

# ARTS

## Janis gets back to basics on 'Restless Eyes' album

By CLIFTON BARNES

Janis Ian's new album *Restless Eyes* does not signal a new Ian as advertised by Columbia Records, but it does show a return to basics.

Gone are the oboes, French horns, violas, saxophones and other orchestration. Dominant are the guitar and the piano and the drums, and most of all the voice. Ian's voice remains unchanged.

This album, as an entity, is better than the last three or four Ian albums. However, individual songs on a couple of those albums are better than any one song on *Restless Eyes*. Ian's last album, *Night Rains*, was commercially a flop but several songs, "The Other Side of the Sun," "Here Comes the Night," "Have Mercy Love" and "Photographs" are just as good if not better than any one selection on *Restless Eyes*.

Still, the latest album is better because it is consistent and because Ian abandoned the disco influence she used on such songs as "Fly Too High" co-written by Giorgio Moroder for the motion picture *The Foxes*.

Ian has said she is dissatisfied with electronics and is not interested in a string of hits

but instead a body of work. In 1975's Grammy winner, *Between the Lines*, she found both an excellent body of work and a couple of hits, most notably "At Seventeen." Six years later she has rediscovered a solid album in *Restless Eyes* but she will not have a string of hits.

This is not to say that one or two of the selections should not be hits but they do not have much AM radio potential. FM album stations, however, will probably make this Ian's most successful commercial album since *Between the Lines* and *Aftertones*.

"Under the Covers" has been released as a single and is doing moderately well. Typical is the harmony and Ian's soft voice; unusual is the Latin influence and the risqué words:

*They make better lovers  
or so I've been told  
Under the covers —  
that's where you discover  
if your man is whole  
They don't come easy  
but they're worth the time  
and if you please me,  
Maybe I'll let you be mine.*

The sad, insecure Janis Ian words leave for a more mature Ian lyric.

The best cuts, along with "Under the Covers," are "I Remember Yesterday," "Passion Play," "Down and Away" and the title cut, "Restless Eyes."

"I Remember Yesterday" is a pop rock mid-tempo, piano-oriented song that returns to the broken romance type lyric of past albums.

"Passion Play" is a folksy guitar-dominant tune. Ian plays rhythm and acoustic guitar while Buzzy Feiten handles lead and electric guitar. Ian uses her voice range well, especially in the chorus. The song sounds similar to the title track from Ian's 1978 album *Grand Illusion*.

Ian puts as much feeling as possible in "Down and Away." The listener has to feel as if he is trespassing in her soul. One gets the feeling that Ian is sitting and staring as if in a daze while she sings this song. Obviously, this is a very vocal song with just enough instrumentation.

"Restless Eyes" is simple, soft music and interesting words rolled into one song. It is a very strong addition to the album and would be a strong addition to any of Ian's albums including the *Between the Lines* album.

The most pleasant surprise on the album is the final song, "Sugar Mountain." John Crowder's harmony vocals and the addition of fiddles make this a fun country bluegrass tune.

## A WEEK'S FARE

### CINEMA

#### CAMPUS

Carolina Union Free Flicks are shown in the new auditorium in the Union extension at 7 and 9:30 p.m. Admission is by UNC I.D. or Union Staff Privilege Card (one guest per I.D. or Card). No smoking or refreshments are allowed in the auditorium.

Friday—*Diamonds Are Forever* has James Bond, 007 hot on the trail of jewel thieves and mad men set on conquering the world. Sean Connery, Jill St. John.

Sunday—*Grease* is a contemporary tribute to the music and life of the 50s. John Travolta, Olivia Newton-John.

Monday—*Romeo and Juliet* is Franco Zeffirelli's cinematic interpretation of Shakespeare's tale of starcrossed lovers. Leonard Whiting, Olivia Hussey.

Wednesday—*Time After Time* Jack the Ripper escapes from police in H.G. Wells' time machine. Malcolm McDowell, David Warner, Mary Steenburgen.

#### CHAPEL HILL

Carolina Blue—*Superman II* at 2:15, 4:45, 7:15 and 9:45 p.m. Carolina White—*S.O.B.* at 2:30, 4:50, 7:10 and 9:30 p.m. Admission: Monday-Friday until 6 p.m. and first shows Saturday and Sunday \$2; regular admission \$3.75. Reduced advance tickets at Carolina Union; information desk. Late show Friday and Saturday at midnight, *Caddyshack*. Admission \$2. 942-3061.

Ram Theaters—*Raiders of the Lost Ark* at 7 and 9:15 p.m. with Saturday and Sunday matinees at 2:30 and 4:45 p.m. The Great

*Muppet Caper* at 7:10 and 9 p.m. with weekend matinees at 3 and 5 p.m. For Your Eyes Only at 7:05 and 9:30 p.m. with weekend matinees at 2 and 4:30 p.m. Admission: matinees and all Tuesday shows \$1.50, regular shows \$3. 967-8284.

Plaza Triple—*Endless Love* at 2:40, 4:55, 7:15 and 9:30 p.m. *Stripes* at 3, 5:05, 7:10 and 9:15 p.m. *Arthur* at 3, 5, 7 and 9 p.m. Admission: \$2 until 6 p.m.; \$3 after 6 p.m.

Varsity—*Popeye* at 3 and 5:05 p.m. The *Jazz Singer* at 7:10 and 9:15 p.m. Admission: all shows \$1.

### CARRBORO

The Art School—*Theatre of Blood*, starring Vincent Price and Diana Rigg, tonight at 9 and 11 p.m. Admission \$1.75 for Art School members, \$2 for nonmembers. 929-2896.

### CONCERTS

The Carolina Union presents Hege and the Heart Attackers as part of its Music For a Summer's Night series, Tuesday at 8 p.m. in the Pit. In case of rain, the concert will be inside the Union.

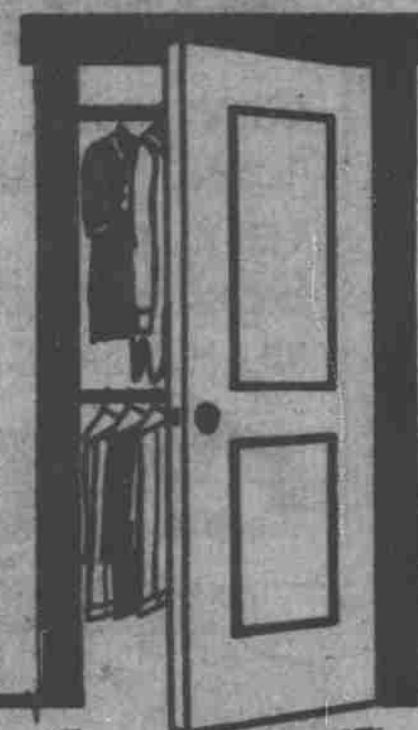
### STAGE

The Carolina Union presents Harold Pinter's *Betrayal*, directed by Kevin Patterson. The play examines adultery in an unconventional manner. Admission, free for students with UNC I.D. and Union Privilege Card holders; \$3 for the general public. Room 224 of the Carolina Union Sunday, Monday and Tuesday at 8:30 p.m. 962-1449.

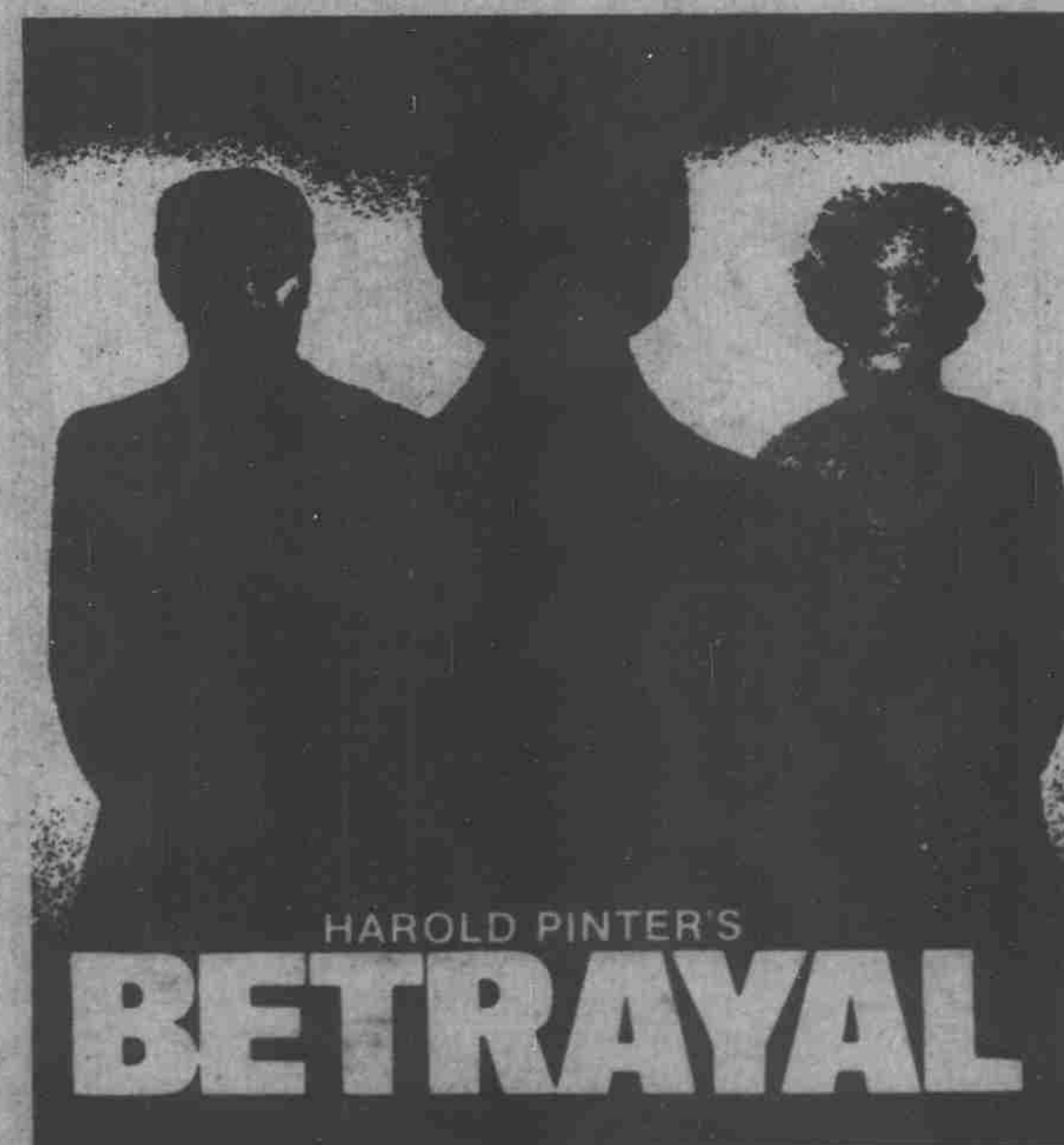
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