



J.V. Fletcher Gregory ...

... makes a jump shot against Lenoir College Thursday night in Carmichael Auditorium. The Carolina J.V.s down Lenoir, 70-65. Woody Coley led the UNC team in scoring with 30 points. Eric Harry grabbed 13 rebounds to lead the game in that category. (Staff photo by Gary Labraco)

# Howard cagers to visit Carolina

The Howard Bisons will visit Chapel Hill Saturday, bringing in some high-powered offense and fast break basketball at 8 p.m. in Carmichael Auditorium. Star performer for Howard University is Chapel Hill native Vadney Cotton. Cotton has averaged 14.3 points per game from the floor so far this season, and has hit 73 per cent of his free throws in eight games. Despite Cotton's efforts, the Bisons have won only three of their eight games, beating M.I.T., Catholic University and Lockhaven College. South Carolina State

downed Howard in the Bisons' only MEAC outing so far this year. Gerald Glover leads the team in rebounding with 60. For Cotton, it will mark the return to the site where he practiced as a high school star at Chapel Hill High School. Pick-up games with Carolina players and students were a specialty of Cotton's, who perfected much of his one-on-one skill in Carmichael. The long hours of practice paid off for Cotton, who graduated from Chapel Hill in 1972 to win a scholarship at Washington, D.C. based Howard. He led District III of

the North Carolina High School Athletic Association as a senior.

### About those ACC tix ...

Just in case anybody happened to notice, announcement of the ACC Tournament tickets wasn't made Thursday night.

The announcement was to be made during the UNC-Clemson basketball game, but due to the overwhelming response of Carolina students who signed up for the billets, Lloyd Scher and the rest of student government had to delay the big moment.

"You just wouldn't believe how maddening all this lottery business has been," stated Scher, who has been in charge of the selection and distribution of the tickets. "We'll just need some more time to get everything ready."

Scher said that announcement of the winners will come at a home ACC basketball game in Feb.

"Everyone should remember to hold on to their fall athletic pass," noted Scher. "If anyone has lost their pass, they should come by Suite C in the Carolina Union, Tuesday, Jan. 14, between the hours of 2-5 p.m."

## With more difficult schedule Women's basketball team 'young'

The 1975 version of the Carolina women's basketball team is a much younger team with a more difficult schedule than last year's. Only five members of the 15-player squad are returnees from last year, while eight of the members are freshmen.

Coach Angela Lumpkin admits that "things may be a little rough at first" when her young team meets more experienced opponents. The Tar Heel women open their season against N.C. State in Raleigh this Monday night at 7:00.

They will be led by senior stalwart Marsha Mann, who last year averaged 23 points and 14 rebounds a game.

Dawn Allred, another high scorer for last year's team, will probably be sidelined for the State game due to injuries she received in an automobile accident during the holidays.

Last year's team averaged 63 points a game while limiting their opponents to 51 points. In this way they racked up an 11-2 record during the regular season.

Coach Lumpkin believes that this year's team has more talent than last year's, but faces a harder schedule, reducing the likelihood of doing as well.

Despite the team's youth and inexperience, Coach Lumpkin finds herself in the enviable position of having

a team so full of talent, that the starting lineup is still a toss-up.

Candidates for starting positions include proven players like Mann, Allred or B.J. Woodard. Others vying for positions include Jackie Allison, Joyce Patterson, Courtney Peck, Joan Leggett and Linda Matthews. "Though there are two or three others that could move in," added Lumpkin.

Fans who appreciate a high scoring game with a lot of running and fast breaks will appreciate the kind of basketball played by the women Tar

Heels. Lumpkin expects to use a lot of "player-to-player" defense, which is a Lumpkin term for the old man-to-man defense. They will also employ a 3-2 zone or a 2-2-1 zone on occasion.

After the State game, the Carolina women will remain at home for a weekend of some of the season's stiffest competition when teams from Elon College, Western Carolina and East Carolina come to Chapel Hill for two days of tournament action, Jan. 17 and 18.

— Jane E. Albright

# Catfish cool about all his cash

NEW YORK (UPI) — Invite Catfish Hunter to lunch these days, and inevitably the table talk will turn to the same, scintillating subject.

Only Hunter himself, it would seem, is bored with the constant talk about his money.

"I don't know what it feels like to be a millionaire," Hunter said Wednesday during a "Meet the Press" session the New York Yankees called for their prize new acquisition. "I haven't gotten any of the money yet."

Hunter even tried to minimize the incredible deal he consummated with the Yankees on New Year's Eve when he signed a five-year contract for somewhere between 3 and 4 million dollars.

"On salary, I'm not making as much as some other pitchers," said Hunter, revealing that his annual salary called for \$150,000. "I can name five or six pitchers who are getting

more than that." It is somewhat ironic that the \$150,000 figure is the same amount that Hunter borrowed from Oakland A's owner Charles Finley exactly six years ago and turned into the root of the deep trouble between player and boss that eventually led to Hunter's historic freedom from the club.

"I used the money for a 500-acre farm (in Ahoskie, N.C.), and it had been agreed verbally that I would pay Finley back \$20,000 a year until it was all returned," Hunter said. "But when that season started he called me all the time and badgered me for the money. He always seemed to call on a day I was supposed to pitch, and then he would say he didn't realize it. He told me he needed the money to buy hockey and basketball teams.

"I asked him to let me go home so I could arrange to get the money, but he wouldn't because he said the team needed me. When the season ended in October, I went home and sold 400 acres so I could pay back the debt.

"I made up my mind after that that I couldn't trust him. I enjoyed playing with the Oakland A's, it was like a family to me. But you can't enjoy playing for an owner who treats you like an animal and who can trade you."

Dressed in a light brown leisure suit with a bright sportshirt that was a Christmas present from his wife, Hunter said he felt the A's could win the American League West without him next season.

"They've got two good, young pitchers in Glenn Abbott and Dave Hamilton who haven't had a chance. I figure it will come

down to Oakland and the Yankees (in the playoffs). We'll beat them."

When the talk turned to performance, Hunter reckoned that his record bonus money and added responsibility wouldn't tempt to psyche him out.

"I'm gonna go out like before and pitch one game at a time," he said, using one of sport's great cliches. "When you start worrying about what you're going to do, that's when you don't do your best."

"Like in Oakland, the guys would always be fighting off the field, but when we got on the field we'd play together as a team."

Did that mean, someone wanted to know, that Hunter would be lost without clubhouse bickering?

"Maybe we'll start some fights here," he beamed before biting into a pastrami sandwich.

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**The Real Lennie Bruce Stands Up Lots Truer than Dustin Hoffman's**

By Donia Mills

**Movie Review**

The "Lenny Bruce Performance Film," at the Key Theater, is good news for Lenny Bruce fans and any other moviegoers who want to see a true, unvarnished portrait of a man who was a major force in the American entertainment scene. The film is a straight-forward, unadorned, unglorified record of Bruce's sensational, night club performance, made by John Magnuson at the Basin Street West in San Francisco less than a year before the performer died of an apparent drug overdose at the age of 48 in August, 1966.

THIS FILM offers, among other things, a unique opportunity to measure Bob Fosse and Dustin Hoffman's movie biography "Lenny" against the real Lenny Bruce. The film should provide plenty of ammunition for critics who consider "Lenny" an intolerable distortion of the facts of Bruce's life and Dustin Hoffman's performance an inadequate reproduction of Bruce's delivery style. This style — quick, brittle and canny — is the film's best asset, as Bruce

was more or less a cult figure in postwar New York (on records) by relatively few people, and seen in person by even fewer. His dissection of the traditional sacred cows of American entertainment — sex, sex, sex, and a variety of ethnic accents.

ONE MINUTE he's imitating the high whine of an indignant wife, the next he's mumbling garbled syllables to suggest a tape recorder running backwards in a routine about thick-skulled gangsters chattering in the audience during the show.

At the time the film was made, Bruce was overweight, in poor health as a result of his heavy drug use, nearly blind and virtually unable to get his own work in. In any major city except San Francisco because of his narcotics and obscenity arrests and his reputation as a "kick" comic and a troublemaker.

WHILE HE still displays the mental and verbal quickness, he looks puffy and beat, physically and mentally, and a large part of his monologue consists

of reading directly from the transcripts of the 1964 New York obscenity conviction he was still trying to appeal at the time of his death, and supplementing them with some sarcastic footnotes.

It's a pity that the film is so long (100 minutes) and that the editing is so uneven. Bruce's performance is so good that it's hard to believe that he was so badly treated by the courts and the public.

IF THE MAN had any genius, it lay in his gift for tongue and his ability to point out to audiences that "we're all the same schmo" — deep down in these private recesses where we think about the things we never dare talk about — e.g. that traumatic moment "when the toilet-flushing sound is finished before you are."

It is necessary to censure or condemn him at this point, but merely understanding him as an iconoclast trying to make a name for himself who did and said things a few years before he was prosecuted. History hasn't changed what he was, but it has colored what he meant somewhat in terms of society and entertainment.

It is hard to listen to his words about hypocrisy in high places without thinking of the Watergate tapes, in which the former President and his aides may be heard using the same "dirty words" in the White House that Bruce was arrested for saying on nightclub stages. His point was, why this public outcry about what passes so freely in private?

IN PRINCIPLE, Bruce should be a more sympathetic figure today than he was to his followers in the early 1960s — even without the romanticizing treatment he's given in Fosse's movie. The best way to get behind the personal history of this, elusive, controversial figure is still to read Albert Goldman's excellent biography, "Ladies and Gentlemen, Lenny Bruce," and then stop by the Key to catch a living illustration of his work.

**REVIEW IN WASHINGTON STAR-NEWS, DEC. 27, 1974**

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