

ENTERTAINMENT ON REVIEW

By Monte Zepeda

There is a new singing duo that will meet mixed reactions in the southern record markets.

Billy Vera, a white male from San Diego, Calif., and Judy Clay, a Negro female from Fayetteville, N. C., have pooled their talents as singers in a new single, "Country Girl -- City Man".

The song opens with:

Billy: "I was born in New York City."

Judy: "I was born in Georgia."

Billy: "Girl you're looking kind of pretty."

Judy: "Don't you think we oughta'."

Both: "Get to know each other better,

Take the time to find out why we can't

Get a piece of soul between

A country girl and a city man.

We could find, we could find

It's groovy just to cross the line."

The sound of the song, lyrics, music, beat included, is good enough to be a hit. The only thing. It will be interesting to see how many stations play the record without question and how many invent reasons why the record should not be played, a situation Charlotte listeners are fully used to.

Two records of United Press International's top twenty tunes of Jan. 28, 1968 are not being played in the Charlotte area.

Number 16, "Itchycoo Park" by The Small Faces, will never be played on Charlotte's only top 40 station because of "objectionable lyrics."

"In that song," said Jack Gale, program director for radio station WAYS, "they sing about going down to Itchycoo Park and getting high. We can't play something like that for tennie-boppers to listen to. We have a responsibility to our listeners. We can't play something like that."

The story on "Goin' Out of My Head/Can't Take My Eyes Off You" by the Lettermen is totally different. The song has no questionable words. Apparently the recording that was number nine in the nation is not good enough to be played in Charlotte.

"We Can Fly" by the Cowsills is another record being played on stations across the nation that probably won't be aired in Charlotte on WAYS. Station WBT is already playing the record but if the song is to become a hit in Charlotte it, unfortunately, has to have WAYS playing it.

Jack Gale thinks that MGM records' Cowsills are buying hits. Backers of the group are supposedly using promotion gimmicks to make the Cowsills a hit.

Nevertheless, leading stations such as WLS in Chicago, WABC in New York, and lesser stations such as WOWO in Fort Wayne, Ind., WNOX in Knoxville, Ky., and WKIX in Raleigh are giving the disc full airplay. The record is rising steadily on the charts. Maybe this situation will end with the same results that surrounded "The Rain, The Park, and Other Things". WAYS was practically forced to play the record when it became number two in the nation.

WAYS has said that John Kilgo was hired by the station in an effort to better the news broadcasts of that station.

Indeed, the quality of the news editing and reporting has improved. But any improvement made along those lines has been offset by a number of John Kilgo's "Comments" on the news.

Yes Kilgo did a fine thing in urging Charlotte residents to support Miss Anita Stroud and her cause of helping underprivileged children. But where does the sense lie in criticizing local television stations for the hosts of local movies? Who really cares if WBT is a little higher-class because they use a couch and WSOC is crude because they use only an armchair?

Kilgo's word choice and tone of voice during these attacks on competitors is most unpleasant and even offensive to the listener.

A recent bombardment of sportswriters at the Charlotte Observer was particularly so to this writer. Kilgo didn't like the Observer because its sportswriters seemed, to Kilgo, prejudiced against a certain school's player.

If the Observer is so bigoted, why then did Jim Beatty single out an observer sportswriter to write many of the scripts for "Champion Sports"?

Why can't Kilgo simply remain calm and report the news and drop it at that? If he wants to make interesting sidelights on the news, OK. If he wants to aid worthy causes, fine. If he even wants to make constructive criticism, good. But the overly critical lint-picking should cease, immediately.

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Pervis Lee, Charlotte Singer 'Knocks Out' College Coed

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"I heard 'St. James Infirmary' by Pervis Lee and it knocked me out. "It was hard to believe that somebody from Charlotte who could sing that well would still be in Charlotte."

These quotes from a college coed are typical of reaction to "Leeway", guitarist-song stylist Pervis Lee's first record album. Since it was released nine days ago, 300 copies of the 500 pressed have been sold.

For three years Pervis Lee has been performing nightly at the Lion's Den Lounge at the Holiday Inn on North Tryon Street. Over those years popularity with audiences of all ages has grown to point that fans commute from towns 50 miles away to listen to Lee perform.

"Weeknight crowds are always good," says Miss Sandy Pselos, hostess at the Lion's Den, "But on weekends, there is no seating room at all."

Pervis Lee is a self-taught musician and singer. As is the case with many professional singers, Lee's first encounter with singing in public was a church choir.

He learned to play guitar while recuperating from an operation.

"I never had any idea that I would sing for a living," Lee said. But after a little practice, he began getting jobs.

Finally settling down at the Lion's Den, Lee's talents were brought to the attention of Charleen Whisnant, editor of the Red Clay Reader. Mrs. Whisnant helped persuade Lee that he should make a record album. The result is the exceptionally entertaining, "Pervis Lee -- Leeways".

The album is a totally unique collection of sounds ranging from gentle folk tunes to upbeat songs of Lee's own composition. Both are performed in rhythmic, flowing style.

Renditions of "Jamaica Farewell" are fairly common. Pervis Lee's, however, captivates the listener with a presentation of graceful, subtle beauty. The same is true of Lee's version of "Yellow Bird."

But Pervis Lee is not necessarily a folk singer. He can make the transition to contemporary tunes and still be a hit. An example is "More", the theme from "Mondo Cane". Lee presents the song in a soulful style that is completely

his own. It's not "soul" of the rock and roll variety; Lee's "soul" is the genuine feeling of his interpretation of a song.

One of the most outstanding songs on the album is Lee's own composition, "Only Then". It's a song depicting how even the best or worst occurrences of life fade into everyday life.

This poem became the song: I have thought of many things today

Which I have now forgotten

But the memories most black

to me

Will soon be white as cotton,

Pure as the driven snow, my

love

Fresh as a summer spring

And when I'm in my rocking chair

I'll bring them back again.

I'll bring them back again.

I'll powder up this old wrinkled

face

Put a napkin to my eye

The time will come

And time won't wait

And slowly I will die.

Later when I'm in my bed

And memories won't come

An angel will watch over me

And life will be all done.

These lines indicate the great

sensitivity of the composer.

SDS Sets Up Counseling Service For Dropouts

NEW YORK (CPS) -- Students for a Democratic Society (SDS) has set up a drop-out counseling service for students "who feel college is channeling them into a mold rather than helping them become independent, dynamic human beings."

SDS's New York office is compiling a list of activities for potential dropouts. The organizers of the program, Michele Clark and Jonathan Lerner, say the activities include organizing projects and working on underground newspapers. These are all "non-establishment" and are intended to permit "those dissatisfied with the system represented by the academic community to explore themselves and others in a dy-

namic and free way."

SDS makes the list available to any student who is considering dropping out of school.

Lerner and Miss Clark hope to eventually have regional counselors throughout the country, much as SDS and other organizations now provide draft counseling. In fact, one of the jobs of these counselors will be to help draft-eligible men who lose their deferments by dropping out.

In a statement about the project, SDS said it was being set up because "We want to erase the word 'failure' from the concept of dropping out of college. It is not a failure to quit a system which dehumanizes you, just as it is not cowardly to refuse to shoot a Vietnamese. It is not cowardly to cut the umbilical cord which keeps you in the university when you realize that the university is creating you in its own image; obedient, bored, tense, passionless, infinitely intractable like clay rather than indefinitely open like the sky."

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