

Bowie's new disc; 1984 rock—Now

by Alan Bisbort
Features Writer

David Bowie is on edge or on the edge or really is Graeme Edge or something. The music world spawns strange partners, but somehow I don't see Bowie going to record company meetings and talking shop to the assembled executives. Somewhere in the confines of RCA Records sits the person responsible for Bowie's presence on the label. "Really, gentlemen, he's an artist so let him do what he wants. Besides, there's a chance he'll sell lots of records," I can hear him say.

It's very easy to say that things have changed in rock music over the years. Things have gone theatrical. People flaunt transsexuality proudly. There is a broader boundary, and it has incorporated the likes of David Bowie. But, it's TOO easy to say that. It's like hearing a criminologist say that an axe-wielding child murderer was "not in full control of his faculties."

Rock has not incorporated Bowie. He was here all along and it has taken everyone else a long time to catch on. He is a child of rock music and his recent concerts showcase his stance—the mincing prancer, the dancer, the diamond dog.

Diamond Dogs is his *Satanic Majesties' Request*. Flirting with science fiction, it plays around in the arena of one of our greatest fears: 1984. Diamond dogs roaming the planet. Cities (Bowie's favorite symbol for decadence) awash with blood. Big brother has his wish. All the kids are mutants listening to rock and roll and making love in doorways, pretending to be rebels and taking drugs with no names. "Red mutant eyes gazed down on Hunger City."

Any day now? The year of the Diamond Dogs is upon us right now, according to old Dave.

Whenever I listen to this album, I halfway pray that he is delving into some self-parody, just as the Stones did so successfully on *Satanic*. Otherwise, he has become a self-indulgent clod striving for cheap scare tactics and histrionics.

Diamond Dogs is not his best album. Musically, it's probably his least interesting. Mick Ronson, his ace lead guitarist, went off to remake songs which should have been left

buried, so Bowie had to shoulder the burden alone. The task is too awesome, although the title cut and the single *Rebel Rebel* borrow Ronson's rhythm flash techniques. Still, Bowie is no rock and roll guitarist.

He must have realized that the true test of a guitarist comes in a concert tour, because in Greensboro he walked onto the stage like a dainty Isaac Hayes without guitar amongst his backdrops of city buildings. Is this rock and roll or genocide? Probably both, but who's counting?

No doubt; Bowie is a complete entertainer and a charismatic figure (probably as much or more so than Jagger who he imitates occasionally on stage). His problem seems to be his tendency to return to the heavens and forget about us mere mortals.

As he says in one of his songs, "When you rock and roll with me/No one else I'd rather be." That's the way it should be.



Why is this man smiling?

He's smiling because he just read some of the entries in the all-new "Tar Heel" Features Page used-Ford joke contest.

He's happy that you can win pizzas-for-two at Peppi's Pizza Den by conjuring up a witticism about his past, present or future. Contest ends this Sunday at 6 p.m.

Another super 'CQ'

by Tyler Marsh
Features Writer

On a recent visit to Stonington, Connecticut, I had the unexpected pleasure of meeting an old companion. I'm speaking of the *Carolina Quarterly*, UNC Press's own literary publication, which jumped out at me as I browsed through a tiny bookshop in the seacoast town.

Needless to say, the world suddenly seemed pretty close, but it was indeed a pleasure to find something so familiar in another corner of my life.

The Spring 1974 issue of the *Quarterly* has the same tendency that the earlier issues have had: each successive edition seems to be better, more satisfying than the previous one. The content of the newest *Quarterly* includes a varied collection of fine short fiction and poetry, and three book reviews. Only the graphics are omitted this time around, which you may or may not miss, depending on personal taste.

It's difficult to point out particularly notable pieces from a collection of solid and

professional works. But among the fiction, but two short works deserve mention. John Calderazzo's "The Wine Trick" won the *Quarterly's* fiction contest this year and is clearly a poignant and controlled effort in portraying a profound childhood experience. "An Album", by Donald W. Baker, represents a reminiscence of a transitional sort and has an uncommon, shocking kind of intimacy for a short story.

The *Quarterly* is graced as well by the poetry of exiled Soviet poet Andrei Voznesensky, which displays unusual insight and simplicity. Albert Goldbarth, another nationally known poet, shows his brilliant imagery in two appealing pieces.

Local color is featured in this edition as well. Chapel Hill poet Amon Liner, former UNC student Michael Jennings, and former *Quarterly* editor Peter Stitt lend their talents

to make this issue a varied collection of contemporary literature.

Now in its 26th year of publication, the *Carolina Quarterly* has received praises from magazines such as *The New York Times Book Review* and *Esquire*. The *Quarterly* draws manuscripts from every part of the nation as well as other countries. Over 300 libraries throughout the U.S. subscribe to the *Quarterly* each year.

Like all magazines, the *Carolina Quarterly* has extensive postal and printing costs, but being relatively small, the problems are magnified. The editors, mostly UNC graduate students, are continually striving to expand their magazine's circulation, believing that it deserves a wider audience. If you should happen to spend some time with the current issue, you will most certainly agree.

Current Taster's Choice

by Harvey Elliott

"Bizarre, Bizarre" (Drole de Drame)—Marcel Carne's fantastical French farce about British detective work. 1937. (Sunday at 8:30, Union free flick.)

"Buster and Billie"—Jan-Michael Vincent (the world's greatest athlete) and Pamela Sue Martin (a survivor from the Poseidon) try not to go "all the way" in this Georgia graffiti, set in 1948. (At Plaza 2.)

"Cabin in the Sky"—Vincent Minnelli's first film was an all-black musical with Ethel Waters, Lena Horne, Eddie "Rochester" Anderson and Butterfly McQueen. 1943. (Thursday at 8:30, Union free flick.)

"Chinatown"—Both Jack Nicholson and Faye Dunaway have been acclaimed for their performances in Roman Polanski's 1930's private-eye film, which Penelope Gilliatt calls "wickedly skilful, funny and socially alert." (At the Carolina.)

"Herbie Rides Again"—Miss Helen Hayes has more fun with the love bug than she had at the airport. (At Plaza 1.)

"Klute"—Jane Fonda won a well-deserved Oscar as a call girl in Alan Pakula's fine

detective film of 1972. (Wednesday at 8:00, Gross Chemistry Auditorium, Duke.)

"Mame"—Tallulah Bankhead, in her later years, was told about an actress whose close-ups were filmed with layers of gauze over the camera lens, whereupon she replied "God! They'd have to shoot me through linoleum!" It looks as if they've done just that to poor Lucille Ball. (At Plaza 3.)

"She Wore a Yellow Ribbon"—John Ford tells of the Indians' last attempt to drive the white man from their territory. Full of

melancholy and tragic beauty, the film stars John Wayne as a retiring cavalry officer. Shot in Monument Valley, the color photography won an Oscar. 1949. (Tuesday at 8:30, Union free flick.)

"The Three Musketeers"—It's still playing and it's still wonderful. (At the Varsity.)

"Westworld"—Yul Brynner and Richard Benjamin participate in a futuristic amusement park for grownups where "man's mechanical creation runs wild." (Tonight and Saturday, late show, at the Carolina.)

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