Concerto in D major for Cello and Orchestra and Tchaikovsky's Symphony No. 5 in E minor. James Sedares, principal guest conductor and music adviser of the Phoenix Symphony, will conduct the program.

The Haydn Concerto will feature Rosen, the internationally acclaimed cellist and heir apparent to his late mentor, the legendary Gregor Piatigorsky.

Rosen won the prestigious Walter W. Naumburg Competition in 1977 and was the first American cellist to win the Tchaikovsky International Competition's Gold Medal in 1978. He

has performed with many of the world's greatest orchestras. While principal cellist of the Los Angeles Chamber Orchestra, he gave the premiere performance of Robert Linn's "Fantasia for Cello and Chamber Orchestra" commissioned by Sir Neville Marriner.

The second Chapel Hill concert of the season will be a Holiday Pops Concert directed by Ogle, the Symphony's associate conductor, on Nov. 21. The program will feature selections by Bizet, Mozart and Bach, as well as a variety of popular Christmas music.

The season will continue with three concerts in the spring.

On Feb. 8, the ensemble will perform a joint concert with the Charlotte Symphony. Mahler's Symphony No. 7 in E minor will be the featured work. It will be conducted by Zimmermann, who proved his talent for conducting Mahler last spring, when a group of choral musicians from all around the state came together with the orchestra in March to perform Mahler's 8th Symphony.

Zimmermann also will conduct a Mozart festival on March 24, including such musical favorites as Mozart's Symphony No. 1 in E-flat major, his Concertos No. 17 and No. 23 for piano and orchestra, and his Divertimento in

D major.

The guest pianist featured will be French-born Entremont, music director of the Denver Symphony and Lifetime Conductor of the Vienna Chamber Orchestra. He made his widely acclaimed American debut at the age of 19 in 1953, and has since performed as piano soloist with most of the major orchestras of the world.

He has conducted such orchestras as the Royal Philharmonic, L'Orchestre National de France, Oslo Philharmonic, Ensemble Orchestre de Paris, the Academy of St.-Martin-in-the-Fields, in addition to guest-conducting a number of North American symphonies.

The Symphony's final concert for the season will be held May 3, when Zimmermann will conduct the orchestra with Cheek, bass-baritone, in a performance of "An Orkney Wedding With Sunrise" by Davies, and Falla's Suite No. 2 from "The Three-Cornered Hat."

Cheek made his debut at the Metropolitan Opera in 1977, and has excelled in every opera and concert performance he has given, singing primarily title roles. He has appeared with many other opera companies in this country and has been soloist in a variety of oratorios and symphonic works with almost all of the major orchestras on the North American continent.

All N.C. Symphony concerts will be presented at 8 p.m. in Memorial Hall on the UNC campus. For tickets contact the Raleigh Civic Center box office at 1-800-292-7469.

Lab Theatre's season opener promises uproarious comedy

By ERIC ROSEN

Staff Writer

"He was in the wrong place at the worst possible time. Naturally, he became a hero," reads the placard for the Lab Theatre's first production of the 1989 fall season, Larry Shue's "The Foreigner."

The show opens in an antiquated living room in a rural farm house in Tlghman County, Ga. Two hours south of Atlanta, the area has become a hot vacation spot for jet setters and yuppies, while the poorer rural folk are being eclipsed in importance.

To this scene comes an assortment of characters in the most unlikely of situations.

Catherine, an aristocratic debutante, and her almost illiterate brother, Ellard, have come to the house from Atlanta after their father's death. Catherine has been courted by and is now engaged to the Rev. David Marshall Lee, who is

somehow sinisterly connected to Owen Musser, the Tlghman County property inspector. To further complicate matters, Musser wants to have the house condemned.

The house is owned by Betty Meeks, a sweet old Southern lady trying to profit from the new market of vacationers. Enter two vacationers, who, instead of being executives from Atlanta, are unexpected travelers from England.

The foreigners are as different from each other and from the Southern folk as night and day. Froggy is charismatic and energetic, personable and charming. Charlie, the true foreigner, is painfully shy and has little personality.

"The basic message of the play is that people aren't so bad no matter where you come from," says senior Bob Wallace from Charlotte, who is directing the production. "But the good guys don't necessarily finish last."

"The Foreigner" is the first Lab show

for Connie Zaytoun, a sophomore from Raleigh who plays Catherine. Zaytoun said she felt a bit pressured. "It has been a very concentrated rehearsal process, but it's been nothing but exciting for me."

Zaytoun described the show as a combination of humor and drama. "It's hysterical, it's funny, but it's got substance and meaning to it as well."

Patrick Emerson, a sophomore from Sussex, England, who plays Froggy, agreed. "It's extremely amusing; poignantly written."

But he warned against reading too much into the play. "It should be seen as a light comedy ... You can get anything else out of it you want."

Wallace said he chose the play for its comic elements. "It's the funniest play I've ever read. Every time I read it I laugh out loud."

The Lab Theatre will present "The Foreigner" on Sunday, Oct. 8 and Monday, Oct. 9 at 4 p.m. and 8 p.m. and on Tuesday, Oct. 10 at 5 p.m. Admission is free. The Lab Theatre is located in the basement of Graham Memorial Hall.

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