

Entertainment

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get this - the Union had an opportunity to get Ian & Sylvia instead of the Tams. That would have been the logical thing to do; more students could have been reached by the Union's entertainment (which, by the way, ALL the students pay for). Well, if you people only want to attract a particular "in-crowd" to your events, you've done a damn good job! You won't see me there.

Record of the Month



Not knowing what is to come up in the next week or so, it's a bit dangerous to name a record-of-the-month this early, but I intend to do it anyway. FOOL ON THE HILL by Sergio Mendes and Brazil '66 is sui generis as far as recent releases are concerned. The Brazilian sextet has really proved that they can stay on the top by producing their fourth remarkable album in a row. They are now as popular as their boss-man, Herb Alpert, and the group is still heading higher. This album contains two of their hits that climbed to the number one singles spot and stayed there. It is interesting to note that both songs were written and recorded by other artists (one of them was No. 1 for a long time); it is Mendes' unique South American bossa nova style that brought the fans out in droves to buy these songs that they had heard for months by other artists.

Side one begins with the Lennon-McCartney hit "Fool on the Hill," which occupied the top spot on the charts for the longest time. The song is about alienation and the fact that alienation of an individual does not imply that the individual doesn't know what's happening. The bongo beat and trumpet make the instrumental part strong as can be. "Festa" begins quickly and moves into a cool summer evening sound and back to a rapid pace again. It is sung in Brazilian, except for the final verse, but it's not too hard to figure out what the song is about. For four and a quarter minutes "Festa" tells the story of lovers and the carnival. "Casa Forte" is a fast-paced tune by Edu Lobo that blends into melancholy and back. "Canto Triste" means sad song in the neo-Portuguese language that is spoken in Brazil. The songs by that name on this A & M album was composed by Lobo (which means wolf). It's the saddest of sad songs - very smooth as sung by Lani Hall. I think it's the best on the record. The sentimental strings and moody poetry of the song are pleasing, and it's in English. The first side finishes with Lobo's "Upa, Neguino" a happy sound from down south performed in the style that has made Brazil '66 one of the world's most sought-after musical acts.

"Lapinha," which is song one on side two, is another rapid-fire Brazilian sound, and is followed by the jazzy "Scarborough Fair," an old English canticle made famous by Paul Simon and Art Garfunkel. The strings are fantastic in the background, and there is an electric guitar that sounds more than vaguely like the late Wes Montgomery. The song ends in a freak-out fade-out that I like to listen to again and again. "When Summer Turns to Snow" is a beautiful vocal by Dave Grusin, who conducts the orchestra throughout the album. The vocal leads are handled artistically by Rubens Bassini and Lani Hall on this midnight song that I am tempted to label as "sexy." A slow classic guitar is underlined by the string section of the orchestra to provide the instrumental portion of the song. It sends chills up and down my spine every time I hear it.

Brazil '66, which is composed of Sebastiao Neto, Dom Um Romao, Rubens Bassini, Karen Phillip, and Lani Hall (who wrote the lyrics to many of the songs) and, of course, Sergio Mendes, finales the album with Lobo's "Laila Ladaia," leaving the listener only to shout "Bravo!" I eagerly await the group's next album.

Seduced by a Sax?

Boots Randolph's new lp on the Monument label is entitled ...WITH LOVE: THE SEDUCTIVE SAX OF BOOTS RANDOLPH. To start out on the right foot, I don't think that anyone has ever been seduced by a saxophone, at least, none of my friends. So don't expect too much from the album. If you're a Boots fan, however, you may swoon a bit from the effects of this sexy album. With songs like "Strangers in the Night," "Tenderly," "The Look of Love," "Let It Be Me," "Meditation," and "Love Is Blue," I must admit that Boots has good taste in tunes. He does an especially good job on Kaempfert's "Strangers in the Night" and Bacharach's "The Look of Love." If he continues to travel this road, Mr. Randolph may just make some headway with the younger generation, which is presently not patronizing the aging saxman with any great gusto.

Oh Yeah?

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has been. The only thing that Rod ever said about the column came after I wrote the second article. That article was entitled "Solitude." I was feeling pretty good about the article, and I asked Rod to read it. After reading it he said that he thought I should expand it in some places and make the article longer. He did say he thought it was a good article. I didn't expand the article, and Rod has never said anything about any of the columns since then. He did question whether or not I should put two of the personal columns in the paper. I said that I should and he did better than those three articles. I don't even know if he reads them. But anyway. Thanks, Rod!

Seminar Openings

Openings remain for a seminar on "Profits Through Effective Production Control Management" at the University of North Carolina at Charlotte for Saturday, April 26.

The seminar is being sponsored by the University and the American Production and Inventory Control Society.

The speakers are Belk executive Ray Killian; Oliver Wight, partner

in the firm of Plossl and Wight Associates; Peter Schavoir of IBM's Manufacturing Industry Marketing Department in New York City; and Lorn Buxton, senior consultant with Burlington Management Services Company.

Topics will include "Management Motivation and Productivity," "The Return to Basic Concepts of Production and Inventory Control," and "Development and Utilization of Forecast."

Information may be obtained from the Division of Economics and Business Administration at UNC-C.

Mothers, Masekela in a Jazz Festival

The Charlotte Jazz Festival-1969 is produced by MR. GEORGE WEIN, originator and producer of the famous Newport Jazz Festival and similar attractions throughout the world. Mr. WEIN is also an accomplished Jazz pianist and heads his own group, The Newport Jazz All Stars. For the Charlotte Festival he has assembled one of the most impressive lists of talent anywhere.

Appearing at the Charlotte Coliseum on June 28th, 1969 at 8:15 PM are the following artists:

DUKE ELLINGTON AND HIS ORCHESTRA - One of the true giants of Jazz and great composers of the 20th century. 1968 was quite a year for Mr. Edward Kennedy Ellington, which saw him receive an honorary doctorate of Humanities from Yale University, appointed to the National Council of the Arts by President Johnson, and the Bell Telephone Hour devoted an entire show to him. President Nixon has invited Duke to the White House to celebrate his 70th birthday on the 29th of April.

Stars of the Ellington Orchestra are plentiful. Tenor saxist Paul Gonsalves, altoists Russell Procope and Johnny Hodges, and the Baritonist Harry Carney handle the reed solos. Fine muted work can be heard from Lawrence Brown on the Trombone. Cootie Williams and Cat Anderson star on trumpet solos. Duke's son Mercer Ellington plays in the trumpet section and manages the band.

THE NEWPORT JAZZ ALL STARS - with producer George Wein on piano, concentrating on swing or mainstream jazz. A real ALL STAR group featuring veteran Red Norvo on Vibraharp and Greensboro, N. C. native Tal Farlow on guitar.

Young-Holt Unlimited - formerly the rhythm section with Ramsey Lewis featuring drummer Red Holt and Eldee Young on bass. They have a hit on the charts called "Soulful Strut".

ROLAND KIRK QUARTET - Fantastic multi reed man, plays tenor sax, manzello, stritch, flute, nose flute, and siren. Can play several at once and is a one man Jazz band.

HUGH MASAKELA - South African trumpeter who was a great success at last year festival. Sings and plays exciting african tribal songs, developed in a jazz vein. Popular in the Top 40 and soul markets.

THE MOTHERS OF INVENTION - A significant rock group led by Frank Zappa who have scored tremendous successes all over the world. Inventive as their name implies, jazz has made a tremendous influence on their music.

ANNOUNCEMENT
ON CAMPUS IS LOOKING FOR A NEW PRODUCER AND A NEW DIRECTOR FOR NEXT YEAR - Male or female Applications are available at the Union Desk.

April 24, 1969

Tomorrow night "On Campus" continues its comment on the recent turbulence caused by the controversial publication, "Inquisition." Dr. Darryl McCall, Dr. John Hall, one of the editors of the publication and members of the Charlotte-Mecklenburg School board are on hand along with host, Lanier Jones as we continue: Censorship, Part II. Tomorrow night at 7:30 on WTVI, Channel 42.



It's
Britton
By George

Sophisticated Trick

As I walked into the Parquet Room, I was musing to myself, "What in the hell am I doing here?" I was sure that David Hoy was going to be another quack, another crack-pot flocking around the sect of soothsayers and fortune tellers common to California. His polished night-club dialogue did even more to confirm my skepticism, which was to continue unabated until his blindfold was put on. It didn't take long for my skepticism to be overwhelmed by awe and amazement. This man is either the greatest con-artist of our decade, or ESP is indeed an existant phenomenon.

The very fact that I refuse to acknowledge his talent is indicative of the atmosphere surrounding research into ESP. It is extremely difficult to mention the subject in conversation without bringing forth hee-haws and guffaws from non-believers. I went to Mr. Hoy's lecture; I saw convincing evidence that these remarkable powers exist; yet, I still cannot bring myself to admit that ESP is more than chance, or a type of very sophisticated trickery. Well, they hooted at Fulton, guffawed at Edison, and told the Wright brothers that they were insane. Maybe David Hoy has this same type of insanity.

Education & Students

Student rebellion is being splashed all over the headlines of every major newspaper in the U.S.A. Every reporter has had his fling at second-guessing the students, and has presumed that he knows why there is campus unrest. One theme that seems to have been almost totally disregarded is the student's lack of confidence in his ability to effect change by following normal patterns of communication. There doesn't seem to be a total rejection of traditional institutions, but more of a disenchantment with the traditional student role of spectator. Over 50% of the population of the U.S.A. is under twenty five years old, yet no one seems to be really concerned with student opinion until the issues are taken to the streets, or a University is closed down by rioting. Normal communications between students, faculty, and administration is exemplified by token acceptance of one or two student representatives on non-controversial faculty or administrative committees. It is no secret that Student Government is ineffective. University policy is determined by the General Faculty and the School Administration. If students are involved at all in the decision making process, it is in a very passive token manner.

If education in the colleges and Universities of the U.S.A. is to adapt to the demands and needs of today, students must be involved in the decision making process. There is a bill before the N. C. State Legislature concerning the acceptance of the President of the Student Body at each of the U.N.C. campuses as members of the Consolidated University Board of Trustees. This is a long overdue step in the right direction; however, the critical need is student representation in the decision making bodies on the campus level. We don't need legislative action to accomplish this, but it will take a progressive attitude on the part of the individual faculty members. Cooperation now would do much towards alleviating the pressing desire for confrontation. Confrontation is necessitated by the frustration encountered when normal patterns are followed. The patterns are in need of alteration.

Urban Renewal

Parkwood Ave., in North Charlotte, used to be an "all-white" section. Urban renewal forced the black man out of his home in the slums of Charlotte, and he was on his own to find a new home. There was only one problem. There wasn't any other place he could find a house for \$12.50 per week. Parkwood Ave., and other low rent districts became home for the new residents. With the new dwellings came hope. The poor had to pay much higher rent, but there was a spark of hope. How this spark of hope can continue to burn is beyond my comprehension. There used to be periodic trash collection in most of these sections. On any given day, Parkwood Avenue is littered with

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