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Soap vs. Hope

Velvin's View

by Iris Velvin
Entertainment Editor

Television is truly a marvel. It entertains, educates, forms our opinions, influences our consumer habits, and helps us kill a lot of spare time. Even those who don't watch TV are exposed to its effects through other people. It can safely be said that television, to some extent shapes our lives.

TV also reflects our lives. By knowing a person's viewing patterns and their favorite show, one can form a pretty accurate opinion of that person's intellect and personality. Take for example the man who watches TV from 5:30 p.m. to 11:30 p.m. six days a week and just loves *Real People*, *Three's Company*, and reruns of *Rawhide* and anything on ESPN. This man is probably a blue-collar worker, married with 2.3 children, who perhaps has a high school education. (He did well in shop class.) He thinks of himself as macho and sociable, although he is neither. Or consider the woman who only watches *60 Minutes*, *TV 8 Eyewitness News*, and PBS documentaries. This woman wants to be considered as educated and well-informed, although, if she also really likes *TV 8's* weatherman, she probably needs a good therapist. The per-

son who watches TV mostly during the day, however, is obviously either weird, unemployed, a housewife, or a college student (or any combination of the above).

Prime-time television has been analyzed and categorized ad nauseum, as also has late-night TV. Daytime TV, however, has been overlooked as a valuable source for the media sociopsychologists. Insights can be gained by watching who watches what.

Since daytime TV is more limited in scope that even the meager offerings of prime-time, the shows consist largely of either soap operas or game shows, unless you're lucky enough to have cable TV or can pick up a good UHF station that shows old movies and reruns. This divides daytime TV watchers into two psychological types: the soap opera fanatic and the game-show enthusiasts.

Those who prefer soap operas are generally sensitive, emotional people, romantics who react dramatically to situations. They live vicariously through other people, and like to psychoanalyze everything. They tend to be more introverted and less

physically active than their peers who watch game shows. On the other hand, those who prefer TV's games of fortune seem to be more aggressive and outspoken. They pride themselves on their knowledge of trivia and their astuteness of consumer economics. The game show watcher is apt to be a big talker, envious of others, and hopes to one day be fabulously wealthy through no real effort of his own. Those who like game shows believe in the power of luck, because they see it happening every day on their TV screens, whereas the soap opera watches, mentally entertained in storylines of romance, deception, and danger, tend to view life more cynically.

Now, suppose you won a trip to Las Vegas but were given only one dollar to spend if you would by a *People* magazine to read in your hotel room between *Love of Life* and *The Guiding Light*, you're obviously hooked on the soaps. If you would get change to feed into a slot machine, and hope for the best, you probably like *Monty Hall* and *Bob Barker*. And if you used that dollar to call home and get them to wire you more money - well, you either have cable TV, or watch a lot of Dallas.

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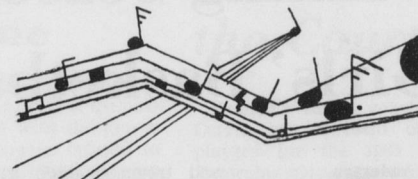
LET $E = (M * C)^{**}$ I think it was
Einstein or somebody who said
that specific gravity is the
opposite of general hilarity?

Friday's Nights

by Trish Kelley
Special Writer

For those of you who don't already know, Friday's is the hottest New Music club in Greensboro. Good old rock-'n-roll as well as more outrageous musical styles are featured at Friday's, located on Tate Street near UNC-G.

This past Saturday night, Chris Stamey appeared at Friday's with a revised edition of "It's A Wonderful Life." Whereas the previous tour had consisted of Chris Stamey on guitar, Ted Lyons of the Honey-mooners on drums, and Phil Dray on keyboards, this time the band had expanded and positions had changed with Stamey now on guitar, trumpet, and keyboards, Faye Hunter of Let's Active on bass, Sara Remwebber (also of Let's Active) on various percussion, Pat Erwin of the Raybeats on guitar, and Ted Lyons on drums. The Groovetage system, which Stamey invented and used on his last tour, was, present again and integral to the entire performance. With the added members, the sound as a whole is much fuller, compared to the earlier tour which was enjoyable but had a less accessible sound.



The set consisted of every song from Stamey's LP with a few extras thrown in to round off the evening. Stamey opened with "Winter of Love," a simplistic but beautifully haunting tune, with Faye Hunter doing background vocals. Also included were Stamey's "If and When" done two different ways. First it was played slow, sensuously drawing out tones and vocals. Later, during an encore, they played a very upbeat, pop-sounding version reminiscent of the single. Also in the encores were "Baby Talk," the flip side to an old dB's single, and "Why," the theme song from the movie "Soup for One."

Opening for Stamey was a relatively new band to the area, Male Model, who succeeded in getting the crowd moving to their energetic music. Male Model has appeared at Friday's before, and will hopefully do so again. The audience seemed to enjoy both acts immensely, making the evening one of great fun and entertainment.

This weekend, Friday's will feature The Pressure Boys, a ska band from Chapel Hill, and Arrogance, a nationally known band also from Chapel Hill. Next week will bring Let's Active and the Right Profile. In the future, look for the Neats.

Rock 'n' Roll Survivors

by Peter A. West
Music WriterDig The New Breed - The Jam
(Polydor)

During the past six years the English music scene has become a mercurial entity in which pop idols are made and swallowed in an extremely short time. Every year there is a new fad, from ska to new romantic to the current Motown-styled pop. The Jam is one of the bands to survive and prosper over an extended period of time in this environment. Their newest domestic release, a live album called *Dig The New Breed* continues this success.

A highly effective and in many ways the definitive Jam album it is a collection of 14 songs from all six Jam albums as well as from their first E.P. All were recorded at various venues in Great Britain over the last five years. The production quality, needless to say, varies considerably. It is not, however, the technical

aspects which make it worthwhile. I am instead impressed by the raw energy which pervades the music. "Standards" and "Start" are particularly noticeable.

In the studio, The Jam were always somewhat restrained and smooth. Live, however, they pro-

duce blistering rock and roll which leaves many of their American and British counterparts in the starting blocks. Despite its very sparse, raw production (which at times interferes with with album) v-style *New Breed* is a very exciting album.

ODD BODKINS

By Dan O'Neill



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