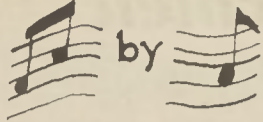


ENTERTAINMENT



Wit. & M. A.

A Night Song

There is nobody who can play an electric guitar like Wes Montgomery could, but Kenny Burrell gives it an applaudable try. Burrell seems to be imitating Wes in Burrell's NIGHT SONG. On the title number, Kenny plays a melancholy chord or two as he receives more than adequate backing by a group conducted by Don Sebesky and headlined by Marvin Stramm on the trumpet and Urbie Green on the trombone. "Blues for Wes" is a high-strung tribute to the King. It doesn't do him justice, but Burrell will make it some day if he continues at the present pace. "Namely You" is strictly midnight mood music. "Love You Madly" brings things back up to a big band sound, and "Just A-Sittin' And A-Rocking" is more soliloquous picking.

Burrell plays "The Shadow of Your Smile" in a really deep manner. He gets into the song and works his way out. For better than five minutes he twangs out one of the best standards to come out of the sixties. It may be the best tune on the album; the other cut under consideration is "Brother Where Are You?". It comes on strong and hangs in there, and all that there jazz-type talk, "Night Hawk" is an eight minute cut with orchestration that encompasses many moods and ends in rolling and crashing drums. The last song on this Verve recording is Burrell's rendition of the popular "Teach Me Tonight", a sensually luxurious sound that brings back old memories and new expectations. Hope it does the same for you.

Velvet Underground

The Velvet Underground comes on real soft with the first track on their album VELVET UNDERGROUND. The first song, "Candy Says" is mellow and tuneful, one of the best love songs to come out of the rock movement. This M-G-M group may just have a sound really worth listening to. The pace picks up pretty much with "What Goes ON." It's got a real hot instrumental part that trips it out pretty strong. "Some Kinda Love" is also an instrumental of some merit. "Pale Blue Eyes" is a quiet tune with guitar and piano in the background. The last song on the first side is "Jesus." We all know who that's about.

Side two begins as almost an answer to the questions posed in the last song on side one - "Beginning to See the Light." The second song is "I'm Set Free." Don't get excited; it isn't turning into a revival. Other cuts include the tender "That's the Story of My Life", the mysterious "The Murdery Mystery" (complete with narrative), and "Afterhours." The last two are very much like something that you might expect to find on a Mothers' album. But that's ok.

Nucleus

A nucleus is like right down in the core of a thing where it's essence can be realized in its purest form, like where your head's at. It is also an electric group (the instruments, not the singers) and an album. From the nature of NUCLEUS, I kinda think that there's a real close connection between these two kinds of nuclei. The sounds laid down by the group really get right down to where it's at. "Jenny Wake Up" really strings out a simple thought - wake up, and come on over to me - with some complicated vocal and instrumental effects. "All About Me and the Spidery Bass" and "Judgment Day" are woven through and through with sparkling instrumentalization. The final movement in "Judgment Day" explains the title in its climatic finish. By the time the group finishes with "Lost and Found", "Share Your Colour" and "Communication", they all begin to sound alike, and the listener begins to question whether a nucleus can be something that big. Despite the sameness of many parts of the album, portions of "Share Your Colour" and "Communication" really shine as original moves. All the songs on this mainstream release were written by Greg Fitzpatrick, who seems to have some insight into both the social and musical problems of today.

Miss Misty Moore

You've probably seen pictures of Misty Moore before; you may have even seen Miss Moore in person. She was in Charlotte not too long ago. Well, she has just made her first album, on the Pzazz label. Misty is a former actress who is enjoying a pretty smooth transition to singer. Her style on THIS GIRL'S IN LOVE WITH YOU is difficult to describe, but that is not to say that it is not good; it's refreshing. She doesn't really do a good job on the album's title tune, but she makes up for it with her cool presentation of several songs on the album that were written by Charlotte's Loonis McGlohon. "You Stayed Away Too Long" and "When Summer Dies" are two of these. Miss Moore does not excel when she attempts to slow down the pace without subducing her brassy voice, but she will surely come into her own once she has settled down to her own style. "Windy Curtains", perhaps the best cut on the album, is a haunting melody of lost love and exploitation. Jim Webb's "Lucky Me" is as good as we have learned to expect from the young composer/musician, and it may

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Well-Known Swami to Speak Here

One of India's most learned Hindu Swamis will visit UNC-C for a lecture and "On Campus" show shortly after Easter. Swami Ranganathananda, a member of the Ramakrishna Order and member of the Vedantic tradition revitalized by Shri Ramakrishna in the nineteenth century and furthered by Swami Vivekananda, will speak in room C-220 at 11:30 on Friday, April 11. The topic of Ranganathananda's lecture will be "Man's Spiritual Life in the Light of Twentieth Century Scientific Thought." This former President of the Ramakrishna Math and Mission at Karachi and lecturer at Delhi University has toured the world giving lectures and has worked with UNESCO for several years.

The Swami has published two books - ETERNAL VALUES FOR A CHANGING SOCIETY, a collection of his essays and lectures, and THE MESSAGE OF THE UPANISHADS, a six-hundred page message on the traditional Hindu texts.

Ranganathananda, who speaks fluent English, will lunch with Project Opportunity members following the lecture.

Jazz Trio Lays Down the sounds

The Jim Lackey Trio turned out to be one of the real hits of the New Arts Festival. The only four member trio around played a strong hour of hot jazz in the Parquet Room from noon to one last Wednesday. The performance included a cool version of "Double Oh Soul" featuring Vic Fulcher on the keyboard. One of the real highlights of the set was "Merci, Merci, Merci." That's "Mercy, Mercy, Mercy" for the unilinguals in the audience. They knocked us off our feet all right. After the number, Jim said, "It kinda makes people wanta touch one another, don't it?" Then came "Star Dust" during which Lackey really lost himself on the percussion as the drums seemed to become the world for him. He probably didn't know we were there, but we knew that he was. Willie Gillon on the alto sax and George Seegers on the bass complete the company. George put on quite a show himself as he loved that instrument mighty fine. The sound put down by the group might be called "hard" but not "pure" jazz; all the audience knew was that it was good. Lackey thanked the audience for its receptivity after the concert and said that he hoped to be invited back.

Ross Speaks on Architectural Design

Mr. W. Crutcher Ross, an architect, spoke last Monday, March 24, for the New Arts Festival. Mr. Ross' topic was "The New Look in Architectural Design." In Mr. Ross' words, "Architecture should work for man, not man for architecture." He explained that to increase community participation, Charlotte should build more commercial and educational facilities along with more public gathering places for all citizens.

One of Mr. Ross' present plans for Charlotte is the Sugar Creek Canal. This would not only alleviate problems such as the creek's flooding, but it would bring beauty and interest to the city. The canal is being planned like the San Antonio canal which has barge traffic, picnic areas, outside theaters, paddle boats, and lovely foliage all along the canal. The San Antonio canal took about three years to complete, and he said that the plans for the Sugar Creek canal should be complete in two or three weeks. The plans include having the canal

run from Princeton Avenue to 4th Street. Since every twenty years there is a terrific flood of the creek, the plans include three dams--one at Freedom Park, one at the hospital complex, and one at the Charlottown Mall. Walkways will run the distance of the canal so that one can walk along it without going into traffic. Mr. Ross explained that taxes will pay for the canal in six to ten years.

Other future projects for Charlotte include the Blue Heaven Project which has already begun. The project includes a lake proposed to go through the low land and a waterfall. Also a "platform-city" is planned for Charlotte's future. Gardens will be atop buildings, then shops will be on the next level, below the stores will be parking, and below the city subways.

Mr. Ross explained his plans to the audience and added that they may sound fantastic, but that if its possible for a man to create a Japanese Garden out of a city dump, then all of the plans for Charlotte are possible.



ACLU Lawyer Discusses Freedom

Mr. George Daly, an attorney with the American Civil Liberties Union, spoke to a student-faculty group in C-220, on March 26, 1969. His introductory remarks were outlining the history of the A.C.L.U. According to Mr. Daly, the American civil liberties movement was impeded by the American interpretation of the freedom of contract. Companies were hiring children to work in mills, under deplorable conditions, but the federal government claimed it had no right to intervene due to the freedom of contract. Under intense public pressure, the courts overruled the fundamental freedom of contract, and asserted that the freedom of decency was of greater value to society.

During the 1930's, U.S. courts began to display a new willingness to decide issues between people and the government. One of the most famous trials of this era was the "Scopes Monkey Trial". The defending attorney was an A.C.L.U. attorney, Mr. Clarence Darrow. During the 1940's, the A.C.L.U. attention was directed towards workers, and their right to form unions. During the latter part of this period, their attention was again diverted to protecting members from their Union. (Continued on Page 5)

Sunrise Service on Easter

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mean it. This Sunrise Service will not be the traditional liturgical-preaching service. Underwood believes this service is a thing of the past, or, at least, he says it has no place on a vibrant innovative contemporary university campus. It was pointed out that the campus setting provides a ready-made opportunity for experimentation with new liturgical forms.

So what's new? As explained to the JOURNAL the service will begin with a liturgical jazz prelude played by the Independence High School Jazz Ensemble. This combo will also play the postlude. The first piece of music will be "Intermission Riff" by noted jazz artist Stan Kenton. The end piece will be "Hanna's Blues No. 6" by Bill Hanna.

Another unusual feature of the program, and one which Underwood admits has been a "stumbling block" to some of the preachers is a choreographic interpretation of the Lord's Prayer. A group of UNC-C students under the direction of Mrs. Thomas Stockton will interpret this traditional prayer with a non-traditional liturgical form. To help the preachers and possibly some of their congregation get over the stumbling block, the dancers are being called a "motion Choir," and the program lists the Lord's Prayer with the rubric "In Motion."

Linda Perez, vocalist with the Loonis McGlohon Orchestra, will be featured as a folk singer and will lead the congregation in some group singing including the now popular African folk song, "Kum Ba Yah."

In case of rain the program will be held in the Parquet Room of the University Union. The Sunrise Service is open to the public. It begins at 5:44 A.M. The off-beat time is to help you remember the starting time, according to Underwood.