

Frank Parrish Review

Havens Was Worth The Sweat

The crowd thought it had given its quota of sweat Saturday afternoon at the game, but more was yet to come.

As over 7,000 students sat in a sweat box called Carmichael, they began to wonder if one man was good enough to compensate for the agonizing heat. However, Richie Havens, the man for whom the sweating audience waited, made all the perspiration worthwhile. Whether rapping (hip argot for talking), playing guitar inventively or just wailing deeply, the evening and the audience belonged to him.

Havens, who grew up in Bedford-Stuyvesant and is now 29, captured the pain, confusion and small joys of these times. A formidable writer

in his own right, he also interprets others' songs inimitably. Accompanied by a bassist, another guitarist and a conga drummer, Havens began with a song about "eternal day." He appropriately inserted lines from the Youngbloods' "Get Together."

Before the second number and throughout his set, he talked quietly and the audience loved it. "The earth is a weird place to live," he said, and the audience applauded loudly. He lectured on the evils of smoking, suggesting the habit crippled and limited its practitioners. His wry, perceptive remarks about Superman as brainwash were greeted by guffaws.

Havens said we saw Superman, hands on hips, his cape flowing, and wholeheartedly accepted a spiel concerning "truth, justice and the American way." His comment: "I thought Truth and Justice were the American way."

He ultimately rapped (see above) about the futility of rapping. "Now, I've been rapping for 29 years—since I got here." But beyond the talk, interesting enough, there was his music, a unique, moving testament.

He launched into "Maggie's Farm," a Dylan property, and passionately delivered every satirical line. "I try my best to be just like I am/ but everybody wants me to be just like them," he sang. Backed by his open-neck, D tuning guitar, ideal for rhythmic drive, Havens compelled the audience to hear his message and simultaneously watch his fast fretting.

He next drew on his own writing. "I Can't Make It Anymore," from his "Mixed Bag" album, never sounded better. The second guitarist supplied a piercing, funky intro directly from Blind Lemon Jefferson or seemingly so. "Lately, I don't feel much like talking/ Instead of going home/ I just go out walking." Loneliness, part of the human experience, came alive in Richie Havens' agile fingers and vibrant voice.

"How many more will have to die?" he implored in a strident anti-war song. "You have planted a dream while I find out what it means," he sang, noticing the distance between idealism and reality.

After doing a gospel-sounding "happy song" Havens focused his considerable energies on the subject of freedom. His neck bobbing back and forth as he hunched over his guitar and danced ecstatically, Havens was suddenly transformed into a whirling dervish. As they say at funerals, "He was gone but not forgotten."

"Ten Wheel Drive" skidded and lost control as the side attraction. They wandered indecisively between funk and jazz, never seemed to stay on either road.

Genya Ravin, a creditable female vocalist, tried earnestly, energetically to be another Joplin. She seveled, torted, lunged and at one point, lifted her arms to exhort the audience to clap its hands. Occasionally balancing perilously close to the stage's edge, she cut the air with soulful shrieks.

Her phrasing and range were good but the mannerisms were borrowed. She strained her larynx to a rasp. Yet Genya

lacked the focus, intensity, rhythmic impulse or Southern Comfort that are so uniquely Janis Joplin's. Her band, intent upon channeling their energies behind an emerging superstar, was thinly arranged.

Their blues/jazz shuck featured some attractive solos but they usually lapsed into dissonance or repetition.

"Ten Wheel Drive" opened with hold, brassy overtones. Genya Ravin bounced on stage, singing, "We can make it." She was nearly lost in the horns. Aram Scheffrin noodled doubtfully on a nominally lead guitar. He had apparently mastered the simpler chords. He obviously didn't want to be Alvin Lee since Miss Ravin was going to out-Janis Joplin. He wasn't.

That number mercifully concluded, Scheffrin continued to play rhythmic guitar. With nothing to stop them, the three trumpets, one trombone and one tenor sax were played forcefully enough to lay down a melodic line. "Morning Much Better," their current single, seemed to justify the horns. It is a song all about love, making it and related subjects.

"Ten Wheel Drive" performed it ably. The horns neatly underscored Genya Ravin's vocal. In fact, the group meshed here as Al Herman provided plenty of bass pedal. Miss Ravin asked, "How many times I told you baby that I'd do anything you say?" She ended the song with a scat line nothing short of incredible: "Jaw-jaw-chicky-jaw."

Genya Ravin contributed a bluesy harmonica to "Come Live With Me," a lilting lament about self-discovery. "You're Beautiful," an up-tempo audience participation, punctuated by organist Mike Zager's arpeggios, failed to light anyone's fire. And that's mostly the way "Ten Wheel Drive's" set went.



Ten Wheel Drive shifts into high



Richie Havens gets into it.

Campus Calendar

Student Consumer Cards and the 1970-71 Student Consumer Directories are now on sale for \$1.00 at the Carolina Union information desk.

There will be a meeting of Gamma Sigma Sigma in Cobb parlor at 8:30 p.m. Wednesday night. Members who cannot come should contact Steve Mayo at 933-7378.

The International Student Center will have a picnic on the lawn in front of Carr Dorm on Friday, Sept. 25, from 4:30 until 7:30 p.m. All students are invited to attend.

A general planning meeting for Hillel activities will be held Wednesday night at 7:30 p.m. at Hillel House.

The Di-Phi Society will hold its first meeting of 1970-71 on Tuesday, Sept. 22, at 7:30 p.m. in the Senate chamber, third floor, New West.

The Council on International Relations and United Nations affairs will meet Thursday Sept. 24 at 7 p.m. upstairs in the Y. All interested students are urged to attend.

Thou shalt not lie, this applies even to student government. Find out what's going on this Wednesday at 7:30 in Gerrard Hall.

Young World Development will meet Wednesday at 7:30 p.m. upstairs at the Y to organize programs for the year.

THE UNC FILM SOCIETY
ANNOUNCES ITS FALL 1970
PROGRAM
REVISED SCHEDULE
STARTING THIS THURSDAY

Film Society

All shows will be in the Great Hall in the Student Union. Thursdays at eight. The ten-program subscription fee is \$5.00, tickets available at the Student Union Desk, or at the door. Single admissions will be sold at the door only for the first seven shows at one dollar each. (We will move to Carroll Hall as soon as it is available.)

Sept. 24—THE CAMERAMAN (1928) Directed by and starring Buster Keaton. This film, only recently available in 16mm, is the first Keaton made after his own studio was sold from under him. The few people to have seen it rate it one of his best.

Oct. 1—THE MERRY WIDOW (1934) Directed by Ernest Lubitsch; with Jeanette MacDonald and Maurice Chevalier. A dashing officer from a mythical kingdom entices back from Paris a rich young widow whose lavish expenditures are needed in her own country to keep it solvent. A tongue-in-cheek musical.

Oct. 15—TWO OR THREE THINGS I KNOW ABOUT HER (1966) Directed by Jean-Luc Godard. A beautiful example of Godard's "bourgeois" period. "The most dazzlingly inventive and audacious artist in movies today" (Pauline Kael). "Godard is the archangel of modern cinema, and he just won't go away" (Andrew Sarris, Village Voice).

Oct. 22—THE MAN WHO SHOT LIBERTY VALANCE (1961) Directed by John Ford. With James Stewart, John Wayne, and Lee Marvin. "The B-Western costumes, the simplicity of movement and composition of... (the) black and white photography, the thoroughgoing brutality of Lee Marvin's villain, all combine to make The Man Who Shot Liberty Valance look like the Western" (Du Pre Jones, Sight and Sound).

Oct. 29—STOLEN KISSES (1969) Directed by Francois Truffaut. Starring Jean-Pierre Leaud. A continuation of Truffaut's autobiography, which started with The 400 Blows, with Jean-Pierre Leaud again playing the Truffaut character. This is one of Truffaut's most charming films, won him the Best Director Award from the National Society of Film Critics.

Nov. 12—STORM OVER ASIA (1928) Directed by V. I. Pudovkin. Pudovkin, who also directed Mother and The End of St. Petersburg, supervised this version, which has sound and music added. This, his last silent film, is a superb demonstration of his technical mastery and flair for broad, sweeping action. In 1952, Sight and Sound listed this as one of the best films of all time.

Nov. 19—GATE OF HELL (1954) Directed by Teinosuke Kinugasa. One of the great films of Japanese cinema, Gate of Hell remains one of the most distinguished films ever produced by Japanese filmmakers. The use of color is outstanding; it prompted Eastman House to request prints of the film for their archives, and to demonstrate the range of effects possible with Eastmancolor.

Dec. 10—TROUBLE IN PARADISE (1932) Directed by Ernest Lubitsch. Made at the height of the Depression, this sophisticated comedy lightly mocked the earnestness of this period, causing some critics to find it "flimsy." Seen today, however, one must agree with Lubitsch's own opinion that he did nothing finer.

Jan. 7—SPIES (1928) Directed by Fritz Lang. In this German silent, Lang, who went on to make films in Hollywood, presents a picture of a master criminal, who is banker, spy, and clown. This is a print of the abbreviated American-release version.

Jan 14—MOROCCO (1930) Directed by Josef von Sternberg. With Marlene Dietrich and Gary Cooper. This had been scheduled for last spring's program, but was unavailable for that date. We are trying once more.