

## A Man in Decker?

Who is the only male on campus living in a girls' dorm with the complete approval of Miss Kiser? If you live in Decker, you have probably already met him. He is Timothy Ray Easter, who rooms with his friend, Donna Easter. Now, before you jump to the wrong conclusion, Timothy is a ventriquist's dummy! Donna uses him in her ventriquist act. She became interested in ventriquism after seeing a television program. At age 10, she taught herself this art by using a record with instructions. She and Timothy, who was especially made in Iowa, have been partners for 5 years.

Donna has used her act in several shows, including a beauty contest and the Freshman Talent Show here at Gardner-Webb, where she tied for second place. She has participated actively in revivals and on FOCUS trips, where she and Timothy are a big attraction. In fact, Donna says that she got Timothy to use primarily in church. She would like to someday perform at Disneyworld. After talking to Donna and Timothy, I feel sure that Gardner-Webb students will have a great source of entertainment in this act.



Donna Easter and friend Timothy Ray Easter.

## Record Reviews

Al Stewart is not your average "I love her and she loves me" musician. His "Year of the Cat" and "Time Passages" albums are rich with literary allusions and historical references. Although they were released two years apart, both "volumes" of Al Stewart are an experience in intellectual enjoyment.

There's more to "Year of the Cat" than meets the ear of a casual listener. A good dictionary is as vital to this album as a set of good headphones. More than once, tidbits of information have to be researched in order to clarify a typical Stewart reference. "Lord Grenville" is definitely in this category. "On the Border" (my favorite) is unforgettable, evoking a spirit of distant places affected by universal change. The most unique cut from the album is "One Stage Before." "Appropriate" haunting. (I see those half-familiar faces in the second row/Ghost-like with the footlights in their eyes/But where or when we met like this last time I just don't know/It's like a chord that rings and never dies/For infinitely), the lyrics complement the erie music. Both albums have fascinating covers. "Year of the Cat" stresses the feline theme even to the point of cat feet etched into the chocolates. "Time Passages" is a lesson in intriguing photographic images.

Of the two, "Time Passages" is superior—further proof of the progressing excellence of Al Stewart. "The Palace of Versailles" is reminiscent of "Lord Grenville" in its historical implications. A stately cut, it is of the same ghostly feeling as "One Stage Before."

Peter White's lead guitar solo on "End of the Day" is incredibly mellow (one point about the keyboards: everyone who plays is named "Peter" and indeed, the keyboards are the Rock of this album).

These albums are not just poetic—the alto sax and string arrangements are proof of their musical merit. However, the most pleasurable way to approach Al Stewart is to READ his albums first. Al Stewart IS Poetry of the "rock" genre.

Debbie Drayer

## Randy Waters Reviews:

### Movies: *The North Avenue Express Syndrome*

Whatever happened to Donald Duck?

Do you go to a movie to be entertained, to escape, or to be thrilled? Do you go to see a favorite actor or actress? Probably one or more of these reasons have prompted you to pay the \$3.00 charge, find your seat, and wait for the lights to dim.

The latest from Walt Disney Studios, *The North Avenue Irregulars*, promises no more than simple entertainment and escape. It is the typical Disney brand of insanity with a happy ending for all but the bad guys. It goes something like this: a youthful minister engages several dizzy housewives to help him rid their fair community of an illegal gambling ring.

There are several outdated, embarrassing clichés that make this film seem like it was written back in the late sixties. For example, the "hip" preacher who rides a motorbike, who enlists a rock band to spice up the church services, and who also turns a TV devotion spot into a political tirade against local corruption; all of these ideas are more than just a little dated.

Of course there is the insane car chase finale that has everyone speeding and cracking up their cars. Any minute you expect to see Mickey, Minnie, Pluto, and Goofy swoop down in the Love Bug to join in the chase.

Hurray for family entertainment and kid's movies and all that, but surely the Disney people could be just a little more creative and up to date. Besides, there wasn't even a Donald Duck cartoon for the over-21 crowd.

### Turkey Sits On Pot Smokers

Alan Parker's *Midnight Express*, starring Brad Davis, is a powerful, graphic cinema experience that pulls you into the character and the action completely.

The story is a true story about Billy Hayes, a 20 year old American, who is busted in Turkey for trying to smuggle hashish out of the country. The film shows his devastating experience with the Turkish kangaroo court, the horrors of prison, and the cruelty of his jailers.

Two factors pull the viewer into the film: Brad Davis' superb acting and the sensitive work by the cameramen. For instance, the close-ups of Billy sweating at the customs counter, the tenderness of the visits with Billy by his father, and the powerful scenes showing his transient, almost desperate, moments of interaction with fellow prisoners, all combine effectively to make you feel the sense of lost humanity and lost hope.

Turkish prisons are shown as breeding grounds for sexual, filth, corruption, and insanity. There are no Bible-carrying ministers or qualified, compassionate counselors to keep watch over the prisoner's mental, physical, and spiritual condition. The prisoners have only themselves and each other. Trust is almost nonexistent. It is an "us against them" world.

*Midnight Express* is a very raw, graphic work, but the courage and fight for survival by Billy will overwhelm you.

### Fonda Puts the Squeeze on Lemmon

While you may be kicked in the groin by *Midnight Express*, there is a kind of hit over the head waiting for you in *The China Syndrome*. There is this constant MESSAGE (nuclear power can be dangerous, so wake up America!) that very nearly spoils the otherwise fine film. The film is a superbly suspenseful adventure story that will make you forget all about your popcorn.

Jane Fonda and Jack Lemmon both manage to carry off their almost stereotypical roles successfully. Fonda is very believable as the eager, ambitious TV newswoman on the way up; Lemmon is equally good as the nuclear engineer who changes sides when he realizes that he has had the wool pulled over his eyes.

Regardless of your feelings about nuclear energy, *The China Syndrome* is a fine, well-student body. Responsible admission price. Ten years from now, if research continues, Fonda and Lemmon may star in a film exposing the newly discovered dangers of solar energy.

## The Pilot

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## Letters to the Editor

A recent incident brought to my attention two misconceptions which I fear some students may harbor concerning the use of the library and the nature of privacy. While in the library doing research, I was approached by a student who, with no apologies for the interruption, asked me a series of questions about myself and about my attitude toward the value or harm of religious doubt. While I have strong feelings about the latter, feelings which I would be glad to share with anyone I can tie down and make listen to my wisdom, the library is not one of those places which should be used for such communication. Nor is the library a place where a survey of anyone's attitude about any subject should take place. If you are in the library searching for information—use a book. If you are taking a survey—use another building. Neither scholars nor librarians are in the library to answer questions which have to do with things other than research problems; they should not be treated as a captive random sampling.

Nor should it be expected that a survey-taker has the right to every piece of information he or she desires. Though Gardner-Webb is a Baptist college, the religious affiliation of its members is still a matter of privacy. My choice not to answer a question about my religion should be met with consideration, not with the querulous statement that "everyone else told me what they were." If a student would like to discuss matters of a religious nature with a faculty member, then it seems that such matters should be treated with the same seriousness and respect as any important subject, not bandied about in an off-hand manner in an unsuitable place. If, on the other hand, a response to a religious question is only valuable if the person being questioned is of a particular affiliation, then that fact should be made clear before questioning commences; the assumption should not be made that all who use the library, or walk the campus, are of the same persuasion. Difference should not be met with disbelief, and the desire for privacy with further question.

Surveys can indeed provide a telling overview; the matter of an answer can be differently interpreted depending upon the beliefs of the person questioned. I do not dispute these facts. But I do resent, very much, the disruption of scholarly activity in the place provided for it so that I can be asked questions which are not the business of the questioner, or give answers whose worth is rejected.

Michele Barale

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The College as an institution has a right and an obligation to promote any policy or procedure which will protect and insure its best interests. Few would argue that point. However, the question arises, "Are there any limits to this? Should the best interests of the college as an institution transcend all other interests, including student rights?"

This question underlies the purpose and intent of the legislation which is now before the Student Senate. At present, college officials conducting a room search with a warrant can do so in the absence of either of the occupants of the room being searched. The proposed change, if it is incorporated into the bylaws of the SGA Constitution, would require that the search of a room with a warrant be conducted in the presence of at least one of the occupants of the room. The executive Council of the SGA, in proposing this change, is seeking to promote the best interests and rights of the students without infringing upon the rights of the college itself, which are more adequately protected in Article XI, Section C, Paragraph of the bylaws of the SGA Constitution.

Again, I ask, "Should the best interests of the college as an institution transcend all other interests, including student rights?" I, for one, think not! Rather, the push should be towards promoting and protecting the best interests of all concerned. I feel that the proposed legislation presently before the Student Senate is a step in this direction.

Fred Glennon