

## Task force proposes to change current lottery system

by Lola Britt  
Staff Writer

A Residence Life task force has proposed some changes in the current lottery system, according to University officials and Inter-Residence Council President Chad Hefner.

According to Hefner, who said the proposal was presented to IRC at a meeting, the changes would assure freshmen who make the lottery a room for three years. The proposal would assure sophomores and juniors who make the lottery a room for two

years and one year respectively, Hefner said.

Residence Life officials declined to discuss the proposal. After discussing the proposed changes for several minutes over the telephone, Hefner was asked for a copy of the proposal. He said he wanted to discuss the matter with Bill Perry, vice president of IRC, before giving the *Technician* a copy of the proposal. During a telephone conversation later, Hefner said he felt like he should wait until the proposal was finalized before discussing the matter further.

The proposed system guarantees students who make the lottery a room until the end of their senior year, Hefner said during the first interview. Students who do not make the lottery will have another chance the next year, or they could receive a room depending on room availability. "The proposal will eliminate students' worry about making the lottery each year," he said.

According to Donald Kenney, resident director of Residence Life and head of the task force assigned to study the proposal, another part of the

proposal is to make Bowen Dormitory a Cooperative Education dormitory. "We plan to poll each resident in Bowen, and we will decide on this issue later depending on the feedback," he said.

Kenney said that Kevin Nelson, associate director of Residence Facilities, proposed the idea of the lottery changes and Nelson would know more about the proposal. When the *Technician* contacted Nelson he said, "Don Kenney was head of the task force in charge of the new proposal. He could tell you more about it."

When Kenney was contacted again he said he could not comment further "until we get some more information."

Charles Haywood, associate dean of Student Affairs, declined to discuss the proposal saying, "The proposal is just in the discussion stage and nothing is definite."

When the *Technician* asked Haywood where the discussions of the proposal were currently, he said, "It may be in the policy task force." When asked if he had anything in writing concerning the proposal, he said, "I don't have anything on that."

When the *Technician* asked Nelson to further elaborate on the proposal, he said he would set up an interview with Charles Oglesby, director of Residence Life. After talking with Oglesby, Nelson returned to the telephone and said, "At this point we are not in a position to discuss it further."

The proposal will first be evaluated by Haywood and then, if it survives such evaluation, it will be submitted for consideration by Banks Talley, vice chancellor for Student Affairs.



Staff photo by Rick Armstrong

A theft in Reynolds Coliseum Tuesday night left nothing but empty display cases after the viewing glass was shattered.

## Thieves at coliseum empty display cases

by Karen Freitas  
Staff Writer

A theft in Reynolds Coliseum Tuesday night left the lobby display cases filled with nothing but shattered glass.

The robbery consisted of over \$200 worth of items on display by the Students' Supply Store. Among the items were pewter wolves, mugs, plaques, a hot plate, a license plate and jewelry.

According to Public Safety Officer L. Watkins, the person or persons involved apparently pried the back door of the display cases in order to get into the cases. When this did not work they then broke the viewing glass, she

said, adding that no fingerprints were found at the scene.

"The time is not exact, but since there was a basketball game Tuesday night it had to be around the midnight hours or the third shift for Public Safety," Watkins said.

"We feel there is a chance of finding those responsible of the theft by finding out who was in the area," she said.

"It is not the first or the last time this has happened, even though it is not fair," Robert Armstrong, manager of the Students' Supply Store, said. "All we can do is our best to prevent it from happening again."

"It is really a sad perspective of the times we live in but we have to go about our business."

by Eiman Khalil  
Staff Writer

The comprehensive planning committee of the city council is studying a controversial proposal to rezone a 2.6-acre tract of land located on Ligon Road in the Method area, according to Samuel Schlitzkus, state's auxiliary services director and liaison officer with the city council.

The current zoning for this area, now a wooded area, could mean new housing for married students, according to Schlitzkus. This plan could allow for 30 units of housing, R30, to be built on the land. A unit of housing is an apartment large enough for two people, generally a husband and wife.

"The R30 plan," Schlitzkus said, "would allow for 75 or 76 new families (husband and wife) to live there. This is in comparison with only four families allowed by the alternate R4 plan."

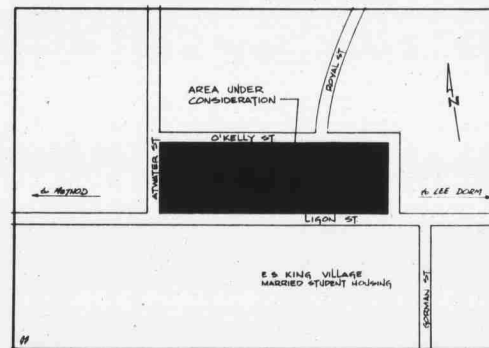
According to Schlitzkus, this question was referred to the planning committee on Nov. 18. "The council as a whole is scheduled to consider the

plan on the 8th of December. This discussion will determine whether or not to rezone the current proposal from R30 to R4," he said.

Schlitzkus' view favoring R30 was contested by J.B. Lyles, president of the West Community Citizens Advisory Council, who said "The original zoning was done in error. Special interests were considered over the rights of landowners. This is called spot-zoning. Selling to State College because of financial reasons would be a private interest rather than a public one."

Lyle favors R4. In addition to the fact that it infringes on others rights, Lyle said, "It does not do much as far as improving housing for college students. College housing already exists between Ligon and Jackson streets at 15 units per acre and can be increased to 25 units. 'This area is already zoned,' he said.

Lyles said State created the problem by "bringing in students it doesn't have housing for. State needs to find housing for its students and not



to infringe on the rights of the current Method community."

Lyles, a state student in the 1930s, ticked off an impressive list of points including the fact that the planning

commission has made the decision to oppose R30 at the Dec. 8 meeting. City Council members were

(See "Planning," page 10)

## Officials question action against former yearbook editor

by Shelley Hendrickson  
Staff Writer

University officials are looking into taking legal action against former *Agromeck* editor Lucy Procter in order to get yearbooks to the students.

"At this time there has been some

discussion (about legal action)," Elwood Becton, assistant director of Legal Aid, said. "At this point in time it is something that people are looking at to see what can be done. I don't believe people who sue want their money. They just want their book and they're looking for any means to get their book."

The contract between the Winston-Salem Hunter Publishing Co. and the *Agromeck* stated that "all copies of the yearbook) would be delivered to State on or before Sept. 1,

1981" provided that all deadlines were met.

More than three months later, the *Agromeck* has not arrived.

In an earlier *Technician* article Procter said the reason for the delay was that the material had not been sent to the publisher on schedule, and this pushed the delivery date back.

The *Technician* also reported that the yearbook was to arrive in either late October or early November.

During a telephone interview with Procter the weekend before

Thanksgiving, she said the *Agromeck* was "wrapped up."

In an interview yesterday with Procter she said that this weekend should complete the *Agromeck*. She also said that 30 layouts (equivalent to 60 pages) had just been finished. At this time no legal action has been taken against Procter.

The delay in the 1981 *Agromeck* is hurting sales of the 1982 yearbook, Mike Perlick, the 1982 editor, said, ad-

(See "Officials," page 10)

## Stress not unique to exams, but in excess it can cause failure, counselor says

by Shelley Hendrickson  
Staff Writer

Dec. 14 marks the first day of exams for students at State and accompanying the exams is stress.

According to Mike Bachman, assistant director of Counseling, stress is common. Everyone has to deal with stress. It is not a unique response to the pressure of exams. "Stress is a fact of life," Bachman said, adding that stress can be good because it motivates students to study for a test. But in excess, stress can be detrimental to one's performance. It can cause failure.

Concentration, memory and judgement are the first to go when there is an excess of stress," Bachman said.

Simple stress cannot be prevented, and, in itself, it is harmless. It is when there is excessive stress that problems begin to occur, Bachman said.

Stress is a reaction to demands made upon the body that will cause physical ailments. The Counseling Center has a brochure out titled *Coping with Stress in College* that lists several symptoms of excessive stress. Among these are: aches (headaches and backaches), butterflies, chest pains, drinking (in excess and increased drug use), eating (too much or too little), fears, grouchingness, hyper-feelings (inability to sit still or concentrate) and insomnia.

It is important to recognize these symptoms and take care of them, because a prolonged exposure to the pain of stress can cause desperate responses, Bachman said. Also, the physical problems must be handled before the roots of stress can be dealt with.

"They (excessively stressed people) will do something," Bachman said. "They look for escape. Many of them turn to drugs or alcohol. Sometimes they look at suicide. They don't want to kill themselves. They just want to escape the pain."

According to Bachman, any medication for excessive stress should be prescribed by a doctor.

"Stay away from street drugs such as pot and alcohol," he said. "They are temporary (relief) and have negative side effects. Take medication from a doctor and don't take someone else's medication."

According to Bachman, stress does not necessarily result from one thing, for example exams. It can be caused by the build-up of the "little hassles" of daily life such as waking up late or burning toast. In order to prevent the little problems from becoming big, he recommends that people handle problems realistically. For instance, if a person was to get up late, he should try to figure out why he got up late rather than getting upset.



To deter physical symptoms an equilibrium must be reached when handling every day occurrences.

"Look at your life and try to create a balance," Bachman suggests. "Don't over-emphasize anything."

The brochure from the Counseling Center has arrived at six solutions to excessive stress that can help a student deal with stress — if put into a daily schedule. The six solutions are:

- Relationships. Relationships provide a means for sharing daily experiences, particularly the stressful ones. Having a friend to talk to is often relaxing in itself.
- Exercise. Exercise of a non-competitive nature, for example jogging or swimming done daily reduces tension. Physical exercise increases mental alertness.
- Sleep. Sleep allows the body to restore itself. At least six to eight hours nightly is recommended. Lying quietly in bed can be restful in itself.
- Time alone. Time alone gives you a chance to unwind and focus on yourself for a while. Have a regular time each day to go to a quiet place by yourself to meditate or reflect. Walk in a park, sit by a pond, or swing on a swing.
- Escape time. Escape time of 10 minutes for each hour of studying, of a night off during the week, and of a special

(See "Excess," page 10)

### inside

— The Serious Page brings humor to its readers. Page 3.

— Bill Page makes his DJing dream come true. Page 4.

— No-Frills paperbacks with a generic style. Page 8.

— Chuck Nevitt leads State to an overwhelming victory. Page 6.

### weather

**Today** — Cloudy with rain showers likely throughout the day. Much cooler temperatures with a daytime high in the 50s and low near 30. **Weekend** — Clearing with temperatures around the mid-40s and lows plunging into the 20s. (Forecast provided by student meteorologists Joel Cline, Jim Merrill and Allan Van Meter.)

### CORRECTIONS

A Nov. 18 article on women faculty members earning less than men faculty members at State erroneously stated there are no women department heads. There are two women department heads: Barbara Parramory is head of curriculum and instruction in the School of Education. Mary Wheeler is head of history in the School of Humanities and Social Sciences.

The headline of a Dec. 2 article on Playwright Tom Stoppard incorrectly stated that his lecture concerned the late Guy Owen. Stoppard's lecture is in honor of the late State professor.

The Nov. 25 *Technician*, in an editorial column incorrectly identified I.F. Stone and his publication, I.F. Stone Bi-Weekly.

The Nov. 30 *Technician*, in a front-page article, said Sigma Alpha Epsilon fraternity had resigned its housing lease. Although the fraternity has regained its lease, its members will not be allowed to move back into the house until after the spring semester. The female students currently living in the house will not lose their housing and any fraternity use of the house will be arranged by mutual agreement of the female residents and the fraternity members.

We regret the errors and apologize for any inconvenience they may have caused.



## Shooting up

Staff photo by Clayton Brinkley

Many freshmen will soon feel addicted to University Food Services because of the new dining hall plan which goes in effect next year, almost intravenously. See story on page 5.

# Technician Opinion

A paper that is entirely the product of the student body becomes at once the official organ through which the thoughts, the activity and in fact the very life of the campus are organized. It is the mouthpiece through which the students themselves talk. College life without its journal is blank.

- Technician, vol. 1, no. 1, Feb. 1, 1920

## First aid for traffic problems

Parking is a perennial problem at State. Problems will always occur when too many students try to fit too many cars into too few parking places.

Over the years, administration officials have tried various ways of easing the problem. These have included building a parking deck, increasing the number of fringe parking spaces, and making some parking places smaller so that the compact cars would have a place to park while at the same time increasing the number of total spaces on campus for everyone.

This latter solution has both helped and hindered parking at State. People with big cars often try to fit a big car into a compact car space. Instead of saving space, big cars often double-park, taking up two spaces and making the tight parking problem even tighter.

The transportation committee is planning to repaint certain parking spaces and uniformly space them 8 feet apart. This would increase the number of parking places while at the same time allowing big-car owners the ability to park without double-parking.

This suggestion will be implemented gradually. Not all of the repainting will be done overnight and in fact it could be years before it is actually finished. Delaying the repainting will also accommodate a current trend which portends a real increase in the number of small cars on campus and a decrease in the number of large cars. This will occur because very few big cars are being produced today and eventually many of the ones on the road will be replaced with small ones.

The idea to standardize parking spaces shows that the administration is trying to do something to ease the parking problem at State and such endeavors are commendable. We encourage effort to alleviate parking problems because they represent

some of the biggest inconveniences to students on this campus.

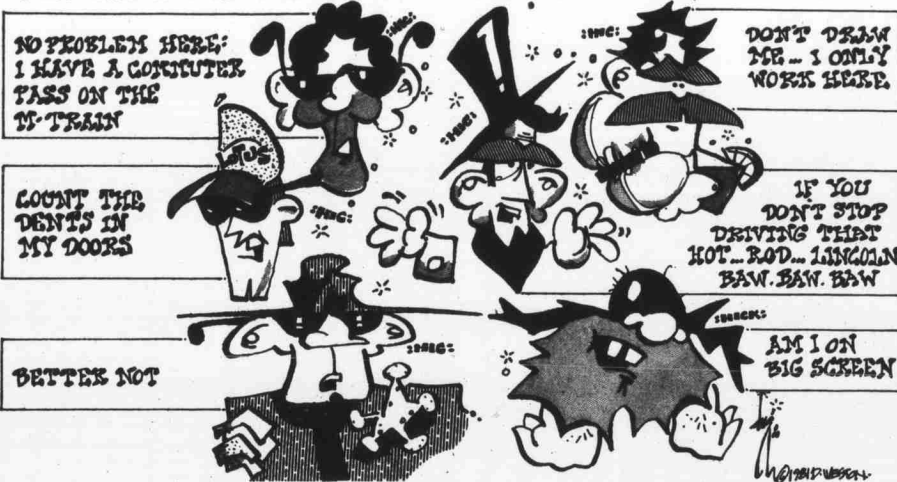
But the administration and the transportation committee should not stop with this latest proposal. Other aspects of campus parking and traffic also need attention. Recently Student Body President Ron Srivey wrote a letter to Director of Transportation Janis Ross requesting some action on two traffic problems. One of these has been plaguing students and visitors for years: the fire lane in Harris Lot. Countless numbers of students have been towed from the area often because they didn't know that the area was a fire lane and that their cars, if parked there, are subject to towing.

Spivey suggests clearly marking the area "tow away zone" so people can easily realize the area as being a fire lane. This would save students and visitors money that would otherwise be paid for prohibitively expensive towing bills as well as the time and trouble that occurs when cars are towed.

Spivey's other suggestion deals with the speed bump on Dan Allen in front of Bragaw. Due to road work nearby, the point on one side of the speed bump has been worn off and the speed bump is the same color as the road, making the bump indistinguishable from the road at night. Traveling over a speed bump at 35 mph is a very unpleasant experience, and the alignment of many cars' front ends could be saved by a little bit of paint and maybe a sign or two. The two problems that Spivey has mentioned definitely deserve attention as soon as possible.

Parking will always remain a problem at State, but a few improvements, like this latest plan of the transportation committee and action on Spivey's suggestions, can go a long way in making the problem easier to live with.

## TRYING TO FORGET ABOUT EVERYTHING NEAR THE BRICKYARD CAN PARKING AT STATE DRIVE YOU TO DRINKING...



## Matt Maggio's editorial column on PLO rewrites reality in flight-of-fantasy analysis

As a political columnist for the Technician for the better part of three years, I have, and sometimes with no small effort, refrained from openly criticizing the written opinions of fellow columnists. However, this semester, after wincing my way through a number of Matt Maggio's pointlessly provocative tirades — most notably his recent "PLO: merely confederation of guerrillas," Nov. 23 Technician — I have opted to move from thought to action.

Employing characteristic factlessness, naivete, insightful powers of perception and murky logic, Maggio's piece on the PLO points to the fact that his ignorance of his subject is not only visible but conspicuous. For example, Maggio eloquently remarks that "regardless of U.N. Resolution No. 242 which declared the PLO to be the sole legitimate representative of the Palestinian people..." — U.N. Resolution No. 242 says no such thing.

Those who have read U.N. Resolution No. 242, and Maggio is apparently not one of them, know that not only does this resolution

fail to even mention the PLO or the Palestinians, but the PLO has outrightly rejected this resolution.



Lee Rozakis

Undeterred by facts, Maggio continues by enlightening us with the allegation that "the PLO has used its Paris offices as a meeting place for Arab and European terrorists planning actions from Northern Ireland to Lebanon." Maggio fails to substantiate his accusation and casually skips the fact that PLO information/diplomatic offices — which act in lieu of official embassies — serve essentially interest section functions.

These offices are officially or semi-officially recognized and sanctioned by host governments, and are to be found in London, Paris, Madrid, Brussels, Bonn, Vienna, Rome, Athens — even in Washington, D.C.; yes, Matt, even in America. The insinuation that these diplomatic/information offices are terrorist hideouts carries with it the implication that the various host governments may be in league with "international terrorism" — what do you think about that, Matt? Terrorism is not foreign to the PLO European offices — especially with Israeli Mossad agents killing Palestinian diplomats, both in and out of season, as exemplified by this summer's assassination in Rome of Magid Abu-Sharar, a PLO diplomatic official.

The point about the PLO's diplomatic efforts is stumbled over by Maggio's contention that the PLO has changed its tactics so as not to "alienate the slim element of sympathy that has been built for the Palestinian cause in the West." This is a misinformed misrepresentation of the truth.

From Britain's Lord Carrington to France's Francois Mitterand to Germany's Helmut Schmidt to Austria's Bruno Kriesky to Greece's Papandreou government, "the West" — excluding only the United States — has called for inclusion of the Palestinian Liberation Organization in negotiations aimed at achieving a just resolution of the Palestinian issue, including Palestinian rights to self-determination (source of information: the "Venice Resolution" of the European Common Market, June 1980). Need I remind Maggio about how the rest of the world feels about this issue?

Moving along, Maggio waltzes into a quagmire of contradictions. Exhibit A: The PLO "has shifted from the open use of terror..." — and one paragraph later, "thus the

PLO is more terrorist than ever..." Exhibit B: "Various elements of the PLO's official stance — such as a pro-Soviet stance — are actually incompatible with the interests of many Palestinians who are successful capitalists..." — and then later a remark that the PLO "acts as a proxy for Moscow." This push-me-pull-you self-contradictory literary approach adds to the impression that one is reading a script from the theater of the absurd.

Operating essentially as a government-in-exile for the world's 4.5 million Palestinian Muslims and Christians, the PLO operates refugee camps, schools, hospitals, diplomatic missions, teachers' unions, student unions, women's unions and labor unions as well as its military and para-military components. Yet Maggio whimsically overlooks all this and, by virtue of some higher authority, labels the entire effort "terrorist."

How then, Matt, do you view the Israeli bombings of Palestinian refugee camps — and this summer's Israeli bombing of Beirut — which saw several hundred Lebanese and Palestinian civilians killed and thousands injured? Is that terrorism too? Or maybe you didn't hear about it.

Maggio claims to have attended the speech given by Hassan Rahman, deputy official U.N. representative of the PLO, several weeks ago. If he was there, then he heard Rahman say that the PLO would accept money and arms from anyone as a means toward continuing struggle for national rights. This representative stated that "although the PLO accepts Russian arms — they are not a Russian satellite." I heard it, Maggio should have heard it, but that doesn't prevent him from labeling the PLO as a "proxy for Moscow."

Confidentially, Matt, did you know that the Israelis received weapons from communist Eastern Europe during their "war of independence" in 1948? Does that make Israel a communist proxy too? With Israel currently heavily armed with sophisticated American weaponry, where can the Palestinians turn to get the arms to continue their struggle — mail-order catalogs, maybe?

Maggio, of course, could not conclude his editorial column without loyally repeating the truism that "Israel is our only dependable ally in the Middle East." This is sad but true — and as long as we provide Israel with massive military and economic aid, which is used to repress Palestinian human and national rights and to infringe at will on the territorial rights of Israel's Arab neighbors, as long as we maintain our lopsided Middle East policy and continue to pull the rug out from under ourselves by failing to pursue a balanced relationship with the politically, strategically, and economically important Arab states — then we can virtually guarantee that Israel will remain "our only ally" in the Middle East — and not all that dependable an ally, either.

It is hoped that in the future, before engaging in another flight-of-fantasy analysis of an important international issue, Maggio will opt to rewrite his article rather than rewrite reality.

Lee Rozakis is a staff columnist for the Technician.

## forum

### NCSU redefined

This is a letter dedicated to all of the struggling engineering students out there, those who ask themselves: Why can't I understand this material? Why can't I pass my tests? How can I be flunking this course? How come nobody cares? Who is my adviser? What does an adviser do? What is a "weed out" course? Why do I feel like crabgrass?

Actually, the answers to these questions will vary for each individual. Some people should change their study habits; others should change their majors. A student might need a meeting with his teacher or maybe an hour with a priest. There are many options available.

Just remember, keep your chin up and don't worry too much. Try to have an enjoyable stay here at State, be it four, five, six, seven or even 10 years. And when you've got a spare moment, look at the initials NCSU and think, Now, what do you see? No Credit Screwed you, buddy.

Mark G. Kwaskipul  
SO EE

### Fraternities vs. Technician, part CLXXXVIII

The normal topic of a letter to the editor is a comment concerning a recently published article. This letter, however, is different. I would like to ask why a recent article was not written.

The Technician was contacted about an event occurring Nov. 7 that concerned more than 800 students at State. The acting chancellor participated in the event and it was witnessed by more than 50,000 people at the halftime of the State-Penn State football game. This event was the presentation of the Caldwell Cup, named after former Chancellor John T. Caldwell, to the most outstanding fraternity on this campus.

The outcome of the presentation is not the issue here, although it meant quite a lot to the literally hundreds of men who strove for a year to obtain it. The issue is: how can a newspaper that is supposed to present a meaningful look at the events on this campus ignore something that so many other people — faculty, administration and students alike — obviously felt was extremely important?

Howard James Ettinger  
SR Forestry/Soil Science

### Check for food stamp ID

Most college students are not eligible for food stamps. Most bars are: the major exception could be when the bum is living with his father or mother and his parent is less than 60 years old.

One man who slept under a bridge in Wake County received food stamps. So when bums try to

bum money from a student, perhaps the student should first ask to see their food-stamp ID card, or otherwise make sure that the bum is getting the help that's available from downtown churches and the government. I should think these sources ought to be exhausted first before turning to students.

If you challenge the bum about not having a food-stamp ID card, you may find it strange that he doesn't have enough energy to try to get food stamps although he can stand there and talk his head off for half an hour. It seems the bums would rather have a quarter from you than \$70 a month — the current monthly food-stamp allotment for a very poor person — for the rest of their life.

John Speights  
Raleigh citizen

### Support voting rights

An issue which concerns the majority of the American population is the right to vote, for voting is one sound assurance of expressing your political views. With this objective in mind, the United States was established on the basis of a government by the people, which would ensure the election of leaders who represent the majority.

However, the right to vote has not always been available to all, especially in the case of blacks and other minorities who in past times were discriminated against and turned away as a result of poll taxes, literacy tests and grandfather clauses.

In response to these inequities in the system, the Voting Rights Act of 1965 was established to guarantee that all American people of voting age, regardless of race or background, would have the opportunity to vote. As of now, the Voting Rights Act of 1965 is set to expire in August 1982 provided that Congress does not act on extension of the bill.

If in fact Congress does not extend the act, the voting of the minority population may once again be subject to the inadequacies of the past.

Harvette C. Jenkins  
SO SDM  
Mu Omicron Chapter of  
Delta Sigma Theta Sorority

Technician masthead and staff list. Editor in Chief: Tucker Johnson. Staff includes: News Editor, Sports Editor, Advertising, Production, and various other roles.



## Letters-to-editor policy

The Technician welcomes "forum" letters. They are likely to be printed if they: deal with significant issues, breaking news or public interest; are typed or printed legibly and double-spaced; are limited to 350 words; and are signed with writer's address, phone number and, if writer is a student, his classification and curriculum. The Technician reserves the right not to publish any letter which does not comply with the above rules or which is deemed inappropriate for printing by the editor in chief. Letters are subject to editing for style, brevity and taste. In no case will the writer be informed beforehand that his letter has been edited for printing. The Technician will withhold an author's name only if failure to do so would result in a clear and present danger to the writer. Rare exceptions to this policy will be made at the discretion of the editor in chief. All letters submitted become the property of the Technician and will not be returned to the author. Letters should be brought by Student Center suite 3120 or mailed to Technician, Letters to the Editor, P.O. Box 5698 College St. Station, Raleigh, N.C. 27650.



# the serious page

by E.Thomas



Skool Daze

by Hic & Chic



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**Pre-Medical Students**  
Current pre-medical students may now compete for several hundred Air Force scholarships. These scholarships are to be awarded to students accepted into medical schools as freshmen or at the beginning of their sophomore year. The scholarship provides for tuition, books, lab fees and equipment, plus \$530 monthly allowance. Investigate this alternative to the high cost of medical education.

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Expires Sunday, Dec. 12.

**Music City**  
EAST COASTS LARGEST COUNTRY-WESTERN NIGHT CLUB!

**EVERY THURSDAY - WORLDS LARGEST WET T-SHIRT CONTEST**  
\$500 PAID TO WINNER ON HORSEBACK (all entrants paid \$50)

Music by Byron Paul & Sideshow  
Fri. & Sat. The John D. Walker Band (Country Rock)

**THIS WEEK**

FRIDAY: Dolphin Recording Artists THE COULTERS  
SATURDAY: The Killer Returns: JERRY LEE LEWIS  
SUNDAY: NRBQ with Special Guest THE FABULOUS KNOBS

**COMING SOON**

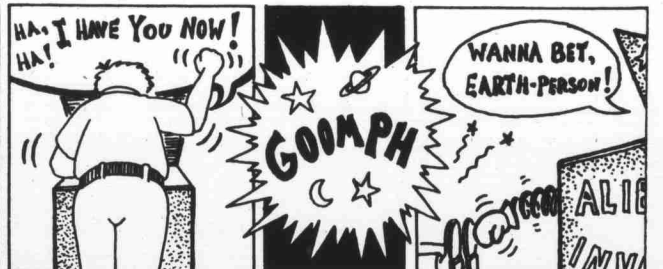
Dec. 11 Stephen Stills

To Be Announced: Leon Russell, Delbert McClinton, The Nighthawks, plus more!

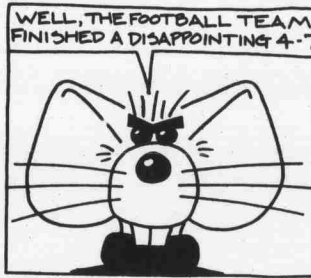
829-9572  
DOORS OPEN NIGHTLY AT 8:00 PM 3210 YONKERS ROAD RALEIGH



Joe Rat



By K.Zoro



Duke

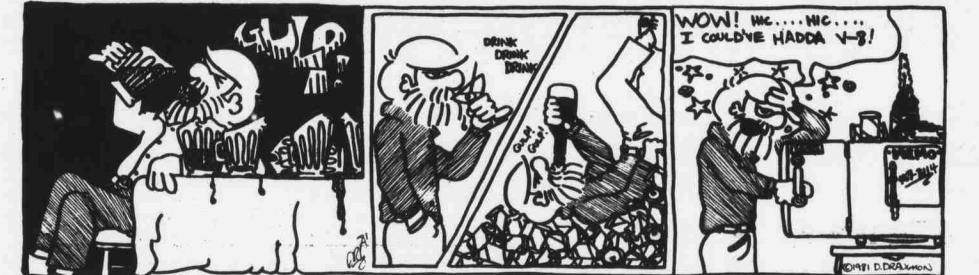


by Ken Melley



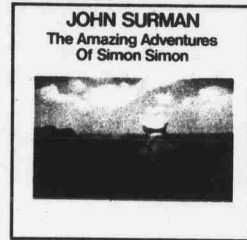
My Life Massacred

by D.Draughon



Not FM. Not AM.  
ECM. A different wavelength.

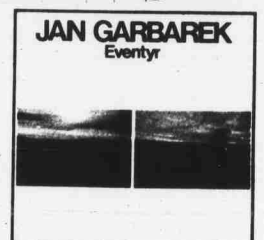
New from ECM:



"Surman is brilliant, plain and simple, and his music is definitely worth seeking" (*New Age*). *The Amazing Adventures Of Simon Simon* is the second ECM recording from John Surman (saxophones, synthesizers), whose first, *Upon Reflection*, was last year's winner as the top jazz album in Italy. With special guest, Jack DeJohnette.



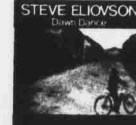
"*Sanfona* is a trip through Brazilian rhythms, musical forms and popular festivals. *Sanfona* also has a metaphorical dimension, symbolizing Brazilian popular culture in all its breadth from solemn to burlesque." (From the liner notes by Geraldo Carneiro.) A two-album set, one disc featuring Egberto Gismonti's Brazilian quartet, the other a solo recording with Gismonti on guitar and Indian organ.



Jan Garbarek's *Eventyr* brings together three unique voices from three continents: the Norwegian saxophonist Garbarek, the American guitarist John Abercrombie and the Brazilian percussionist Nana Vasconcelos. *World music*, from three of the most original performers working today.

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Recent releases:



Classics from the ECM catalog:



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**SEASON OF MAGIC**  
**Record Bar**

Raleigh/Durham/Chapel Hill

## Music director's popularity rocks station on cue

by Jeffrey L. Cooke  
Features Editor  
and

by Priscilla Snipes  
Features Writer

"Ever since the third grade, I had always pretended to be a disc jockey. In junior high school I use to record tapes of myself DJing," said Bill Page, music director for WKNC-FM 88.1, State's radio station.

Page, a junior in economics, has been working at WKNC since fall 1979. "I guess I didn't take DJing seriously when I was younger. That was around when I did small things for WDHA in Dover, New Jersey," Page said.

When he first began working at WKNC, Page worked at irregular intervals. Page said he wanted the chance to prove that he was good enough to get his own regular show.

"My freshman year was my breaking-in year. I really don't feel that I was given a fair chance to prove myself," Page said, "but I finally got a night shift."

Taking 16 to 17 hours a semester and working at the station forces one to have to carefully manage work and study time. "I really don't believe that working here has hurt my grades," Page said. "It could easily become

a full-time job if you let it, but what you have to realize is that the entire staff is made up of University students."

Page had two shows under the name "Duke." The management preferred that he use his real name, however. During his second semester, he gained recognition from larger audiences when he began a new show on Sundays called "Competition Rock."

"I enjoy picking albums that I think will hit big with the public. I was once a Billy Squier freak and predicted his popularity. By the time he caught on with other stations, he was more-or-less common on our station," Page said.

The fan mail started coming in last fall. Although Page admitted that his first fans were high-school girls, he has since gained an audience of more mature listeners.

In his two years with the station, he has not only maintained his regular air shift, but has also become the music director for the station. He determines what type of music is to be played on the air. Page works at WKNC on the air from 8 p.m.-midnight on Wednesday and Friday nights and from 7 p.m.-midnight on Sundays.

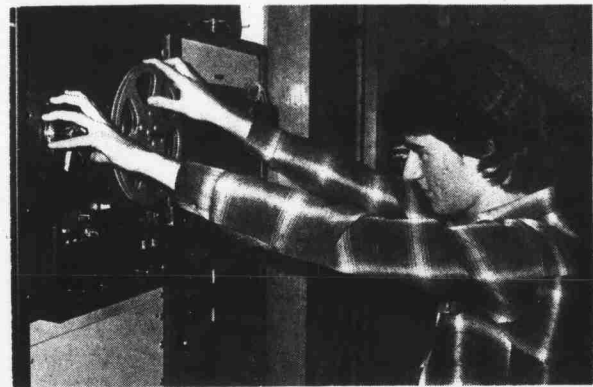
When asked how he thought of other radio stations like WQDR and WRAL, Page replied, "I see them as competition. Unlike other 'college' stations, WKNC broadcasts over a radius of 40 miles. That's a lot of people."

"It takes stations like college stations to break new groups into the area. We're so much closer to the people than the professional stations, and that's good."

WKNC honors most requests. "Professional stations aren't into requests much these days," Page said.

"Medium rock is the type of music I prefer to play," Page said. "Upon request, I will play a little jazz or soul. Usually I play hard party rock on Friday nights, easy rock on Sunday nights and I compromise between the two on Wednesday night. There are times when I make alterations, like when people call in one after the other asking to hear a particular song."

Page said he finds the 10 most requested songs or artists to be:  
•Def Leppard,  
•AC/DC,  
•"Freebird" by Lynyrd Skynyrd,  
•"Stairway to Heaven" by Led Zeppelin,  
•"Green Grass and High Tides" by the Outlaws,  
•"Cocaine" by Eric Clapton,  
•Rolling Stones,  
•Beatles,  
•"The Stroke" by Billy Squier,  
•Van Halen.



Bill Page, a junior in economics, spent his first year at State trying to prove his abilities as a disc jockey. He takes his work seriously and has won his way to the position of music director at WKNC-FM 88.1, States radio station.



Staff photos by Clayton Brinkley

He acknowledges that in his two years at the station he has had several interesting experiences, especially concerning the way music changes a person's moods. "What music I play changes my listeners' moods, and my listeners' moods changes what music I decide to play."

"Once a listener called the station and was depressed because some television pro-

gram was degrading rock music. I played "The Music's Alright" which talks about how friends and lovers let you down and how depressing the world can be. The song gave the listener a much needed lift, as well as lifted my own spirits," Page said.

He said it takes more than just talent to master music, a DJ must also master his voice to set the mood for a

particular song. "Actually I don't use the same voice on the air as I do off the air," Page said. "Late night I can slow the pace down with my voice and different types of music."

He admits that working at the station was a bit difficult when he first began, but he

said he now finds it relatively simple. "It's something I enjoy doing unless I am sick or in uncomfortable conditions, which is rare," he said.

Page plans to continue pursuing his interests at the station, and he said he hopes one day to get into music production on his own.

## crier

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OFF-CAMPUS WOMEN interested in playing intermural basketball next semester call Judy Simons or Sylvia Peadar at 851-8949 and sign up in the intermural office in Car michael Gym.

AGROMECK LAYOUT STAFF meeting Sunday at 8:00 p.m. Brief but important. Layout sessions for 1982 book will be announced.

STATE GAY COMMUNITY General meeting Sunday December 6th at 7:30 p.m. Meet in the Green Room. Everyone is invited to attend.

LADIES OF ALPHA KAPPA ALPHA, Inc. will have a formal Fall Rush on Sunday, December 6, 1981, 7:00-9:00 p.m. in the Parkhouse. All interested young ladies are welcome to attend.

FRIDAY NIGHT BASKETBALL - Entries accepted until January 14. Organizational meeting, Jan. 14, 5:00 p.m., rm 211, Car michael Gymnasium. Representative from each team must attend.

JEWISH STUDENTS - Pizza and Beer three Saturdays, Dec 5th, 8:30 p.m. at Led's 7671 Avenir Ferry Rd. Halle's events will be discussed. Students, staff. Faculty invited. Information - call Lois 833-1421.

ISC SPONSORS PIZZA PARTY for all intermural students and their families on Friday, December 4th, at 8:00 p.m. in Alexander Basement. FREE!

MEET TECH CLUB MEETING Monday, Dec. 7, 3:30 p.m. 1627 Gardner Hall. Tour of Rex Hospital labs. Sign up sheet at 1627 Gardner Hall Friday Dec. 4, 8:00 a.m. UNTILL Tucker Tavern in basement of Tucker Dorm all EIT's get in FREE Guest - \$1

ENGINEERING OPERATIONS SOCIETY - Beer Blast Friday Dec. 4, 8:00 a.m. UNTILL Tucker Tavern in basement of Tucker Dorm all EIT's get in FREE Guest - \$1

JAW, JUSTICE, AND REHABILITATION SYMPOSIUM entitled "Social Stress and Criminal Behavior - New Approaches," Sunday, Dec. 6, 11:30 p.m., 528 Poir Hall

MARKETING/ECONOMICS SKILLS needed by volunteers for Phoenix Organization Criminal Justice Volunteer Agency needs completion of statistics, development of program evaluation, marketing strategies. Guest experience. Call Volunteer Services 737-1193.

MADRIGAL DINNER tickets are available at Stewart Theater box office. Tickets are \$9 for NCSU students and \$12 for non students.

CHRISTMAS SHOP on campus - Arts and Craft Fair Sat. Dec. 5, 10-7, Commons Area, first floor, Student Center. Sponsored by the IRC and Residence Life. No. no. no.

MORAVIAN LOVEFEAST AND CANDLELIGHT SERVICE - Mon. Dec. 7, 7:30 p.m. in the Baptist Student Union. Come celebrate the birth of Jesus in the traditional Moravian manner.

T-SHIRT DESIGN CONTEST - \$25 to winner. Open to students and faculty. Rules: 1) design representing horticulture, 2) one color or sketch transferable to light, 3) turn in entries 116 Kilgore before Dec. 14.

MADRIGAL DINNER T-shirts are available for \$5 from Mu Beta Psi brothers. For your T-shirt call Larry at 737-5805. T-shirts also available at the dinner.

FOUND six vests in Page Hall. Call 833-0876 to describe.

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# Satire eases students' tensions before final exams.

by Med Byrd  
Features Writer

I recently came across a copy of the University Food Services *modus operandi* for the next year and it made for delightful light-comedy reading. Art White, director of University Food Services, just returned to campus from Hollywood after a leading role in *Night of the Killer Veal*, has made quite a few changes in his personal feed plan for State's starving students.

Still convinced that freshmen can do little more to feed themselves than a quadriplegic with chopsticks, White insists that the cafeteria presently under construction will answer all their nutritional needs.

From the plan: "We (Food Services) must reach all freshmen, whom we feel to be thrashing in the very jaws of starvation. How long can human beings survive on Pop Tarts and Budweiser? To meet this urgent need, we plan to run a series of 'food tubes' from the cafeteria throughout campus; a tube will be firmly attached to each freshman via his/her existing navel, so that no modifications will be required.

"Said freshman will be fed three daily on institutional meatloaf, green beans, prunes, creamed carrots and unsweetened tea, and apple slices will be run as snacks.

"Each tube is equipped with sensors that detect tampering and immediately alert Public Safety. Any student caught trying to remove the tube will be verbally harassed for not less than 30 minutes, and receive no more than six blows about the head and upper torso with a blunt instrument.

"This is our dream, our goal: all freshmen here at NCSU will be well-fed and healthy, even if we have to kill them to do it."

Upperclassmen aren't left out; the new food plan outlines a series of new snack bars, coffee shops and



Staff photos by Clayton Brinkley  
Beating the Christmas rush, Jill Snyder — a freshman majoring in mathematics — buys a brand-new jug of nutrients. Most new freshmen are glad that someone besides their mothers care about their health. Such satires about the University Food Services were brought about to relieve tensions between the students and Food Services disagreement on new dining hall policies for freshmen.



other swirl dispensaries to be opened up across campus. Here is a brief list:

**The Melon Patch** — to be opened beside the thriving Spud Shop. This eatery will serve nothing but watermelon — 64 "deliciously different" ways. Top your melon with hot mustard, blue cheese dip or beef stroganoff with brown-sugar munchies. Or how about a nice cup of hot melon juice to warm the bones.

**Sir Kiffin's** — this establishment, to be located conveniently in Case Athletic Center, will have a delightful football atmosphere and a cuisine to match. Try "The Fumbler," a slippery cheese sandwich that you can't keep your hands on or "Mr. Interception," a foolhardy casserole with a light, thrown-around flavor. For dessert, make it "The Onside Kick," a hilarious jello creation that just seems to go everywhere but where you want!

The Hashery — best hash on campus.

**Greek Heroes** — delectable meats stuck in fry little buns, and all with famous celebrity names. Try the "Chrissie Hynde," the "Earl Butz," or the "Timothy Bottoms." It's the living end!

**Design-o Coffee House** — to be open all night. This place will be located in the bowels of Leazer Hall and will specialize in munchies, amphetamines and caffeine injections. House rules are quaint shabby dress and a haunted, unkempt look.

## Research begins with 'chickens of steel'

by Walker A. Mabe  
Contributing Writer

Everybody knows iron is good for you. What most people don't realize is that iron not only keeps you from becoming anemic, it also reduces the poisonous effects of toxic elements like lead, cobalt, cadmium and nickel.

When scientists discovered that iron has an effect on other elements in the body, a

whole new area of research opened.

William Neal Reynolds Professor Charles H. Hill of poultry science at State, began to study just how iron protects the body from toxic effects and how it interacts with the toxic elements.

Hill is working on a project supported by the U.S. Department of Agriculture to explore the possibility that the absence of iron in the diet may actually increase the

bad effects of poisonous elements.

"We do not know that iron's absence makes toxicities worse," Hill said, "but I believe it does. It may be that we will find a level of iron that will afford people maximum protection."

The first step in the project, he said is to determine just how iron protects the body from toxic elements. Hill noted that it has been proven that iron reduces the bodily absorption of cobalt, but he wants to take his studies a step further.

"I have a feeling that there is more to it than that," he said. "There is

another mechanism operating in which iron makes an animal more resistant to the elements even if those poisonous elements are absorbed." Poultry scientist Hill is using baby chicks in his study. Chicks are good for a dietary study for two reasons: researchers have done extensive nutrition work on chicks and know their exact vitamin and mineral requirements; and the results of a variation in a chick's diet can be seen within two weeks.

Hill will use several groups of chicks in a series. He will feed one series progressively less iron until he knows the exact level at which they

become anemic. He will feed another group of chicks cadmium (a toxic element) and varying amounts of iron until he can tell at what point the iron deficiency allows the cadmium to affect the chicks, and also which chicks are the most affected.

Finally, Hill will feed a third series of chicks much more iron than is required in a balanced diet. He will observe these chicks to see at what point added iron ceases to bring added benefits to the chicks.

Eventually Hill hopes to determine by what process the iron protects from toxic elements.

## classifieds

**Classifieds** cost 15¢ per line with a minimum charge of \$2.75 per insertion. All ads must be prepaid. Mail checks and ads to Classifieds, P.O. Box 5098, College St. Station, Raleigh, N.C. 27608. Deadline is 5 p.m. on the date of publication for the previous issue. Liability for mistakes is not assumed. Refund or reprinting must be requested to our offices within two days after first publication of ad.

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## Pack downs St. Francis as Nevitt rejects Red Flash

by William Terry Kelley  
Sports Editor

State center Chuck Nevitt pulled double duty Wednesday evening in State's 89-56 win over St. Francis. The senior played his pivot position while also doubling as the court's quality control person — rejecting everything that came close to him — as the Pack rallied in the second half to destroy the Red Flash.

Nevitt blocked no less than seven St. Francis shots while netting eight points and hitting the boards for a similar number of rebounds. In addition he brought the Reynolds Coliseum crowd of 7,600 to life with calls of "Nev-itt, Nev-itt."

One group of Wolfpack rooters even started singing a rendition of Glenn Campbell's "I Love My Truck," substituting "Chuck" for "truck."

"In the second half we came out and played hard a lot because of Chuck Nevitt," said State head basketball coach Jim Valvano, whose team faces St. Peter's Saturday in Reynolds Coliseum in a 7:30 p.m. contest. "Today he played his finest college game. I hope that's a portent of things to come."

"Chuck really dominated the middle. He was much stronger and played with much more confidence. This game always will be won inside then outside. It's such a paramount thing for us to get things happening inside."

Indeed it was Nevitt's night and the Wolfpack's game, but the Red Flash had its moments. St. Francis took advantage of a sluggish beginning by the Pack, as State turned the ball over 14



St. Francis players stay planted to the floor as State's Chuck Nevitt puts one up.

times in the first half. With only 8:17 left in the first half the Red Flash held an eight-point lead at 25-17.

State reeled off eight-straight points to tie the game and then took a 29-27 lead with 4:26 left in the half

to go up for good. Early in the second half was when the 7-5 Nevitt took over the reins.

"I was very happy with our first-half performance," St. Francis head coach Dave Magarity said. "I don't honestly think we could have played any better than we did."

"In the second half, Chuck Nevitt became the turning point in the game. The big man blocked a few of our shots and really intimidated our players. I think North Carolina State fans are going to see some changes for the better in his play. He really impressed me. He played a complete game for them at center."

The Pack held a slim 39-35 margin as the second half began. Nevitt, who had played only sparingly in the first half because Valvano went to a zone defense, started the second period.

The Pack scored the first 11 points of the second half, as the Red Flash had trouble getting a shot over the sweeping arms of the State sky patrolter. Several times Nevitt not only blocked shots, he picked them out of mid-air to come up with the ball.

Each time a shot was rejected the Pack played a little more intensely, the crowd got more active and the lead stretched with State converting several times as direct results of the blocks.

"After the first half I realized what I had to do," Nevitt said. "It wasn't so much my personal effort. It was just everybody was playing so much better."

"I think it helps the rest of the players if I do something the crowd likes. The crowd gets behind us and then the team boosts me a lot."

The next five minutes

were not much better for St. Francis as State had extended its lead to 61-42 by the 10:00 mark. By the five-minute mark the score was up to 71-46 and the Pack was substituting heavily.

A lack of intensity in the first half again concerned Valvano, as the Pack was not fired up at the beginning.

"Last year we had the same type situation," Valvano said. "On the road the kids play with the intensity like we need to have at home. That really concerned me last year."

"We came out in the first half kind of flat and sluggish. We came out in the second half more intense. If we don't give up two or three baskets in the end, you're looking at a 14-point second half."

State point guard Sidney Lowe said he believes that problem may soon be corrected.

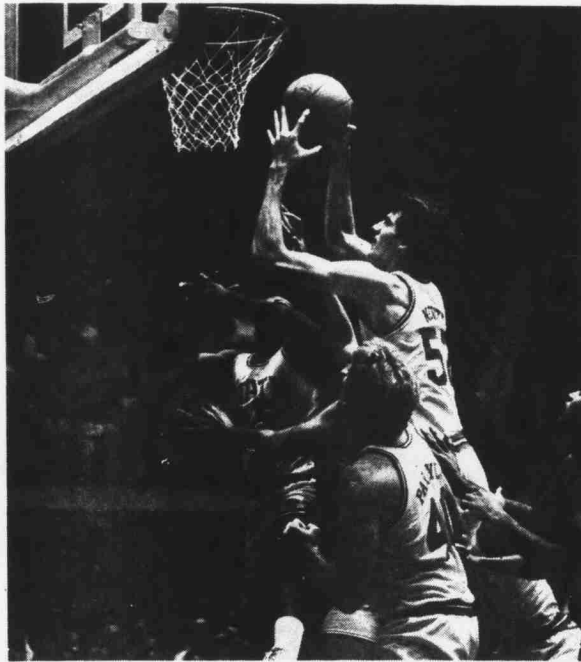
"It's getting better when we're ready to play," Lowe said, "which is bad because we should be ready to play all the time. I don't think that will happen again. We had a little team meeting, just the team, and talked about it."

Although the spotlight seemed to be on Nevitt, Derek Whittenburg was the point producer for the Pack as he packed the nets for 18 points while Thurl Bailey netted 15 points and nine boards, Scott Parzych garnered 14 and Cozell McQueen 10.

St. Francis was led by Lou Schmitt with 16 points, while Steve Rogers hit for 13 and Tony Washington wound up with 10.

The Pack may have a little concern in the next game however, as St. Peter's will bring a slow-down game to Reynolds Coliseum.

"St. Peter's is the club that concerns me most in our ear-



Staff photo by Clayton Brinkley

Wolfpack center Chuck Nevitt leaps high over a bevy of players, including his own teammates.

ly schedule," Valvano said. "They held Maryland to four points for 15 minutes in the second half. They were third nationally in defense last year."

"They are used to scoring in the 30s and 40s. We can't afford to get behind. They will certainly test our patience and discipline. If we get behind St. Peter's Saturday like we did against St. Francis, we're not going to see the ball again."

**St. Francis (56)**  
Washington 4 2-2 10,  
Wagner 0 2-4 2, Schmitt 7  
2-2 16, McCallister 2 2-2 6,  
Rogers 5 3-4 13, Conway 1  
0-0 2, Davis 0 1-2 1, Hamilton  
1 0-1 2, Lightning 0 0-0 0,  
Goodney 2 0-0 4, Colomy 0  
0-0 0, Ridgeway 0 0-0 0.  
Totals 22-12-56.

tenburg 6 6-6 18, Lowe 2-2-2  
6, McQueen 4-2-3 10, Charles  
1 2-5 4, Thompson 1 0-1 2,  
Gannon 1 0-0 2, Perry 1 0-1 2,  
Warren 0 2-2 2, Proctor 2 0-0  
4, Lay 0 0-0 0, Leonard 1 0-0  
2, Weber 0 0-0 0. Totals 31  
27-38 89.

**State (89)**  
Parzych 5 4-6 14, Bailey 3  
9-10 15, Nevitt 4 0-2 8, Whit-

Halftime — State 39, St.  
Francis 35. Fouled out —  
Wagner, Conway. Total  
fouls — St. Francis 27, State  
17. A — 7,600.

## Pack women throttle East Carolina as Nicholson shines in the middle

by Devin Steele  
Assistant Sports Editor

The piece that State coach Kay Yow missed most from her women's basketball team last year was a strong, productive inside game.

The Wolfpack lacked a player in the frontcourt who could produce the big numbers on the scoreboard and off the backboard.

State has found that player this season.

For the third-straight time, State got its high-

scoring performance out of center Paula Nicholson, when the Wolfpack downed pesky East Carolina, 62-56, Tuesday night before a crowd of 1,400 in Reynolds Coliseum.

A junior transfer from Louisburg College, Nicholson swished in a big 21 points — including the Pack's first 10 — and hauled down a phenomenal 14 rebounds.

"Paula's given us back our inside game," Yow said, as her squad ran its record to

30. "That's what we missed most last year. She plays all over the court. I'm pleasantly surprised in the way she's doing this early. She's had a new system to learn as well."

East Carolina, which upset the Wolfpack twice last year in two overtime games, was led by Mary Denker with 19 points and Lorraine Foster with 17 points.

A physical game usually results when these two rivals get together, but the

amount of physical play during this battle bittered the victory for Yow.

"I've never been so disturbed over a game," said Yow, who takes her team to Detroit, Mich., to defend its Coca-Cola Classic title today and Saturday. "There was so much contact that wasn't called. We don't like playing under these circumstances. It was such a fight all the way."

(See "Physical," page 7)

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— Rodney Dangerfield

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THE HUMAN ADVENTURE IS JUST BEGINNING



# Physical play highlights battle between rivals Pack and Pirates

(Continued from page 6)

"I thought it was called one-sided all the way. One official was at least trying, but they have to work together."

East Carolina head coach Cathy Andruzzi took the opposite attitude about the play of the game and the officiating.

"It was very physical inside," said the Pirate mentor, as her squad went to 1-1. "But it was very well reffed. I thought Bill (Franklin) and Tommy (Salerno) did a respectable job. The refs let them play."

Ginger Rouse, who canned 10 points, was the Pack's only other double-figure scorer, followed by Connie Rogers, who hit eight.

Nicholson, who had 18 points the first half, was the star throughout the half. After dumping in the Pack's first 10 points, she scored at 4:36 to give State its biggest advantage of the half at 28-13.

the front end of a one-and-one with 5:29 left to play to pull East Carolina within three at 53-50.

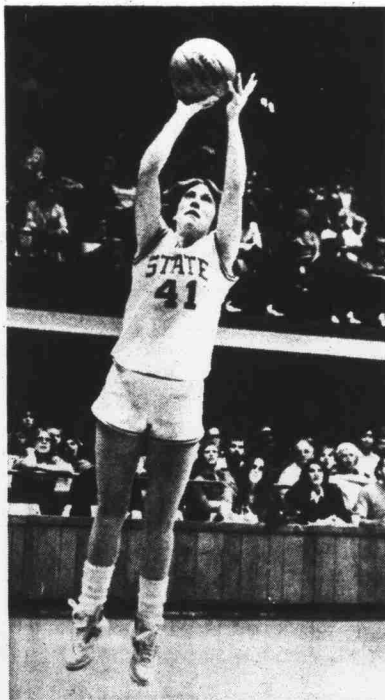
But then Rouse fired in three jumpers from 10 feet or better to put the Pack back up by nine at 61-52, quieting the Pirate rooting section.

"I think we took some quick shots in the stretch and they did catch up," Yow said. "Denkler really hurt us tonight, like she did last year."

State was 24-for-61 from the floor for a dismal 39.3 average, but was sharp on 14 of 17 foul shots.

Despite streaking to a huge lead, the Wolfpack never appeared to lose its intensity, as it paid back its dues from last season's two losses to the Pirates.

"It's always been tough for us to match getting up for them," Yow said. "Sure, we're up. But we're not frenzied. Losing to them twice last year, we played them tight throughout. We didn't get loose."



Staff photo by Jim Frei  
State's Connie Rogers releases this jumpshot all alone.

points and four fouls, started for the first time, but only played a total of 17 minutes.

and it wasn't called. It became a mental thing."

The nationally ninth-ranked Wolfpack, which stopped Detroit, 74-63, in the finals of the Coca-Cola Classic a year ago, faces 12th-ranked Kentucky in the first round at 6 p.m. The Wildcats dropped State 75-74 in last year's AIAW Region II Tournament.

Kentucky, 1-0, is guided by 6-1 forward Valerie Still, a member of Yow's U.S. World University Games team last summer, and Patty Jo Hedges, who sank the free throws to nip State last year. Still had 30 points and grabbed 15 rebounds in the Wildcats' season opener.

Detroit faces Seton Hall in tonight's twilight game. Senior Cheryl Williams, a 6-1 forward, scored 32 points in the season opener, while Seton Hall, 25-5 a year ago, is led by 5-9 forward Ozelina Gorham.

**East Carolina (56)**  
Jones 5 1-2 11, Harrison 3 1-3 7, Denkler 9 1-2 19, Foster 8 1-2 17, Barnes 1 0-0 2, Hooks 0 0-1 0, Chaney 0 0-0 0, Regal 0 0-0 0, Hedges 0 0-0 0. Totals 26 4-10 56.

**State (62)**  
Rogers 4 0-1 8, Page 2 2-2 6, Nicholson 8 5-6 21, Armstrong 1 0-0 2, Rouse 4 2-2 10, Mayo 0 2-2 2, Kreicker 0 1-2 1, Lawson 1 0-0 1, Lucas 1 2-2 4, Thompson 2 0-0 4, Brabson 1 0-0 2.

Halftime — State 35, East Carolina 22. Fouled out — none. Total fouls — East Carolina 19, State 18. A — 1,400.

# Wolfpack harrier Springs not average All-America

by Todd McGee  
Sports Writer

All-America. When you hear the phrase All-America, your first impression would probably be that of a 6-4, 235-pound linebacker who tackles opposing backfields at once and throws men out until he finds the one with the ball.

Or maybe you would think of a 6-11 power forward who hits 25 footers as easy as he slam dunks. Or maybe even a 6-2 power-hitting first baseman who hits homeruns so far that you don't even see them land.

About the last thing you would think of would be a 5-2, 100-pound, blonde, blue-eyed girl from Florida. Not only is this rare creature an All-America but she is also a national champion. Betty Springs is her name and she recently led State's women's cross-country team to a fifth-place finish while capturing the individual championship herself.

Springs was born in Michigan, but moved to the Bay Shores area of Florida when she was 13. It was in Florida, in middle school, that she first began running. She won her first race, an intramural cross-country run, fairly easily.

Pack distance coach Rollie Geiger, who was then head cross-country coach at Bay Shores High School, picks up the story from here. "Betty's gym instructor, Doris Wilson, said that she had potential, and I should recruit her for cross-country at Bay Shore."

Springs' four-year stay at Bay Shores was practically legendary. She won 15 state titles in track and cross-country.

"Betty is the only female high school athlete ever to win four successive state cross-country championships," Geiger said. Along with her numerous state titles, she won two junior national titles and was named MVP of her cross-country team one year.

Springs' graduation from high school coincided with the running boom that was sweeping the nation. She was also running at a time when, in her own words, "Running was not considered a feminine thing to do."

Things have changed greatly since then, though, and "girls are now being encouraged more and more to compete," she said.

Springs was heavily recruited coming out of high school and had not decided what school to attend until Geiger was offered the job at State.

"It wasn't until Rollie was



Photo courtesy of State Sports Information  
State's national cross-country champion Betty Springs takes her running seriously.

hired, then I guess that decided it," she said. "I just followed him to State."

Springs, who was undefeated in high school, said she knew there was a big difference between high school and college. "In running alone, I think it's a very tough adjustment. Classes were also tougher."

The primary education major has handled the adjustments very well, though. Her first year at State coincided with the Pack's rise in national prominence in women's cross-country. State, led by Julie Shea, captured its first national championship in the sport. The feats were duplicated the next year as Shea and State were once again national champions — the school's first ever back-to-back national championships in any sport. This year, with a few key members gone from last year's team, the Pack finished fifth in the nationals.

Springs' presence at State was felt when she put on her first pair of red warm-ups. She was the highest-

ranked freshman in the nationals her first year, finishing seventh. The next year she finished second behind teammate Shea, leading up to this year's championship.

The quiet but confident Springs said she didn't expect to win. "I knew I had a chance at it, but with my foot problem earlier in the year, I wasn't sure how I would do. I was happy that I won, but a little surprised."

Springs has earned All-America honors in cross-country all three of her years at State. She has also earned the honors in the 5- and 10-kilometer runs in track. "When you come to college, to make All-America is a great honor," she said.

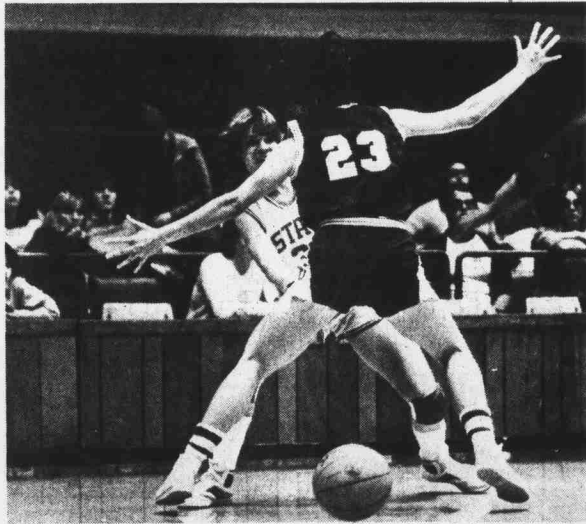
Even though Springs won the individual championship this year, she still ranks the two national championships the team won as the highlights of her running career. "That's definitely been my biggest thrill," she said.

This type of "team-before-

me" attitude is not always found in athletics today, but Springs is a prime example of it. "She is concerned with the team doing well, and not just herself. We're just glad we have people like Betty in our program. And fortunate," head cross-country coach Tom Jones said.

When asked about Springs' abilities as a runner, neither Geiger or Jones could find enough words to describe her. "Betty is the most talented runner ever to come to State," said Jones. "I think she has the best future in running."

"Betty is a very consistent runner," Geiger said. "She is very coachable and very intelligent." Springs has set no real plans for the future, but the 20-year-old said she hopes running will play an important part in it. "I'll probably go to the roads," she said. For now, though, she plans to take some time off from running over Christmas before she starts preparing for the upcoming track season.



Staff photo by Jim Frei  
The Wolfpack's Claudia Kreicker dishes off a bounce pass through the legs of East Carolina's Laura Regal.

Her short jumper with 57 seconds left gave State a 35-22 halftime edge.

The Bucs trimmed the deficit considerably in the second half on the shooting touch of junior Mary Denkler, who came on strong with 12 points in the first 10 minutes. She netted

Seven State players saw over 15 minutes of action and 11 players scored. A varied amount of combinations forced the Pack to play mostly a zone, which made it more difficult for the players to box out East Carolina.

Linda Page, who had six

"Linda didn't have her best game," Yow said. "I think the contact really bothered her tonight. She probably felt she was fouled a couple of times on her shot

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## You cannot judge a book by its cover

by James Nunn  
Entertainment Writer

Playing on the success of no-frills airline seats and generic food staples, Jove Publications has brought the black-and-white label to the bookshelf. Jove publishes four No-Frills paperback books. The books are generic fiction, without the colorful covers and big name authors of other contemporary novels.

On the black-and-white cover of the No-Frills books is printed the type of novel, rather than the title and author. The four books are *Romance*, *Western*, *Science Fiction* and *Mystery*. Also printed on the cover of each book is a sort of ingredient list, after the fashion of generic food products.

The ingredient lists reveal the real nature of the No-Frills books. On the cover of the *Western*, for example, is printed, "Complete With Everything: Cowboys, Horses, Lady, Blood, Dust, Guns." The *Mystery* includes "Detective, Telephone, Mysterious Woman, Corpses, Money, Rain." Inside, the flippant nature is maintained, with the claim "No-Frills Books bring the latest in economy and convenience to today's readers. Why pay more? Why shop around? After you've read one, you won't mind the others."

The No-Frills books sell for \$1.50, which makes them cheaper than other paperback novels. The books are shorter than others though, averaging 60 pages that take about an hour to read.

As for content, the No-Frills books are surprisingly fun to read. Each is written with farcical exaggeration of style, as implied by the ingredients. Here is a short description of each book:

**Western** The story starts with a man thrown out of a saloon through a window. From here, there is a shootout in every chapter as

cowhand gunfighter Kid Smith, his horse "Girl," and Miss West fight armies of hired gunmen and a planned stampede to save the ranch. There is enough action in this book to make 10 John Wayne movies. If you've never read a western, this one would be a good start.

**Mystery** Of the four books, the mystery is the best written. The story is told by an affable private eye who sleeps in his office and keeps the sleeping bag in a file cabinet and eats refried bacon. He gets a mysterious phone call that leads to four murders in the first two chapters. The phone call leads the detective to more murder and a tape of hypnotic music that everyone seems to be willing to kill for. By the end, there are over 10 corpses and a guilty party that had been beyond suspicion. This is a big step from Sherlock Holmes!

**Romance** This is the story of an ex-nun and the man that is destined to be her lover. As the cover promises, the story is complete with kiss, prom, misunderstanding, happy ending.

There are three sexual encounters every two chapters as Teri turns her man down again and again, only to succumb in the end. Besides being too concerned with sexual description, the author of this story directs his plot by bringing up previously unmentioned details, like previous marriage and terminal illness. These make the story hard to read, and the surprises annoy rather than intrigue the reader.

**Science Fiction** The cover says "Aliens, Giant Ants, Space Cadets, Robots, and One Plucky Girl." The plot starts with a good idea: the colony on Pluto mysteriously vanishes, leaving only the message "Gone to Croatan." Just like our own Lost Colony. The story progresses as space cadets Alex and Dana (the plucky girl) and a befriended robot search the universe for Croatan, dodging the ants

and aliens. The story isn't humorous like the mystery, and the action is not as fast-paced as the western, but since it takes only 58 pages to find out where and what Croatan is, the reading is worthwhile.

At first glance, the No-Frills books appear to be an attempt to drag the novel to its lowest level. While this may be true, it is also true that this is done in parody of contemporary fiction. The books make no claim to be literature, only entertainment. All are light, fun-filled novels that could fill a rainy or idle hour, and are fun to pass on after reading.



## New book is guide to the past

From the poignant, barely legible scribbles of homesick boys on Civil War battlefields to long treatises on the war's progress from major generals to their wives and other correspondents—all these and much more are described in a new book, *Guide to Private Manuscript Collections in the N.C. State Archives*.

Now available is the third revised edition, edited by Barbara T. Cain with Ellen

Z. McGrew and Charles E. Morris, and published by the Department of Cultural Resources. The 706-page softcover volume contains descriptions of the vast private manuscript collections in the archives dating from colonial times to the present and available to historians, students, researchers, genealogists and the general public. One researcher noted that her copy of the guide saved valuable time in the archives; she knew what was there.

Divided into three sections including the papers, microfilm and the account books, plus an index, the book is valuable in that it describes the private papers of public figures as well as private individuals. Some of these private people are im-

portant politically or artistically; others are just ordinary people. Mrs. Cain explained, but all the papers offer insight into the life and times of North Carolina.

She mentioned that the volume includes descriptions of the papers of prominent North Carolina women such as Gertrude Weil, Mae Thompson Evans, Nell Battle Lewis and Lucy Williams Polk, sister-in-law of James K. Polk. "There are also papers relating to equal suffrage and equal rights," Cain said.

Other, much older papers are also available for study. The archives contains many colonial papers such as papers from the Mordecai family, an early Raleigh family, and Gov. Thomas

Pollock's personal letters (1654-1722).

Some of the more interesting papers have been published by the Department of Cultural Resources and other publishers, among them the *Journal of a Secesh Lady*, the diary of Catherine Devereux Edmondston, a Halifax County plantation wife who kept a detailed account of life on the farm and in the state during the Civil War; and various others of prominent families such as the Blount, Iredell, Mangum and Pettigrew papers. Probably the most valuable manuscript listed in the guide is John Adams's "Thoughts on Government" written to Gov. Thomas Burke during the writing of the North Carolina constitution.

Cain further described the collection of private papers as "telling various stories." For instance, she said, there are groups of letters from students away at college, and among the more educated and affluent, travel letters from Europe. Other letters are from North Carolinians who moved west, describing the rigors of the Oregon Trail.

Some are letters from several generations of the same family. Papers from the Brown family of Buncombe County tell of one son's search for gold in California. He moved on to Australia and New Zealand where he became a wealthy landowner and member of Parliament. His letters in-

(See "Book," page 9)

## STATES SILVER SCREEN

*Lady and the Tramp*  
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Saturday, 11 a.m. - 7 p.m.  
Admission: \$ .75

This delightful tale from Walt Disney proves that love knows no social boundaries, not even in the world of dogs. Tramp, the carefree mongrel, falls in love with the beautiful cocker spaniel, Lady. Peggy Lee sings several songs in the film.

*Oh, God! Book II*  
Stewart Theatre

Saturday, 9 11 p.m.  
Admission: \$1

An 8-year-old girl is chosen by George Burns as his personal emissary on earth in this sequel to the first film which starred John Denver. Maybe this time people will get the point and save mankind from Book III.

*Flash Gordon*  
Stewart Theatre

Sunday, 6 10 p.m.  
Admission: \$1

Flash Gordon was best left buzzing about the universe far from planet earth. However, as long as he's back in the area cashing in on the *Star Wars* craze, maybe he'll take Queen with him.

*The Spy Who Loved Me*  
Stewart Theatre

Sunday, 8 p.m.  
Admission: \$1

Kiss, kiss, bang, bang. Bond is back, replete with unbelievable gadgets, gorgeous Russian agents and a mad scientist. This was Roger Moore's third Bond film. Richard Kiel steals the show as Jaws.

## Entertainment Briefs

A RED TAG SALE is to be held at the Center-Gallery, 118-A East Main St., Carrboro on Saturday, Dec. 5, 9 a.m. - 5 p.m. and Sunday, Dec. 6, 1 - 5 p.m. Over 80 artists will sell original art for great prices. Everything will sell from \$1 - \$50. Artistic gifts, ceramics, paintings, drawings, prints, gift cards and wrapping paper will be sold.

TICKETS FOR THE EIGHTH ANNUAL Theatre in the Park production of *A Christmas Carol* are on sale now at the Theatre located in Pullen Park. They can also be obtained by mail, or by calling 755-6058. Tickets are \$7, \$6 and \$5. The performances will be held at the Memorial Auditorium at 2:30 p.m. and 7:30 p.m. on Saturday, Dec. 12 and at 2:30 p.m. on Sunday, Monday and Tuesday, Dec. 13, 14 and 15.

THOMPSON THEATRE will present *The Man of Destiny*, by George Bernard Shaw, Dec. 10-12 at 8 p.m. Admission is free and everyone is invited to attend. For more information please call 737-2405.

ROSAMOND BERNIER, an internationally recognized art critic, writer, magazine editor and dynamic force in the art world, will present an art lecture at State in the Stewart Theatre, Dec. 4. The lecture will be followed by a reception for those attending. The lecture, which is free to State students, is being sponsored by the State office of the Curator of Art, the N.C. Art Society Phifer Lecture Series, the N.C. Museum of Art Guild, and the Raleigh Fine Arts Society. The fee for those who are not members of the sponsoring organization is \$6 for the lecture and reception.

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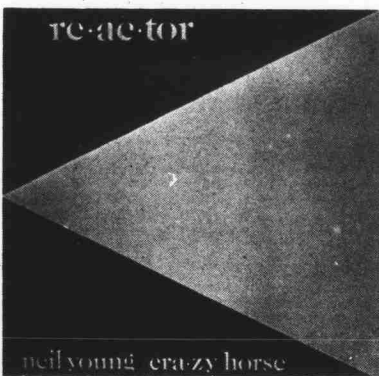
# New Neil Young release has borderline status

by Art Chadwick  
Entertainment Writer

To those of you who think that Neil Young is burned out — you're wrong. Well, partially wrong. He exhibits a fair amount of originality on his new album *Reactor*, but falls way short on material once again. Though Young spent over a year in its making, *Reactor* remains relatively incomplete — containing only eight songs. Some of these songs are mere fillers.

### High-pitched vocals

The 36-year-old Young uses his high-pitched vocals to achieve his opening cut "Opera Star," which contains the chorus, "Some



things never change ... They stay the way they are." However, this is the total antithesis of his life. It seems that Young is always on the move. This is exemplified by his changing bands several times, from Buffalo Springfield in the mid-60s to Crosby, Stills, Nash and Young until 1969 and now Crazy Horse.

### Same changes in style

The same changes can be seen in his style, from the mellow "Sugar Mountain" to the heavy metal "Hey, Hey, My, My." About the only things that never change are his themes of eternal con-

flict, such as cowboy/indian, youth/age and time/change themes. "Surfer Joe and Moe the Sleaze" is different and quite entertaining. He sums it up well, "Plenty of Women ... Plenty of Booze."

The next song, "T-Bone," is included only to take up space and contains over nine minutes of recycled riffs and the same two meaningless lines, "Got mashed potatoes ... aint got no T-Bone" stated over 30 times. Basically, it has a catchy beat and all the potential in the world, but Young clearly neglected to write lyrics for it.

Fortunately, Young

regains his sickened audience with a smooth upbeat composition "Get Back On It." This is the best song of the album.

"South Pacific" gets side two rolling and comes complete with railroad sounds and all. He uses his youth/age theme here which in many ways resembles "Old Man" on his *Harvest* LP. Clearly, Young has had first-hand experience with retirees and the elderly.

Young then turns a slightly country and sings "Motor City" while Crazy Horse continues the rock beat. A sensitive folk singer is only one of the many fronts Neil

Young has to work with and here it obviously clicks.

### Good things come last

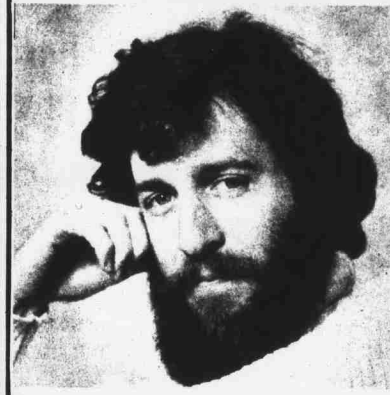
The album closes with two songs, "Rapid Transit" — where Young's intentional stuttering doesn't go over well — and "Shots," which sounds like something off a live Jimi Hendrix cut. "Shots" changes the album's pace entirely and results in overwhelming feedback. It even resembles the shimmering jamming in "Like a Hurricane," a Neil Young classic.

Young is nothing more than a defiant ode to sur-

vival, who like Bob Dylan, can never stay in one stylistic place for long and has avoided the close scrutiny of the media. As a guitarist, he never progressed beyond the simple folk strums he used with Buffalo Springfield early on in his career.

### Try again Neil

As for the album *Reactor*, it won't be anywhere near solid gold, but its nice to hear from Young anyway. If it weren't for a few trashy tunes, this LP could be ranked with his best. Instead, the album tends to get lost in the borderline bin.



Michael Kelly Blanchard, a composer/performer will appear in concert Dec. 6 at 8:00 in Nelson Auditorium. A veteran of three albums, Blanchard's concerts are described as "a spell-binding weave of hilarious and intimate explanations of his songs, followed by the tune itself, delivered with polish and masterful articulation." Blanchard's concert is sponsored by Inter-Varsity Christian Fellowship. Admission is free.

## Book relates past

(Continued from page 8)

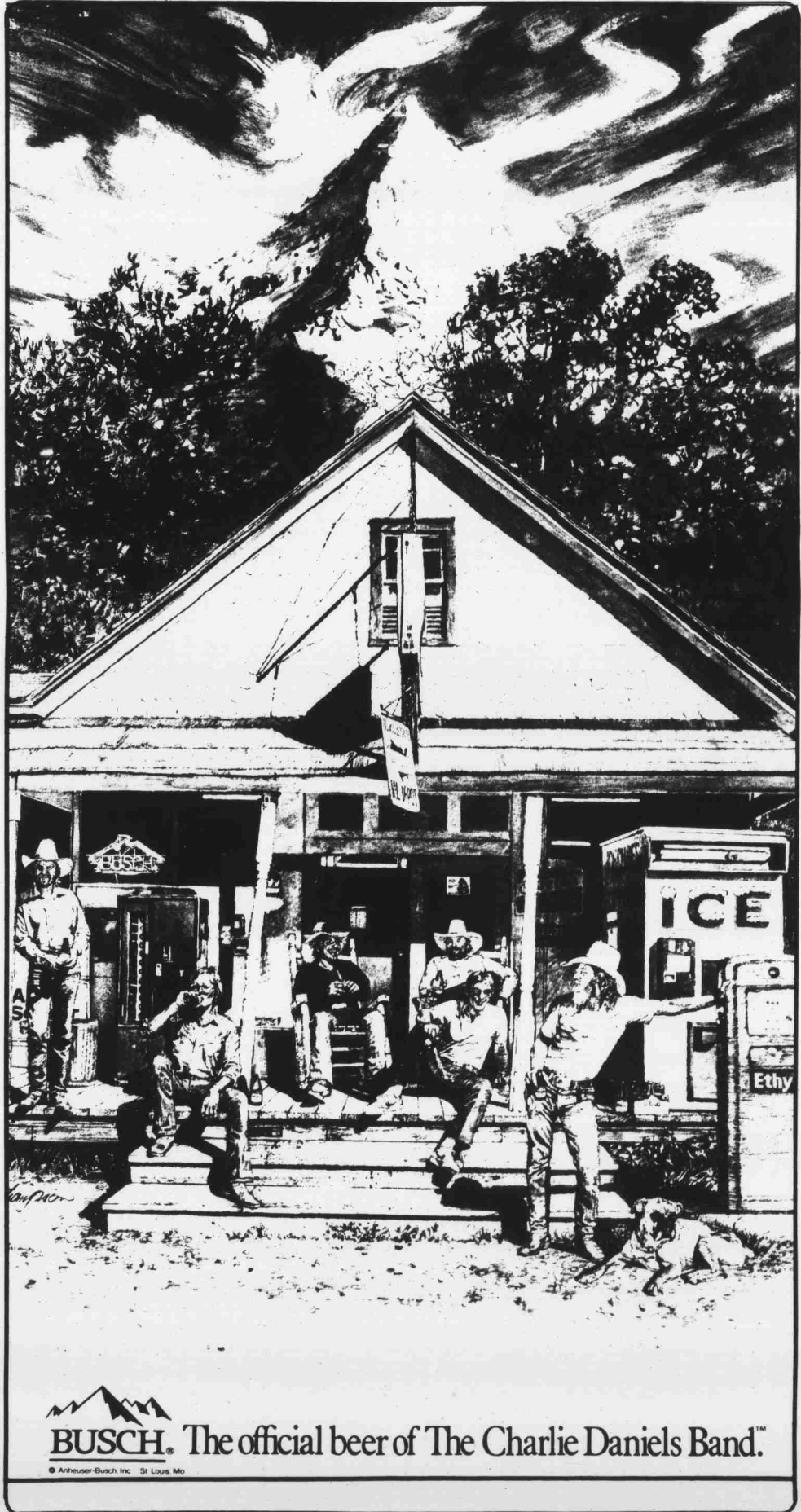
clude an enquiry from a family friend, Gov. Zebulon B. Vance, asking about emigration to New Zealand. Obviously, the governor never acted upon the information. Upon the death of the elder Brown, the emigre returned to Buncombe County to take over the family business.

Other letters are sadder,

Cain noted. She mentioned the letters from barely literate Civil War soldiers to their family left at home. At that time, letter writing and receiving among the less educated people was a special event. One especially poignant series tells of a soldier's homesickness. Finally able to stand the separation no longer, he went home, was caught, labeled a deserter and shot.

*Guide to Private Manuscript Collections in the N.C. State Archives* is available at \$16 plus \$1 for

postage and handling from the Publications Section, Department of Cultural Resources, 109 E. Jones St., Raleigh, 27611. Preparation of the guide was made possible in part by a grant from the National Endowment for the Humanities.



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# Committee avoids confrontation with Hunt concerning block grants

by GENE WANG  
United Press International

A N.C. Legislative committee created to oversee allocation of federal block grant funds Thursday sidestepped a confrontation with Gov. James B. Hunt Jr. over the panel's authority.

At its first meeting since being created in October, the committee unanimously endorsed an administration

stand presented by John A. Williams, Hunt's executive assistant and state budget director.

Williams said the administration will comply with provisions of the state budget giving the committee control over disbursement of block grant funds, while at the same time reserving its right to challenge the committee's constitutionality later.

At the suggestion of Rep. Allen Adams, D-Wake, the panel unanimously adopted a resolution stating the administration's cooperation will not be considered a waiver of its right to seek a resolution through "appropriate legal channels."

The action postponed, at least temporarily, a battle over the constitutionality of the powers granted to the committee.

During its October budget session, the General Assembly placed a special provision in the state budget creating the committee and giving it the authority to receive and oversee the distribution of funds provided to the state under President Ronald Reagan's block grant programs. The panel also has review power over rules adopted to implement the programs.

The state Constitution, however, gives the governor authority to administer the state budget. Hunt has expressed concern the legislature was usurping his constitutional power by giving the committee final control over allocation and transfer of block grant funds.

Hunt has received an informal opinion from the state attorney general's office on the matter but has declined to reveal it.

"We're still concerned and we're still studying it (the constitutional issue)," the governor said Thursday at his weekly news conference, held before the committee acted.

Gary Pearce, the governor's news secretary, later said the committee's action meant "the executive and legislative branches have

found a way to work cooperatively while the constitutional issue is being studied."

Williams told reporters he had been advised to inform the committee the administration's willingness to cooperate should not be considered a waiver of its right to go to court later. He said he told Adams and the Senate co-chairman, Kenneth Royall, D-Durham, of that position in a private meeting Thursday morning.

Adams said, "I thought it was a reasonable proposal, and I suggested the committee approve it. Obviously, we agreed on that (the committee resolution) before we came in here. We shook hands on it."

"Anything I say should not be construed as a waiver of constitutional concerns" over the matter he said, but the administration would attempt to work with the committee.

"The problem is not between this committee and state government. It's in Washington, D.C.," he said. "What they are doing is creating a lot of hardship and suffering."

The administration has received federal approval for six block grant programs, but all were created before the legislative committee was created Oct. 10, and those actions are open only to review by the panel.

The programs involve block grants for community services; preventive health; maternal and child health; alcohol and drug abuse; social services; and energy assistance for low income families.

## Emergency officials: too much focus on nuclear fuels

CHARLOTTE (UPI) — Charlotte-Mecklenburg emergency officials working on a new plan to deal with accidents involving hazardous substances said Thursday that too much attention has been focused recently on nuclear fuel shipments.

Wayne Broome of the County Emergency Management Office said in an interview that chemicals posing much greater threats to the

population center, such as chlorine gas and hydrocarbons, pass through the area unnoticed.

The new emergency plan, Broome said, was sparked by the concern of city officials over recent nuclear fuel shipments. But he said it also deals with the thousands of gallons of potentially hazardous chemicals shipped by rail and truck day and night

through Charlotte, one of the nation's largest trucking centers.

Duke Power Co. last month made its first shipment of spent nuclear fuel from Oconee, S.C. near Clemson, S.C. to the McGuire Nuclear Station 17 miles north of Charlotte. The shipments, which are closely monitored and conducted under tight security,

pass through the city on Interstates 85 and 77.

Broome said radiation leakage in an accident is a "very, very unlikely situation" because of the security of the casks used to hold the spent fuel rods. He said much more of a threat are the thousands of gallons of toxic industrial chemicals that move through Charlotte, virtually unregulated.

He said chlorine gas shipments may pose the biggest threat to the area.

"Chlorine is a very dangerous chemical that if inhaled for a very short period of time can be fatal," Broome said.

Fire Capt. B.W. Davis, the city's specialist on hazardous substances, agreed with Broome.

"I think the emphasis is being misplaced," said Davis, who added, however, that publicity surrounding nuclear shipments has led to increased awareness of all hazardous substances.

Davis said Charlotte area firefighters are equal, if not better, to others in similar size cities in their ability to deal with hazardous substance accidents.

Broome said 50 to 60 percent of the hazardous industrial waste produced east of the Mississippi River moves through the Carolinas, much of it through Charlotte.

In addition, North Carolina itself ranks 11th in the nation in producing hazardous waste, and Mecklenburg alone generates about 200 million gallons of such substances each year.

The plan for dealing with a radiation leak was developed in conjunction with Duke Power Co., which has its own emergency plan.

The city plan places the senior fire official on the scene in charge in any accident if it involves a fire or threat of explosion. He said firemen are trained to handle chlorine gas leaks and other types of disasters involving hazardous substances.

The senior police officer on the scene is in charge in the event of a shipping accident that poses no threat of fire, explosion or gas leak.

The plan also deals with the "notification process" to get the proper officials to the scene of an accident, Broome said.

## Excess stress can cause failure in exams

(Continued from page 1) weekend activity such as a movie or game, results in greater productivity in other activities such as studying.

\*Diet. Diet influences your reaction to stress. Eat three full meals a day. Cut down on sugar, salt, junk food and alcohol. Caffeine

containing beverages — coffee, tea, cola, cocoa — increase feelings of anxiety. A good multi-vitamin or B-complex vitamin daily in times of stress is helpful.

The above solutions to excessive stress spell out RESTED.

"RESTED," Bachman

said, "will prevent excessive stress and reduce stress in general."

He said that making RESTED a part of one's daily schedule is very important, especially at this time of the year. During exam time students tend to push RESTED into the background of their life, yet

this is when it is most important, he said.

According to Bachman stress occurs during exam time because students have a tendency to skip meals in order to spend more time studying, they do not see their friends, they do not go out and they stay up late. This type of schedule invites stress.

## Planning committee studying proposal

(Continued from page 1) unavailable for comment. According to a city council secretary, members were on a business trip to Detroit.

The city council had previously denied the Method Civic League, a chief proponent of the R4 plan, a request to have the plan considered. They then withdrew their denial and sent R4 to their planning committee. Lyles said he feels the tables will be turned.

"There are 15,000 students who do not have housing at state," Lyles said. "So the 75 families who would move in would not do much to alleviate the situation. There are 200 to 300 rental units within a one-mile radius of State. The University should work to try to make available this housing for its students."

But Schlitzkus, disputing much of this information, said that "on the day of the

city council hearing, there was a waiting list of 300 married couples. Thus, a dent of 76 is substantial. Of the 15,000 students living on campus who need housing, all have it. In fact there is an excess of rooms. There are 6,500 dormitory rooms, 300 apartments in E.S. King Village, and 300 rooms at John Yancey. With two people in a room, there are more than enough rooms for the students.

"There are not 200 rooms within a one-mile radius of State. Most are not quite that close. There are many students occupying rooms on Avenet Ferry Road. The occupancy rate of students is pretty high."

Schlitzkus said Lyle was throwing words around when he spoke of spot zoning, which he said "is for city council members to know in advance what is going to be built on zoned property."

## Officials question action

(Continued from page 1) ding that approximately 150 books have been sold since the beginning of the semester. Though he could not quote a specific, normal figure for this time of the year, he said that sales are normally "much higher."

Procter, when asked what she thought about people taking legal action against her, said, "I think it's a

foolish idea."

Bector also had a response to that question. "By the time anyone could take any action against her, this thing would probably be cleared up," he said.

The problems of the 1981 Agromeck should not deter students from buying the 1982 yearbook, because according to Bill White, the 1982 layout editor, "The '82 yearbook is well on its way."

## Charlotte detectives clear suspect in patrolman killing

CHARLOTTE (UPI) — Charlotte detectives have cleared a potential suspect questioned in last week's shooting of patrolman Edmond Cannon during a convenience-store robbery.

Police spokesman Emily Hedrick also said a stolen late-model Buick has been ruled out as the getaway car used by four men last Monday night when they shot Cannon, 26, five times when he inadvertently walked in to a holdup.

The suspect, who police would not identify, was questioned Wednesday in connection with the stolen auto. Ms. Hedrick said auto theft charges are pending against him.

The car was found abandoned five days after the shooting and matched the

general description of a car seen fleeing the area of Cannon's death.

A \$26,110 reward has been offered for information about the slaying, and police have checked out hundreds of tips, said Police Chief Mack Vines. So far, police have no names of any of the four suspects sought in the shooting.

"I wouldn't characterize it (the investigation) as being at a dead end," said Ms. Hedrick. "I would say we're checking out other leads now. The fact that we were able to eliminate this Buick means we can now devote our time to other leads."

"I wouldn't say we're despondent or dejected, I'd say we're still very hopeful," Ms. Hedrick said.

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*Holiday Movie Guide*

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You've been trying to get to know her better since the beginning of the term. And when she mentioned how hard it is to study in the dorm, you said, "My place is nice and quiet. Come on over and study with me."

Your roommates weren't very happy about it. But after a little persuading they decided the double feature at the Bijou might be worth seeing.

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**A**mpersand has been around for a while and is starting to look better and better. You guys are really raising the quality of your magazine and it's great! So why the trashy classifieds? I am referring to "Legal High!" Do you really want to mess up the page with this garbage? It looks terrible.

Carrie Schneider  
Indiana University

**I** am 66 years old and so not your typical reader! However, *Ampersand* is a delightful insert in the OSU paper — for me, because it gives me an insight into current music, though I say ho-hum to it, but particularly because I enjoy Judith Sims' film reviews. She writes smoothly but succinctly, with sense and sensitivity.

Neal Smitb  
Columbus, Ohio

**O**h yes, thanks for the feature you had on *Time Bandits* in your November '81 issue. My only objection was that you hardly had enough on darling *Michael Palin*.

PLEASE have more on Michael Palin of Monty Python. I just can't get enough of him!

A Monty Python & Michael Palin Fan  
Lisa Acosta

**T**his is a long shot, but I'll ask anyway. When Eric Clapton formed Derek and the Dominos, did he originally intend to keep his identity secret (or why "Derek")? The reason this is more than just a trivia question: somebody doing vocals on a fairly obscure album called *Fire Below Deck* by a group called Rapids sounds incredibly

like Clapton, and the guitar work is definitely at his level. Any chance Eric is up to his old tricks?

T.J.  
University of Colorado—Boulder

No, Clapton was never playing possum; we always knew he was in there. He did like to stand back and be the sideman guitarist, out of the limelight, with friends *Bonnie and Delaney* — after *Blind Faith*, before his first solo album, which was then followed by *D* and the *D's Layla*. We are not familiar with Rapids or their album; we suspect someone is a good mimic. But who knows? Maybe you're on to something. What label? When recorded? Who else is on it? We'll be delighted to give you an erudite answer, once we know more.

Please direct your inquiries, complaints, praise, correction and any other comments to *In One Ear*, 160 North Vine, Suite 900, Hollywood, CA 90028.



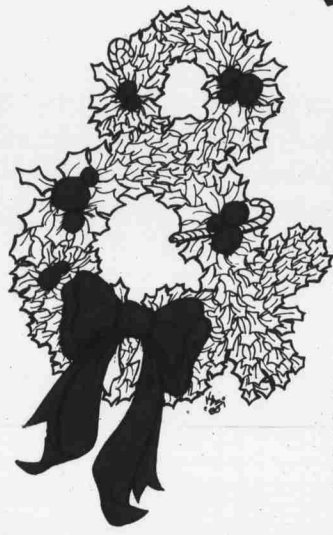
**Ho Ho Ho! 'Tis the season to be jolly and feature two holiday Ampersands of the Month (tra la la la la). The wreath is by Karen C. Copeland of Hillsborough, N.C., while the Ampersandered reindeer is by Rob Chmielewski of Dunnellon, FL. Both will receive \$30 for their artistic labor. Other talented readers are encouraged to send us original Ampersands; please use black ink on heavy white paper and put name and address on the art work. Send the goods to Ampersand of the Month, 1680 North Vine, Suite 900, Hollywood, CA 90028.**

**NEW CONTRIB**

CASEY MCCABE (On Tour) lives on the eastern side of Nebraska, but has traveled west as far as Hay Springs, Ainsworth, Chadron and Scott's Bluff.

PAUL ROSTA (On Tour) was turned on to Irish music by Jewish-Italian friends who grew up in Jamaica operating a Basque restaurant near the Swiss embassy. Descended from Corsican Pirates, Rosta travels infrequently.

RICHARD BLACKBURN (On Screen) is a screenwriter whose latest project, *Eating Raoul*, in collaboration with Paul (Dead Race 2000) Bartel, checks out the light side of cannibalism, kinky swingers, grand theft auto, real estate and murder. Sort of an All-American flick.



**BOID**

I'VE SPENT TWELVE YEARS OF MY LIFE WATCHING YOU, TUBE.

WHAT DID IT GET ME? NUTHIN! YOU STOLE A PART OF MY LIFE, TUBE!

I COULDA DONE BIG THINGS. IN TWELVE YEARS ALEXANDER DA GREAT CONQUERED DA WORLD!

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# LIVE SEGER!

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# & OUT THE OTHER

## Spiking Spock

STAR TREK II is assembling its crew, amid chattering-and strife from Trekkies, many of whom are concerned with Spock's rumored demise in the film. Yes, 'tis speculated that the filmmakers will actually off the pony-eared Vulcanite, perhaps because Nimoy doesn't want to do this the rest of his life. Paramount executives are stonewalling. A spokesperson there said "We don't even have a cast list at all." Whether they do or not, here is the cast so far announced in the trades: Leonard Nimoy, William Shatner, DeForest Kelly and ... Ricardo Montalban. Nice to know that Latins have a place in the future. And if you think we've given too much space to the mere speculation of Spock's split, know ye that the *Los Angeles Times* devoted nearly one entire (large) page to this very same subject, and a lengthy article also appeared in

the *Wall Street Journal*. (Latest news: Paramount sez Spock will live! Stop the presses!)

## Greasing a Kangaroo

JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN will not appear in *Grease 2*; stars of that future flick are Adrian Zmed and Lorna Luft (sister to Liza Minnelli). Dick Conn, who did appear in the original, will be back. Meanwhile, Olivia and John were reportedly going to star in a musical called *Starway to Heaven*, but the deal keeps coming apart at the seams. Travolta will appear in a segment of *Simon & Simon*, new CBS series starring Jameson Parker and Gerald McRaney, titled "The Hottest Ticket in Town." Olivia will go home to Australia to film *Kangaroo*, in which she'll play a grownup housewife, married to Bryan Brown (of *Breaker Morant* and Masterpiece Theatre's *A Town Like Alice*). *Kangaroo* concerns a 1920s underground

movement in Australia, from the story by D.H. Lawrence.

## More Moore

DUDLEY MOORE, who has managed to star in two hit films two years in a row (*10 Arthur*), is booked solid for the next two or three: first is *Six Weeks*, with Mary Tyler Moore, then *Valium, A Romantic Comedy* and finally *Unfaithfully Yours*, a remake of the Preston Sturges film starring Rex Harrison. New York columnist Liz Smith recently reported that Moore would star with Brooke Shields in a remake of the Gary Cooper-Audrey Hepburn classic, *Love in the Afternoon*. Is nothing sacred?

## Does He Give Finals During the Full Moon?

PROFESSOR HARRY A. SENN, PROFESSOR of French and Folklore at Pitzer Col-

lege in Claremont, near Los Angeles, is a werewolf/vampire aficionado. He's been to Romania three times and is about to return on a \$9000 Fullbright to study the hairy and batty legends up close and personal. He's not the only one so involved... Prof. Leonard Wolf at San Francisco State teaches a course in vampires called "Terror and Literature," and Prof. Alvin Novick at Yale specializes in bats, or so we're told. And if you can't get to Pitzer to hear all about it, Senn has a book coming out in January called *Werewolf and Vampire in Romania*.

## Weirdos, Read This

DR. DEMENTO (host of the nationally syndicated *Dr. Demento Radio Show*) and Songwriters Resources and Services of Los Angeles are sponsoring The Great Dr. Demento Novelty Song Contest. Entrants must submit "musical selections with lyrics that are humorous, bizarre, and/or topical," and the

Grand Prize Winner will receive real loot: a TASCAM Portastudio, JBL speakers and an all-expense-paid trip to L.A. The top 11 finalists will have their songs included on an album (which will, no surprise, receive heavy airplay on the Doctor's demented and syndicated radio show) and will also receive rubber chickens (!) autographed by Demento himself. Entries must be postmarked no later than January 31, 1982. For contest entry blank and complete information, send a self-addressed stamped envelope to The Great Dr. Demento Novelty Song Contest, Box 900, Hollywood, CA 90028. Good luck, and stay off the street.

## Newsbits from Nashville

OH BOY RECORDS, which has been a figment of singer/songwriter John Prine's imagination for years now, has finally become real. In time for Christmas, pressed on Lipstick Red



## EVERYTHING YOU'VE EVER WANTED IN A PORTABLE

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vinyl, comes Prine's re-crooning of the 1951 Jimmy Boyd Yuletide smash, "I Saw Mommy Kissing Santa Claus." This may turn out to be as cunning as it is whimsical... a holiday hit can mean an extended gray train ride. Just ask the heirs of Bing "White Christmas" Crosby.

Meanwhile, Prine is also writing a play around some of the characters in his various songs. It should be ready by next summer. No word yet on whether it will feature that queen of teenage runaways, Barbara Lewis Hare Krishna Beauregard, the one who inspired the fatherly plaint, "If heartaches were commercials, we'd all be on TV."

### Culture Gonna Blend on You

**H**ISAO SHINAGAWA, former new wave club DJ, will soon release the world's first Japanese reggae single.

Barefoot Records is the label. "More Money, More War," is the historic tune. Fans of the L.A. scene should also seek *Hell Comes to Your House*, a compilation LP on Bemis Brain Records. Best L.A. disc news, however, is a repackaging by Rhino Records of all the hits and the obscure tracks by Richie Valens, easily the coolest Chicano for the entire period between Joaquin Murrieta and Fernando Valenzuela. Richie Valens rocked the late Fifties with "C'mon Let's Go," "La Bamba" and "Donna," then was killed in the same plane crash—February 3, 1959—that also took Buddy Holly. Unfortunately, till now, his records have been nearly impossible to come by because they were made for an obscure label that folded several years ago.

### Grave Errors Dept.

**M**OVIEGOERS AND BLUES FANS alike should remember Furry Lewis for his tours with Leon Russell and his



appearances in *W.W. and the Dixie Dancekings* with Burt Reynolds and in *This is Elvis*. The venerable Memphis singer also has a recently released

compilation on Fantasy Records entitled *Shake 'Em on Down*.

Recently, a three page letter from Senator Bob Packwood (Republican from the great state of Oregon), representing the Republican Presidential Task Force, arrived at Fantasy Records addressed to Mr. Lewis. It went like this:

"Dear Mr. Lewis: Forgive me for saying this but you're causing the President grave concern. Why hasn't President Reagan heard from you? Why haven't you joined him in the Republican Presidential Task Force?"

"What shall I tell our President?" Packwood went on. "Because he's personally asked me to find out why you're holding back... Shall I show him your contribution of \$120 for a full year's membership... or shall I tell him you've said he must fight alone?"

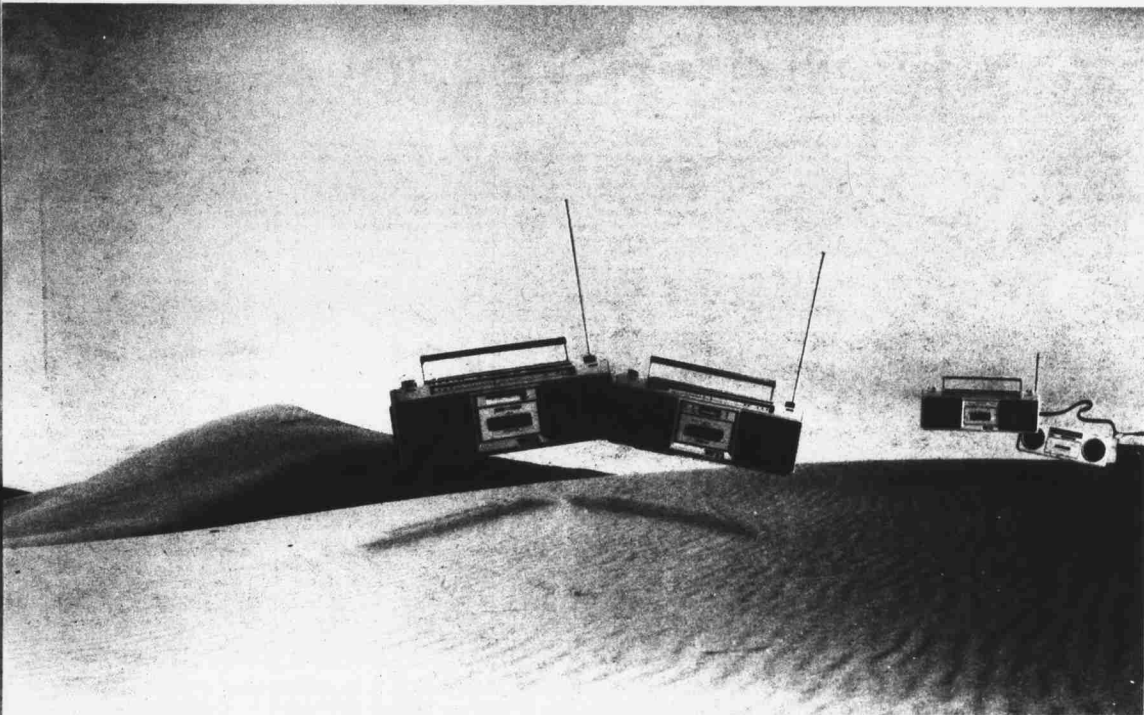
"If you've delayed for any reason, let me assure you the e's no more time to

lose. Our adversaries are forging ahead even as you read this. Don't let this day end without action!"

The only flaw in Packwood's Presidential Pitch: Lewis, who lived in near poverty all his life, died a few weeks prior to the Republican call for help.

### TV or NOT TV

**W**E FINALLY HAVE the complete cast lineup for *9 to 5* (you were holding your breath, weren't you?). Valerie Curtin, author and actress (she was Vera in *Alice Doesn't Live Here Anymore*, and she co-wrote, with Barry Levinson, *And Justice For All*, *Inside Moves* and *Best Friends*), will play the Jane Fonda role. Rita Moreno (Academy Award winner for *West Side Story*, actress and dancer) is the Lily Tomlin character, and Dolly Parton's shoes are filled by her sister, Rachel Parton Dennison. Fonda, by the way, claims she won't appear in the series. (Continued on page 18)



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## ON SCREEN

## Ragtime

starring James Cagney, Brad Dourif, Mary Steenburgen, written by Michael Weller from the novel by E. L. Doctorow, directed by Milos Forman.

Ragtime is dizzy kitsch and lots of fun. It's also a colossal two-and-a-half-hour-long fake. Not even a construction crane could suspend the necessary disbelief. One well-intentioned miscalculation follows the next until there's so much wrong it's hard to keep it all straight.

How can we give ourselves over to a film whose sets and locations look like sets, and actions, and whose costumes look like costumes? They have been carefully chosen, but like the rest of the film, with the exception of some performances, they exist only as concepts. In short, nothing looks lived in. Compare the Lower East Side sequence in *Ragtime* with a similar reconstruction in *Godfather II*—the difference becomes obvious. In the latter we are *there* and in the other, well, we're not.

E. L. Doctorow's novel was a masterfully satisfying entertainment. A handful of figures from the early years of the 20th century (some famous, some fictional) were made to represent certain political, social and aesthetic forces struggling to be born, e.g. black rights, women's lib and motion pictures. As the narrative hopscoched from character to character their paths (and concerns) constantly crisscrossed. The pacing was brisk, the prose style uncluttered. A leisurely epoch was limited in quick sketches. It was like watching some secretly shot movie of bygone lives—both public and private. Just enough descriptive detail was provided for us, the readers, to fill in the rest. This may be why the book is more immediate than the Milos Forman film. Not only has all the work been done for us up there on the screen—it also hasn't been done right. Not only production design, but script and direction are at fault.

Most importantly, the story is lopsided. The climax at agrievated blacks occupying New York's J.P. Morgan Library is drawn out way too long (possibly to allow James Cagney as Police

Commissioner enough screen time to justify his star billing). The other characters are thus deprived of important scenes that would make many of the actions more comprehensible.

The acting is fine—Mary Steenburgen, Robert Joy, Brad Dourif, Mandy Patinkin and Cagney are great to watch. So is lovely Elizabeth McGovern. She's as natural here as she was in *Ordinary People*. It's a deft and charming performance, full of humor—the only problem is that it's in the wrong movie. It has as much to do with 1900 as Deborah Harry has to do with Scott Joplin. This contemporary viewpoint is built into the film and is its second most serious flaw. It comes out in dialogue, mannerisms and motivations (or lack of same). In 1900 blacks may have called each other "brother," young ladies may have been upfront about sex and money, middle-class white boys may have become disillusioned with their hypocritical dads, and joined black terrorist groups. It's possible, but the burden is on *Ragtime* to make us believe it. It doesn't.

*Ragtime* should have been a TV

mini-series with all the much-needed explanations the movie lacks, or it should have been drastically rethought for the screen. It's a shame. The film is high-spirited and, for the first part, very enjoyable in spite of its errors. Yet after two hours there have been too many manipulations and it finally collapses under them.

Richard Blackburn

## Whose Life Is It Anyway?

starring Richard Dreyfuss, John Cassavetes and Carol Lohr, written by Brian Clark & Reginald Rose, directed by John Badham.

The choice of Dreyfuss to star as a sculptor paralyzed by an auto accident is a mixed blessing—he is so vital, so irrepressibly alive, that he rivets our attention and squeezes every laugh and tear that can be squeezed. But this very energy almost (but just almost) negates the hopelessness of his condition; it is difficult to believe that someone so intelligent and perceptive would want to end his life

simply because he can't move his arms and legs.

And that is the story—he wants to die, but the doctor in charge (Cassavetes) refuses to accede to this wish, instead threatening to have Dreyfuss committed to a home where he'll be kept alive for years. Dreyfuss is not easily defeated, but the film is not simply their confrontation. It deals with Dreyfuss' effect on the lives of another doctor, Lohr, who is drawn to him emotionally, a reggae nurse, another and a pretty young nurse, among others.

On the surface, a film about a paralyzed man who wants to die is not exactly cheerful holiday fare. But it is a good movie, not an expensive one, not a garish one. Just good; it makes us think and feel, laugh and cry, and there's not much more we can ask, in this or any other season.

Judith Sims

## Absence of Malice

starring Paul Newman and Sally Field, written by Kurt Luedtke, directed by Sydney Pollack.

We really didn't need this—a confusing, stupid movie about journalistic ethics, or lack thereof. Sally Field portrays a Miami reporter who prints a false story (leaked to her in a most questionable manner) claiming that businessman Newman is under investigation by a strike force in the disappearance of a local longshoremen's union leader. Newman is innocent, naturally, and proceeds to set the record straight. In the process he and Field have a few go-rounds, and almost everyone gets his or her comeuppance in the end. Well, fine—except that it's all framed in pretentious, preachy, muddled blather about "the public interest" and "not revealing or not revealing sources, and using the press to advance one's own ambitions, blah blah... *Absence of Malice* manages to add fuel and a wet blanket to the flaming topic of journalistic ethics.

Parts of the film are just foolish: Newman, hurt, asks Field "Don't you know me yet?" Meaning how could she think him a hood when they've been going steady for two nights in a row. Much worse are the scenes at the newspaper, where Field has to be reminded by the paper's attorney to get a quote from Newman (when she doesn't answer his phone, she doesn't bother to call again. Give me a break). Field shows no qualms about printing stories based on the most tenuous—or off-the-record—sources, then turns around and prints the name and abortion date of a timid source who responds to the public shame with suicide.

But the Worst Line of the Year Award goes to writer Luedtke for the following exchange: Field, in reply to Newman's comment that she wears no wedding ring, therefore must be single: "You ever hear of liberation?" Newman: "Yeah, but they're all ugly."

Nothing rings true. This was obviously intended as a serious look at the sometimes shoddy practices reporters use to get their stories, but the intention dealt a mere glancing blow to the execution. Luedtke, according to the production notes, has been a journalist for more than twenty years, at the *Miami Herald* and the *Detroit Free Press*. There is very little evidence of that experience on the screen.

Judith Sims



Just a few more days full of dread exams and last-minute plans about *How to Get Home Cheaply*—and then, at last, the big winter relief of *The Holidays*. Thinkings turkey, pumpkin pie and cranberry sauce, Christmas turkey (maybe a ham), apple pie and presents, "Auld Lang Syne" and the Rose Bowl and potato chips and beer. Small wonder that the earth seems to move in early January; it's just our annual national post-holiday belch.

But enough of these culinary slaverings. We're here to write about movies and another distinctly American tradition: the sudden appearance of dozens of blockbuster films every December, at which time the film studios hope to change their year-end ink from red to black, and maybe influence an Oscar nomination or two.

Here, then, is a random of those movies that will light up screens across the country (release dates vary wildly from region to region) this holiday season. And don't forget: movie theaters are full of popcorn, coke, Jujubes, Milk Duds...

**REDS** stars Warren Beatty as American journalist John Reed, best known for his eyewitness assessment of the Russian Revolution in his 1919 book *Ten Days that Shook the World*. Diane Keaton plays the love interest, author Louise Fletcher, and Jack Nicholson is playwright Eugene O'Neill. The whole thing took five years and an estimated \$40 million to complete—more than the Russian Revolution itself.

**RAGTIME** the long-delayed film version of E. L. Doctorow's bestseller, brings us that innovative mix of fictional and real characters, played by James Cagney, Mary Steenburgen, Brad Dourif, Norman Mailer (reportedly excellent), and Howard E. Rollins as Coalhouse Walker.

**TAPS** stars Timothy Hutton as an upright, do-right cadet at an eastern military academy; George C. Scott is the head man, and conflict abounds.

**MODERN PROBLEMS** Chevy Chase without Goldie Kruger. Chase is an air traffic controller who develops telekinetic powers. But does he develop acting talent?

**NEIGHBORS**, banishes John Belushi and Kathryn Walker against the New Couple—weird and wacky Dan Aykroyd and Cathy Moriarty (from *Ragtime* Bull).

**WHOSE LIFE IS IT ANYWAY?** was a success play for the past few years. This version stars Richard Dreyfuss as a sculptor who loses the use of his arms and legs after an auto accident. His decision to end his life meets with strong resistance from doctor John Cassavetes, and with emotionally charged sympathy from doctor Carol Lohr. In spite of the grim subject, Dreyfuss is funny, engaging, and compelling (see review this issue).

**PENNIES FROM HEAVEN**, We've been waiting for this one for months, ever since MGM teased the press with clips and set visits back in the spring. Steve Martin departs from his jerky comedian persona and plays a 1930s

song salesman who dreams of living out the sweet songs he sells as an escape from his harsh Depression reality. Though married, he falls in love with hard-beauty Bernadette Peters. Christopher Walken (who won an Academy Award for his supporting role in *The Deer Hunter*) plays a dancing pimp who knows a good thing—Peters—when he sees her. The sets are fabulous: an old-fashioned bank turns into a Busby Berkeley dance scene; while Martin and Peters are watching the movie *Follow the Fleet*, they imagine themselves doing the same "Let's Face the Music and Dance" number—apd sure enough, we see Steve and Bernadette in the same Astaire and Rogers costumes, on the same set, doing the same dance.

**BUDDY, BUDDY** is the American remake of a fine French comedy (originally translated as *A Pain in the Ass*), with Jack Lemmon and Walter Matthau in place of Jacques Breil and Lino Ventura. It's about a hit man, Matthau, hired to assassinate a government witness, but he's constantly interrupted by the suicidal bozo in the next hotel room (Lemmon). It's directed by Billy Wilder, who's been away too long.

**SHARKY'S MACHINE**, Detective investigating a Atlanta vice call girl murders. Model Rachel Ward, in her first screen role, is a call girl, and we're promised that *Sharky's Machine* wallows in every possible seedy element.

**ROLLOVER** gives us Jane Fonda as the chairman of the board of a large corporation, and Kris Kristofferson (wearing a suit, but not a beard) as the head of a failing New York bank. It's billed as a thriller/love story.

**ON GOLDEN POND** shows how three generations interconnect emotionally one summer, and it stars Henry Fonda and Katherine Hepburn as Jane Fonda's parents. It opens in two theaters in December, countrywide in late January.

**GHOST STORY** is an intricate thriller in which the ghost of a murdered woman returns to haunt (and wreak revenge upon) the four pillars of the community who did her in: Stars Fred Astaire, Patricia Neal, the late Melvyn Douglas, Craig Wasson (as Douglas' son), Douglas Fairbanks, Jr., and Alice Krige as a mysterious beauty.

**HEARTBEEPS** stars Andy Kaufman and Bernadette Peters as robots who yearn to be free. And so they wander off and have many adventures...

**FOUR FRIENDS** is screenwriter Steve (*Breaking Away*, *Eye Witness*) Tesich's autobiographical look at four close friends, the Sixties and East Chicago, with Craig Wasson, Jodi Thelen, Jim Metzler, and Michael Huddleston.

Please remove hats, bow heads, and ponder this loss: there is no Clint Eastwood this holiday season. There has always been a holiday Eastwood. Is this the end of the world we've been bearing so much about lately?

Judith Sims

# Chaps

RALPH LAUREN

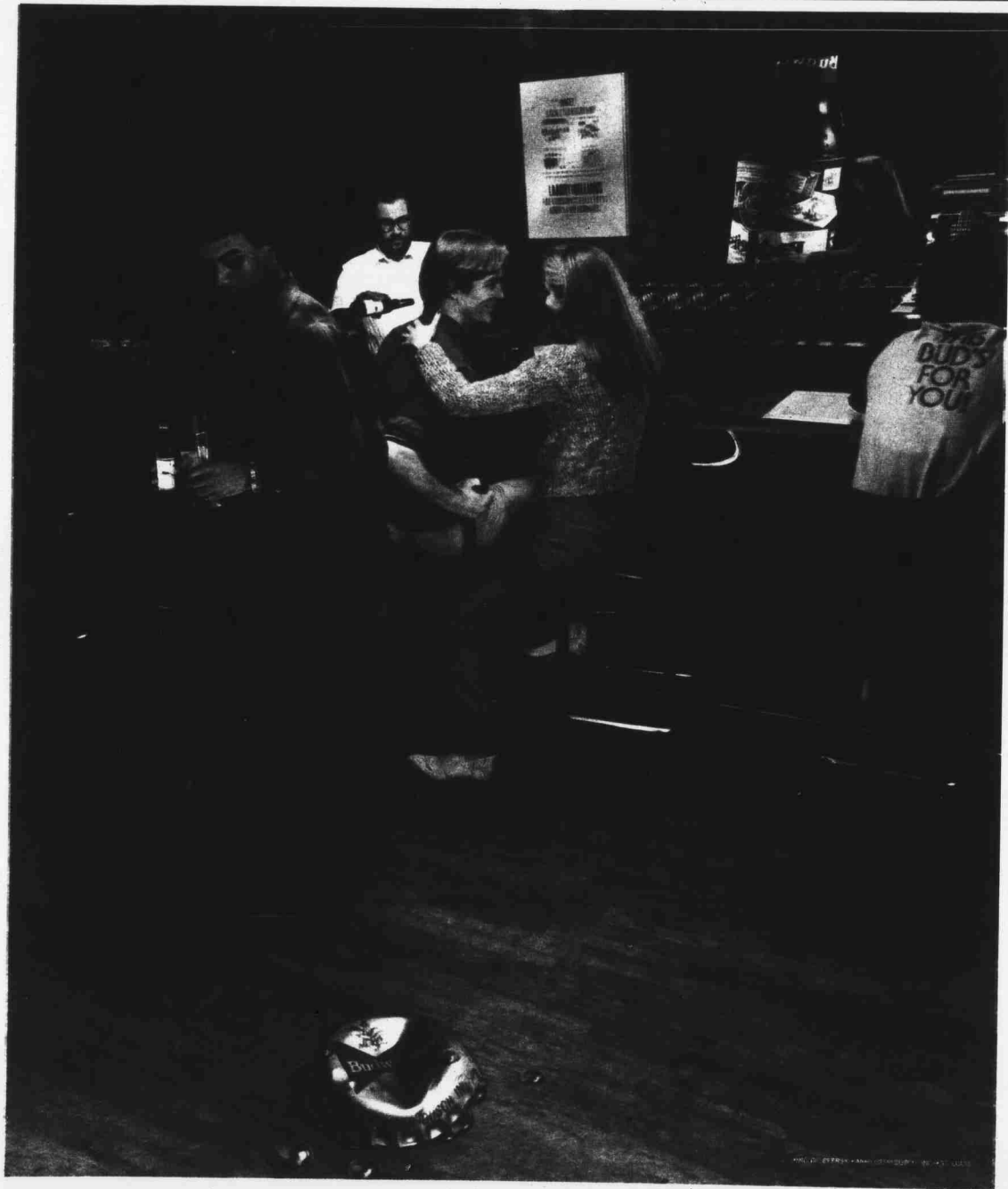


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## ON TOUR



## Pat Benatar

CIVIC AUDITORIUM, OMAHA, NB

The critical question that arises for rock performers who parade on stage in skin tight outfits, are they listening to my music or staring at my crotch?

The emphasis on this point has tended to overshadow the fact that Benatar would be just as capable a rocker if she appeared in a gunny sack. But for the male concert goers who are usually resigned to scream for Ted Nugent's guitar pick, Pat's "pixie-with-a-switchblade" attractiveness is an added incentive to the bursts of mainstream rock. For female audiences subjected to rock's tendency toward male chauvinism, Benatar's combination of sensitivity and aggression is an irresistible role model.

Benatar's onstage presence has matured from mike-humping and gyrating to a more tasteful level of air guitar choreography and overall showmanship. Her music also gives her three-octave voice a chance to ooze as well as scream.

Curiously, Benatar's choice of encores was two cover tunes, the first being an excellent version of the old Paul Revere and the Raiders nugget "Just Like Me" and a grand finale of "Helter Skelter" dedicated on this night to John Lennon on his birthday. Done live as a wrap-up encore however, the song loses much of the necessary angst.

There were some other lapses of credibility, such as the irony of putting "Hit Me with Your Best Shot" back to back with "Hell Is for Children." But it is hard to doubt Benatar's performing sincerity. The crowd has dubbed her Queen of Rock and at this point it appears she has no intention of letting them down. Her penchant for tight-fitting jumpsuits is just one part of the bargain.

Cassie McCabe

## The Moody Blues

THE CHECKERDOME, ST. LOUIS

Like their contemporaries, the indestructible Rolling Stones, the Moody Blues in 1981 are still capable of topping the charts.

Stage right displayed a studio's worth of keyboard equipment to be employed to the fullest by the band's newest addition, Patrick Moraz, who filled in for original member Michael Pinder during 1978's tour in support of *Octave* after spending a couple of years as Rick Wakeman's replacement in Yes. When Pinder withdrew from making *Voyager*, rock's best keyboard understudy stepped permanently into the position.

Center stage, an impressive drum kit awaited Moodies co-janitor Graeme Edge, whose flourish on the up-dated tempo would show him to be a much keener, more imaginative musician than recordings have indicated. Indeed, Edge's consistent strength and quietly-smiling detachment place his performance a notch above the others.

Stage left was reserved for stately, square-jawed Justin Hayward (of the perfect blond hair) and pianist but nonetheless gracious John Lodge. Visually and artistically they made a handsome complement for their respective assets: a natural team whose success with their *Blue Jays* release during the Moodies' hiatus, from early 1974 to late 1977, seemed logical.

With the other remaining original member, flute, harmonica, tambourine-player and singer Ray Thomas in place between Moraz and Edge, they opened with their recent single "Gemini Dream," tight and smooth and, as would be the trend, probably more hard core than many of the older fans among the nearly 18,000 almost filling the arena might have expected.

But then the Moody Blues, as their name suggests, are rather unpredictable.

Thomas, the Ghost of Rock & Roll Past, soon grew glum watching the Hayward/Lodge alliance take the lead, and began to distract the audience with comments about their whistling, disturbing his flute playing and aging hippy remarks about the faster tempo.

Yet Thomas managed to skillfully build his "Veteran Cosmic Rocker" into the evening's showpiece.

Patt Deswing

## The Chieftains

SYMPHONY HALL, BOSTON, MASS.

The American folk music wave of the Fifties and Sixties has now subsided, but the Chieftains show that traditional music really knows no boundaries of time or place.

Respectable-looking as six Irish chums spending Saturday afternoon at the pub, the Chieftains rival most any well-known popular act for musicianship and sheer excitement. The group has gone through many changes of personnel in the eighteen years since it was founded by the pint-sized piper Paddy Moloney, but the Chieftains still play traditional Irish music the way it's been played for a thousand years. They use such exotic instruments as the goatskin drum called the bodhran and the ancestor of the bagpipes called the uilleann pipes.

In the last performance of their fall American tour, the Chieftains played a perfectly paced and arranged tour of traditional and contemporary Irish jigs, reels, marches and ballads. One of the Chieftains' favorite devices is to combine several similar ballads or dance tunes, which gives them the feeling of an orchestral chamber piece. Their music is deceptively simple, but if we listen closely, their medley of songs from the *Isle of Man* is as rich and complex as a Mozart serenade. Remarkably, it turns out that only fiddler Sean Keane and harpist Derek Bell have had formal musical training.

The Chieftains convey the distinctive Irish humor of their music through their virtuoso playing alone; only a couple of songs are actually sung during the evening. The group's foot-tapping enthusiasm and whoops of pleasure spread to the audience, where more than one fan could be seen dancing in the aisle of Boston's said Symphony Hall during such rollicking medleys as "The Gold Ring."

Even though the sound in Symphony Hall was sometimes out of whack, it was still easy to tell that these six individuals have become a seamless ensemble. Each musician also had the opportunity to demonstrate his ability as a soloist, and these spots were some of the best moments of the show. Fiddler Martin Bay made "I've a Old Man from the Hill" as stately as a romantic viola sonata, and piper Paddy Moloney's melancholy "Christmas Eve" sounded like someone calling across the moors. The Chieftains managed the more delicate tunes as easily as they rumped through their reels.

As soon as they had concluded one of these solo spots, the individual Chieftains would regroup and change the pace again with another dance tune. In each half of the show, they saved the best for last, and wound up the evening with an astonishing rendition of the traditional Capunite "Gotton-Eyed Joe" — combined with snatches of an Irish reel of course.

Paul Rosta

## IN DISC

MARIANNE FAITHFULL  
Dangerous Acquaintances

(Island) One of 1979's most pleasant musical surprises was the out-of-left-field comeback of Marianne Faithfull, previously known for "As Tears Go By" and a few other Sixties pop hits. "Tour de force" is not too strong a term to describe her album of two years ago, *Broken English*. Faithfull's cracked, croaking voice suited the brooding material of the LP perfectly, with crisp techno-rock arrangements adding a stylish finishing touch. A true follow-up album to this powerful work would be a tall order — so, this time, Faithfull has released a somewhat different collection of tracks. *Dangerous Acquaintances*, while not matching the impact of *Broken English*, succeeds well on its own lower-keyed terms.

This time, Faithfull co-wrote all but one of the songs on her album, in contrast to her last release. Apparently buoyed by the upturn in her career, she penned a batch of generally positive-minded tunes with her collaborators, short sketches of urban life and contemporary love. Faithfull's lyrical approach tends to veer towards the obscure side, though several diffuse narratives here ("So Sad," "Easy in the City") are effectively evocative. Fortunately, the vagueness of her words is compensated for by *Dangerous Acquaintances'* hook-laden melodies. "For Beauty's Sake" jumps to a reggae tune line, while "Strange One" simmers with a bluesy feel. It should be remembered that Faithfull was a pop-oriented artist in the Sixties, and she remains one — her latest LP is quite accessible.

What isn't very "pop" about Faithfull these days is her husky-into-hissing voice, an instrument of decidedly limited range but considerably expressive power.

*Dangerous Acquaintances* confirms that Faithfull, once consigned to the has-been heap, intends to remain on the scene for some time.

Barry Alfonso

JOAN ARMATRADING  
Walk Under Ladders

(ASMA) marvelously expressive LP, glowing with delights both large and small, *Walk Under Ladders* might (at last) establish the identity vocalist/writer Joan Armatrading has for so long been lacking in this country. An established star in her native Britain, Armatrading has never quite penetrated the American pop consciousness. Her style at various times conjoins folk, R&B and reggae, with a kind of free floating mix-and-match that throws format-trained listeners well off their stride. *Walk Under Ladders* finds her in an unmistakably progressive mode and the results are well nigh brilliant. The teaming of producer Steve Lillywhite (U2, Psychedelic Furs, Peter Gabriel), a full compliment of atonal, avant garde instrumentalists such as bassist Tony Levin, XTC guitarist Andy Partridge and keyboardist Nick Pylas, and Armatrading's own lilting, emotive vocals could have gone badly awry. Instead, the singer rises magnificently to the full-bodied and complex musical textures supporting some of the finest, funniest and most sublimely economical writing of her career. The sentiments expressed in tunes like the reggae centered "When I Get It Right," "I Can't Lie to Myself," and "No Love," with its charming double negative "But if you've got no love to give/Baby don't give it here," are so direct, so unembellished, so emotionally resonant, they leave one with a sense of candor almost embarrassing. Armatrading's facility with words, her sure-footed melodic craft are the stars of *Walk Under Ladders*. The produc-

tion, performances and breathtakingly successful experimental leaps form a sparkling supporting cast.

Darin Seay

PENGUIN CAFE ORCHESTRA  
Penguin Cafe Orchestra

(Editions E.G.) Zealous Enophiles will recall the Penguin Cafe Orchestra's 1976 debut, *Misc*, from the Penguin Cafe, released on Brian Eno's short lived Obscure Records custom label. The LP was an eccentric and airy collection of instrumental ditties that variably evoked French movie theme music, modern minimalist composers like Cage and Glass and, in chamber pieces played by a buoyant, skilled ensemble of penguins.

*Penguin Cafe Orchestra* is, of course, the long awaited followup from the spry, twangy notes of the album's opener, "Air a Danser," to the final delicate quiverings of "Steady State," this is one of those wonderful records that makes no sense at all, exuding wit and grace with a subtle, loopy abandon.

The perpetrator of all this is an Englishman by the name of Simon Jeffes, who composed the music, produced it and played some 15 odd (sometimes very odd) instruments on the disc. There are other musicians too, most notably Gavin Wright, whose violin lends an austere, melancholy air to what might have otherwise been lightweight stuff. As it is, *Penguin Cafe Orchestra* is hardly lightweight — just lightheaded, likable and a little daff.

Steven X. Rea

KING CRIMSON  
Discipline

(Warner Bros.) *Discipline* is just that focused, consistent, well-executed it is both eminently listenable and challenging. The most convenient comparison to cite would be the Talking Heads' most recent albums, but that's only approximate.

(Continued on page 14)

## ON DISC

(Continued from page 13)

*Discipline* is comfortably on its own, and can be approached by even staunch anti-punks without fear. Invariably self-assured, obscure as a rock theorist and inconsistent as a record-maker, Robert Fripp nevertheless cannot be dismissed. After his brief-lived League of Gentleman outing earlier this year, Fripp has reinvented the band that won him fame in the first place—King Crimson, disbanded in the mid-Seventies after a trailblazing career among British progressive rock groups.

The album has an unashamedly intellectual tone. While such tracks as "Elephant Talk" and "Thela Hun Ginjeet" have peppy percussion lines, it's best to dance in your head to this LP. And there's much for both the mind and the senses to enjoy here: gently whining guitar murmurs, soothing touches of congas and marimbas, tasty jazz and even raga-like arrangements. When *Discipline's* mood threatens to stay serene, eruptions of drum-banging and clanging guitar riffs break the peace nicely. Belew is the voice of the new King Crimson, and his humorous David Byrne-like yelp is right for the album's curious lyrics. Several tracks ("Discipline," "Thela Hun Ginjeet") are more narrated than sung, yet another unexpected touch in an album full of them.

Barry Alfonso

COUP DE GRACE  
Mink DeVille

(Atlantic) Willy DeVille is an anomaly among the new breed of rockers. You probably know him via his menacing version of "Cadillac Walk" but his real forte and true love are the unabashedly romantic, uptown soul ballads that gave the likes of Ben E. King a string of hits in the very early Sixties. Willy's passion for the music extends to looking and acting the part, too—if *Saturday Night Fever* had been set in Spanish Harlem circa 1962, he would have been the ideal choice to play the lead role.

*Coup De Grace*, Mink DeVille's first LP for Atlantic (the very label that released most of those old r&b classics young Willy lost his heart to), unfortunately isn't the match-made-in-heaven it could have been. DeVille and coproducer Jack Nitzsche have saddled these tunes with monochromatic arrangements. The performances have nothing in the way of tension, dynamics or color and consequently fail to generate the sense of drama that is absolutely central to this music.

Predictably, DeVille shines brightest on the slower material—no one, but no one, among rock singers can tackle an old-fashioned soul ballad as convincingly as he does. "Help Me to Make It" and "You Better Move On" (both covers) and Willy's own "So in Love Are We" fare best here while "Love Me Like You Did Before" stands as one of his most successful forays into uptempo Stones swagger.

*Coup De Grace* is a proficient, workmanlike record but it's too flawed to break DeVille to a wider audience. If you're looking for an introduction, try to track down *Cabretta*, Mink DeVille's first Capitol album, which boasts his best batch of songs to date including an utterly magnificent gem of a soul ballad, "Mixed Up, Shook Up Girl."

Don Snowden

Lindsey Buckingham is talking about one of his heroes. It's a cautionary tale, with many unspoken implications, and the dashing singer/songwriter, guitarist and progressive wedge for Fleetwood Mac—the most hugely successful of all hugely successful mega-buck bands of the last decade—is making his parallels very obvious.

"Anyone who knows anything about the Beach Boys," he says, lounging in a windowless, frigidly air conditioned back room of his manager's Hollywood headquarters, "knows that Brian Wilson was the group."

It may seem a smidge odd that Buckingham, dressed down in ratty pin stripe pants, battered loafers and what looks like a khaki green surgical smock, should be ruminating on a man and a band whose best work was fifteen years ago. After all, *Law and Order*, the criminally handsome musician's first solo LP, has just hit the racks, while the album's debut single "Trouble" is currently making its bulletted way up the Top 40 charts. If nothing else, the boyish, curly-headed 32-year-old should be plugging the upcoming Fleetwood Mac effort, the band's studio follow-up to its ambitious, qualified failure *Tusk* (4 million double LP's sold as opposed to 16 million for 1977's legendary *Rumours*, still the best selling album in pop history). But no, he wants to talk about the quirky, solitary and monolithic genius of Brian Wilson, and for reasons that quickly become apparent.

"It just got to a point, I think with Brian that he became so detached from the group that it was impossible to make the music he heard in his head using the capacities of the band. If he'd made the choice to break away from his brothers, to not be responsible for them, he'd be much better off today. Even if he'd had to settle into his own fairly obscure niche, he wouldn't have had to compromise. It's sort of sad."

Between the lines, of course, the point is clear. Lindsey Buckingham has reached a strikingly similar crossroads in his own career. It's not that he compares his talents to those of that formidable mastermind of the California Sound. "I'll never even get close," he asserts in an obligatory disclaimer. It's just that as a member of a globally renowned quintet, with fistfuls of fame, fortune and epoch-making music, Buckingham suddenly finds himself in search of that mercurial grail, Artistic Fulfillment.

Born and raised in the South Bay area of San Francisco, Buckingham began playing guitar at age seven, taking his cue from his older brother's rock and roll singles, most notably Buddy Holly. In the late Sixties, he joined forces with Stephanie (later Stevie) Nicks in a group called Fritz. The band plied the Northern California club circuit before relocating in L.A. and cutting *Buckingham/Nicks* as a duo. The LP was a regional hit in, of all places, Birmingham, Alabama. The pair's producer, Keith Olsen, used the album to pitch his own production talents to Mick Fleetwood of the venerable British blues band, Fleetwood Mac. Fleetwood was duly impressed with both Olsen and the album. Stevie and Lindsey became Big Macs after Bob Welch left the group.

Buckingham's dynamic rise as a songwriter and guitarist is chronicled

on Fleetwood Mac's two mythic albums, *Fleetwood Mac* and *Rumours*. His contributions in those halcyon years included tunes like "Monday Morning," "Second Hand News," "Never Going Back Again," and the awesomely commercial "Go Your Own Way." But Buckingham was considerably more than a hit-making cog in the Mac machine. The full extent of his audacious experimental prowess became fully evident on 1979's *Tusk*, about as complete a creative departure as any group could make and still be considered the same entity.

"I'm still very proud of that album," insists Buckingham. "Before it was released, everyone was really excited about what we'd done, but after it was apparent that it wasn't selling, opinions in the band changed. I got remarks like, 'you went too far this time Lindsey.' Fine. Having been made responsible for the album's failure only made me want to go further with the same ideas."

Going further in this case resulted in *Law and Order*, an LP that advances his singular musical philosophy along immensely satisfying lines. "I reject the idea that rock must be built around a bass and drums," he asserts and to prove the point he has crafted a buoyant, tuneful sound that depends as much on delicate harmonies, multi-layered guitars and intricately floated arrangements as any vintage Brian Wilson studio opus. "It's been compared to the Beach Boys," Buckingham beams, "John Lennon and Harry Nilsson. I'm flattered."

The most impressive aspect of *Law and Order*, aside from several melodies which catch and hold after a single listening, is the do-it-yourself spirit of the project. Every instrument (with the exception of the odd drum track), all vocal parts, arranging, engineering and much of the producing were handled by Buckingham himself. What could have ended up being a sterile exercise in studio gimcrackery is instead a surprisingly spontaneous effort.

"I could have gotten a bunch of great studio musicians together," comments Buckingham, "but then it would have sounded like another one of those albums. I get enough of that with Fleetwood Mac. They're all great musicians. But all the music ends up being driven by bass and drums, with everything else out on the edge. I always felt there were too many people involved in the creative process in the band," he continues. "It made it very

difficult at times."

Buckingham's decidedly blasé attitude about the supergroup was reflected in his recent refusal to sign the renewal contract offered the band by Warner Bros. While insisting that "the policy right now" is for the group to stay together he admits, "I'm sure Fleetwood Mac will outlive its meaning sooner or later." In fact, Buckingham came to this interview from a recording session for the next Mac LP.

"*Law and Order* was a very intimate experience," Buckingham concludes. "The only way to maintain innocence that I know of is to choose things you care about and commit yourself to them. If I had to choose between commercial success and the kind of pleasure I got from doing this album, there'd be no contest."



DORISCH/ONYX

## Lindsey Buckingham's Beach Boy Gambit:

## BE TRUE TO YOUR MUSE

BY DAVIN SEAY



# The Go-Go's and the Japanese Party

BY ERIC FLAUM

It's five o'clock on a bleak, rainy afternoon in New York City. By now, the five Go-Go's are all hungry, tired, and slightly delirious. Since early this morning, they have visited nearly every major radio station in town. As our conversation proceeds, the five band members all take turns at a phone interview going on in the next room. Their first album, *Beauty and the Beat* on IRS Records, is headed for Top Twenty, and "Our Lips Are Sealed" has pushed its way into almost everyone's Top Forty singles list. They are being featured in every magazine possible, from the new-wave oriented *New York Rocker* and *Rolling Stone* to the shallow, trendy *People*.

Guitarist Jane Wiedlin is limping from a slowly healing broken foot, and lead singer Belinda Carlisle pumps down vitamins in hope of fighting off her cold. Belinda will stay at the hotel tonight, resting, while the rest of the band goes out on the town, anxious to see the Professionals, a new band that includes two former members of the infamous Sex Pistols. A European tour is just a few days off for the Go-Go's, and all of this is just killing time before they leave. Midway through the interview Belinda and drummer Gina Schock apologize for their behavior, as well as their answers, which are short and mechanical. The girls understand my predicament, and try to think of wonderful quotes that they know will pacify me, sending me on my way, and allowing them to leave for a long-awaited Japanese dinner.

Gina Schock had played the drums for nine years before joining the Go-Go's in June of 1979. She began her career in her home town of Baltimore, where one band she belonged to included singer-cum-actress Edie Massey, who went on to star in John Waters' cult-classic, *Pink Flamingos*. Disenchanted with the New York scene, Gina loaded up her father's pickup and headed west.

At this time the Go-Go's were regulars on the Los Angeles bar circuit. They covered their faces with punk-fantasy make-up and lost themselves in the plethora of semi-skilled hard-rocking bands. Along came Ginger Canzonieri, a graphic artist with CBS, who brought a cleaner, fresher image to the group, and became their manager. They switched to a simpler appearance, avoiding the showy trappings that were so prevalent at the time. As Belinda put it, "We got tired of having our crazy colors rubbing off on our pillows."

Like all success stories, the Go-Go's had their lucky break, and it came in the form of the British ska band Madness. The two groups played together at the famous Whiskey a Go Go (No, that's not the source of their name. According to the story they told me, it was Jane who'd come up with the

name, preferring it to "The Mistifs" since the Kinks had recently released a similarly titled album) and Madness went raving back to their label, Stiff Records. The Go-Go's were signed to a one-shot contract to record a single, and invited to join their benefactors on an English tour. But the Go-Go's were required to pay their own way, which necessitated selling almost everything they owned.

With original bassist Margot Olaveria, the Go-Go's were teamed with producer Paul Wedder to record "We Got the Beat" b/w "How Much More" (both of these songs would reappear on the band's IRS album, in updated versions). The single was released within a week, in what Gina Schock describes as the "One thing that Stiff did that was great." The single sold moderately well in England, and as many as 50,000 import copies in the United States, but the tour itself wasn't an entire success. After a stint as opening act for Madness, the band played several dates on their own, and finished up their stay by playing with another reggae-influenced act, the Specials. The Go-Go's returned home, while "We Got the Beat" remained on *Billboard's* Top 100 Disco chart for nearly six months. Yet still they were relatively unknown in this country.

New Year's Eve, 1980, as the band hovered in a directionless limbo, Texan Kathy Valentine replaced Olaveria. Valentine had spent time with an obscure L.A. band, the Tones; she was originally a temporary replacement, but was eventually invited on as a permanent member. The quintet was set, and eventually signed up with IRS records, a small independent label affiliated with A&M Records that would later release a live version of "We Got the Beat" on a two-record sampler title *Urbg*, which also featured XTC and the Police, among others.

When it came time to record their first album, the band was paired up with producers Rob Freeman and Richard Gottehrer. As co-author of the Fifties classic "My Boyfriend's Back" and producer of Blondie's first two albums, Gottehrer brought needed experience to the Go-Go's music. However, even with Gottehrer, *Beauty and the Beat* is in no way an album by a "girl group," with males running the show. The Go-Go's insist that they never really thought of themselves as such a group, and simply played what "felt right." "It was just a natural progression for us," Gina tells me, which sets the other four members to agreeing simultaneously. "There's harmony singing and stuff like that," Belinda says, "but we're the ones who are playing all the instruments." She goes on to point out that *Beauty and the Beat* is the most successful album ever by

an all-female band. "The Supremes and all those other girl groups had men playing the music and writing their songs, but we write all our own stuff."

One listen to the Go-Go's first album and it's easy to understand how they've gotten this far. "Our Lips Are Sealed," the first hit from this album, is a wonderfully catchy look at the petty jealousies and far-fetched rumors concerning what Jane Wiedlin calls the "in crowd." Like the other band members, Jane still seems to be thrilled to be a member of this "in crowd." We talk about the time the Go-Go's opened a show for the Rolling Stones, and all at once the room is filled with screams and giggles. Kathy tries to tell me about drinking with "Mick and Woody," while Charlotte and Gina are saying something about the pictures they'd taken with "those guys." I'm now in a room with five rock and roll fans, not fully aware of their own burgeoning status as stars in their own right.

Charlotte Caffey, the group's oldest member, who has been described as the band's "de facto den mother," had a hand in writing most of this album's

(Continued on page 18)



Charlotte Caffey

Kathy Valentine



Gina Schock



Jane Wiedlin



Belinda Carlisle

## Steve Martin's Curvature of the Brain:

# A RELAPSE

After serious bouts with self doubt last year, Martin is back with an unusual musical, a weirdly titled detective flick, a comedy/banjo record, and lots of TV...

BY STEVEN X. REA

Steve Martin sits benignly at a small, round table in a small, sanit restaurant in West Hollywood. He's got a plate of scrambled eggs and salmon and garden snow peas in front of him. He's wearing a nubby, off-white custom tailored suit, a white shirt and a thin black tie. And he's being very serious: talking in quiet, intensely earnest tones about his first-ever dramatic role, in filmmaker Herbert Ross's \$20 million Depression-era musical, *Pennies from Heaven*.

Abruptly, Martin looks up, his slate blue eyes following a gray-haired man as he heads across the restaurant towards the men's room. "Look at that guy," Martin guffaws, "he's got his napkin tucked in his pants." And so he does: an otherwise distinguished looking professional type, in sharp Giorgio Armani garb, making for the john with a big white linen napkin flapping from his waist like a French maid's apron.

Steve Martin gets a big kick out of this. He smiles, mumbles quizzically and then gets back to the matter at hand. The matter at hand being himself — Steve Martin, standup comic, Steve Martin, serious actor, Steve Martin, celebrity, Steve Martin, banjo plucker — and the veritable swarm of films, TV shows, records and other junk (like a Christmas calendar) that the California-born-and-bred star has in the works. "Yes," he soliloquizes, "I've got a lot of oddball stuff coming out. I'll be curious to see how they go over."

Certainly the most oddball of Martin's current endeavors is *Pennies from Heaven*, a dark, grim picture set against the squalor, paranoia and despair of America in the Thirties. The gritty, real life narrative is intercut with elaborate musical production numbers wherein Martin tap dances, performs roste tricks and lip-synchs to the songs of Bing Crosby, Fred Astaire, Connie Boswell (yes, Martin as one of the Boswell Sisters) and other popular stars from the halcyon days of Busby Berkeley and Arthur Freed.

"The important thing for the audience to know about *Pennies from Heaven* is that it's not a comedy," Martin says. "It's probably the first dramatic musical film I've heard of. Musicals are generally lighthearted romps, and this is definitely not a lighthearted romp."

I play a songsheet salesman. He's really a victim of circumstance and his life gets worse and worse through no fault of his own—though he's not the nicest guy in the world. But as his life gets more miserable, he takes more refuge in these songs. He has these momentary fantasies that he can sing and dance like the great recording artists of the time. And then when the number's over it's as though nothing had happened—he'll be back in the middle of a very dramatic, heavy scene. There's murder in this thing, there's sex, there's violence, there's injustice."

Martin stars in the film along with his longtime girlfriend Bernadette Peters (she plays a hooker), Academy Award-winner Christopher Walken (he plays her oily-haired pimp) and actress Jessica Harper (Martin's woebegone wife). *Pennies from Heaven* was shot by cinematographer Gordon Willis (*The Godfather*, *Annie Hall*) and designed by Ken Adam (*Barry Lyndon*, *Sleuth*). Herbert Ross, whose previous credits include *Play It Again, Sam* and *The Turning Point*, calls his latest picture "the most adventurous thing I've done." Says Martin, modestly: "This is the big time."

For his part, Martin devoted himself to the project with relentless determination and diligence. He studied and rehearsed for four months, beginning in September 1980, and then continued to practice throughout the 22-week shooting schedule. "I learned to tap dance," reports Martin, deadpan. "It was great—especially when you're 35. It's like getting in the ring with Muhammad Ali."

"Tap is therapeutic in the sense of it being physical exercise. The rhythms get very complex, syncopated. It takes a lot of stamina. It's interesting to watch your body grow, your legs start to get muscular," Martin laughs. "Then it's fun to watch it all disappear when the movie's over. Your legs wither and you lose your stamina and you can't breathe anymore." Whether *Pennies from Heaven* will win

at the box office remains to be seen. Martin is the first to admit that fans looking for *The Jerk*, *Part II* are in for a big disappointment. And more serious, older filmmakers may be put off by the fact that the film *does* star Martin, whose penchant for Jerry Lewis-style slapstick and absurdist self-parody occasionally makes for some pretty sophomoric comedy. But while Martin is concerned about the film finding its audience, his involvement in the project has clearly been a liberating experience.

"It was great just to be a flunky for once, to be told what to do, where to stand. To not have all that responsibility. When we do our comedy film, I'm thinking of performance, I'm thinking maybe there's a better joke here, a better scene here. But this script was so sacred that we didn't change any dialogue and I could just concentrate on performing."

Indeed, the screenplay, by Englishman Dennis Potter (based on his original BBC teleplay), came along at just the right time. "Herbert Ross said that it was kismet," explains Martin. "He said that at some point in your life this script and you were destined to meet."

What *Pennies from Heaven* did was extricate Martin from a deep psychological funk. By 1980, the comedian had grown weary of his own standup shtick. He was tired of the fans mimicking his wild and crazy routines, chanting "Ex-cuse me!" like it was some mesmeric, holy phrase. ("I don't want to talk to those people," he says.) He may have been rich and famous, but Steve Martin was one unhappy guy.

"Last year, I said to myself, 'OK, I've done this, I've toured around, I've done my act and made a movie and blah blah blah. What am I going to do next?' That's when I was really feeling blue. I needed a change. I was going crazy. I'd do interviews and I got to the point where I just couldn't talk about myself anymore. I hated it, I found myself so dull that I just got depressed. I didn't know what to do. And then *Pennies from Heaven* came along and it was perfect. It's the perfect dramatic role for me because it has this quirky element in it."

*Pennies from Heaven* struck a creative wellspring for Martin. Since its completion he's been collaborating with fellow comic Martin Mull, developing a TV sitcom; he's the executive producer for *Twilight Theater*, a late night 90-minute show hosted by L.A. wacko Paul Reubens that goes on the air next month; and he went back to work with Carl Reiner, who directed him in *The Jerk*, co-writing a Forties-style detective sendup called *Dead Men Don't Wear Plaid*. The pair finished shooting the comedy in early October. It's in black and white and features Martin's hardboiled gumshoe character interacting with the likes of Humphrey Bogart, Ingrid Bergman, James Cagney and Alan Ladd via original Forties film clips.

Reiner, who first met Martin when he was a 21-year-old staff writer for *The Smothers Brothers Show* (where he worked with Reiner's son Rob), was struck by the change and growth in Martin's acting. "His development was quite marked," notes Reiner from his studio office in Culver City: "His experience with *Pennies from Heaven* has really heightened his talents. When we first started shooting, Steve was worried that he wouldn't be zany-funny the way he can be. Then very soon after we began, he became aware that the straighter he played it, the funnier he got."

Another undertaking that Steve Martin's keen to talk about is a new album, *The Steve Martin Brothers*, a one-side-comedy/one-side-banjo-music affair. It's a fitting statement about the schizophrenic world of Steve Martin: There's the oozy, Las Vegas standup man, as sincere as a used car salesman, doing his jerko impressions of a would-be hip Casanova ("Love God"), reciting his paean to American patriotism, "What I Believe" ("I believe that sex is one of the most beautiful, wholesome and natural things that money can buy") and generally acting vulgar and crass; and then there's Steve Martin in his hippie love beads and peace sign, eliciting a





**Scenes from Pennies from Heaven:**  
**Steve Martin & Bernadette Peters**  
 play Fred Astaire and Ginger Rogers  
 (below left); luscious Peters in a  
 dream sequence (center); the two  
 stars in love and in silhouette  
 (above); and Martin himself, hair  
 dark, in his first serious role (below).



pure, clean cascade of notes from his banjo on a deft selection of original and traditional bluegrass tunes, backed by the likes of fiddler Vassar Clements, guitarist/producer/manager Bill McEuen and flutist Brian Savage.

"A whole album of comedy is not what I'd get excited about," says the man whose three previous comedy albums have all gone gold or platinum (his second, *A Wild and Crazy Guy*, has sold some 2 1/2 million copies). "One side of comedy, that's enough. The thing about a comedy record, you play it a couple of times and that's it. Here, you get the music too, so you really get your money's worth. That's what I'm trying to do now is give people their money's worth—as opposed to last year," he chuckles.

"Actually, this is an album full of disappointments, because the people who want the comedy have to listen to the banjo stuff and the people who want to hear the banjo music have to listen to a side of comedy. Then again," he muses, "it's not so weird. Just think if Earl Scruggs could do jokes. Wouldn't you like to buy an Earl Scruggs record with one side of comedy on it? I know I would."

Martin's fondness for the banjo goes back to his high school days in Orange County, and it's something that he's been able to incorporate into his act with great success. But what if he was handed down some divine ultimatum and had to make the decision to be either a banjo player or a comedian, just one or the other?

"Gosh, that's hard," he says, scratching his chin. "I think I'd rather be a comedian. Of course, if I took the banjo I'd have the luxury of touring small clubs for the rest of my life. Let's see, let me think about it. Right, I'd be in a camper, going around the country, working small clubs. If I stay a comedian I can live in Hollywood and make movies and tour all over the world and stay at the best hotels, let's see..."

Martin says that he doesn't have too many friends who are also comedians. He's pals with Carl Reiner, Martin Mull, and with his manager Bill McEuen, his agent Marty Klein, and with some people in "the art world." He reckons that art is "my biggest outside interest. American paintings, especially." In fact, Martin has become something of a serious collector, though he doesn't like to discuss his acquisitions. "I feel like it's my private world," he says, turning quiet again. "Also, I realized that in the art world my opinion changes every day and there's no need for me to say something stupid right now that in six months I'll regret." But Martin admits that there's a sense of gratification that comes with being wealthy enough to patronize the arts. "Except that I feel like I'm just patronizing the dealers sometimes, that's the problem."

Steve Martin is capable of being radically, stupidly funny, as anyone who's seen him drive a sports car onto *The Tonight Show* set or host *Saturday Night Live* can attest. But he is not really a funny man. He can be doing some goofball gag about the Fat Zone on the other side of the ozone layer or making fun of some poor schlep in a restaurant, but there's a part of Martin's persona that's watching himself crack wise with a somber, steady eye. It's like there's a little Steve Martin inside Martin's head who's keeping a scorecard of Martin's jokes with the same deadly severity that George Steinbrenner keeps tabs on his Yankees. Says Carl Reiner: "Steve is very serious in terms of life. He's a very bright, serious man who happens to have a wonderful curvature of the brain. He's not a frivolous person at all."

Steve Martin knows he's serious. "But that doesn't mean I don't like to have a good time," he counters. He's explained it before, and the words peel off almost automatically. "I'm different than I am on stage. I couldn't be that way all the time—I wouldn't have any friends. It's funny on stage but if the guy was in your living room you'd throw him out. There's nothing more obnoxious than a guy who is *on* all the time."

And with that, Martin signals for the check. The man with the napkin in his pants has returned from the bathroom long ago, but without the napkin. Steve Martin gets a laugh out of that too.



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## OUT THE OTHER

(Continued from page 7)

"unless it's a hit," and won't do any other acting for the next year. Instead she'll devote herself to getting her husband elected to the California assembly.

**REMEMBER LAST MONTH** when we said "All right, we would join Tom Hayden's *Tomorrow Show*? Well, things happen fast around here, the *Tomorrow Show*'s budget may be cut (the *show* may be cut), and Carr is jilted at the altar of video Charles' fan. Or not.

**YET ANOTHER CHARLES ANGEL** will play a real life famous woman: Cheryl Ladd will star in a TV movie based on the life of Grace Kelly. Princess Grace objected to this and issued a communique in which she hoped "it will not come to pass." Ladd's production company, TAT Communications, issued its own statement: "The story of Grace Kelly is an American legend. Really? She married a fat prince, got fat herself, and has three spoiled brats. This is legend?"

### Lights, Camera, etc.

**MEL BROOKS** will next demolish the Sherwood Forest when he films the classic *Rhino* from Marty Feldman and Spike Milligan will help skewer history again. So far Hood himself is not cast.

**ALBERT BROOKS** is working on his third film, untitled, about a "relationship comedy" that it's "a rejection of this and issued a communique in which she hoped "it will not come to pass." Ladd's production company, TAT Communications, issued its own statement: "The story of Grace Kelly is an American legend. Really? She married a fat prince, got fat herself, and has three spoiled brats. This is legend?"

**CHRYSALIS RECORDS** is moving into the feature film business; their first project will be *Contagious*, a horror film to be shot on the Isle of Mull, Scotland; second project is a biopic of Joe Orton called *Prick Up Your Ears*.

**PETER WEIR** (director of *Gallipoli*) will next tackle *A Year of Dangerous Living*, based on the last year of President Sukarno's reign in Indonesia.

**NASTASSIA KINKI**, who recently posed in *Vogue* magazine covered only with a boa constrictor, will reportedly star in a film with the serpentine Rudolf Nureyev, so far untitled, about a model and a terrorist group in New York. Nastassia has already completed work on *One from the Heart*, due in February, and *Cat People*, out in the spring.

### Something Different

**THIS HOLIDAY SEASON**, celebrate with a new kind of Christmas carol: *Hambukoh Rock* by Gehlie Joe and the Fish from everpopular Rhino Records. Plus this great extra: the disc will be pressed in the shape of a Star of David! Besides the title tune, the EP features "Walk on the Kosher Side," "Matzoh Man," and "Napper's Delight."

### Next: A Series Starring Mr. Whipple & His Charmin

**THAT COCA COLA** commercial with Mean Joe Greene and the kid has inspired a TV movie called *The Steeler and the Pittsburgh Kid*, to air on NBC right about now. The kid in the movie is not the same one in the commercial, it's instead the original, Tommy Okan, is older and "wasn't the same cute kid." They hired Henry Thomas, who appeared in *Raggedy Man* and is the star of Spielberg's top secret *A Boy's Life*.

# Gobos

(Continued from page 15)

songs. She has written about romances, past and present, as well as the previously mentioned "We Got the Beat." She is a cheery, occasionally flakey person, whose exuberance for music, and nearly everything else, comes through most clearly on the band's original single. Along with "How Much More?" this first single appears on the album, and both versions are greatly improved. With more experience under their belts, and an understanding production team, these songs are now sharper and livelier, heads and shoulders above the originals. On "We Got the Beat," Gina Schock's drumming is flawless. It breaks out of the lyrics with an infectious beat, whereas the Stiff single mix is so muddled that much of Schock's power is lost.

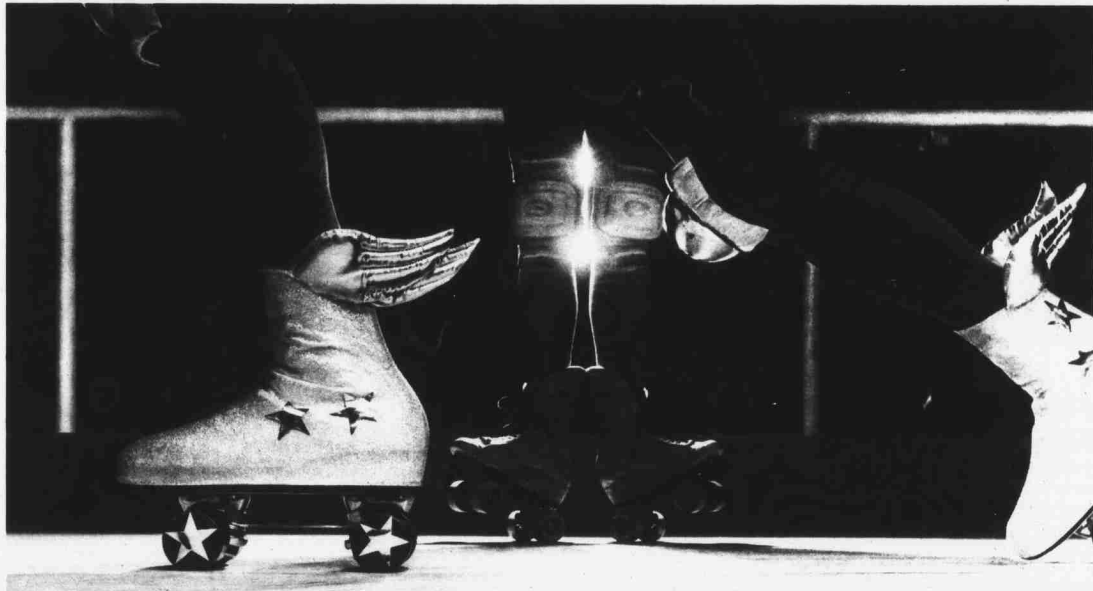
Clearly, however, the band's greatest strength is Belinda Carlisle. Her vocals are strong, yet never strained, while her appearance is enough to hold anyone's attention. With her Flies-like beauty mark (yes, it's real), Carlisle brings on memories of Brenda Lee. On "This Town" and "Lust to Love" Belinda's phrasing and inflections are wonderful, leading every song to an irresistible peak. At the age of 23 she is ready to take on all comers, and doesn't even consider the possibility of losing. Slowly she unfolds her goals, and from becoming a great rock and roll singer she works her way up to Queen of England. Carlisle seems convinced that nothing can stand in her way, and so far no one has proved her wrong.

"You know," I tell them, "I was told that the actor Timothy Hutton really likes your music." The room is once again filled with shouts of excitement. I feel like the only male at a pajama party. I pack up my tape deck and say goodbye. As I shut the door behind me the talking and giggling goes on, like an endless slumber party where the mother never comes downstairs to tell the girls to get some sleep.

*Eric Flaum will graduate in May from SUNY Binghamton, marry in June and look for a job in July. Right now he chews out cops for Good Times, a Long Island entertainment magazine.*



DAN EICHHOLTZ

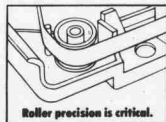


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