

Women's march postponed

By GENIE WALKER
Staff Writer

The UNC Women's Forum's second annual "Take Back the Night" march scheduled for Thursday has been postponed until April 13.

"This march is something the Women's Forum has done for two years and we hope to institutionalize it," said Gretchen Knight, co-chairwoman of the Women's Forum.

The march, sponsored by the Campus Y, is meant to publicize the importance of the issues of rape and assault on the UNC campus.

"Our goals for the march are to create awareness that people on campus are angry that attacks are still occurring and this march is an attempt to show that we are upset and want a change," said Pippa Holloway, co-chairwoman of the Women's Forum.

The name, "Take Back the Night," was originally used in the early 1970s and is a popular title

throughout the country for other such events, Holloway said.

The title stems from the fact that women are constantly warned not to go out alone at night because of the danger of rape, Holloway said.

"The march is a chance for everyone to stand together and say we won't tolerate people who make it unsafe for women to walk at night," Knight said.

The UNC march differs from similar marches at other universities, such as Duke, where marches are planned as a reaction to a specific event or to lend support to proposed changes, she said.

The march will start between the Arboretum and Davie Hall at 7:30 and will end with a brief rally in the Pit.

Sgt. Ned Comar of University police said there is great potential for sexual assault on the UNC campus because women insist on going out alone even though the danger is there.

"There are two main areas to be understood before the problem of sexual assault can be solved," he said. "Women need to understand that they are not guilty, that they were violated and need to come forward; and men need to realize that when a woman says 'no' that's exactly what she means."

Comar said he feels the march will have an impact and will make a difference.

"I feel like the march will raise the media's attention and will get women together so that they will be more willing to report instances and therefore it will be a help," he said.

Students said Tuesday that they thought sexual assault on campus is a big problem.

Sharon Whitaker, a senior journalism and public relations major from Battleboro said, "I feel as if there is a great deal of cover-up in reference to sexual assault and women need to stand up for their rights and report instances."

Awards for senior leaders

By BRENDA CAMPBELL
Staff Writer

Leadership awards for senior members of University-recognized organizations are being given for the first time by the 1989 Senior Class and the Division of Student Affairs.

Awards will be given to the most outstanding senior in each of nine different categories, one of which will present two awards, for a total of 10 awards.

The purpose of the awards is to recognize seniors who have not been previously recognized for their leadership and dedication to student organizations, said Steve Tepper, senior class president.

"There are chancellor's awards, but they are not enough to recognize all the seniors who deserve to be recognized," Tepper said.

Because of the size of the campus and the number of seniors, these awards will help recognize more than a few outstanding seniors, said Todd Sparger, senior class chairman of publicity. "With a campus as large as UNC, these awards will make the

hard work done by the seniors more human.

"They will recognize individuals that have done something, not just for 22,000 people, but for 20 or 10 people."

Every student organization can nominate one member for the award, Tepper said.

"Every student organization has an outstanding member they can nominate," Tepper said. "It is up to the organization to develop their own criteria for choosing that member."

Each student organization has been placed into one of nine categories: academics, honorary and service, publications and media, religious, social fraternities, social sororities, special interests (two awards), sports and recreation, and student government.

All nominations will be reviewed by a selection committee composed of four students, two administrators and one faculty member, said Lisa Ladd, senior class chairperson of awards and receptions.

Tepper said, "The committee reviewing the nominations will decide on the criteria in which to select the outstanding senior."

"Out of the nominations in each category, there will be one who excels beyond the others."

The award winners and all award nominees will be recognized at a reception on April 19, Sparger said.

The winner of the senior class poem competition and six favorite faculty members chosen by the senior class will also be recognized at the reception.

Tepper said, "Everyone nominated will receive a certificate. The superior senior from each category will be given a plaque and a Jefferson cup."

Although this is only the first year for the awards, the awards will continue as a senior class project next year, Ladd said.

"We hope this will get people to continue to recognize the student leaders," she said. "The senior class officers for next year have already said they like the idea of the awards."

PlayMakers pair to 'Walk in the Woods' with Soviets

By KIM STALLINGS
Staff Writer

Two members of the PlayMakers Repertory Company will do their part to raise the Iron Curtain this spring. Regina Lickteig-Neville, production stage manager for PlayMakers, and her husband Tom Neville, PlayMakers' production manager, will both take part in the production of "A Walk in the Woods" which will begin a tour of the Soviet Union in May.

The play, written by Lee Blessing, was first presented at Duke University in January 1988 and appeared on Broadway last summer. It is based on an actual walk through the woods taken by two participants in the Geneva arms talks of 1982 — one American and one Soviet. The touring production will be directed by Des McAnuff and will star Sam Waterston and Robert Prosky.

Lickteig-Neville became involved with the play as a student at Yale Repertory Theatre. She traveled with the company to La Jolla, Calif., where Neville became involved with the play. There, he helped with scenery and with some special effects.

Lickteig-Neville, who will serve as assistant stage manager for the production, said she thought the Soviets would readily accept the play.

"I expect a very wonderful reaction."
— Tom Neville

"The Soviets should react very positively. This play is universal, about two people and their feelings, not politics."

Neville, who will fill in on the technical end of the production, agreed. "I expect a very wonderful reaction. This is a very moving play about how people feel, not how governments feel. It was written on a human level for neither people from the United States nor Soviets. It is written for people in general and is not concerned with feelings of the government."

The United States and the Soviet Union are exchanging more and more productions as a result of the efforts of the American Soviet Theater Initiative (ASTI), which is co-producing the play with the USSR Theater Workers Union, Lucille Lortel and Yale Repertory Theater. This exchange is a mutual way to gain cultural knowledge of the other

country. Rehearsals for the production will take place in Budapest, Hungary. The play will be performed in Moscow and in Vilnius, Lithuania.

"I'm pretty excited about learning about a different culture, as well as how the theater works," Neville said. "This exchange of theater is really very important. One of the ways you communicate with people is through art. The more intercultural exchanges we do, the better prepared we are to speak to the people and find more similarities between us."

Lickteig-Neville said she hoped the tour would make an extra stop in Leningrad, a city renowned for its large, lavish theaters. The theaters in the Soviet Union are so lavish because they are government-supported, and funds are more readily available, she said.

Neville said he was interested in seeing how Soviet theater works and how the processes of building scenery differ.

Lickteig-Neville will leave April 27 for Budapest. Neville will join the company when it comes to Moscow in May, and both will arrive back in the United States June 12. They will return to PlayMakers Repertory Company and resume work this summer.



Tom Neville (left) and Regina Lickteig-Neville of PlayMakers Repertory Company

'Earth' sickly Sweet; 'Prodigal Son' Crosses styles with flair

You can lead a horse to water, but you can't make it drink. And you can lead anybody to a bar and probably have no problem getting him to drink, but you can only let him in if he's 21. Which all goes to prove that being thirsty really doesn't have anything to do with it at all. Nor does it have much to do with record reviews, of course.

Now, even if that horse wouldn't drink when led, it probably drinks some of the time. And since this earth is covered by more water than land, it is probably a pretty good place to be thirsty. But not all Earth water is good water, what with pollution and all, and not all Earth albums are good albums either. Of course, the only Earth album I know of is Matthew Sweet's latest release on

Julie Olson Albums

A&M, *Earth*, his second full-length LP after CBS' *Inside*, and it's not very good at all.

Sweet is a Lincoln, Neb., native transplanted into the Athens, Ga., music scene when he enrolled at the University of Georgia in the early '80s. The funny thing about plants is that they seem to do a lot better if you water them. The difference is clearly seen in my own plants, and it's written in brown and green. Athens — home of the B-52s, R.E.M., Love Tractor, etc. — is a pretty fertile place for a musician, but Sweet should have taken a lesson from that finicky horse: Sure, water, but not too much.

If you overdo the water principle, you get a very unhappy plant. Or some very watery pop music, as demonstrated by the lyrics from the

song "Children of Time (Forever)": "You be mine/ And I'll be your man/ And we will live in this magical land."

Most of the pop tunes on *Earth* follow in this nauseatingly sweet manner, but the problem with consummating nausea — if one can even do that with nausea — is the ever-present risk of dehydration. You just can't win. And even though Sweet has toured with the Golden Palominos (horses that know when to drink and when not to), and *Earth* includes singer Kate Pierson of the B-52s and Television's guitarist Richard Lloyd and was produced by Fred Maher (who can claim work with Lou Reed to his credit), Matthew Sweet, in the song "Love" for example, sounds

more like the Cars meet Air Supply.

Or maybe the Cars running over Air Supply. Which actually might not be such a bad idea after all. To give Sweet a little credit though, "Having a Bad Dream" is a nice little psychedelic ditty, with all sorts of weird dreamlike noises. I suppose it could be wet dream noises, but I really don't know. But whatever it is, he should try it more often.

Someone who has tried it more often, and quite successfully, is North Carolina's own Mike Cross, who just released the eighth album of his career, *Prodigal Son*, on Durham's Sugar Hill label. A graduate of UNC, Cross is known for his country-style blues and bluesy country, a style he

himself has called "Appalachian Mountain boogie."

This album deserves a toast. Not toast, because that would be too dry, but a toast. The title track is pure country, but the album ranges from the honky-tonk country blues of "Road Trip Blues" to the slow ballad "The Old Man's Bouquet" to the midtempo and comical "Bill Is in His Grave."

Though Cross sticks to his acoustic guitars, the album features electric help from bassist Don Dixon (yes, the Don Dixon), pianist Chip Crawford on "Angel in the Southern Part of Heaven," and the horn section from the Pressure Boys (John Plymale, Greg Stafford and Jay Widen-

house) on "The Wrong Side of Midnight." A lot of very diverse elements make up *Prodigal Son*, but the whole album gels.

Now Jell-O is sort of wet, but I wouldn't try drinking it. Not that it really matters, because, like spilt milk, it's nothing to cry over. That is, of course, only if you're not thirsty. But *Prodigal Son*, unlike Sweet's *Earth*, flows between musical styles and is the epitome of Mike Cross: humorous and sensitive, ballads and stories, rocking energy and country feel. A great album for anybody, even for someone who usually doesn't enjoy country music.

So have a taste, or maybe a taste test, and bottoms up!

Group Sax, Umbria Festival to jazz up the weekend

By CLARK BENBOW
Staff Writer

Group Sax is coming to UNC. Yes, we said Sax.

The group, one of the Triangle's most popular jazz bands, will appear this week in the Union Cabaret as part of the sixth annual N.C. Umbria Jazz Festival.

Known for its diversity — its members are black and white, male and female — the band has built a loyal following since it was formed at the Cafe Deja Vu in Cameron Village 11 years ago.

Gregg Gelb, saxophonist and arranger for the group, said it was important to give blacks credit for the creation of jazz while also spreading the music among all types of people. "I look at (jazz) music as being for everybody, but it should make a statement."

Gelb said he looked to the past for

ideas and to the future for the creation of tunes using those ideas.

The group performs the music of such jazz greats as Thelonius Monk, Oliver Nelson and Cannonball Adderly.

As if Group Sax weren't enough, there will be a second jazz performance on the UNC campus sponsored by the Umbria Festival this weekend: The University of North Texas One O'Clock Lab Band, the first collegiate Big Band to be nominated for a Grammy, will play at Memorial Hall April 8.

The University of North Texas is the home of the second largest music school in the nation. In 1947, the school was the first to open its door to students who wanted to study jazz at the college level. The school's jazz program has led the way ever since, earning an international reputation for the quality of its faculty and

students.

The One O'Clock Lab Band is the showcase jazz ensemble around which the program was built. Every semester the school holds auditions to choose the 20 best jazz musicians in the school to be a part of the distinguished group.

The renowned band has performed internationally in such places as Mexico, Germany, Switzerland, Portugal and the Soviet Union. The band toured Australia in 1986.

The One O'Clock Lab Band has cut at least one album a year since 1967, and two of these albums were nominated for Grammys.

Trumpeter Clark Terry said North Texas "is the one school that really stuck its neck out and made a respectable lady out of jazz."

The N.C. Umbria Jazz Festival will offer jazz performances of all kinds to audiences all over the Triangle over a 12-day schedule of concerts. The schedule begins April 5 and includes one Italian act, four national head-

liner acts and five N.C. jazz acts.

Paul Jeffrey founded the festival in 1983 after he directed the clinics at the Umbria Jazz Festival — one of the largest jazz festivals in the world — in Perugia, Italy.

Group Sax will present a free hour-long Luncetime Jazz performance in the Union Cabaret on Friday, April 7, starting at 11:45 a.m. Group Sax will perform again in the Union Cabaret on April 7 at 10 p.m. Tickets for the two-hour show are available at the Information Desk in the Student Union and are \$3 for the general public and \$1 for UNC students.

The University of North Texas One O'Clock Lab Band concert produced by WUNC 91.5 FM and the Carolina Union will begin at 8 p.m. on April 8 in Memorial Hall. Tickets to the concert, which are \$8 for the general public and \$4 for UNC students, are available at the Carolina Union Box Office at 962-1449.

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