

Wixed-Up Mords

by Iris Velvin
Entertainment Editor

A spoonerism is not something edible. It is not an obscure religious cult, nor is it a position from the Kama Sutra. In fact, there are a lot of things a spoonerism is not. If you know what it is you certainly don't need a definition, and if you don't know, you probably don't care. However, in true academic tradition, I will now proceed to provide both the needless and the careless with another useless explanation. Formally defined a spoonerism is an interchange of sounds in two or more words, such as switching the beginning consonants in a phrase. Quite simply, its getting your mords wixed.

Spoonerisms are sometimes unintentional and nonsensical, but they are also often the basis of good (or bad) puns. For example in the 1920's, a rich young heiress created a scandal by eloping from a Vassar dormitory and refusing to return to her class. This prompted one member of the literary Algonquin Round Table to observe that the young lady had "put her heart before the course."

Another incident concerns a brilliant scientist who succeeded in cloning himself. He took the clone as an exhibit to a convention he was invited to address,

but during his lecture the clone persisted in interrupting the discourse with a stream of terrible profanity, causing much embarrassment to the scientist. Finally, after a particularly offensive tirade by the clone the scientist could stand it no longer, and threw the clone out of the third-story window. He was immediately arrested, and charged with - what else? making an obscene clone fall.

I think my favorite spoonerism (i.e., the worst I've heard yet) is the old story about the alcoholic baseball pitcher named Mil Famey who got drunk on beer and pitched so wildly that he walked the other team's players around the bases and caused his own team to lose the game. Someone asked about the empty beer cans, and a member of the winning team explained "that's

the beer that made Mil Famey walk us."

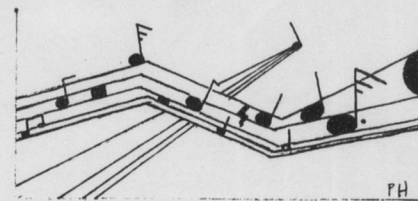
Spoonerisms were named for Reverend W.A. Spooner and English professor at Oxford in the early 1900's, for reasons not entirely clear to me. I suppose getting a word named after you is one of the honors some English professors dream of - I am now accepting definitions of O'Brienisms, Beharisms, Gutsellisms....

Record Time

by Trish Kelley
Special Writer

Monkey's Head in the corner of the Room Ace of Hearts Records.

Monkey's Head in the corner of the Room is an impressive debut album from the Neats, a relatively new band from Boston.



The Neats have a musical style reminiscent of late 60's pop bands, such as the Grassroots and Credence ClearWater Revival. That these are their roots is proved by Eric Martin's vocals and Jerry Channell's and Terry Hanley's work on bass and drums, respectively.

The songs are a great combination of ringing guitars with upbeat rhythms, and intelligent lyrics. On songs such as "Red and Grey," and "Lies," one hears the laments of life love and youth, but one can also understand how the upbeat music reflects that despite sadness, there is also happiness and hope in life.

In the past, Greensboro has seen performances by other Bostonian bands, such as Human Sexual Response, and Mission of Burma. The Neats are further proof that new music is alive and well and growing in Boston.

Richard W. Harte, who also produces Mission of Burma, has done an extremely good job on this record, simply by not doing too much. One of the problems with a lot of new music is over production in the studio, to the point that a band can't pull off the desired sound on stage. However, Monkey's Head in the Corner of the Room has that raw edged sound that can be very appealing to listeners.

ODD BODKINS

By Dan O'Neill



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Understanding Media

by Dan Pleasant
Killer Correspondent

Upon returning to Guilford following the recent lengthy break, I was faced with a culture shock in a retroactive direction. After weeks of near-constant cable-TV viewing and the multitude of choices offered thereby, it was disconcerting to be limited to those channels afforded here by the public airwaves. The free time provided (because there seems to be nothing to watch) has been helpful in generating some thoughts about the "Video Era" in which we find ourselves.

Television in past years has been cited often as the major homogenizing influence in modern American culture. This assumption, however, is becoming increasingly less true, as we see the advent of "specialty" networks-i.e., ESPN (all-sports network), Arts (cultural programming), CNN (all news) and so on. Thus, no longer must one be subject to the whim of the masses and be forced to endure the trash propagated by the networks during "prime time." There truly is "something for everyone."

But why is this programming available only now? Cable technology has existed for many years, but only in the last ten (liberal estimate) has it been exploited in even a minimum sense. Television reinforced the cultural base of the industrial revolution and factory labor - synchronization (everyone watches the same thing at the same time, hence "prime time"), standardization (all shows seemed to fit into ready-made formats) and rigid structural/temporal integrity (everything from commercials to movies - "edited for television" - were forced to fit into a rigid time pattern).

These ideas, perfect for the factory, are no longer relevant in light of the disintegration of American industrial society. Nine-to-five is obsolete, individualization reigns, and rigidity is no longer a guide for personal time structures. Cable merely reflects these changes - programs can be shown at various times to accommodate a variety of viewers; programs geared for small audience groups are economically feasible, and, consequently, the rigid structure inherent in network TV (I used to tell time by the tube) is no longer necessary or even desirable.

It is nearly impossible to predict with accuracy the future of video in America. However, the general trend towards a greater variety of choices is clear. Thus, it challenges us to develop the critical faculties to determine wisely the selections for our viewing pleasure - and profit.

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