

COMING ATTRACTIONS

Art

I won't make a picture unless the moon is right...: Through Nov. 9 at the Scales Fine Arts Center. This exhibit will focus on early architectural photography of North Carolina, particularly the works of two women whose pioneering work in the 1930s laid the foundation for the current historic preservation movement. Free. Ext. 5585.

Pelton and Porter: The Panoramic View Past and Present: Through Nov. 9 in Scales. This exhibit is a showcase for the panoramic photographs of North Carolinian Herbert Pelton, who snapped shots of various sites in the early 1900s. Also featured will be the photographs of Benjamin Porter. Free. Ext. 5585.

Clubs

Ziggy's: Tonight, Vertical Horizon and Agents of Good Roots. Fri., Winebottles and Thanks to Gravity. Sat., Jupiter Coyote. Tues., DAG and Moon Boot Lover. Wed., The Commitments and Billy White Trio. 748-1064. **Cat's Cradle:** Tonight, Cravin'

Melon and Bus Stop, \$5. Fri., Jupiter Coyote. Sat., Marcia Ball with guest Nancy Middleton, \$10. Sun., Billy Joe Shaver band and Hege V and the Nash Vegas Nomads. Mon., TJ Kirk (featuring Charlie Hunter). Tues., Boozoo Chavis. Wed., Love Jones and Soccer, \$5. (919)967-9053. Cat's Cradle is located in Carrboro.

Movies

Friday: 8 p.m. tonight in Pugh Auditorium. Free. Ext. 5228. **Species:** 8 p.m. Fri. and Sat., 3 and 8 p.m. Sun. in Pugh. Ben Kingsley stars in this film about a gross creature disguised as a sexy woman who takes her clothes off a lot. \$2. Ext. 5228. **Mrs. Parker and the Vicious Circle:** 8 p.m. Mon. and Tues. in Pugh. This film takes a look at famed weissenheimer Dorothy Parker and her tumultuous life. Stars Jennifer Jason Leigh. Free. Ext. 5228. **Kiss of Death:** 8 p.m. Wed. in Pugh. Free. Ext. 5228. **Minbo:** 7 p.m. tonight and 3 p.m. Sun. at North Point 5 Theater on Brownsboro Road. The Winston-Salem Cinema Society presents this hilarious Japanese film as part of the 1995-96 Season of International Films. Directed by Juzo Itami (*Tampopo*). \$6. 722-8269.

The Moment of Truth: 8 p.m. tonight at The Horse's Mouth Coffeehouse, 424 W. 4th St. Directed by Francesco Rossi. Free. 773-1311.

Psycho: 7:30 p.m. Tues. at the Carolina Theatre, 310 S. Greene St., Greensboro. This classic film stars Anthony Perkins and Janet Leigh. \$4. (910)333-2600.

Music

Pete Morton: 8 p.m. Fri. at The 4th Fret, 418 W. 4th St. This British folk singer specializes in interpreting traditional folk songs. \$8. 727-1038.

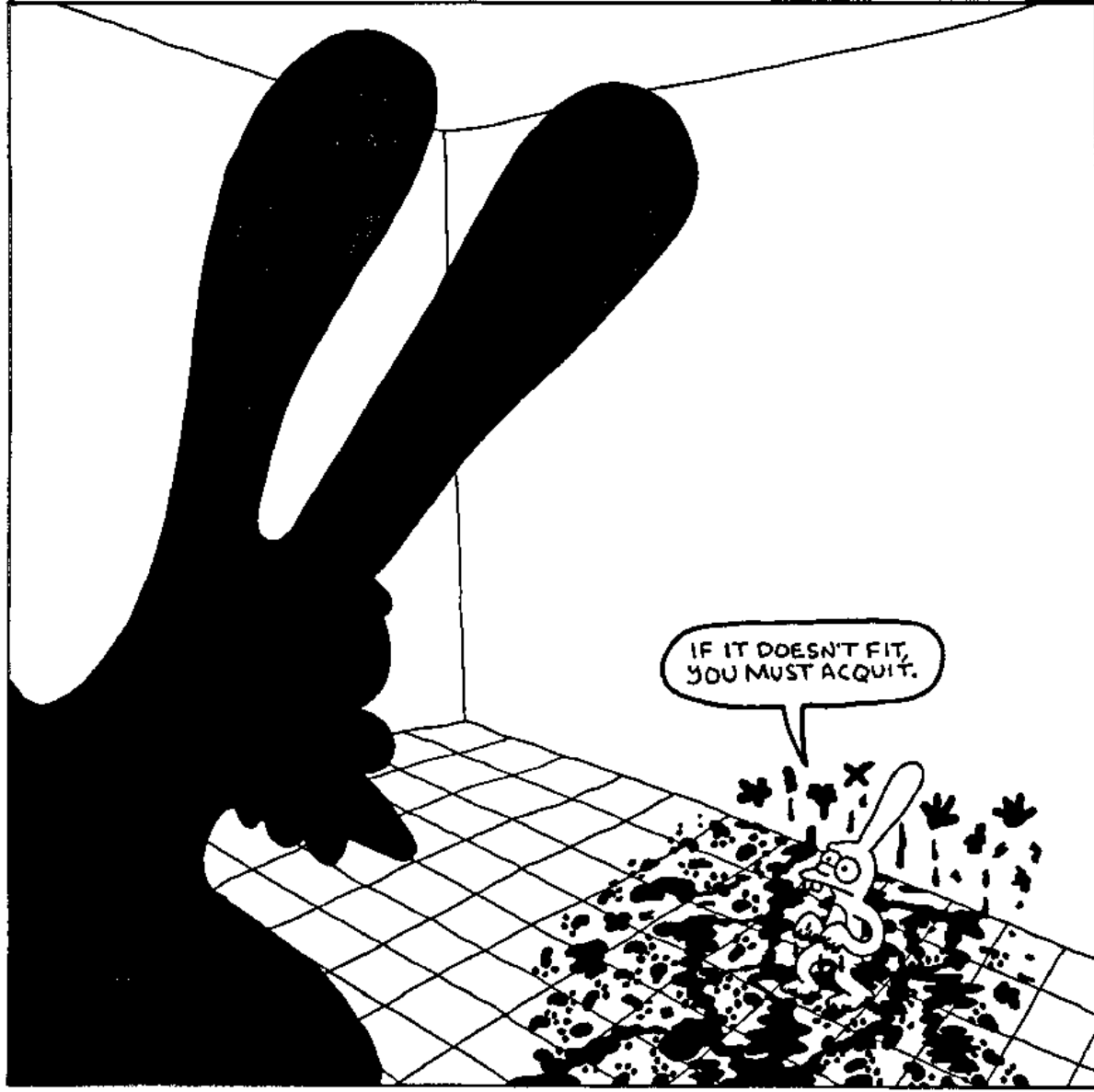
Violin and Piano Duets: 8 p.m. tonight at the Reynolda House Museum of American Art. Violinist Sarah Johnson and pianist Peter Kairoff will perform selected works by American romantic composers. \$6. 725-5325.

Miscellaneous

Shorts For Lunch: 12:15 Tues. at the Stevens Center, 405 W. 4th St. Alex Ewing, a student of the North Carolina School for the Arts, will perform a reading from Stephen Crane. Free. 721-1945.

LIFE IN HELL

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Classic films find unlikely home

BY MICHAEL JANSSEN
ARTS AND ENTERTAINMENT EDITOR

A 16mm projector chatters away behind the crowd, but the movie isn't a cartoon about nutrition, and this isn't a flashback to the terrors of educational filmstrips suffered through in third grade.

Rather, it's a Thursday night at the Horse's Mouth Coffeehouse on 4th Street, and instead of a prim teacher manning the projector, Scott Mazak is threading the classic films which moistly roll by.

Mazak, a senior film student at the University of North Carolina at Greensboro, has been screening films at the Horse's Mouth and at Cup-A-Joe's, a Greensboro coffeehouse, since the summer.

Much to the delight of film buffs and those new to the medium, many of the movies Mazak shows are impossible to find on video yet are masterworks of renowned directors such as Juan Arrabal, Werner Herzog and Ernst Lubitsch.

"I'm basically trying to represent different styles of filmmaking," Mazak said. "I pick the films because I admire them. These films are picked to fill stylistic niches."

One of last month's films, Godard's *La Chinoise*, was a witty and stylistically innovative take on a group of Marxist-Leninist youth living in Paris during the late 1960s.

Full of unexpected camera angles and startling juxtapositions, the film's

bitingly satirical humor made the pretentious revolutionaries out to be overly idealistic and painfully naïve.

According to Mazak, the film foreshadowed the strong political angle that Godard applied to his filmmaking after the worldwide student riots in May 1968.

The wildly varying film schedule also included an unintentionally humorous drama, *Whirlpool*, directed by emigré Otto Preminger.

Focusing on a hypnotist's devious plot to victimize an unsuspecting upper-class woman, the film featured hackneyed dialogue, a contrived plot and such cheesy lines as "Very well, I bow to your abysmal scruples."

Mazak said the film was selected not because it was Preminger's best, but because it was the most difficult to track down.

"A lot of films I've played don't play on television too often," Mazak said. "I could easily go and pick any number of films by Kubrick, but he's so readily available and people have probably seen a lot of them."

Mazak runs the coffeehouse circuit along with two other projects at UNC-G, a film series funded by the Broadcasting, Communications and Theater department and a multicultural oriented series which draws on funding from various groups on campus.

His devotion to screening obscure, nearly forgotten films stems from a love for the medium of cinema and its powers.

"Film can do a lot," he said. "I think it's a good way to communicate. It's a good way to look at other cultures and to express yourself. You've got a captive audience for two hours ... you can lavish all kinds of attention on angles and lighting."

By taking film into coffeehouses, an unlikely place to plop down for a film, Mazak hopes people who wouldn't usually gather will end up meeting each other.

"You get strange relationships," he said. "You may not necessarily have thought that a 20-year-old punk would be sitting around talking to a 60-year-old established member of the community. That's interesting, and that's what happens a lot of times."

"Hopefully the films themselves stimulate a certain amount of thought, and a desire to talk about ideas, if not about the film in particular. To the degree that that does or does not happen is a measuring stick of the success or failure of what goes on."

All films begin at 8 p.m. every Thursday at the Horse's Mouth, except for Oct. 19, due to UNC-G's fall break. There is no charge. Tonight's film is *The Moment of Truth*, directed by Francesco Rossi.

"Rossi is concerned with political and economic pressures on the individual and how they work themselves out in life," Mazak said.

BBQ

From Page B5

Regardless, she was impressed and felt it was very "upmarket" for barbecue. Apparently the ambience of a

western lodge raises it above the norm, with wooden statues of Native Americans, Stetson-shaped lampshades and saddles hanging from the rafters giving it thematic coherence.

However, it was the experience of sitting in a hewn wood chair by a roaring log fire on a cold day that recreated the atmosphere of John

Wayne films for me.

On top of all this, the service was excellent, whilst the price was also reasonable, with our rather hefty meal for two coming in around \$20.

Deacon Boulevard may lack that quintessential promenade atmosphere, but it sure offers better barbecue than the average French cafe.

Paratores

From Page B5

After intermission, the duo performed Maurice Ravel's *Spanish Rhapsody*, easily the most intriguing work on the program.

The Paratores' playing, leaving something to be desired in the previous works, found a perfect outlet in the steely and austere beauty of Ravel's music.

Invoking an evocative and hypnotic mood with sublime musical colors, this *Spanish Rhapsody* jettisons the bombast of similar Spanish character pieces for a stark and somber Iberian pathos, and combines this with a remarkably precise craftsmanship.

The two brothers performed it perfectly, capturing its atmosphere and technical demands with sensitivity and precision, and bringing a quiet showmanship to the playing which exploded with great intensity at climactic moments.

The New York *fratelli* finished their concert with a true bang, performing their own transcription for two pianos of the Gershwin *Rhapsody in Blue*.

No matter how often I hear this music, or how unforgivably those punks at United Airlines have violated George's magnum opus, it is possessed by such a raucous positive energy and rhythmic pungency that its ubiquity is vindicated.

The duo certainly gave the work a tremendous amount of that needed energy, and I have seldom heard pianos as loud. As a showpiece the brothers gave it everything they had — all the dramatic pauses, perfectly traded phrases, perennial arms thrust

in mid-air and yes, delightfully bobbing heads.

Though they may have played it too fast, ignoring its blissful jazziness for raw chops, they performed with such joyous vigor that their faults were ultimately redeemed.

Their two encores, one a medley of Irving Berlin songs and the other a deliberately ridiculous arrangement of Saint-Saens' *Carnival of the Animals*, could not fail to leave the audience in good spirits.

Ultimately, the Paratores' concert lacked a profundity and intensity of thought which could have been frustrating for those anticipating a concert of Beethoven and Chopin from Richard Goode.

Regardless, it was difficult to find fault with a fraternal pair whose encore included a dueling cadenza on "Anything You Can Do (I Can Do Better)."

Ernie Pook's Comeek by Lynda Barry



She has got some new friends who don't have uptight brains, they hang out by the Dairy Freeze and they talk about things that figure out life. And truthfully she is more happy since her hair got parted in the middle. She is more free and doing creative writing.

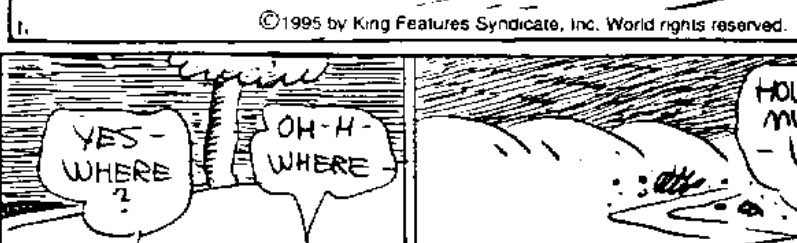


And she got pierced ears with blue daisy earrings and bell bottoms with 14 right on buttons and a pink poor boy shirt and righteous platform shoes and these are her school clothes. If you see her, give her the peace sign and watch her give it right back.

She says this really is the first day of the rest of her life and then she started bawling but she was bawling from the beauty of the reality of her insides finally matching her outsides. It's because of our foster mother Carla, who when she says, "I remember when I was your age," actually does.



Krazy Kat and Ignatz by George Herriman



THE LITERARY MAGAZINE **THREE TO FOUR OUNCES** IS SEEKING SUBMISSIONS OF POETRY, PROSE, ART AND PHOTOGRAPHY. PLEASE BRING ALL MATERIALS TO ROOM 502 IN THE BENSON UNIVERSITY CENTER BY THE END OF FRIDAY.