

Gary Miller

# Ladies sing the business

With the Equal Rights Amendment ratified by 23 states it is not surprising to see record companies releasing a brigade of women onto the record market.

Of course this is nothing new for record companies. The record companies have a history of being one or maybe two steps ahead of the social mood. Black recording artists were a part of the selling market long before Jackie Robinson slugged his way into baseball. Women have also played a major role in the recording business. Yet in the last two months female artists have almost invaded the record stores, with each company and their favorite.

Capitol set the stage by releasing Helen Reddy's single "I Am Woman." Asylum followed with Joni Mitchell's "For the Roses." Not only was "For the Roses" one of the most soulful, poignant and honest records released, it was packaged with striking sensuality. The

record art projected the nature of the music, the naked rawness of the lyrics and the beauty of the music.

Atlantic released what may become a landmark recording. The artist is Bette Midler, and the record is entitled "The Divine Miss M" (Atlantic SD 7238). Critics everywhere have been searching their imagination to describe the dynamic Bette Midler. They compare her actions and body movement to Rita Hayworth. She talks like Laura Nyro. And she sings... she sings like Barbra Streisand. But after seeing her, hearing her, one wonders if Bette Midler can be described or compared.

Bette comes with almost a traditional movie script. Girl leaves home (Hawaii) and goes to New York. Girl gets small part in a Broadway musical (the chorus of "Fiddler on the Roof"). Girl pays dues (Bette's first major solo act appeared nightly at a homosexual bath called the

Continental Bath). Girl gets break (appearances on Johnny Carson and a recording contract with Atlantic). Girl becomes a star.

Thus the campy "Divine Miss M" finds herself on the cover of the Rolling Stone and requests for appearances pouring in. There is something in the air that tells you it is only the beginning.

Columbia was not one to be left out in this invasion. Their addition is solid and dependable. What Columbia does is re-release an old album from an old pro, Laura Nyro. Columbia bought Laura's first album from Verve Forecast and re-packaged "The First Songs" (Columbia KC 31410) which are among Laura's best known songs. These are the ones that kept The Fifth Dimension and Barbra Streisand alive when so many other potential artists failed.

The first songs are "Wedding Bell Blues," "Blowing Away," "Flim Flam Man," "Stoney End," "He's A Runner," "And When I Die," (these last two were recorded by Blood, Sweat and Tears) plus six others. Here are some of the best songs of contemporary music recorded by the composer, the way she wanted them to sound. And when you come right down to it, there are no better arrangements than artists performing their own material.

A&M went to England to find their female addition. A&M brought back a lady with all the credentials needed to be a leading female performer. The lady is Sandy Denny, the top female folk artist in England. Sandy is the former lead singer for Fairport Convention and a two-time Melody-Maker poll winner. She writes music with a Judy Collins feeling and sings with a vocal tonality similar to Jacqui McShee of The Pentangle.

Sandy's songs are simple in construction. Because of the simple construction they come across very realistically. Realism is the key to Sandy (A&M SP 4371). Sandy's themes are about simple forms and parts of life: sailors, circuses and gypsies. Trevor Lucas, Sandy's producer, understood her simplicity and arranged the songs utilizing many ranges of instrumentation. From accapello to complete symphonies, the production is magnificent.

The rumor going around Columbia is that the Beatles are getting back together. If it's true one can just see Pete Townsend singing "They say seventy-three is going to be a good year." According to the Rolling Stone, Stephen Stills did postpone his tour to record with Crosby, Stills and Nash but not Neil Young as reported in the Tar Heel. The release date on the CS&N record is April 1st. If you can believe that.

# Jazz Quartet plays at workshop, concert

Jazz in the tradition of Brubeck and Ramsey Lewis is the fare offered by the St. Louis Jazz Quartet. The Quartet appears in concert at 8 p.m. Friday in Memorial Hall. Admission is \$1.50, and tickets are available at the Carolina Union Information Desk. A free History of Jazz workshop will be offered by the Quartet on Thursday, Feb. 8, at 2 p.m. in the Great Hall.

The Quartet, composed of four talented young musicians, is a practiced and innovative ensemble whose performances range from blues to ballads to spirituals to jazz.

Began in 1969 by the group's present leader and bassist, Terrence Kippenberger, to present jazz to "young audiences," the Quartet has appeared with the Midland Symphony Orchestra at Kennedy Center in Washington, D.C. and at the Mississippi River Festival, meeting always with high praise for its musical ability and variety.

Highest acclaim surrounds vocalist Jeanne Trevor, "the scene-stealer of the evening," whose voice "sparkles and cuts like a knife." A former opera student and St. Louis' first female disc jockey to host her own jazz show, Miss Trevor combines versatility, control, and vocal range into a performance that brings the house down.

The other two members of the group are Charles Payne, percussion, who has performed with the Oliver Nelson Studio Jazz Ensemble and the Gateway Symphony Orchestra; and David Schrage, keyboard and vocals, who has led his own pop groups ("Sometimes 3 + 1" and the



Jeanne Trevor

"Concepts") and served as accompanist for the St. Louis University Choral.

In addition to its concert performances, the Quartet presents a student workshop entitled "The History of Jazz," tracing jazz music from its African chant beginnings to the present day rock and jazz.

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**Crossword Puzzle**

Answer to Yesterday's Puzzle

**ACROSS**

- Mark left by wound
- Former Russian ruler
- Household pet
- European
- American ostrich
- Mature
- Indefinite article
- Exact
- Sailor (colloq.)
- Note of scale
- Artificial alloy
- Novelties
- Location
- Cook slowly
- Permit
- Worship
- Fur-bearing mammal
- Artificial language
- Girl's name
- Bivalve mollusk
- Indefinite article
- Dirk
- Kind of fabric
- Perform
- Bridge term
- Lifeless
- Encounter
- Mix
- Latin conjunction
- Negative
- Arrow poison
- Conjunction
- Pronoun
- Search for
- Withered
- Devoured
- Units of energy
- Declares

**DOWN**

- Resort
- Assurance
- Man's nickname
- Soak
- Support
- Bed linen (pl.)
- Diphthong
- Tattered cloth
- Conspiracy
- Symbol for silver
- Symbol for tellurium
- Sun god
- Preposition
- Solar disk
- Encounter
- Disparaging
- Hurled rocks at
- Oriental salutation
- God of love
- Armed conflicts
- Sea eagles
- Told falsehood
- Lampreys
- Woody plant
- Dining
- Taut
- After-dinner candies
- Preposition
- Note of scale
- Definite article
- Worm
- Things in law
- Exclamation
- Pronoun
- Chaldean city
- Babylonian deity

Distr. by United Feature Syndicate, Inc.



The Carolina Playmakers rehearse their next play, "Indians" is a tragedy about the Wild West Show and Buffalo Bill and, of course, the Indians. (Staff photo by Scott Stewart)

# Entertainment Calendar

**Chapel Hill Cinema**

"Slaughterhouse Five." Film version of Kurt Vonnegutt's novel of Billy Pilgrim, the time tripper. Splendidly written, acted, directed, photographed and edited. One of the year's best. Carolina Theatre. 7:08, 3:03, 4:58, 6:53, 8:48.

"Across 110th Street." Anthony Quinn, Yaphet Kotto. Varsity Theatre. 1,3,5,7,9.

"Sounder." Story of black sharecroppers has a script that is occasionally irritating but it has been beautifully photographed and directed and acted with such simplicity, compassion and understanding that I do not see how it could fail to move anyone, black or white. At times a genuine folk movie. Plaza II. 3:10, 5:10, 7:10, 9:10.

"Jeremiah Johnson." Sydney Pollack's saga of a mountain man. Many interesting ideas float around but Pollack, his star Robert Redford and the scriptwriters aren't really up to it. Plaza I. 3, 5:03, 7:06, 9:09.

**Concerts**

N.C. Symphony. Matilda Dobbs, soprano, will sing arias from Donizetti's "Don Pasquale," Bizet's "Les Pecheurs de Perles," Meyerbeer's "Dinorah" and Mozart's "The Abduction from the Seraglio." John Gosling, conductor. Tonight 8:15 p.m. Memorial Hall. Free with I.D.

Deep Jonah. Carol Ponder and Rod Abernathy. Saturday, 8 p.m. Vintage oldie flicks. Union basement. Free.

The St. Louis Jazz Quartet. Friday at 8 p.m. Memorial Hall. Tickets, \$1.50 at Union Desk and the door. History of Jazz Workshop. Thursday at 2 p.m. Great Hall. Free.

Twentieth Century Music. Renay Conlin, soprano; Barbara Fecteau, flute; Susan Ottzen, harp; Joseph Bates, guitar. Sunday 3 p.m. Great Hall.

**Auditions**

Reader's Theatre. "A Child's Garden of Grass." Thursday. Room 103 Bingham. 7 to 9 p.m.

**Art**

North Carolina Museum of Art. 107 E. Morgan St. Raleigh. Open Tuesday through Saturday (10 a.m. to 5 p.m.). Sunday (2-6 p.m.). Closed Mondays.

Duke University Museum of Art. Open Tuesday through Friday (9 a.m. to 5 p.m.). Saturday and Sunday (2-5 p.m.).

Carol Rosenblatt Exhibition. Morehead

Planetarium and north gallery of the Union. Through Feb. 28. Mrs. Rosenblatt teaches painting and ceramics for the past year at the Chapel Hill-Carboro YMCA.

Ron Snapp, Don Sultan, prints, paintings and drawings. The Art Gallery. Through March 2.

MacNelly Cartoon Show. Jeff MacNelly, formerly of Chapel Hill, Pulitzer Prize winning editorial cartoonist. Central Carolina Bank in University Square. Through Friday, 9 a.m. to 5 p.m.

Ackland Art Center. The Dillard Collection of Art on Paper Exhibition. Opening reception Sunday, 3-5 p.m. Open Tuesday through Saturday (10 a.m. to 5 p.m.). Sunday (2-6 p.m.). Closed Mondays.

**Radio**

WCHL. 6:15 to 7 p.m. 1360 on the AM dial. Hanson's "Romantic Symphony."

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GOOD AFTERNOON, GENTLEMEN!

TODAY THE PRESIDENT HAD LUNCH AT 12:30. LATER, HE MADE MANY IMPORTANT PHONE CALLS!

THANK YOU. THAT DOES IT!!

The Daily Tar Heel is published by the University of North Carolina Student Publications Board, daily except Sunday, exam periods, vacation, and summer periods. No Sunday issue. The following dates are to be the only Saturday issues: September 2, 9, 16 & 23, October 14 & 21, and November 11 & 18. Offices are at the Student Union building, Univ. of North Carolina, Chapel Hill, N.C. 27514. Telephone numbers: News, Sports - 933-1011; 933-1012; Business, Circulation, Advertising - 933-1163. Subscription rates: \$10.00 per year; \$5.00 per semester.

Second class postage paid at U.S. Post Office in Chapel Hill, N.C.

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The Daily Tar Heel will not consider adjustments or payments for any advertisement involving major typographical errors or erroneous insertion unless notice is given to the Business Manager within (1) one day after the advertisement appears, or within one day of the receiving of tear sheets, of subscription of the paper. The Daily Tar Heel will not be responsible for more than one incorrect insertion of an advertisement scheduled to run several times. Notices for such correction must be given before the next insertion.

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