

# Crusade staff shares 'good news' at UNC

by Bunky Flagler  
Feature Writer

Their publicity posters say, "Need a break? Get it all together." Their motto is "To win, build, and send."

The Campus Crusade staff on the UNC campus proposes Christianity as the formula for "getting it all together," and their job is to follow up the decree of their motto—to spread the "good news."

This evangelical team is sponsored by Campus Crusade for Christ International which began on the UCLA campus in 1951. Since then, CCC has grown to more than 300 campuses and 45 foreign countries with a full-time staff of 3,000. It began on this campus in the Spring of 1969. Present campus director Ken Reid explained, "There was a nucleus of students here, and the staff came to give direction to the interest."

The present staff is composed of three women and three men with college degrees and backgrounds from all over the country.

For instance, 24-year-old Ken Reid, a biology and psychology major, comes from Detroit, Michigan. His assistants are Glen Kleinknecht, economics major from Purdue, and Jim Hanak, biology major from VPI.

The girls are from varied places too. Sandy Schreter, a staff member for two years, is a piano major from Bel Haven College. A political science major from the University of Illinois, Nancy Lytle is in her second year as a staff member. Annette Lange, an elementary education major from Auburn University, is beginning her first year on staff.

Campus Crusade has no money of its own. Therefore, "To become a staff member, each of us has raised our own financial support by talking with interested individuals, clubs, and churches," Nancy Lytle explained.

"It was really amazing. All I had to do was to talk with people, tell them what I needed and why, and they pledged the support. Mine came a week early," added Annette.

"Since each feels that God has called he or she to this ministry," Nancy continued, "we believe God will provide the finances we need." They don't worry about money. What they do concentrate on is their work.

Talking with students in personal appointments takes up most of their day. "Most of these small group conversations center around basic problems in the Christian faith, and we try to answer as many questions as we can," said Sandy.

You can find a staffer almost anywhere—"In the Union, in somebody's dorm room, at the bus station," according to Reid.

"However, our job is not just to add numbers of Christians, but to build up. Quality, not quantity, is our goal," Sandy commented. "But as you add quality, the quantity is bound to come."

Nancy added, "We teach people to teach others—it's a multiplication process."

For the purpose of building, the Campus Crusade Staff sponsors College Life, a Christian fellowship, every two weeks. On each alternate week there is a Bible study with more than 200 students participating.

Currently, there is a Leadership Training Class being held for five weeks for in depth study of living a more consistent Christian life and more effective sharing of faith.

Also, the staff plans to take about 250 UNC students with them to a retreat in Gatlinburg, Tenn. They will join over 700 others from the University of South Carolina and from the University of Tennessee the weekend of Oct. 15.

Josh McDowell will be the key speaker. He toured Latin America for two years debating and presenting the terms of Christ on free speech platforms. He just took them over. He's a powerful person and speaker," Reid said.

Kleinknecht added, "The conference is open to anyone, but after Oct. 10 we are not responsible for room arrangements."

The major project of this year is EXPLO '72, a conference that will fill the Cotton Bowl in Dallas, Texas, in June.

"EXPLO is what we are moving to this year. We're excited about it because we believe God will guide 100,000 people, mostly students, to come to Dallas for a week of training," Nancy stated. It is to be the climax of several years of work.

College Life meets Thursday night, at 206 McCauley. Interested students should call 967-2521 or 942-8307.



Sid Rancer of Chapel Hill is Teyve in the UNC Opera Theatre's Oct. 22-24 production of "Fiddler On The Roof." Tickets are now on sale at the UNC Music Department and the Carolina Union. All sets are \$2.

## Shearing performs

by Adrian Scott  
Feature Writer

If you're learning about art, there's nothing like seeing the artist in action to drive the message home.

That's the way it was Monday in Music 81, when George Shearing came to talk about Piano Jazz.

Shearing has been a jazz great for some time. Though he was born in London, he moved to New York in 1947 after being discovered by Leonard Feather. In 1949 he formed his own quintet which rapidly became very popular.

Yesterday, however, he was more concerned with telling the class about some of the great players in jazz history, and in playing their music in the way that they played it.

He dwelt first on the stride style of Fats Waller. Shearing is blind, and his description of feeling Fats' enormous hands when the two met brought the house down.

He spoke next of Meade Lux Lewis and boogie-woogie. Sidetracking for a moment about modern rock, and the way it has been influenced by the boogie era, he said "The future of jazz is going to be a very healthy integration between jazz, folk and rock."

Rhythm was a quality that Shearing stressed continually. To illustrate the way in which modern pop relies on such innovators as Errol Garner, he played a version of "Yesterday" that emphasized both his own sensitive playing and the lasting qualities of the Beatles' compositions.

Shearing thoughtfully left plenty of time for questions, and expressed his own opinions about Thelonius Monk ("you get that sound by not practicing") and Miles Davis ("you must have a regard for your audience") as well as demonstrating his own unique "locked hands" block chord style.

Shearing ended his talk with his own arrangement of "Everything's All Right" from "Jesus Christ Superstar."

He is appearing all this week, with the exception of Thursday, at the "Frog and Nightgown" in Raleigh.

## Union sponsoring dance workshop

A dance workshop, conducted by Robin Wakeland and sponsored by the Union Drama committee, will run from October 9 through December 11. The Saturday morning sessions will be at 10:30 until noon.

Kitty Conway, chairman of the committee, said the classes will be confined to 25 people. A minimal fee will be charged and the sessions are open to men and women. Students may sign up now in Suite A of the Union.

Robin Wakeland has conducted previous workshops here. She has studied at Ann Halprin Studios in San Francisco and is now teaching children's dance at Bounds' Studios in Chapel Hill.

Kitty said the workshop will be more structured than in the past so that students should sign up at the beginning of the sessions. "There will be a desire for progression from one session to the other," Kitty said.

The first portion of each class will be devoted to exercises based on yoga and

modern dance technique. "These will be for purposes of warming up and development," Kitty said.

She termed the second part of each class as "structured routines." These will lead to more improvisation as the sessions progress.

"If there is a lot of interest in this we will consider running another workshop in the spring," Kitty said.

## Graphics on view

Georgetown Graphics is taking advantage of the trend on the UNC campus away from poster art toward original graphics. A taste of quality art is offered this week by the Carolina Union Gallery committee in an art show and sale this Wednesday and Thursday.

Unicorn Graphics, a subsidiary of Georgetown Graphics of Washington,

D.C., will be presenting the original graphics show as a preview of their opening here in December.

Such artists as Chagall and Miro will be represented in the show, which will include works ranging from \$5 to \$350 in value.

The show and sale will be shown in the North Gallery of the Carolina Union from 10-7 p.m.

## Bruce Brooks Wolfe insightful

"Radical Chic & Mau-Mauing the Flak Catchers" by Tom Wolfe. Bantam Paperback, October, 1971. 184 pages. \$1.25.

Tom Wolfe's unique writing, exercised pointedly in these two recent articles, is the best American contribution to world art since jazz. In many ways Wolfe's body of work is a modern literary parallel to this musical mode of expression: both arts exercise free and original form determined by strong personal vision, an almost eerie sense of modernity, and a profound Americanism. Wolfe "plays" his typewriter with no less imagination than Charlie Parker played his sax and the result, no less artistic, is even more accessible.

In "Radical Chic" Wolfe examines (and names) a current Upper White New York Society movement. Radical Chic is a very complex and self-contradictory state of Liberal Jimbo between psyche-bound Classy Living, with all its economic and cultural suggestions, and sympathy/condescension/guilt, in short fascination, with/to/for the Oppressed "primitive, exotic, and romantic" radical element of modern society. Obviously a very difficult, pathetic, and terribly funny position.

Wolfe was a guest at a Radical Chic party, a phenomenon circulating through New York in which radicals were invited to chic homes for evenings of "discussion." What actually happened at the parties was the satisfaction of the hosts, who were entertained by the funkyness and their own "nowness" and "concern," and the financial paying-off to the guests, who always needed and accepted money for the task of bombarding their hosts with guilt. This particular party was the Radical Chic Party given by Leonard Bernstein for the Black Panthers.

The Panthers, of course, epitomize everything worshipped and feared by the

Radical Chic. Wolfe milks the party for all of its considerable worth, pitting peace-medallioned cashmere turtle-necks against fatigue-jacketed Young Buck shoulders in a sympathetic, never vicious, but honestly absurd staging of ideologies.

The Radical Chic's hopeless position is brought out fully in the post-party events as chronicled by Wolfe. The press laughs, the radicals roar, and the Liberals scorn the "parlor Pantherism" and "elegant slumming" of the party. Bernstein, still believing in his goodness-of-conviction, is no less perplexed than he is bombarded. And the Radical Chic is no less absurd than it is sincere.

The second article deals with the "Mau-Mauing" (Funky up, Get Nasty, and Go Scare the Shit and Money out of Whitey) of the "Flak Catchers" (tab-collared, absorbent no. 2 Men thrown out by besieged Civil Authorities for appeasement of the Black Rage). The Blacks, Chicanos, and Samoans are schooled by ace Funkies in their ghettos in the art of playing Bad-Ass for convincing Government men that they and their areas are right for federal money, which is doled out gladly and ineffectually to anyone passing as a "Leader."

Wolfe presents several confrontations, the most ingenious and entertaining of which is the invasion of City Hall by a Black man and the "YOUTH OF THE FUTURE," an army of sweets-bearing children whose wild stickiness threatens the marbled Whiteness of the baroque bureaucracy. All of the situations reflect Whiteness being guiltily and willingly duped by the powers of Blackness.

Wolfe often resembles Lenny Bruce in his brilliant insight and blackish humor, but where Bruce was bitter and victimized Wolfe is cool and delightedly uninvolved. This book is testament that his sociological-cultural art is the best of its kind.

PANTS GOOD

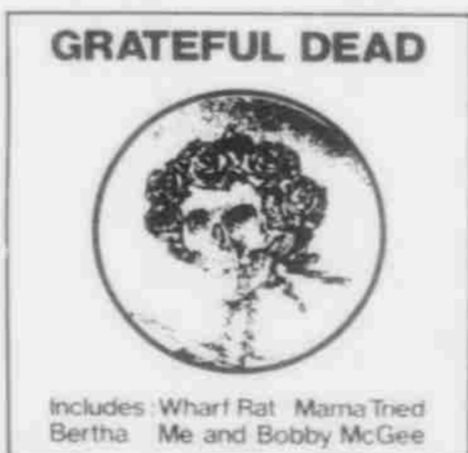
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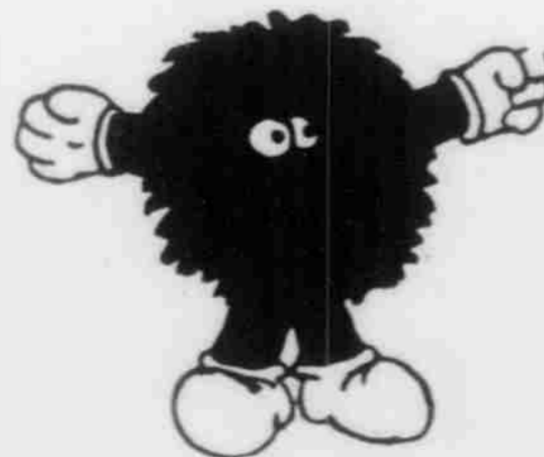
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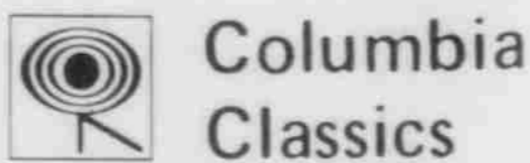
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