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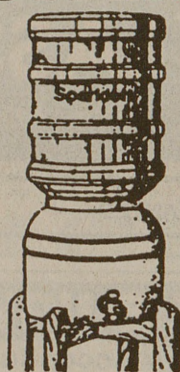
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*Chamber series
hosts third concert*

Take a break from the ballet
and join the University Chamber
Series for their third concert of
the year, "A&M Faculty and
Guests."

The Western Arts Trio returns
for its third College Station
appearance after its recent record-
ing of Dvorak's "Piano Trio in F
Minor" on the Laurel label. The
group consists of violinist Brian
Hanly, cellist David Tomatz and
pianist Werner Rose.

02303001Also performing is
Chaski, a duo featuring Adrienne
Inglish and Shana Norton. They
are unique in that they perform a
wide variety of music for the flute
and harp encompassing standard
literature and Latin folk music.

The University Chamber Series
is sponsored by the College of
Liberal Arts and the Department
of Philosophy and Humanities.
"A&M Faculty and Guests" be-
gins at 8:00 p.m. tonight in Rudder
Theater. Tickets for students
and senior citizens are \$5 and \$8
for the general public. For more
ticket information call the MSC
Box Office at 845-1234.

• RUDY CORDOVA JR.

**Piano man pounds out tunes
for enthusiastic Summit crowd**

By JAMES M. LOVE

Rock'n'roll veteran Billy Joel had an audience of all
ages dancing in the aisles and begging for more during
Friday night's sold out performance in the Houston
Summit.

The Piano Man hammered out his Storm Front tour
for the audience with an incredible warmth that gave
his music a personal touch that seemed to affect every-
one there.

The show was the first of an unusual two-night split
which will be followed by another performance
Wednesday.

Dressed in a black jacket and black jeans, Joel deliv-
ered an awesome two hour and twenty minute show de-
spite a less than excellent sound mix.

He opened with his latest title track *Storm Front*,
however, it was soon clear that his show was not just an-
other album promotion. For most of the concert, Joel
reached deep into his pocket of old tunes and pulled up
gems like "Scenes from an Italian Restaurant," "Movin'
Out," "Pressure," "Allentown," "Keepin' the Faith" and
"Summer Highland Falls."

Joel surprised the audience seated behind the stage
by arranging two keyboards at each rear corner. Two of
his first three songs were played facing them. After
this he brought them cheering to their feet by saying,
"Those seats back there turned out to be better than
you thought, huh."

With his new band, Joel reminded everyone that his
material needs no super props or incredible choreog-
raphy to make it worth seeing. He made this especially

clear at the expense of Milli Vanilli by doing a short
where he lipsynced a hilarious version of one of the
songs and imitated a dance he called "Billy Vanilli."

Immediately following this, he stopped playing in
middle of "Summer Highland Falls" and fumbled
through music scores looking for the right lyrics as
said, "This is just so you know we ain't lipsyncing this."

One of the highlights was his new song "I Go to
tremes." Joel banged out an incredible solo that in-
cluded bouncing his rear-end down the keys of the
grand piano and still managing to keep time.

From the beginning, the excitement built to a
scendo. It was not long before people were up
dancing and virtually everyone came to their feet at
sound of "We Didn't Start the Fire." Here, Joel danced
and banged on his grand piano and even hung upside
down from it while singing.

This was the beginning of several encores and an
exhausted Billy Joel who weakly crawled back out on
stage and hoisted himself up to a keyboard for another
tune.

The show ended with the bar song "Piano Man." Joel
strapped his harmonica around his neck and sat down
to play one last time. By then, the Summit was alive
with adulation, and everyone began to sing along with
Joel suddenly noticed this and seemed surprised by the
participation. He then stopped playing and let the au-
dience sing the last verse a cappella.

I was truly sorry it had to end. I hope he comes
soon.

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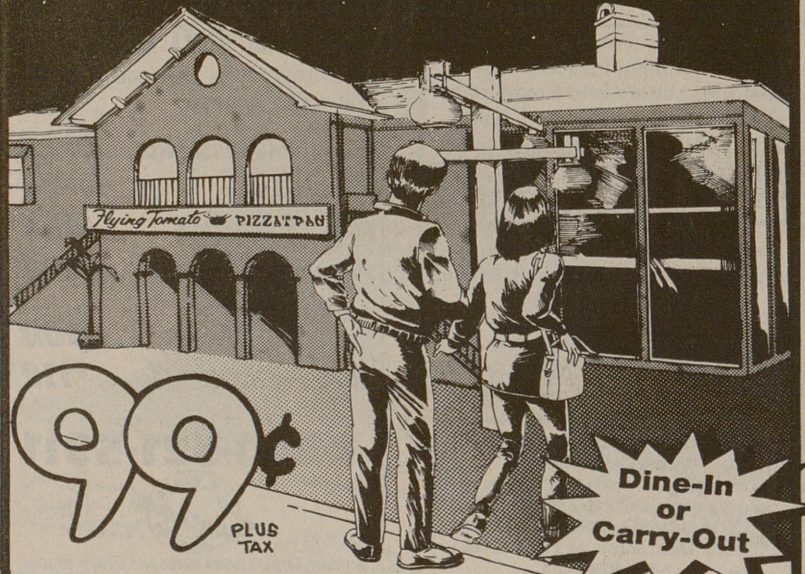
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