

Alan Bisbort

Much of 'Band on Run' good

Paul McCartney and Wings—"Band on the Run" (Apple)

Well, I never said he couldn't sing. And I never said he didn't write pretty melodies, or is the phrase "valid rock melodies"? Oh, but those lyrics...

Thank goodness Paul McCartney didn't go out of his way to be "oh, so cute" like a wet kitten on a blanket by the fire this time. His songs have always tended to lose some of their impact when one actually bothers to listen to what he is singing. He has been like a kamikaze pilot who missed the target battleship once too often. He sounds as mean as Killer Kowalski looks, but everyone knows wrestling is fake, don't they?

But, this time, he has come closer than ever before to pulling it off completely by himself. *Band on the Run* is a good album. Now that sounds vague, I know, but the album isn't great, and it isn't fair, so good will have to do. It stands above the recent works by his ex-Beatle comrades, for sure. Of course, that's not a totally overboard claim, since Ringo is singing mostly nostalgia (although *Photograph* got my hopes up). George is peddling religion and John thinks it's still 1969 (and maybe it is).

I've found the analogy I've been searching for: McCartney has put away the crayons and dulled scissors for the more advanced level of painting by number. He has not created a completely successful record, but he hasn't failed either. If you paint in all the

lines like the directions say, then no one will ever know whether it was paint-by-number or not.

More than anything else, *Band on the Run* points out McCartney's strengths and some of his weaknesses. The melodies and structures of the songs are impeccable. He is too good of a musician for incompetency; even the lesser moments are worthwhile.

Another thing in his favor as far as public image is concerned is that he has never really changed. Go back and look at some of the *Fab Four* magazines that are buried away in your closet. Out of the four of them, McCartney comes the closest to remaining faithful to the over-exuberance of Beatlemania. In this world of confusion, many folks want the old feelings and the old recognizable images. Here's Paul, goofy as ever and as peachy keen as those Beatle lunch boxes which, incidentally, are priceless now because of the current nostalgia wave.

However, that strength can also be his weakness, as the corny pictures and poster on the inside of this album prove. See the rich British stars in Lagos, Nigeria, mingling with the natives. Paul, don't you see that they're not smiling because of your infectious gushiness; they seem more than likely to be laughing behind your back. Also, check out Paul's native garb. How quaint. In short, the pictures show this cute side of McCartney-ism.

Before listening to this record, don't read the lyric

sheet. I have never understood why musicians insist on printing their lyrics. Don't they know it's so much better for all concerned to let people hear what they THINK they hear. For example, when Gilbert O'Sullivan first broke with *Alone Again (Naturally)*, I appreciated him as (what I thought at the time) a British eccentric parodying Paul McCartney. But, when I found out the lyrics were "reality brought me round" instead of "my allergy brought me down," I went into a period of deep disillusionment bordering on manic depression. (I'm OK now, but it was touch-and-go there for awhile).

The highlights of *Band on the Run* consist of several joyful uptempo songs, which, if you stretch your ear a bit, have traces of good old Beatle music primed into the lines. *Helen Wheels*, 1985, *Let Me Roll It* and the title song (once it gets out of the syrup) are first-rate. The production (presumably by Paul) is outstanding, and the sound is clear.

Since I borrowed the album, I really couldn't say whether it holds up on repeated listenings. Some people don't like McCartney on principle, but I'm not afraid to say I enjoyed *Band on the Run* as much as anything of its kind (Beatle product) that I've heard.

McCartney's main problem now is that he needs Lennon (and Lennon needs him). Their bickering on vinyl appears to be over, so maybe a new alliance will be formed. On the strength of his music, I know Paul McCartney won't fail in his part of the bargain.

No sex, no romance—just gore

by Teresa McLamb
Feature Writer

All the seats are filled. The curtain opens. Loud applause erupts from the audience. Then silence.

Throughout the movie there is a cyclical reaction from the viewers—deadly silence, gasps, more silence, then nervous laughter as another scene of terror ends—it was opening night of *The Exorcist*.

"I don't know what makes people want to see it," Plaza manager C.B. Edwards said. "It could be the advertising campaign. You get people's curiosity up, and they'll come. We don't care whether a movie gets good or bad reviews as long as it gets reviews."

There has indeed been a considerable amount of publicity surrounding the movie. It has been rumored that 15-year-old star Linda Blair has been under psychiatric care since the filming. And an article in the February 25 *Time* magazine says: "Doubts are being raised as to how much of the role

was performed by... Linda. First, there was Mercedes McCambridge, whose bloodcurdling Devil-in-Linda voice would have gone unrecognized if she had not fought for billing. Now comes Eileen Dietz Elber, who was Linda's double. Eileen, who describes herself as over 21, charges that director William Friedkin tried to prevent her from taking credit even on job resumes for her role as Linda's body in the movie's major dramatic moments."

This film world controversy as well as dozens of reviews and articles have stimulated interest in the movie, but perhaps the greatest publicity has come from talk shows such as the *Merv Griffin Show*.

Regularly, since the premier of the movie, there has been at least a mention, and often lengthy discussions, of the movie on Griffin's afternoon show. On one show, the entire panel was made up of cast and production members from the movie. The main comment on all the talk shows seems to be, "Don't see it if you have a weak stomach or

are mentally unstable."

This comment is well-taken according to Edwards. "A lot of people have gotten sick, but they were all lucky enough to make it to the bathroom." Most of them were men, one 40 years old. Edwards added that most of the viewers have been college students; however, "there were some older people, up to about 70 years, but none of them have gotten sick." He said that he hadn't seen the movie and didn't plan to.

"I might drink good whiskey knowing it could make me sick," he said, "but I'm not going to watch a movie that will do it." One UNC student said that she had heard about so many people getting sick during the movie that she was determined to make it all the way through. She did. Another said that she really didn't know what she was getting into, but it wasn't as gory as she had expected.

"The movie was much better than the book," another student, who had read the best-selling novel by William Peter Blatty,

said. "It was more explicit than the book."

"I'd never seen anything like it, especially that cross-trick," a 17-year-old viewer said. "I thought it was a very interesting movie, and it wasn't as bad as I expected."

A UNC senior said that he thought it should have been rated X because of the language. In fact, some theatres have given it an X. But Edwards said, "I didn't think it deserved an X because there were no sex acts in it."

No sex, no romance—just plain gore, grotesqueness and a touch of the mystical. The appeal must stem from this. But the exact reason why is unknown, at least to this viewer. In any case, attendance is at the maximum. The first three days evidenced full houses for every showing, and Edwards predicts near sell-outs for at least the evening shows during the remainder of the movie's engagement.

He doesn't know whether it will surpass the box office gross of *The Godfather*, but it looks like it could easily do it. At least the distributors are planning on it: *The Exorcist* will play in Chapel Hill through June.

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Taster's Choice

Cinema

"Serpico." Carolina Theatre. 2, 4:20, 6:40 & 9:20.
"Because of the Cat." Varsity Theatre. 1, 3, 5, 7 & 9. \$2. Ends Tuesday. Late show: "Play It Again, Sam." Friday and Saturday at 11:15. \$1.50.
"Mean Street." Plaza I. 2:40, 4:50, 7 & 9:10. \$2. Ends Thursday.
"Paper Moon." Plaza II. 2:45, 4:55, 7:05 & 9:15. \$2. Ends Thursday.
"The Exorcist." Plaza III. 2, 4:30, 7 & 9:30. \$3.

The Peabody Graduate School Association will sponsor a free film series Monday, March 18 through Thursday, March 21. The schedule is as follows: Monday, March 18, "The Wild One," starring Marlon Brando. Tuesday, March 19, "Rebel Without a Cause," with James Dean. Wednesday, March 20, "Horse Feathers," with the Marx Brothers. Thursday, March 21, "The Blackboard Jungle." All shows at 8:30 and 9 in Murphy Hall.

Theatre

The Durham Theatre Guild presents "And Miss Reardon Drinks a Little," by Paul Zindel. Today and Saturday at 8 p.m. at the Allied Arts Center in Durham. Admission \$2. For reservations, call 682-5519.

Auditions for 11 major outdoor drama companies are set for Saturday, March 23 at the Institute of Outdoor Drama. Registration deadline is today. For more information, write Auditions Director, Institute of Outdoor Drama, UNC.

"South Pacific." Village Dinner Theatre, Raleigh. Buffet at 7, curtain at 8:30. Call 787-7771 for reservations. Nightly except Monday.

The His Players, a Christian Theatre Group from Pepperdine University in Los Angeles, will appear Monday, March 18, at 8 p.m. in 106 Carroll. Admission is free.

Concerts

Student tickets, \$2, for the Pointer Sisters on sale at the union desk. Public tickets go on sale Monday, March 8. Concert scheduled for Wednesday, March 27, 9 p.m. in Carmichael Auditorium.

The National Ballet of Washington, D.C. will perform Friday, March 29 through Sunday, March 31, at 8 p.m. in Reynolds Coliseum, Raleigh. Tickets, \$1.50, on sale at union desk. Sponsored by the Friends of the College program.

The Juilliard Quartet, under the sponsorship of the Raleigh Chamber Music Guild, presents a program of Dvorak, Elliot Carter and Mozart Sunday at 8 p.m. in the Stewart Theatre of NCSU, Raleigh. The audience is invited to meet the performers in a reception after the concert. Admission: \$3.50, adults; \$1.50, students; or by season tickets.

Greg Allman, in concert, at Cameron Indoor Stadium, Duke. Sunday, March 17 at 8 p.m. Tickets on sale at all area Record Bars, the Carolina Union desk, the Duke Quad and Page Box Office. All seats reserved, \$5, upstairs and \$6, downstairs.

Radio

WDSS. 107.1 FM stereo. 10 a.m.-1 p.m. "Daily Concert." Beethoven, Sammartini, Mozart, Paganini, Brahms, Pezel. 6:30 p.m. "In Search of the Lost Chord," by the Moody Blues. Third in an eighty-part series. 2-3 a.m. "Rainy Nights in L.A.:" The Joni Mitchell Hour. Saturday: 7 p.m., "The National Lampoon Radio Hour."
WDNC. 620 AM, 105.1 FM. 11:07 p.m. "The CBS Radio Mystery Theatre" presents "The Girl Who Found Things," starring Norman Rose. Saturday: "A Long Time To Die," starring Mandel Kramer. E.G. Marshall hosts.
WRBX. 1530 AM. "Jazz Sounds" with Charles Welch. This week featuring Latin American beat based modern jazz. Sunday, 2 to 5 p.m.

Nightlife

Town Hall. Tonight and Saturday, Bill Blue. Cat's Cradle. Tonight, Tracey & Eloise Schwartz. Saturday, Justice Street Band.

Special Events

Womancraft, an arts and crafts cooperative, will hold demonstrations each Saturday from 12 to 5 p.m. at 407 W. Franklin Street. On Saturday, March 16 a quilting exhibition will be featured. Free to the public.

Circus

The Hanneford Circus will perform Friday, March 22 at 4:30 and 8 p.m. in Carmichael Auditorium. Tickets, \$1, on sale at union desk.

Planetarium

The Morehead Planetarium presents "Sunrise at Stonehenge," a new look at the question of who built Stonehenge, when and why. Monday through Friday at 8 p.m. Saturday at 11, 1, 3 & 5. Sunday at 2, 3 and 8. Students \$1. Through Monday, March 18. A special program, "Classical Guitar under the Stars," will be presented after the regular evening show on Friday and Saturday, March 8, 9, 15 and 16. Admission \$2. Music provided by Francis Perry, artist-in-residence at Sampson Technical Institute.

Taster's Choice, or the Entertainment Calendar, is included in every issue of the Daily Tar Heel. Its purpose is to provide a thorough guide to entertainment and culture in the Triangle area. Those wishing to include items in the calendar should call Barbara Holtzman at 933-1011-1012 between 3 and 5 p.m. Sunday through Thursday.

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