

Arrogance: settling down to a quieter scene



Arrogance in concert

Staff photo by John Locher

by Betsy Campbell
Feature Writer.

Robert Kirkland, Don Dixon, Marty Stout and Steve Herbert work as a team. Friendly and receptive, none of them come across as swaggering rock and rollers, but as quietly serene people, content with their roles.

Yet, these four personalities have built up a local rock band, Arrogance, whose name, if not music, is familiar to most UNC students.

Arrogance was formed in 1969, when Kirkland and Dixon met as freshmen at UNC.

"We were a rock and roll band in those days," Kirkland said.

Mike Greer and Jimmy Glasgow had joined Kirkland and Dixon by 1970 when they put out their first record, a single.

"We just paid for it ourselves and sold it to friends," he explained.

"Eventually, we got out of the heavy stuff and started doing acoustic type sit-down things in places like the New Establishment," Kirkland said.

The pay was a big step down from their previous earnings as a rock and roll band.

By this time, Marty Stout and Ogie Shaw had replaced Greer and Glasgow, Stout on the piano and Shaw on the bongos and congas. When Shaw left the group in the

summer of 1973, Steve Herbert moved in with his drums. Since then, the members have remained the same.

Arrogance recorded their first album, *Give Us a Break*, out of Reflection Sound Studios in Charlotte in March, 1973.

"We broke even on the first 500 copies," Kirkland said.

Kirkland came to UNC from Winston-Salem and dropped out in his fourth year. "Political science was a pain in the ass actually," he said, referring to his major.

His ambition is not to be a superstar, but to acquire a certain degree of success.

"One day I'd like to have a modest house in the country with a good studio set up, dogs and horses and plenty of land."

He said he used to get caught up with the idea of a rock band as rebellious. "But I realize now we do have something to offer, and it is very important to offer what you've got."

Everyone in the group agreed that a quieter crowd is preferable to a rowdy one.

"The ideal crowd is with people sitting down. And when a song is over, they can jump up and down and scream if they want, if they'll just sit back down and be quiet for the next song," Kirkland explained.

Arrogance plays fairly regularly at the Cat's Cradle and Town Hall. "In the past," Kirkland said, "the Cradle has been more

susceptible to listening."

Bass guitarist and songwriter Don Dixon also commented on audiences.

"Audiences have a lot to do with how you respond. Their energy is real important—without them helping us out, it's easy to get drained," he said.

The only married member of the group, Dixon also serves as business manager, handling money, contracts and agents.

Drummer Steve Herbert said, "We've been playing long enough around here so the crowd knows what to expect from us."

Playing with Arrogance is what Herbert has always wanted to do. "It's a definite ego boost. You have to be egotistical to do this. It's a good feeling to go away happy and the crowd goes away happy too," he said.

Marty Stout gets equal satisfaction playing the piano for Arrogance.

"I'm not an outgoing person, so it serves a social function for me, too," he said.

A native of Winston-Salem, Stout dropped out of UNC after three semesters. At 20, he's found a satisfaction with the group he didn't find in school.

"When the album came out, it made me feel I'd actually done something. It's different from making an 'A' in school. I used to worry about grades because that's the only way you could achieve recognition. But now..." The look of satisfaction in his eyes ended the sentence for him.

White middle class blues

by Alan Bisbort
Feature Writer

"Aquashow"—Elliott Murphy (Polydor)

Five years ago, Elliott Murphy would have been dismissed as just another outraged "young person" with long hair. *Mad Magazine* might have used his likeness in one of their "Either Side of the Generation Gap" cartoons, making sure to include Mom and Dad discussing the boy's future while he and his friends are down in the "rec" room playing that crazy rock music. But, that was all thensville and 1974 is nowsville.

It's funny how Mom and Dad believed that it would all work out in time, and young Elliott would settle down and get serious. The thing they most wanted to protect their son from was the "street" domain of a Lou Reed, but, with this album, Elliott shows the folks that the "rec" room-aluminum lawn furniture environment was no better. Urban vs. suburban.

The song *White Middle Class Blues* is a

summing up of the attitude which runs through this excellent album. Murphy's father ran the world's famous Aquashow on Long Island until his death. Long Island is possibly the safely-suburban Mecca of the East coast. And his parents probably were constantly reminding Elliott that he could have anything he ever wanted. Just ask, El.

Like early Dylan, his music is an uncluttered mixture of the simple with the complex, and the most refreshing thing about his message is the outrage (almost naive) in which it is based. Unlike Dylan, he doesn't try to hide the fact that he was brought up Strictly Middle Class (complete with table manners and dance classes).

In fact, he sings about it, as only an "aware" well-educated middle class kid can—talking about things that most people think about but never want to say for fear of sounding a bit presumptuous to their "intellectual" friends. You might say that he succeeds where others fear to tread. His friends can sit around and be bored, but he's

going to tell them why they're bored.

He has taken on the entire suburban middle class, and that might be his main problem. At times on the record, he tries too hard to say something. "I saw your mother downtown yesterday, she didn't see me, her hair was grey..." is an example of lumping everyone into identifiable groups to make his point. But, he recovers and comes out with a line like: "There's so much food on the table, you can eat till you're unable," and redeems himself amply.

The album is impressive as a whole. It has such a refreshingly simple feel about it that it stands up to continual listening. *Last of the Rock Stars* and *Like A Great Gatsby* are superior to anything being peddled these days as "hit material."

If middle class upbringing is an albatross around your neck (ring around the collar), then you might not appreciate Murphy telling you about it. Stick to other albums and live vicariously.

Elliott Murphy is about as REAL as they come.

One-woman show to be staged

Tallulah, A Memory, a one-woman show by actress Eugenia Rawls, will be presented at 8 p.m. Saturday, April 6, in Playmakers Theatre.

Free tickets will be available starting Monday in 102 Graham Memorial.

The nearly 20 costumes worn by Rawls in the show about Fanny Kemble and Tallulah Bankhead will be displayed in the soon-to-be constructed Paul Green Theatre.

Rawls and her husband, Donald Seawell,

are visiting Chapel Hill not only to present the show, but to give theatre memorabilia to the Southern Historical Collection of the University to which they have given things in the past.

Rawls made her Broadway debut in Lillian Hellman's *The Children's Hour*, followed by roles in *The Little Foxes*, *The Great Sebastians* with Lunt and Fontaine and Noel Coward's *Private Lives*.

In 1969, the British Council presented

Rawls in England, and in 1972, she became the first American actress to play in Ireland's famed Abbey Theatre.

Tallulah, A Memory was presented at the Embassy of the United States in Dublin under the auspices of the Ambassador.

Rawls has just returned from London under the auspices of the Ambassador.

Rawls has just returned from London where she presented the one-woman show for the Society for Theatre Research.

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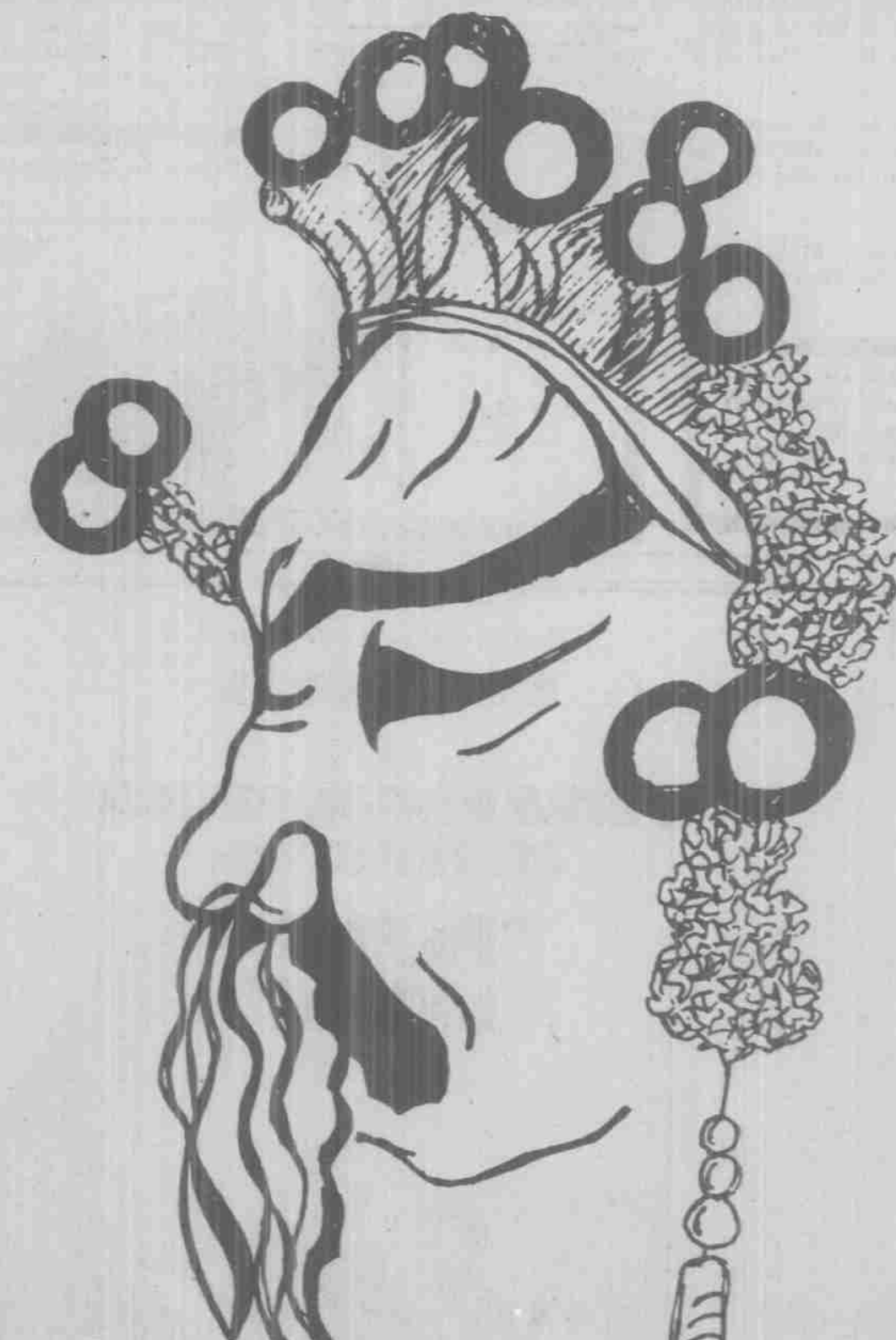
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