

# Joe Jackson shows musical diversity

By DEAN FOUST  
Assistant Managing Editor

If Joe Jackson ever confined his creative efforts to a single musical genre, like the glossy pop of his current hit, "Steppin' Out," he might attain the commercial fame he deserves. But along the way he might risk losing true Joe Jackson devotees, as diverse as a breed as the man and his music. Even worse, the public might figure him out.

Tuesday night, Jackson brought his jazz/samba/ska/new wave/etc. show to Duke's Page Auditorium and a sell-out crowd of some 1,500. The show, to no one's surprise, crossed the traditional and popular (substitute boring and predictable) boundaries of contemporary music. In short, the man was hot.

But Jackson the artiste, the angry young Englishman, was upstaged Tuesday night by Jackson the showman, the entertainer, thanks largely to technical production that was almost a shame to associate with rock.

Let anyone be deceived that Jackson had forgotten his rock'n'roll roots after two concept albums, he slowly sauntered onstage from the right

wing, seemingly oblivious to the banterings of the band, and suddenly launched into a tight rendition of "On The Radio," a tune from his 1978 release *I'm The Man*. Looking every bit the antithesis of a rock star, with a sickly complexion, weasel-like features, and a hairline that receded calendars ago, Jackson sported a Chaplinesque black jacket and trousers so baggy and ill-fitting they defied the law of gravity.

Jackson, the jack-of-all-musical-trades, cavorted on keyboards several times during the evening, and even added a few saxophone solos. The group chose to leave the guitars at the hotel room this night; being freed for one evening from the feedback and distortion that pervades most rock concerts was refreshing.

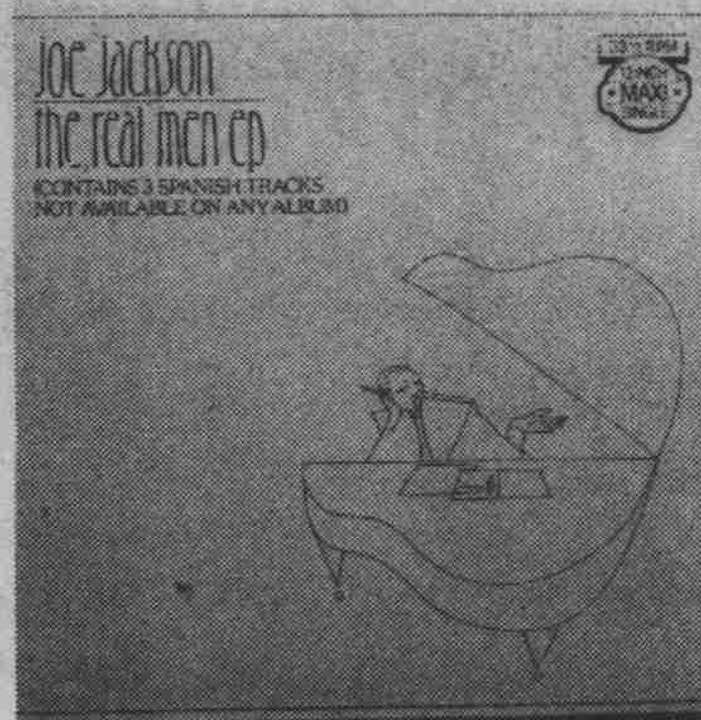
The set, the first of two hour-long acts, included an unrecorded number, "Cha Cha Loco," which began with everyone but bassist Graham Maby, the lone constant in Jackson's musical-chairs bands, flailing away on percussion. "Loco" was another example of Jackson's fascination with Latin rhythms (an extended-play version of *Night And Day* contained four songs — all sung in Spanish).

The real show stopper was an a cappella rendition of "Is She Really Going Out With Him?," the 1978

pop hit that started it all.

The second set began when the usually inaudible intermission music rose quickly to reveal a Frank Sinatra scotch-on-the-rocks recording of Cole Porter's beautiful "Night And Day," the inspiration, no doubt, for the latest project. Jackson, now bathed in pastel blue lighting and clothed in a tighter-fitting coat, that was soon flung aside, moved into "Breaking Us In Two," which set the stage for a second set decidedly loaded with *Night And Day* material.

The mood jumped from the posh Manhattan lounge sound to the downtown swing of *Jumpin' Jive*, last year's compilation of big band jazz, which included the classic "Tuxedo Junction." Then



# King's new 'Creepshow' is immature

By FRANK BRUNI  
Assistant Arts Editor

*Creepshow*, author Stephen King's homage to and parody of '50s EC-type horror comic books, aims to please the child in all of us. Its vignettes exploit the terrors of childhood nightmares while its mood is one of juvenile devilishness.

For some, *Creepshow* will be an absurdly horrific experience. For most, however, *Creepshow* will be a distasteful mixture of absurdity, needless gore and uninspired plot.

The problem with *Creepshow*'s five vignettes is that for all their precise parody, they stand on their own as rather vapid stories.

Some of the vignettes, such as "Father's Day," are too predictable to provoke terror yet take themselves too seriously to elicit laughter. "Father's Day's" idea of humor is pretty thwarted anyway. There simply is nothing funny about a man who rises from the dead to get the Father's Day cake he never had — then receives it in the form of a platter supporting the frosted, candled head of a relative he has personally decapitated.

"They're Creeping Up on You" and "The Lonesome Death of Jordy Verrill" employ particularly uninspired agents of horror to relate their tedious tales. The former fills the screen with cockroaches while the latter depicts an outerspace weed even more voracious than the insects in "Creeping." Any fright the stories do provoke is the result of gory special effects, such as the roaches bursting through the flesh of their victim's chest.

"Something to Tide You Over" and "The Crate" fare better by deviating slightly from King's intent upon parody and letting some original story ideas

## Review

emerge. Although "Tide" fails to deliver the satisfying revenge it promises, "The Crate" lets the audience experience, with a heaped husband, the joy of seeing his nagging wife suffer a grisly death. It's a perverse sort of horror film entertainment, and it's precisely what the majority of the vignettes in *Creepshow* lack.

The actors in *Creepshow* are asked to play eccentric stereotypes, and many have a field day with the opportunity. Adrienne Barbeau plays an alcoholic, domineering, crude wife in "The Crate" as an utterly contemptible bimbo. E.G. Marshall's insensitive, reclusive penthouse dweller in "Creeping" is an unrecognizable character whose death by roaches seems deserved. Also worthy of mention are Carrie Nye's eerily composed matriarch in "Father's Day" and Stephen King himself as the hapless and hopeless Jordy Verrill.

The format of the film is a clever concept. A discarded horror comic book's pages are turned by the wind on a stormy night, and each new gust introduces a comic illustration which then blurs to real life action. Each vignette closes with a return from reality back into comic book art.

Unfortunately, the inspired format and fine performances boast a frivolity of which *Creepshow* has no real sense. In their attempt to establish the close relationship between comedy and horror, King and director George Romero have ignored either extreme to the point where the viewer feels almost no emotional reaction.

The sad truth is that King and Romero can't have it both ways. The precise downfalls of *Creepshow*'s vignettes — extreme absurdity, cliché, uninspired exploitation of man's most mundane fears — also are the most accurate agents for the parody behind the film. Besides, many of those who will see the film are too removed from the era *Creepshow* satirizes to appreciate its occasional shrewdness.

As for the promise of terror which will draw many a bloodthirsty American from his warm home out into the local movie theater, *Creepshow* is about as frightening as an autopsy — there's no unpredictable horror, but the gross-out effects are often wrenching.

# Runge has played many important roles at UNC

By MIKE TRUETT  
Staff Writer

All the world's a stage,  
And all the men and women merely  
players;  
They have their exits and their  
entrances;  
And one man in his time plays many parts.

William Shakespeare

C. Ford Runge is such a man. During his 29 years, the assistant professor of political science has played the role of a student, a politician and a teacher. Strangely enough, all of these roles have been played in part at UNC.

Runge's roles as a student and as a politician met during the 1973-74 school year, when he was an undergraduate at Chapel Hill majoring in American studies and minoring in French history and literature. At this time, along with being a member of the UNC Board of Trustees, president of Phi Eta Sigma and a member of Phi Beta Kappa honor societies, Runge served as UNC's student body president.

Runge said he ran for president "in order to try to increase the visibility of the SCAU (Student Consumer Action Union)."

"When we won," he added, "the first thing we did was to bring the SCAU under the umbrella of student-funded organizations."

Runge said, however, that his motivation to run for the office was an indirect one.

The student body president before him, he said, asked him if he would be interested in running for president. Before this time, Runge said he had no real involvement in student government.

"It's an unusual opportunity to assume quite a lot of responsibility," he added. The president, he explained, dealt with the relationship between campus, state and national politics.

On the campus level, he assumed the administrative responsibility for 90 different student activities, councils and offices. On the state level, Runge worked with other student body presidents and got involved in statewide issues.

As for national politics, Runge said that he was president during a period of high controversy in national politics. Runge was particularly active in the movement for the

impeachment of Richard Nixon.

Runge said that he did not plan to use this student government experience as a stepping stone to further politics — not yet, at least.

"I feel the appropriate time to enter politics is after you have something to contribute to the political process."

Professional politics without any prior experience "seems to make one less worthwhile as a representative," Runge said.

Instead of being a politician, Runge is now involved in his third role — that of a teacher.

In addition to a B.A. from UNC, Runge brought into his teaching a degree in honors in politics, philosophy and economics from New College, Oxford University; and from the University of Wisconsin-Madison, a doctorate in international agricultural development with a minor in natural resource economics.

As for teaching at his old alma mater, Runge said, "the setting is the same. All the actors are different and one's point of view is different."

Teaching, to Runge, is "part of what you do, it's not all of what you do. And I think it complements research and service and helps to provide an opportunity to clearly express the ideas that one is trying to formulate as the bases of one's research program."

And Runge's students seem to enjoy his teaching.

"He's the best teacher I've ever had," said Douglas Dion, a junior majoring in public policy and political science.

Dion, who is presently taking both courses that Runge is teaching this semester, Introduction to Government in the United States (political science 41) and Introduction to Public Policy Analysis (political science 71), said that it was Runge who convinced him to go to graduate school.

Yet Runge's teaching at UNC will soon end when he takes a leave of absence from the University in January to work for the state department.

Dion calls the teacher's leave "a tremendous loss to the University."

Runge expressed his leave in another way.

"I regret the fact that I'll be leaving Chapel Hill," he said. "It's been very good to me, twice, in two very different contexts."

## TODAY

- 2** The UNC New Music Ensemble, under the direction of Donald Oehler, will give a concert at 8:15 p.m. in 107 Hill Hall.
- Fantasy and Surreal Paintings by Paul Kurtz are on display in the second floor lounge of the Carolina Union.
- Star of Bethlehem, a program which examines some possible explanations for the "Star of the Magi," is the current offering of the Morehead Planetarium.
- The Taptations Christmas Show will be performed through Sunday at Stephens...after all. Call 929-0217 for more information.
- The Hip Movers and Robert Thompson will perform at Pegasus. Call 929-5233 for more information.
- The Metamatics will perform at The Cat's Cradle. Call 967-9053 for more information.

## FRIDAY

- 3** Richard Pryor Live on the Sunset Strip, a film of a performance by Richard Pryor, will be shown at 7 p.m. 9:30 p.m., and midnight in the Union Auditorium. Admission \$1.
- The Paul McCartney and Wings Rockshow, a film featuring Wings' greatest hits in addition to some of McCartney's classic songs from his years as a Beatle, will be shown at 8 p.m. and 10 p.m. at the Art School. Call 929-2896 for more information.
- Women in Arms, a documentary about the participation of women in the Nicaraguan revolution, will be shown at 12:30 p.m. in the Carolina Union and at 7 p.m. in the Presbyterian Student Center.
- A Dvorak Festival featuring performances of the composer's chamber music by members of the UNC and Duke faculties, will be held through Saturday. Concerts begin at 8:15 p.m. in Hill Hall Auditorium.
- Sky Rambles, a narrated tour of the current night sky, is offered at 7 p.m. prior to the Morehead Planetarium's regular show. There is a separate admission charge for each show.
- Lise Uyanik and the Mobile City Band will perform at The Station. Call 942-5144 for more information.
- Arrogance will perform at Pegasus. Call 929-5233 for more information.
- The Pressure Boys will perform at The Cat's Cradle. Call 967-9053 for more information.

## SATURDAY

- 4** The Paul McCartney and Wings Rockshow will be down again at the Art School. See Friday's listing for details.
- Lise Uyanik and the Mobile City Band continue their engagement at The Station. Call 942-5144 for more information.
- Arrogance continues its engagement at Pegasus. Call 929-5233 for more information.
- The Heartfixers will perform at The Cat's Cradle. Call 967-9053 for more information.

## SUNDAY

- 5** The UNC Men's and Women's Glee Clubs will give a Christmas concert at 4 p.m. in Hill Hall Auditorium.
- The Desired Haven: Photographs by Frederick H. Evans, an exhibition of Evans' photographs of European cathedrals, will be open at the Ackland Art Museum through Jan. 16.
- Hayes Samir will perform at The Station. Call 942-5144 for more information.
- Right Profile will perform at The Cat's Cradle. Call 967-9053 for more information.

## TUESDAY

- 7** The Red Rose Flyers will perform at The Station. Call 942-5144 for more information.
- Apocalypse will perform at Pegasus. Call 929-5233 for more information.
- Awareness Art Ensemble will perform at The Cat's Cradle. Call 967-9053 for more information.

## WEDNESDAY

- 8** The Modern Artist, the Chapel Hill Public Library's fall film series, concludes with films on Barbara Cartland and James Agee at 7 p.m.
- Boney Maroney will perform at The Station. Call 942-5144 for more information.
- Apocalypse continues its engagement at Pegasus. Call 929-5233 for more information.
- Awareness Art Ensemble continues its engagement at The Cat's Cradle. Call 967-9053 for more information.

## MOVIES

- Plaza I — The Last Unicorn at 3:20, 5:15, 7:10 and 9:05.
- Plaza II — An Officer and a Gentleman at 2:15, 4:45, 7:05 and 9:30.
- Plaza III — The Missionary at 3:30, 5:45, 7:15 and 9:25 ends today. Jinxed starts Friday at 3:05, 5:45, 7:15 and 9:30.
- Carolina White — Creepshow at 7 and 9:15 ends today.
- Time Bandits starts Friday at 2:45, 5, 7:15 and 9:30.
- Carolina Blue — The Empire Strikes Back at 2:30, 4:45, 7:15 and 9:30.
- Carolina Classics — Citizen Kane at 2:45 and 5:05 ends today.
- Carolina Lateshows — Rock 'n' Roll High School and Thunderball at midnight Friday and Saturday.
- Ram I — The Last American Virgin at 7:15 and 9:15 ends today. I, the Jury starts Friday at 7:10 and 9:20; weekend matinees at 3:00 and 5:05.
- Ram II — First Blood at 7:30 and 9:30; weekend matinees at 3:30 and 5:30.
- Ram III — Superman II at 7 and 9:15 ends today. The Sender starts Friday at 7:15 and 9:15; weekend matinees at 3:15 and 5:15.
- Ram Lateshows — A Clockwork Orange and The Goodbye Girl at 11:30 Friday and Saturday.

## island

The original landing operation will be quite dangerous in itself because of 40- to 60-foot seas and the fact that there are no safe anchorages off Heard Island. Inflatable boats will be used to bring expedition members and equipment ashore from the diesel-powered expedition yacht, *Anacosta II*.

However, the attempt by two men, Ross Vining and William Blunt, to reach the top of Big Ben is probably the most awe-inspiring adventure of the expedition.

Even though the climb will be made in the summer (winter here is summer there), the weather will still present a formidable problem for the mountaineers.

The possible arrival of an unpredictable, frenzied storm, with driving, 100 mph winds and snow drifts, could halt the progress of the climb temporarily, possibly altogether. The height of the mountain, the coldness and the precipitation — which falls not straight down, but horizontally due to winds — will also take their toll. The summit of Big Ben has only been reached once before.

But, as with all adventures, it is the spirit of the effort that comes first. Difficulties are just things to be overcome," said Sir Ernest Shackleton, the English explorer who first crossed the Antarctic continent. It is surely a promise that this has become the slogan for an expedition built of men with strength and spirit.

From page 1

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