

Leaven reviews

'Gimme Shelter' is despicable



Tom Rush, folk singer, will close Jubilee with his performance on Sunday, May 2, at 2 p.m.

Tom Rush

A man of gentle song

Tom Rush brings his gentle songs of the mental traveller, the rambler and the lover to the Jubilee stage at 2:00 p.m., Sunday, May 2.

Rush is no new name to the music scene—he has been around for over a decade. Although only in his mid-twenties, his gentle interpretations, supported by virtuoso musicianship and technical magnificence, are the result of years of development.

In the early '60's, he was one of the inner circle of tremendously popular young, predominantly white, folk singers who congregated in the Boston area and were responsible for the folk revival which later took on international popularity and is still a strong current in pop music today.

In 1963, Robert Shelton of the New York Times lauded Rush as "one of the most important of the new folk singers and white blues interpreters." Paul Nelson, another critic of the folk idiom, added: "He is the artist none of us thought possible: a singer-guitarist who ranges through the whole of American

folk song, high and low, deep and wide, with complete confidence, competence and taste."

Since then, times have changed for the former Harvard undergraduate, and these changes are reflected brilliantly in his new Columbia album titled "Tom Rush."

As America has changed since the early '60's, so has Tom Rush. Each has grown, realized new potentials and each has, in a real sense, discovered his own voice.

Astrology presented

The Morehead Planetarium's new program, "The Astronomy of Astrology," opens today.

"The Astronomy of Astrology" dramatizes the motions and constellations in the celestial belt called the Zodiac, which extends about eight degrees on each of the ecliptic, the apparent annual path of the sun across the sky. These are the constellations familiar to even the casual sky watcher. However, they are

When I was ten and eleven years-old I used to spend my Saturdays in a broken-down movie theater called the Rialto, where, for thirty, and later thirty-five, cents, I caught old horror films in double feature, dainties like "The Wolfman," "The Man with the Atomic Brain," "The House of Dracula." The Rolling Stones' "Gimme Shelter" reminded me of those days and their horrors galore, because in many ways the Stones and the makers of "The Wolfman" have a similar aesthetic. As far as the Stones' music goes, I won't disagree that they're the best band in rock. "Seabiscuit is first and the rest is nowhere." But the Stones' publicity has always been typified by a kind of gaucherie which was all right as long as it stuck to record jackets and press releases. When it begins to capitalize on murder, however, it becomes nauseating, and "Gimme Shelter," which does just that, is a despicable film.

The subject of "Shelter" is the Stones' free concert (with Jefferson Airplane) at Altamont and the events leading up to it. As everyone knows, Altamont was the anti-Woodstock, the bad trip marked by nightmarish violence and death. Yet, in strictest terms, the murder at Altamont was a godsend for the Stones. At least it gives "Shelter," which was in filming at the time, and of which the free concert was to be the climax, a semblance of direction and tone which in reality it lacks. In showing what one reviewer called the "demonic side of rock" it nourishes the publicity myth of Their Satanic Majesties, the Stones. All "Shelter" has to do, and what it does, is put the Stones in proximity with violence, suggest that such violence is implicit in their music, and yet carefully lay the blame for it elsewhere. Elsewhere is the Hell's Angels.

Pauline Kael has objected that the Hell's Angels are the Stones' fall guys in "Gimme Shelter." Certainly, with respect to violence, the Stones get the glamor of it, and the Angels, the blame. Though "Shelter" glosses over the fact, the Angels were "hired" by the Stones—for \$500 worth of beer—to act as security forces at

the concert. If the Stones had used rabid dogs or orangutans to protect the stage, they'd be no more culpable for the ensuing violence. What makes them even more blameworthy is that the Angels were apparently brought in to become part of the Stones' mystique. Thus, the very set-up of the concert almost certainly predicated the violence. It's not a matter of saying "It had to happen," but merely of noting that the use of a troop of Angels plied with beer to "keep the peace" signified not only poor intentions but a want of sense on the Stones' part. The philosophical callowness of the whole venture is perhaps best embodied in Grace Slick's comment—not the famous "Keep your bodies off of one another unless you intend love," but a largely ignored remark almost immediately after, to justify the Angels' head-knocking: "You need people like the Angels to keep people in line..." Is this a flower-child or merely a child? We don't trust cops, but we'll take brown shirts?

Given this situation, "Gimme Shelter," in the hands of an impartial filmmaker, could have been a devastating experience, a critique of a culture which identifies aesthetic—and sexual—satisfaction with thrills, chills, and excitement. Instead, as I said, "Shelter" tries to glamorize the Stones—who don't need the extra glamor—and convince us of its honesty. It bores us with the protracted negotiations for a concert site, antagonizes us with high-falutin statements concerning the

concert's meaning (after all, it was to be the climax of a publicity film), and cloy us with shots of the kinky-sexy Stones. There is no analysis of the effect of rock music on a crowd ranging into the hundreds of thousands. There are no details concerning the Stones' arrangements with the Hell's Angels. In short, there is no hint, not even the slightest glimmer of a realization, that the Stones could possibly have been connected with what went wrong at Altamont. Even on a less ambitious level the film never makes the comparison which thrusts itself in our face, between the manneristic violence of the performers and the coarse, almost anti-climactic nature of real violence, real life.

Instead, amid the glorification and music, you see Hell's Angels' jackets, name emblazoned on the back, continually brandished before you by the camera—lest you forget who the "real" villains are. The Stones are seen watching the film clips in the studio, examining the murder with an almost clinical interest, and calmly deploring the events of the evening. Hence, "Shelter's" failure, both intellectually and emotionally. We are inundated with the Stones all the way up to the Altamont bumper, then asked to make no connections.

What is ironic is that "Shelter" is not nearly as good a white-wash job as it was intended to be, simply because the Maysle brothers who made it are not very good at their trade. Just as the overall

construction of the film lets in the draft, the individual details are poor. The pseudo-documentary graininess of the film is already a cliché—especially with the lists and lists of camera men in the credits, and our realization that Altamont was conceived with a movie in mind. The camera work is poor. The first shot of Jagger singing gets him from mid chest up, and this seems to be the Maysles' favorite shot. A camera placed about eight feet off the ground and fifteen feet away from the stage would have caught Jagger's almost surrealistic energy far better than the claustrophobic photography we're given. I don't think there is a shot of the whole stage in the film, and the sound listens like Jagger and the band were recorded in separate rooms. Perhaps the biggest cop out, along these lines, occurs when Jagger sings "a slow blues" ("Love in Vain"). Rather than focus on the singer, the Maysles take clips of Jagger doing another, faster, song, slow them up, and run them underneath the "slow blues." One remembers Joan Baez or even, for all its faults, Crosby, Stills and Nash, in "Woodstock." Could you picture running "The Who" under their sound track just to stimulate some visual excitement?

All in all, "Gimme Shelter" impresses me most as a bad parody of "Woodstock," but lacking even that film's saving naivete. One of the Stones, with typically British understatement, summed up the whole affair with, "What a shame." That's not the half of it.

Campus activities calendar

"A Harvest of Shame," the definitive work on the migrant worker problem, will be shown at 8 p.m. in the Union Coffee House. What more needs to be said? By Edward R. Murrow. Sponsored by the Current Affairs Committee of the Student Union.

The Christian Science Organization will meet at 6:30 tonight in the Wesley Foundation.

College Life—Is Jesus for real? a case for the validity and relevancy of Jesus will be the topic tonight. The meeting will be held at 9 p.m. in Kenan Dorm Lounge. College Life is sponsored by Campus Crusade for Christ.

Try-outs for this fall's majorettes will be held Saturday, April 24 at 9:30 a.m. in front of Carmichael Auditorium. All participants will be asked to demonstrate their skill in a short routine. Girls will be judged on skill, style and poise by Chief Majorette Linda Comeaux.

All orientation counselor training sessions

Kappa Sigma's 2nd Annual Backyard Basketball Tournament! Thurs. 1-6 P.M. Favorite Beverages On Sale For Information Call Frank Bradley At 968-9032 All Proceeds Go To Campus Chest

will be held this week, at the following times and places: today, 7 p.m., Mangum basement, 9 p.m., Connor Lounge; Wednesday, 7 p.m., Granville South Lounge, 9 p.m., Morrison lounge; and Thursday, 7 p.m., Ehringhaus lounge, 9 p.m., Parker. All counselors must attend one of these sessions. Anyone who wishes to be a counselor and has not yet applied may do so during any of these sessions.

The Carolina Symposium will hold an open meeting tonight at 8 in room 202-204 of the Carolina Union for all persons interested in working on next year's symposium. Next year's topic will be "The Mind of the South."

Interviews for the Senior Committees are being held this week, Tuesday-Thursday, 11 a.m.-10 p.m. in room 205 of the Union. Sign-up at the Union desk prior to interview. The ten committees include: AMDS (Advancement of Minority and Disadvantaged Students), Fair Housing, External Affairs, Internal Affairs, Job

Placement, Draft Counseling, Senior Activities, Scholarship, Gift, and Fund-Raising, Curriculum Change and Student Insurance Company. Committees open to all students; however, rising seniors will have priority.

FOUND: Linda B., who hitched a ride to Union Grove in a red bus, we have your purse. Call 929-7336.

LOST: A Motomatic 135 camera, left in a white sports car back seat when I was hitchhiking. I was with a blonde girl and we asked to be let off at Grimes dorm. Two people were in the car, one wearing a suit. We were picked up outside Chapel Hill, near Morgan Creek. Please return camera to 109 Grimes Dorm or 212 Joyner.

LOST: Wire-rim glasses in brown suede case while hitchhiking to Duke (April 13) via Eastgate. Will the girls who picked me up, please contact Andrea, 933-7148 or 557 Craige.

Crossword Puzzle

Crossword puzzle grid with clues for Across and Down. Includes 'Answer to Yesterday's Puzzle' and 'Diatr. by United Feature Syndicate, Inc.'

WATER BEDS

King Size \$33.98 Guaranteed 967-5104 After 6

Advertisement for Milton's Clothing Cupboard, featuring a photo of a man in a suit and text about formal ordering.

Advertisement for Kappa Sigma's 2nd Annual Backyard Basketball Tournament, including details on time, location, and contact information.

Cartoon strip featuring Snoopy and Woodstock, with dialogue about 'LABOUR EXCHANGE' and 'OR IT WOULD BE, IF THE LAYABOUTS WEREN'T ENJOYING IT, TOO.'

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Advertisement for 'BACK IN SUPPLY AGAIN!' featuring Jethro Tull, Aqualung, New Elton John Live LP, and New Kinks LP-Percy.

Advertisement for 'DTH Classifieds' listing various employment opportunities, furniture for sale, and other classified ads.