

King Crimson's unique sounds set standards for other groups

By VICK GRIFFIN and GUHA SHANKAR
DTH Staff Writers

In the late 60s, King Crimson's startling and unique fusion of rock and symphonic arrangements captured on their brilliant debut album, *In The Court of the Crimson King*, set the standard for a host of followers and imitators. Groups like Yes, Genesis and latecomers Journey, ELO and Kansas adopted the orchestral-rock or art-rock sound with differing degrees of success.

Through the years, King Crimon's personnel changed with almost every album, as did its music. By 1975, the year of Crimon's breakup, the sweeping, choral arrangements of its earlier work had been ditched for a harder sound. Yet King Crimon still managed to maintain the complex and rich textures found in the first album.

The latest incarnation of King Crimon rocked the Agora Ballroom in Atlanta on Friday, Nov. 13 with a lineup featuring guitarist and founding father Robert Fripp, drummer Bill Bruford from earlier Crimon groups and newcomers Tony Levin and Adrian Belew. In the course of 90 minutes the foursome laid claim for best band and best album of the year.

The only difference between King Crimon on vinyl and in concert is that one can see the technical virtuosity in live performance. Fripp and company play with power and emotion, elements often hidden in a studio recording. Preferring to let the music stand on its own merit, Crimon's stage show was notable only for the absence of frills and gimmicks.

The show opened with "Discipline," the title cut from the new album. The piece builds upon a series of

repeated riffs which increase by half-steps. The selection lends credence to Fripp's theory, stated in *Musician* magazine, that repetition can be as effective musically as dramatic changes.

The new album is far removed from the baroque stylings of the early years and the instrumental wanderings of mid-70's material such as *Starless and Bible Black* or *Red*. Shorter pieces and tribal rhythms dominate the *Discipline*.

"Elephant Talk," a tongue-in-cheek exercise in alliteration, is one example of this change. Another example is the darkly humorous "Thela Hun Ginjeet" in which New York becomes a metaphor for the jungle. In both instances, Bruford's churning African percussions propel the songs and add a definitely danceable beat. The one drawback to the inclusion of these selections in the Atlanta concert was that the spoken lyrics, which were on tape, were muddled and lost in the noise of the Agora.

Besides premiering a new song "Neal and Jack and Me," the band included two compositions from earlier days — the guitar rave-ups "Red" and "Lark's Tongue in Aspic, Pt. 2." Belew and Levin, playing intensely, captured the spirit of these songs perfectly. And Fripp's frenetic guitar-playing highlighted these two selections. Fingers flying up and down the guitar's neck, he would rise out of his customary seat on his barstool on particularly involved passages.

"The Sheltering Sky," also from *Discipline*, is a brooding introspective piece. It builds on Bruford's steady percussion, adding layers of guitar, bass, and guitar synthesizers, before finally returning to the intro. Also complementing the louder songs is "Mattee Kudasai," a lovely, haunting ballad. And "Frame by



A drawing from Crimon's debut album ... 'In The Court of the Crimson King'

"Frame" is another rocker, featuring rapid changes in pace and tone, dominated by Fripp's repeated riffs and Bruford's staccato drumming.

With the addition of Belew and Levin, this may very well be the best version of King Crimon. Belew, whose background includes stints with Bowie, Frank Zappa and Talking Heads, is an excellent guitarist and more than competent vocalist.

Tony Levin, on the stick, spits out bass lines like flying projectiles. The stick, and eight string variation of the bass, gives him the flexibility to play both high and low frequencies, creating a unique sound.

The versatility and talent of King Crimon is such that its music would shine either in a five hundred seat club or a 20,000-capacity arena with no loss of clarity. The one problem King Crimon faces is one it has encountered before — an unresponsive public. Fripp and company will never compromise on their music, so it's up to the listeners to make the effort to understand and appreciate the King Crimon phenomenon.

New movie examines society's racial views

By DENNIS GOSS
DTH Staff Writer

Carbon Copy is a refreshing, tender and insightful examination of society's current attitudes towards racial prejudice and interracial relationships. These messages are successfully delivered through Stanley Shapiro's screenplay which enables one to laugh and learn at the same time.

The story centers around successful California businessman, Walter Whitney (George Segal). When he is confronted by a black youth (Denzel Washington) who claims to be his son, his solid world begins to crumble.

Whitney is fired by his father-in-law when the fact of Whitney's black son is revealed. With no money, no friends, and no one in town willing to hire him, Walter hits the streets and literally finds out how the other half lives. Taken from his stable life, Walter learns a great deal from his newly found son, Roger.

Carbon Copy possesses several strengths which together make the film worthwhile. Foremost is the performance of Denzel Washington as Roger. Washington's ability to conceal his character's emotions, motives and intelligence make his performance noteworthy.

The film's witty, snappy dialogue is another bright spot in the film. The characters make clever, humorous comments about race relations, comments which lead one to think objectively. For

example, Whitney is told by the family's pastor that "God is white. His son is white. That is simple logic." Segal snaps back, "No it isn't. I'm white and my son is black."

And the crafty dialogue is at times a bit philosophical. For example, in one of his father-son talks, Segal offers an explanation for society's actions: "People always sway with the wind. Right now the wind blows white, not black." There are several contemplative statements, and fortunately they never approach melodrama.

Jack Warden's portrayal of the father-in-law, the personification of prejudice, is a necessary element in the film. Warden epitomizes all the logical, practical, but ultimately false justifications for prejudice. "Winner and losers, that's what life is all about," Warden says of minorities. "Some people were just meant to lose."

Carbon Copy's only severe drawback is in George Segal's portrayal of Walter Whitney. Segal's manner is simply too nonchalant to be credible. He is understanding, but his performance lacks the necessary depth of feeling. This makes it difficult to believe that anyone would handle the situation as Walter does.

Carbon Copy is an intelligent, amusing discussion of current mores. Segal and Washington work well together because each of their characters personifies the other's weaknesses, and then helps the other overcome them.

Now playing at the Ram Triple.

Order of the Ginkgo is a satire of honoraries

By LYNN EARLEY
DTH Staff Writer

Their principles are high and their motivation holy. At least, that's what the Order of the Ginkgo bylaws say.

The Order of the Ginkgo, an officially recognized campus organization, plans today to cultivate its purpose of "preserving and protecting the great Ginkgo tree," members of the Order said last week.

At 1:30 p.m. the Physical Plant will help the Order's trees take root by planting a Ginkgo tree by the School of Public Health.

This tree, described in the bylaws as having "glory and spiritual quality," will join the other six known Ginkgo trees on campus.

Ginkgo trees can be regarded as "living fossils," according to the Encyclopedia Britannica.

"It's relatively low on the evolution scale in comparison to the hardwood trees," Matt Matthews, one of the four Ginkgo officers, said.

The Order holds festivals at least once a semester. A fairly large crowd gathered at the last festival, said Greg Glasby, another officer.

"There were at least 45 participating members at the last party," he said.

The Order buys a key of "the golden nectar," and the members throw football, play music, throw frisbee and consume the golden nectar, Glasby said.

The group could be called a satire of honoraries and their rules and regulations, Matthews said. But the Order wants to expand its role and plants to hold a bloodmobile and do other service projects. Service is a part of most of the member's lives because the majority are members of Alpha Phi Omega, a co-ed service fraternity.

Glasby described the group a little differently. He said, "We're primarily an ecological honorary organization."

The original four members of the society planted the seeds for the group in 1977. They gave themselves the title Four Tops and added titles for each new member as the organization grew, said Matthews and Glasby, two of the current Four Tops.

"They got together, and they wanted

to have their own organization for general drinking and carousing," Matthews said. "They decided that it had to have a purpose, so they chose the Ginkgo tree. The purpose of the Ginkgo is to preserve and protect the Ginkgo tree."

To reach this goal, the bylaws set out specific duties for each officer. One of the Four Tops has the title Omnipotent Omnipotent Grandest Supreme Mulch.

According to the bylaws, "He shall be everywhere and shall use his almighty power to preserve this society and the sacred Ginkgo Tree." The OOGSM is not permitted to wear alligators on his person.

Another Four Top is the Extreme Exalted High Mulch Excelsior. The EEHME "shall perform such duties as his title may require in addition to washing the Ginkgo Tree on Sunday afternoons."

The Grand Imperial Chainsaw Interceptor, Keeper of the Rake, Extreme Grand Mulch and Keeper of the Papyrus Root are some of the other officers in the Order.

The purpose of the Grand Imperial Chainsaw Interceptor is to attempt to abolish the Homelite Chainsaw Company. "He shall use his speed and dexterity to intercept all chainsaws that are approaching the Ginkgo Tree," according to the bylaws.

The Keeper of the Papyrus Root shall "periodically send obscene letters to all who do not agree with our beliefs (if we have any)," the bylaws read.

The Keeper of the Papyrus Root sent one letter to the editor of *The Daily Tar Heel*, Matthews said.

"One time some art students dropped some color threads over the tree, and the original Four Tops wrote a letter to the editor saying someone had tied down the up-swept branches of the Ginkgo Tree and they had exactly 24 hours to remove the threads or the said threads would be destroyed," he said.

The Order took action against another threatening problem, Matthews said.

"Back in the '77-'78 *Yack*, the editor, Ted Kyle, refused to put the Order of the Ginkgo in the honoraries section. So once we found out he was going to do that, we hung an effigy in the tree," he said. "There's a picture of that in the '79-'80 *Yack*."

Raleigh Little Theater's play successfully portrays trauma of Jewish family in war

By TOM MOORE
DTH Staff Writer

Perhaps the most poignant memoir of World War II is *The Diary of Anne Frank*. Anne Frank, a 13-year-old Jewish girl, her family and four other people went into hiding in an attic in Amsterdam Holland in 1942.

In her diary, Anne recorded the rigors of such confinement — hopes and fears of the two years she spent living in the face of possible horror. Soon after the Normandy Invasion, the refugees in the attic were discovered and shipped off to different concentration camps and of that small group only Anne's father, Otto Frank, survived.

Returning to the attic he discovered Anne's diary and had it published. Anne's diary became a symbol of the turbulent and terrible years of the war in Europe. A best-seller in several different languages, the diary was converted into a play in the mid-1950's.

The Raleigh Little Theatre's production of this play manages to successfully convey the difficult confinement of Anne Frank, her family and the others. The play is serious — such things as the paltry nourishment of the group and their fear of making too much noise and catching the attention of Nazis are conveyed — but it is a play of great humor too, the various ways that the characters drive each other nuts are correctly played for laughs. It is this humor that makes the characters so likeable and thus makes their final fate all the more terrifying.

That the Raleigh Little Theatre's production brings out all this in the production of *The Diary of Anne Frank* is due to L. Newell Tarrant's direction of a fine cast. Ann Smallwood makes a good Anne Frank, ably impersonating a sometimes rambunctious and sometimes serious teenager.

But Smallwood's role is the key to the play and she brings it off well. She is strongly backed by Harvey Bumgardner, who plays Anne's father Otto, and seems the strong and courageous man the part calls for. Bumgardner's only fault, one common to many actors, is a German-like accent that he meanders in and out of in his readings and that he would be better off without.

Julia Eller, who plays Mrs. Frank, deserves special praise for her handling of the part. Eller brings dignity to her part as the strong-but-silent mother. Only the most observant could tell that Eller was using a script, having had to fill-in at the last minute for the ailing Sadie Park.

Also fine are Cheri Varnadoe as Anne's sister Margot, Lynne Anchors-Hurder as the neurotic and boastful Mrs. Van Daan, Harold Rouse as her hen-pecked husband and Stephen Rantz as their troubled son, Peter. Dennis Rogers, the News and Observer columnist, gives a great comic turn as the grouchy and irksome Mr. Dussel. The cast is nicely rounded out by Cedric Hepler and Sadie Park in two small roles.

The Diary of Anne Frank runs through Dec. 6 at the Raleigh Little Theatre on Pogue St. in Raleigh.

Library hours T'giving break

The Undergraduate Library will be open the following hours during Thanksgiving break:

Wednesday	8 a.m.-10 p.m.
Thursday	Closed
(Thanksgiving Day)	
Friday	8 a.m.-5 p.m.
Saturday	9 a.m.-5 p.m.
Sunday	Noon-midnight
Monday	Resume regular schedule

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Campus Calendar

Public service announcements must be turned into the box outside DTH offices in the Carolina Union by noon if they are to run the next day. Each item will be run at least twice.

TODAY'S ACTIVITIES

UNC Young Democrats will host Dan Stroh, from the Sierra Club, at 8 p.m. in the Union. He will speak on "Directions for the Environmental Movement in the '80s." Everyone is invited to attend.

The Elections Board will meet at 8 p.m. in 205 Union.

COMING EVENTS

"El Salvador: Speaking Tour of Two Revolutionary Youth," will be presented at 2 p.m. Saturday in 101 Greenlaw Building.

Nestle Boycott newsletter stuffing party will be at 10 a.m. Saturday at 135 B. Johnson St., Chapel Hill. Call 967-6668 for more information.

There will be a Nestle Boycott-meeting at 7 p.m. Monday in Frank Porter Graham lounge of the Union.

ITEMS OF INTEREST

Draw a design for the Association for Women Students' T-shirts and win \$20 if yours is selected. Turn in entries to the AWS office in the Union by Dec. 3.

Last chance to buy 1981 greeting cards is Tuesday and Wednesday from 11 a.m. until 2 a.m. in 104 Campus Y. But,

come by our booth at the Y Crafts Bazaar Dec. 4-6, if you missed us then.

Donations from the 1981 Oxfam for a World Harvest may be brought into the Y office or mailed to Hunger Action Committee, Campus Y Building 151A. Checks can be made out to Oxfam-America. Thank you for your support.

Interested in working on the UNC United Jewish Appeal Campaign? A winter trip to Israel is available for a committee member of the campaign committee. Contact Lucy at 933-0149 for information.

The Graduate and Professional School Financial Aid Service application for financial aid at many graduate schools (but not at UNC-CH) is now available in 101 Nash Hall. Since many application deadlines are in December, this is a good project for Thanksgiving vacation.

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