

Student directors have opportunity to show off work

By GIGI SONNER
Staff Writer

Sunday night offers the chance to see some short film classics by such renowned directors as John Schultz and Peyton Reed. Who? Well, maybe their work can't be called classic yet, but budding directors on campus have the chance to show their cinematic masterpieces at 7 p.m. in the Union Auditorium as part of Student Film Night, sponsored by the Carolina Union Film Committee.

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— John Schultz
UNC student filmmaker

In the past, the films shown have ranged from the expressionistic to the absurd, from the deeply philosophical to the comic, one-punch line joke variety.

"They vary in quality, subject matter and consistency," said Sorien Schmidt, film committee chairperson. "Some people get experimental and others are just trying to make a good film."

The variation has given previous student film nights a certain amount of unevenness. "Sometimes people expect them all to be funny, and when a serious film gets in, they don't know how to take it," Schmidt said.

"I think the problem is the people who make serious things," said John Schultz, a junior from Raleigh who has shown his films at student film nights before. "They're going to have a hard time finding an audience for that. They think student film night is an event for art, but it's really an event for fun."

Schultz ran little risk of being taken too seriously last spring when he showed his film *Buford Pusser Enters The Dragon*, a film he made in the eighth grade. This year he is showing *Intricacies Between*, or *Something About a Parking Lot*, a film he co-directed with sophomore Peyton Reed.

"We usually just make them for our own use," Schultz said. "We do it more for fun than for art. People at school here seem to take their films too seriously. Or they really just make films that are, in an academic sense, technically good. But I think the best way to do it is just by natural instincts."

Intricacies Between is a "study of human conflict from a simple everyday occurrence," according to Schultz.

"So far, it's been strictly for fun," said Reed. "I think that will be apparent when you see the films."

Reed is also showing a take-off of the movie *Quadrophenia*, which features a beachside battle between teen-aged Mods and Rockers.

"We went down to Myrtle (Beach) for fall break and decided to make a movie," he said. "It's a gang fight that starts out kind of serious and then gets slapstick."

Whether for fun or for art, the evening promises to be entertaining. "I definitely think people should come," Schultz said. "There are always good refreshments afterwards."



Paul Kendall, a hollerer, makes faces three different ways as part of the "Rural Arts Festival" in the Pit Wednesday. The festival, sponsored by the Carolina Union, featured folk crafts including spinning. Apple cider was also served.

Sociology course upholds 46-year Southern tradition

By CLINTON WEAVER
Staff Writer

Professor John Reed carries on a tradition at UNC.

Reed teaches a course on the sociology of the South in the nation's oldest sociology department. The course, Sociology 15, has been taught by only five men in its 46-year history.

Howard Odum founded the UNC sociology department in 1920, Reed says, along with the Institute for Research in Social Sciences. In 1937, L.M. Brooks became the first instructor of the class on Southern sociology. He was followed by Gordon Blackwell and then George Simpson; Rupert Vance taught the class from 1964 to 1969.

"I don't know whose idea, really, it was to offer a course on the South," Reed says, "whether it was Odum's idea or Vance's or Blackwell's. But I'm sure it would not have been done without Odum's blessing."

According to *Regionalism and the South*, a book of selected papers by Vance, edited by Reed and Daniel Joseph Singal, "Odum had come to Chapel Hill in 1920 to found an academic empire.... His two basic goals were closely related: he wished to promote the scientific study of Southern society so that people in

the region could begin tackling their immense problems in constructive ways, and he hoped to provide an opportunity for talented Southerners to train in new social science disciplines."

Vance was later a student of Odum's, and he helped found the Southern Sociological Society in 1935. He became its third president in 1938.

But perhaps his greatest contribution was *Human Geography of the South*, a book which Reed and Singal say belongs among the classics of American social science.

In 1964 Vance began teaching the course on Southern sociology, continuing until his retirement in 1969, when Reed took over.

A native of Tennessee, Reed became interested in Southern sociology while a student in Massachusetts and at Columbia University in New York. "I came to believe that there are regional differences worth talking about," he says. "That's a favorite occupation of Southerners in the North—sitting around talking about how the South is different from the North."

"While doing that," Reed says, "it occurred to me that I could write a dissertation about it." That dissertation became his first book, *The Enduring South*, published in 1970.

After school, Reed came to UNC. "I was

damn lucky to get a job at the one sociology department where somebody wanted me to teach what I wanted to teach," he says.

Lucky indeed. Ten years ago, no other school in the country offered a class on Southern sociology. "Everybody sort of assumed that the South was going away," Reed says with a laugh. "It wasn't as interesting any more because it wasn't as poor as it used to be or as diseased as it used to be."

Interest in the South still seems to be flagging, though; only five other schools now offer courses on the South: the University of Mississippi, William & Mary, the University of Kansas, the University of Massachusetts at Boston and Whitman College in Walla Walla, Wash. Duke offered a Southern sociology class briefly, and Vanderbilt is searching for an instructor.

The class at UNC has persisted, although it has changed greatly over the years. "Partly that reflects teachers' interests, partly that reflects the nature of the South," Reed says.

"Vance — and I presume Blackwell as well — pretty much taught it as a social problems course because you look at the South in the '30s, '40s or '50s, and what you see are a bunch of social problems."

By the time Reed took over the course, the South's problems weren't as acute, and the course now reflects his interests in ethnic groups, social psychology and group identity. "Unlike social problems," he says, "those sorts of things don't seem to be going away."

"We look less at the South, really, than at Southerners, and we ask the same questions about Southerners that people tend to ask about ethnic groups," Reed says. "I put a lot less emphasis on the economic problems of the South, because they're a lot less distinctive than they used to be."

Reed has been teaching Southern sociology for 14 years, and he says he will teach it as long as the job isn't boring.

"The interesting thing about this course is, first of all, it's been going on for a long time," he says. "Second of all, it's often been unique to this institution."

"This sociology department as a whole has been concerned with studying the region ever since Odum founded it.... Most people in the department are not particularly interested in the South, but we do have a tradition of having at least somebody around here who's interested in the region."

"I'm happy to be carrying that on."



The original cast of *Pump Boys and Dinettes* move to their own special brand of bluegrass, rockabilly, gospel and blues.

'Pump Boys and Dinettes' opens Friday

By JEFF GROVE
Arts Editor

America's favorite cat, Garfield, once said, "Well, shucky darn and slop the chickens!" First Carolina experienced a Union-sponsored Rural Arts Festival in the Pit Wednesday. Now Chapel Hill will be treated to a Broadway celebration of the South when *Pump Boys and Dinettes* opens the Carolina Union's Broadway on Tour series with performances on campus this weekend.

Pump Boys and Dinettes is a musical revue featuring original songs in bluegrass, rockabilly, gospel and blues idioms. The setting is a widening in the road along Highway 57 somewhere between Smyrna and Frog Level. On one side of the highway is a gas station manned by four "pump boys," while a diner, run by two sisters, sits on the other side of the road. For 90 minutes, the cast rips through a wide variety of southern musical styles.

In a way, this weekend's engagement will be a homecoming. Jim Wann and John Foley, who wrote part of the show's material and performed in the original cast, both attended UNC. Collaborating with Wann and Foley on the show were Mark Hardwick, Debra Monk, Cass Morgan and John Schimmel. The musical was nominated for the Tony Award for Best Musical of the 1981-82 season but was shunted aside by the glittery, urbanized likes of *Dreamgirls* and *Nine*, which actually won the Tony. That

didn't mean the show was unpopular, though — it ran on Broadway for a year and a half following an extensive off-Broadway run.

Country singer Nicolette Larson heads the cast of the touring production Chapel Hill will see. This is her first musical comedy performance, but she has said she is up to the challenge. "I'm really psyched for this," she said in a press release. "I've always wanted to do a musical, just for the experience of the format. *Pump Boys* is especially exciting because the music is much like my own — it's the best of both worlds."

That's not all Larson has in common with *Pump Boys*. Of Rhetta Cupp, the character she plays, Larson said, "I know Rhetta. I know how she thinks and how she feels. I've been there — it's just that my life took another turn."

Another well-known country singer, Jonathan Edwards, also appears in the cast, joined by Sha Na Na co-founder Henry Gross. Like Larson, Gross feels personal ties to the characters in *Pump Boys*. "The guys in *Pump Boys*, creatively speaking, are an extension of the music," Gross said. "It's music I feel a part of; those people aren't strangers to me."

Pump Boys and Dinettes will be performed at 8:30 p.m. Friday and at 4 and 8:30 p.m. Saturday in Memorial Hall. Admission is \$16.50 and \$15 for evening performances, \$14.50 and \$13 for the matinee. For more information, call 962-1449.

For 45 years, she costumed show

By DIANNA MASSIE
Staff Writer

The Lost Colony — it's as much a part of North Carolina history as Sir Walter Raleigh. It's also the oldest and longest-running American outdoor symphonic drama and is performed each summer at the Waterside Theater in Manteo.

In addition to the acting, directing and business aspects of the outdoor drama, costuming *The Lost Colony* is an important part of each production.

Irene Rains knows. She's been costuming the production for 45 years.

Rains, born in 1904, began sewing at the age of five. "When my mother sewed, I would sit in the corner of the room and sew doll clothes," Rains says.

Rains says she was asked to costume *The Lost Colony* in 1937, the first summer the production opened. However, she says she refused the offer because she was only in Manteo on vacation. But the following summer, she decided to accept the job and has held the position ever since.

Each summer, Rains travels to Manteo to design costumes for the play. During the rest of the year, she continues to work on costumes from her home in Chapel Hill. She also volunteers at Chapel of the Cross, taking care of priests' vestments and choir robes.

Rains has been in Chapel Hill a while. "In 1939, I came to the University for a 10-day job and have been here ever since."

Rains taught classes and made costumes for the University's drama department before retiring at age 69.

For *The Lost Colony*, Rains must research each character to be sure of the authenticity of each costume. She says much of her research comes from the Playmakers Theater. She uses sketches from textbooks and paintings. Once, the only model she could find was the carving on the outside of a tomb.

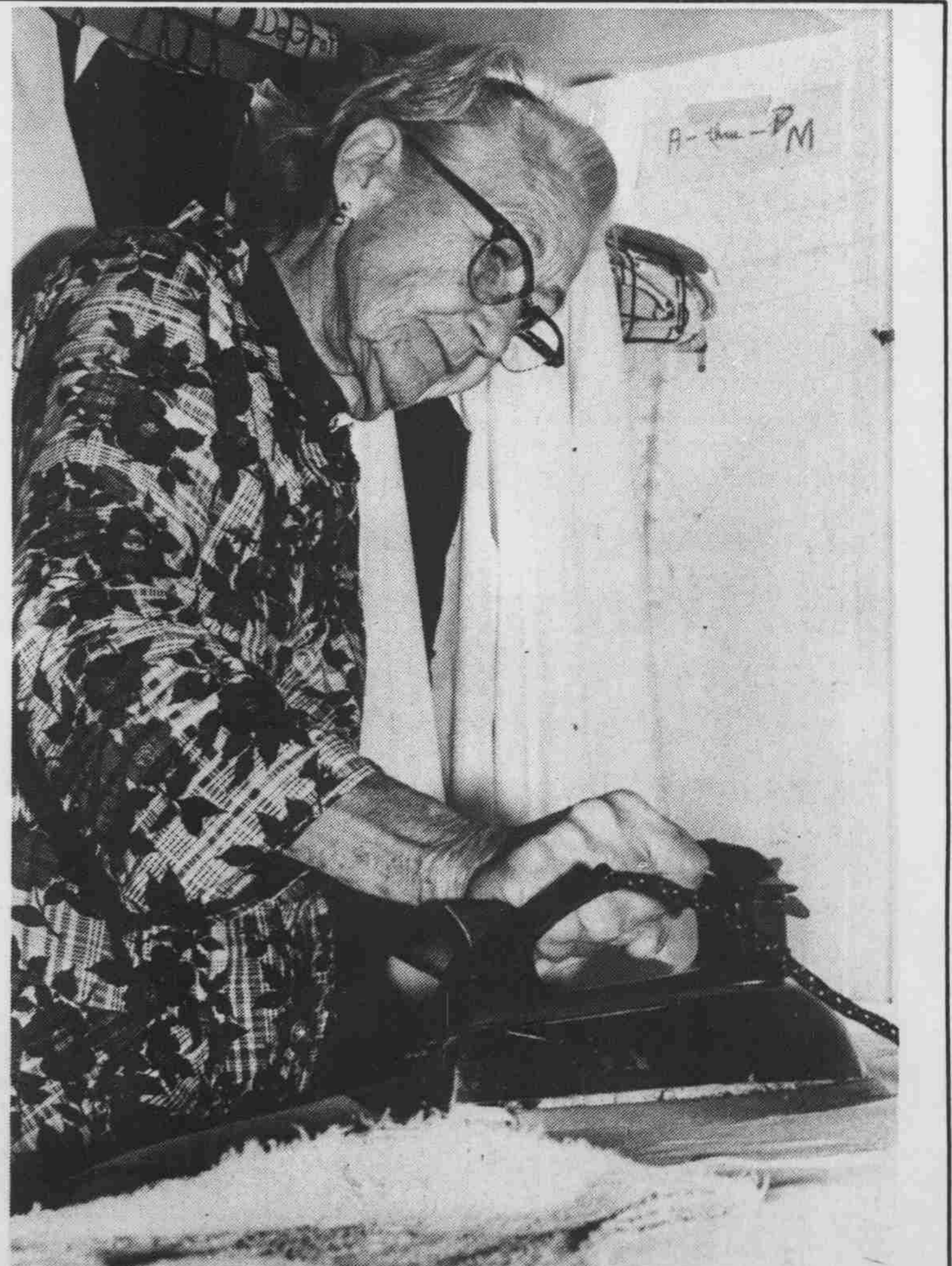
Currently, Rains is working in Chapel Hill on the publicity costume for Sir Walter Raleigh. Publicity costumes are different from regular stage costumes, she says. So there are usually two different costumes for each character.

Publicity costumes must have more detail; on stage, those details would not be seen. For stage costumes, the silhouette and trimming are most important, she says.

Working for an outdoor drama is much different from working on a regular stage, Rains adds. Many performers do not have a strong enough voice to reach the audience sitting in the back of the theater.

"At one time, we lost Queen Elizabeth in the first week because she lost her voice and the understudy had to go on," Rains says. "The understudy continued as the queen for several years."

Another problem performers face while working for an outdoor drama is the heat of the sun. "They like



Irene Rains irons a costume. She designs costumes for the production of 'The Lost Colony' in Manteo. She has costumed the show since 1938.

getting the suntan, but the heat is almost unbearable," Rains says.

Twice a year, the production holds open auditions. Most of the performers are teachers and college students. Sometimes New York actors also participate in the production. Many times, the same performers work for more than one season; some come back for 10 years or more.

Rains says sometimes she and the staff are so busy that they do not have time to eat at all. "There has never been a dull minute in all my 40 years."

Rains says one of the reasons she loves this profession is because of the people.

"You do not do this for money — you do it for love."