

Barbershop music: singers say it's fun

By MARY McKENNA
Staff Writer

What do a Carolina Blue and a Clefhanger have in common with a Duke Pitchfork and Sweetbriar Sweet Tone? What is it these groups do that some members believe is the "most fun you can have with your clothes on?" They are close harmony a cappella singing groups that all sing barbershop music.

Barbershop singing, reminiscent of candy-striped jackets, bow ties and straw hats, is still a popular sound generations after its heyday. This old and strictly structured form of music is still popular with people of all ages.

"It's got a lot of energy, it's fun, it's upbeat," said journalism lecturer Raleigh Mann, lead singer of the Carolina Blues, Chapel Hill's own barbershop quartet.

"As far as I know, we are the only barbershop group in the Chapel Hill area, though that could change," Mann said. "I see it getting more popular around here."

The Carolina Blues sing "classic barbershop pieces, typically turn of the

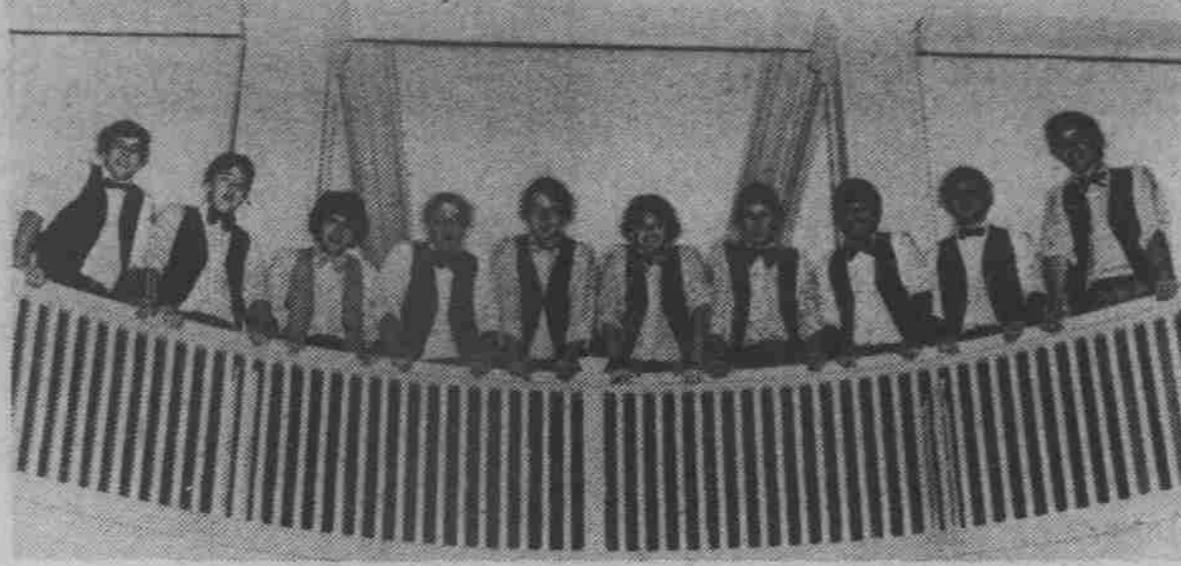
century stuff with some barbershop arrangements of newer songs," he said.

Besides being a cappella, barbershop harmony is distinct in its highly structured sound. There are four-part chords for every melody note, including major, minor and seventh chords. This means that when the sound of all four parts (bass, baritone, tenor and lead) are matched to pitch perfection, the warm rich sound that is exclusively barbershop rings out. The harmony gets even better when the singers start to "woodshed"—a barbershop term for ad libbing or jamming.

It may seem complicated, but it sounds great.

"People don't think of it consciously," Mann said. "If you ask someone on the street what kind of music he likes, he'll probably say rock, country or something like that. Barbershop doesn't occur to them. It's not on the forefront of people's minds. But when they hear it, they love it. They say 'Hey, that's great music. I like that.'"

Barbershop music is growing in



Clefhangers music different and appealing to many...Harmony and a capella make up barbershop sound

popularity and is becoming a hobby for people of all ages. That is proven by the Clefhangers, a close harmony a cappella group of Carolina men.

The ten members were brought together two years ago by Barry Saunders, and their popularity has grown with a varied musical program, one fourth of which is strictly barbershop.

The Clefs believe they have a richer sound with ten people, Saunders said. The blend is so rich and so fine that it is next to impossible to pick out one voice.

"Barbershop singing is also unique in that the singers have as much fun as the audience," Saunders said. "That's why musical ability sometimes becomes second to showmanship and

enthusiasm."

But audiences also clap, sing, stomp, cheer and have a roaring good time at barbershop performances.

"Everybody's got a little shower-stall showmanship in them," Saunders said. "It is a unique American art form, just like the blues," Mann said. "It can be sung anywhere and will probably endure forever. If the whole world was wiped out except for four people; their singing would start with barbershop."

The Clefhangers, Carolina Blues, Duke Pitchforks and the Sweetbriar Sweet Tones will perform at 4 p.m. on April 20 in the Forest Theater. Admission is one dollar. The concert will take place in Carroll Hall in case of rain.

Book traces career of editor Max Perkins

By SCOTT TIMMONS
Staff Writer

Max Perkins: Editor of Genius is a book by Scott Berg which traces and analyzes the career of the influential editor on some of America's greatest authors.

When Max Perkins first went to work for Charles Scribner & Sons as an editor in 1914, Scribners was a conservative publishing house with a reputation for bringing out "safe" fiction, old classics, the likes of Edith Wharton, John Galsworthy and Henry James. At the time, it was the editor's role to select manuscripts, prepare them for publication and do little more. Perkins changed all that; he left Scribners and the editor's job changed forever.

Books

William Maxwell Evarts Perkins was born Sept. 20, 1884, in Manhattan, to an old New England family. At Harvard he studied political economy and worked as an editor on the *Harvard Advocate*, the campus literary magazine. After graduating in 1907, he was a police reporter for the *New York Times* before taking a job in the advertising department of Scribners in 1910. He married in the same year and in the following became a father to the first of his five daughters. In 1914 he was made an editor, in 1932 editor-in-chief, and he served the firm until his death in 1947.

Getting Scribners to publish F. Scott Fitzgerald's and Ernest Hemingway's early novels in the 1920s was a formidable task. As a junior editor, Perkins was bucking

not only the older editors and old Charles Scribner himself, but the traditional standards of the firm and of American society as well. But Perkins had the vision to see the literary as well as commercial value in these early productions.

"An editor does not add to a book," he once said. "He serves as a handmaiden to an author...an editor at most releases the author's energy. He creates nothing." Editor Perkins served as midwife to his authors, helping them to give birth to their books. Thomas Wolfe's manuscripts arrived in Perkins' office in crates, written in longhand on unnumbered sheets and running to the thousands of pages. The job was to persuade Wolfe to cut out the fat and give the lump form and structure.

Perkins often acted as personal banker to his authors, securing them advances, even loaning them money out of his own pocket. Fitzgerald was a chronic borrower Perkins also gave his authors encouragement and a sympathetic ear, but his involvement in their lives had its costs. Perkins once wrote a friend, "I cannot bear to hear any more troubles. Everyone seems to be in trouble. Nothing and no one seems any longer to be sane and healthy."

The anecdotes surrounding Perkins and his authors are numerous. Once, after Perkins and Fitzgerald had been drinking, they left in a car and Fitzgerald drove them into a lake. Another time, when Perkins and Wolfe had just gotten on a train, Wolfe had one of his sudden changes of mind; he didn't want to make the trip, and galloping to the door, leapt to the platform and missed, falling to the tracks and lacerating his elbow. Once in Perkins' office, Hemingway accidentally met Max Eastman, a critic who had attacked him, saying his

literary style was "comparable to wearing false hair on the chest." Meeting Eastman, Hemingway ripped open his shirt to reveal his hairy chest, then good-naturedly reached over and unbuttoned Eastman's shirt to reveal a chest as bare as a bald man's head.

Max Perkins: Editor of Genius is a competent biography. Berg shows us Perkins the man and Perkins the father and husband, as well as Perkins the editor and guiding hands to some of our best authors. The 575 pages of text drag at times, as Berg recounts the seemingly endless conferences, squabbles and reconciliations with Wolfe and the others, but in the main the book is interesting and worthwhile, both for its intent and for the light it throws on the makers of American popular literature in the years between 1920 and 1947. It's a biography no student of American literature should miss.

Puppets to perform

The Carrboro Art School will premiere its Community Puppet Theatre at 2, 3, 4 and 5 p.m. Sunday in front of the downtown Chapel Hill Post Office on Franklin Street as part of the Apple Chill Festival.

Last fall, the Art School helped establish a permanent puppet theatre for the Chapel Hill area. Now the project boasts two portable theaters and five different productions. One of these theaters will be available for use in schools and churches.

Puppet people include: Eleanor and Anders Lund, Eleanor Seng, Carol Stokes, Lynda Lamm, Tobie Newton, Diana Maragaret, Rosemarie Hester, Tony Lund, Katy Bauman, Like Lucas, Ryan Parikh, Steve Dressing, Jane Matchak and Karen Levi.

The Art School will also present a poetry reading by members of the Poetry Co-op at 8 p.m. Sunday in Carr Mill Mall.

The Poets' Cooperative is a group of area poets who meet weekly to share their work for criticism and discussion.

Apple Chill Fest Sunday

By PAT FLANNERY
Staff Writer

While students dream of the kegs and music coming this weekend, the rest of the town will be gearing up for an event that brings with it teriaki sticks, smoked bluefish and crafts galore.

The event is the ninth annual Apple Chill Festival, which will be held 1-6 p.m. Sunday. The Chapel Hill Department of Parks and Recreation, which sponsors the event, is expecting up to 20,000 people to pack Franklin Street for the afternoon.

The fair may be a little different this year, since only residents of Orange County will be allowed to sell their wares. This is the first year such a policy has existed, but Jim Herstine, administrative assistant for the Department of Parks and Recreation, said the policy was established to preserve the local atmosphere.

"The fair's orientation has changed somewhat this year," he said. "It has become more of a Chapel Hillian affair rather than a North Carolina affair."

But the new restriction will not put a damper on the event. Sponsors are expecting 150 booths to be operating on Sunday. In addition, there will be ample

entertainment at both ends of Franklin Street.

Besides regulars such as the Apple Chill Cloggers and juggler Ken Kaye, Danceroobics, a dance exercise group, and Kurios International Folk Dancers, a troupe that performs a variety of traditional dances will perform.

For young and old there will be puppet theater performances by the Carrboro Art School, as well as a performance workshop run by the school. More dancing also will be provided by the Chapel Hill Ballet Company and the Hargraves Modern Dance Group.

For musical entertainment, the Village Band of Chapel Hill will be performing early in the afternoon and a local rock group, Liquid Pleasure, will perform later.

Herstine said that the only difference between Sunday's festival and earlier ones is that Sunday's will exclude commercial vendors. The vendors were restricted in an effort to promote the arts-and-crafts aspect of the festival. Only area craftsmen and local service organizations will be allowed to operate booths.

Last year's fair included leather goods, wood crafts, furniture and waxworks.

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Meeting Sunday

The first of two meetings on black and white integration in campus dorms will be held in the Hinton James rec room Sunday, at 7 p.m. The Housing Advisory Board is sponsoring the sessions to assess students' views on the subject before making a recommendation to Director of Housing James Condie.

The next session will be in a dorm on North Campus at the beginning of the fall semester.

CUSTOMER INFORMATION FROM GENERAL MOTORS

HOW GM "PROJECT CENTERS" CREATE CARS

FROM CONCEPT TO CUSTOMER IN THREE YEARS AND THREE BILLION DOLLARS

Throughout the history of the automobile industry, product change was almost always evolutionary. But in 1973, GM determined that the times required revolutionary changes. It started its first Project Center—which by itself heralded a revolution in the use of science and technology to meet the changing demands of the marketplace. A few months later, the Arab countries launched the oil embargo. Fortunately, machinery was already in motion in GM to create and develop new cars and components in a new way and faster than ever before.

GM's first Project Center brought out totally new full-size cars: smaller, yet roomier, and far more efficient than their predecessors. The advertisements said they were "designed and engineered for a changing world"—and they were. Another Project Center, begun in 1975, developed the immensely popular GM X-cars.

Led by the five car divisions, Project Centers gather people, ideas, and knowledge from all 30 divisions and staffs of General Motors. In the first stage, which we call "concepting," experimental engineers, environmental scientists, forward planners, and marketing experts pool their thinking. Their objective: what the marketplace will require. This is the most important stage. Here we must determine not only what

kind of car, but how many we might be able to build and sell years later. Economics, customer tastes, availability of various kinds of fuels must be compared with state-of-the-art technology—and what steps must be taken to advance that technology quickly yet surely.

In the "concepting" stage, a new car is conceived. If the car is to be sold to customers three years later, construction of new plants must begin and basic tooling must be ordered.

The second phase of the Project Center takes 24 to 30 months. It encompasses development, design, structural analysis, handling analysis, emissions, noise and vibration, safety, reliability, serviceability and repairability, manufacturing, assembly, marketing, financing.

Advanced product engineers and research scientists work with the one hundred fifty to two hundred people at the Project Center and thousands more in the staffs and divisions to transfer new science and technology to the new car. Components are hand-built and "cobbled" into existing models for road testing.

Prototype cars are hand-built at a cost of more than \$250,000 each. These enable the Project Center team to determine how newly developed, pretested components operate as a unit. Then, pilot models will be built from production tooling and tested some more. New technology, such as structural analysis by computer, saves

time. Lead time has been reduced by 25% from ten years ago, when cars were far less complex.

After almost four million miles, nearly three billion dollars, and nearly three years of work, the new cars—quite unlike anything before them—start coming off the production line at a rate of better than one a minute.

There are now eight Project Centers in General Motors. Four are developing new cars using hydrocarbon fuels, one is creating an electric car, and others are working on computerized engines and emission controls, a new kind of automatic transmission, and the inflatable restraint system.

New and revolutionary cars can't be mass produced for the road overnight. But by putting all the parts of General Motors to work together, we found a way to speed up the process. We have integrated the creativity of thousands of human minds to make invention into reality when it's needed.

This advertisement is part of our continuing effort to give customers useful information about their cars and trucks and the company that builds them.

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