

# Young keeps music simple

By VALERIE VAN ARSDALE  
Staff Writer

"Ladies and Gentlemen, Jesse Colin Young," the announcer said. Young strode on stage with a half-cowboy gait and greeted the audience with a hearty mountain-man wave. Picking up his guitar, he looked up and stated simply, "We'll be playing some songs tonight, and I hope they touch you in some way."

And we were moved, Jesse—even if it was just to the point of appreciation for a performer who gives the best of himself. In giving the best of himself, he inspires the best in his fellow musicians. And that, in turn, inspires us, the audience, to understand the best in the music: the messages of love, understanding and joy that Young conveys.

Thus, the concert Thursday night was not particularly exciting or powerful; the power of Young's music is its simplicity, its fluid, melodic qualities and his characteristic, warm voice. If the audience seemed lifeless for the first half of the set it is understandable, for many of the subtleties of the music were lost in that cavernous acoustic wasteland that is Carmichael Auditorium.

As soon as we realized that there was not a thing to be done about the acoustics, the concert grew funkier and more intimate. The flowing flute introduction to "Songbird" drew pleased applause from the crowd. The remainder of Young's concert was several tunes from the new *Love on the Wing* album and an assorted batch of earlier material. The biggest surprise of the evening was the concert-closing "Get Together"; it was the most powerful moment of the performance



Jesse Colin Young performed before a small audience in Carmichael Auditorium Thursday night. His lilting, melodic style received two encores, culminating in a surprise rendition of "Get Together." Staff photo by Joseph Thomas.

with Young's band creating an intimate Youngbloods' style in their rendition.

The band performed admirably under the echo-prone conditions (to say the least) of Carmichael. Young's sax and flute player, Jim Rothermel ("the man who plays everything else"), had a particularly good evening, playing the flute like he was born with it to his lips. Suzy Young, Jesse's wife,

provided background vocals. Though not an exceptionally strong singer, she was an interesting symbol on stage, dressed in flowing white standing next to Jesse.

And then there was Jesse—smiling, singing, playing the guitar like he was the happiest man in the world. Listen to the music, he said, "it's my favorite way to get high, really."

# Lipsitz: poetry releases emotion

REFLECTIONS ON SAMSON  
by Lewis Lipsitz

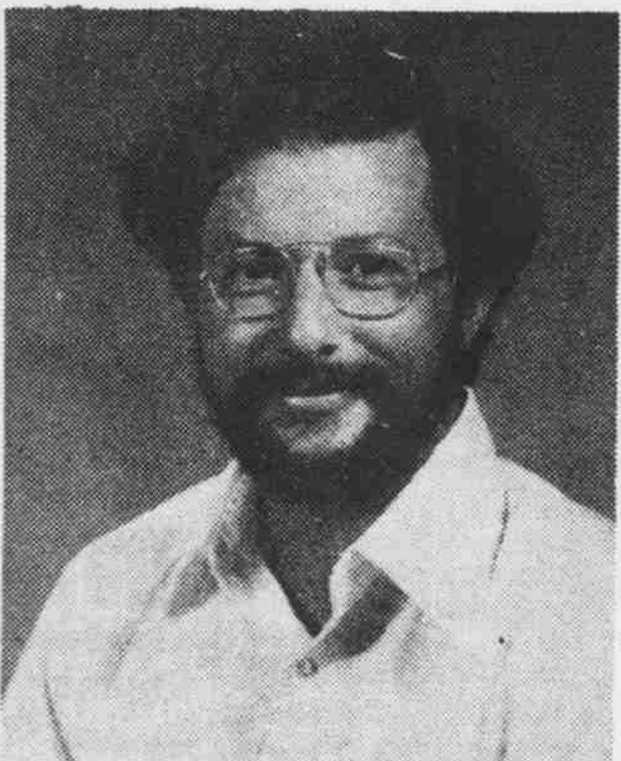
Kayak Books, Santa Cruz, California  
1977. 42 pp. illus. \$2.40

By MARIANNE HANSEN  
Staff Writer

How does one explain a university political science professor who has just published his second book of poetry? This is the strange position Lewis Lipsitz occupies. He was a writer to begin with, he says, with interests in both poetry and politics going back to high school.

His first book of poems was *Cold Water*, a collection he describes as "a young man's book" of "surrealistic and urban poems" which were heavily influenced by Spanish and Russian poets of the late 50s and early 60s.

Then there was a literary blank period—it was 10 years between books—which included several years in which Lipsitz actually forced himself to stop writing.



Dr. Lewis Lipsitz

the "loss" of a year through misunderstanding and misuse of the period. Unfortunately that is all the reader knows. There is no way to get close to the poet.

Some of the poems do not suffer from this defect. Occasionally Lipsitz draws on his own experience and is still able to make contact with the reader. The poem "On the Day My Father Would Have Been 62 Years Old," is clear, moving and artistically well-handled.

Technical proficiency also varies from poem to poem. Often the language is marvelous. It is careful and includes lovely images and new and personal pictures. Unfortunately the demonstration of this ability is not consistent. In the middle of reasonably good writing, one suddenly finds clumsy, or worse, obviously contrived constructions. Some of the lines are painfully self-conscious. In "The Neurotic Woman" one finds the lines, "Oh boring nature I wish I could / Just punch your clock."

While the carefully constructed and honest poems are excellent, Lipsitz is also very good at ironic and intellectual treatments, playing with words and discussing ideas (many of them stemming from his background in politics). "Heart" and "Nose" are good examples of these less personal poems, as "A Dull Tree" is of a lighter, more clever approach. Synthesis of personal experience and irony pops up occasionally and satisfyingly. "Mr. Love" is

a poem about transition processes in immigrant families (Mr. Love has changed his name from Zaslovsky) which arose from a real incident involving Lipsitz's grandmother.)

*Reflections on Samson* is a confusing book, uneven in quality, but containing occasional poems or lines which make wading through the lesser material worthwhile. As Lipsitz himself writes, the "In Memory of George Lewis, Great Jazzman":

*Alright  
There is a frailness  
in  
all our music  
Sometimes it  
it goes bad  
Sometimes  
we're broken  
and it's lost*

*Sometimes  
we've held to it  
and it's there  
to break out  
—walking  
back  
from the end.*

## book review

Those years were not really nonproductive; single poems appeared in a number of magazines and textbooks, and other political works were published. Lipsitz returned to poetry for several reasons. He says he writes for the recognition he gets with other people reading and reacting to his poetry and because writing provides him with an emotional outlet.

Many of the poems in his new book, *Reflections on Samson*, do appear to be attempts at emotional release. Some succeed as literature, some fail, with the differentiating factor being how much he reveals to the reader. At worst, Lipsitz refuses to share enough, and the poems become either confusing, with the reader unable to tell what events sparked the emotion the poems contain, or cold and distant, refusing to say anything important about how the poet views his own experience. This sort of poem is exemplified by "A Year" which handles, in a vague way,

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# Area Concerts

Courtesy WXYC-FM

Artists	Dates	Location
Pink Floyd	April 26	The Omni, Atlanta
Jesse Colin Young	April 26	Charlotte Park Center
Loudon Wainwright	April 27	Stewart Theatre, Raleigh
Tom Jones	April 29	Dorton Arena, Raleigh
Lynyrd Skynard	April 29	Charlotte Coliseum
Lynyrd Skynard	April 30	Cumberland County Memorial Auditorium, Fayetteville
Tom Chapin	April 30	Mars Hill, N.C.
Neil Diamond	May 2	Charlotte Coliseum
Neil Diamond	May 3	Greensboro Coliseum
Greg Allman Band	May 3	Triad Arena, Greensboro
Mike Cross	May 5-7	The Pier, Raleigh
Tom Chapin	May 7	Davidson College
The Kinks	May 6	Fox Theatre, Atlanta
The Spinners	May 7	Charlotte Coliseum
Utopia, with Todd Rundgren	May 12-13	Warner Theatre, Washington, D.C.
Lynyrd Skynard	May 13	Greensboro Coliseum
Sea Level	May 13	Charlotte, N.C.
Starbuck	May 14	Carowinds, Charlotte
Boston	May 14	Greensboro Coliseum
<b>Summer Concert Happenings</b>		
Average White Band	May 21	The Scope, Norfolk, Va.
The Sylvers	May 21	Charlotte Coliseum
Led Zeppelin	May 23	Greensboro Coliseum
Chick Corea	May 25	Chrysler Hall, Norfolk, Va.
Fleetwood Mac	May 25	Charlotte Coliseum
Chick Corea	May 26	Ovens Auditorium, Charlotte
Rufus, featuring Chaka Khan	May 31	Winston-Salem, N.C.
The O'Jays	June 4	Charlotte Coliseum
The O'Jays	June 5	Greensboro Coliseum
The O'Jays	June 9	Dorton Arena, Raleigh
The Four Seasons, featuring Frankie Valli	July 5-7	Charlotte, N.C.
Boz Scaggs	July 18	Capital Center, Largo, Md.
Yes, featuring the return of Rick Wakeman	August 15	Hampton Roads, Va.
Yes, featuring the return of Rick Wakeman	August 16	Capital Center, Largo, Md.

# publications

(of subsidization), the only way to do it is strange nonprinting groups or increase fees.

"Next year it may be put to the voters."

An increase in fees first must be approved by a two-thirds vote in a student referendum.

*Black Ink* editors said CGC members should look at how an organization invests its allocation before granting a group more money.

"A lot of publications expect a handout; they operate on the CGC allocation and

nothing else," said Allen Johnson, former *Black Ink* editor. "We took the money CGC gave us and increased it significantly."

*Black Ink* staffers held fund-raising events to raise \$3,000 to supplement their \$4,200 appropriation last year.

For the 1977-78 academic year, *Black Ink* received \$6,000.

The *Yack* was the only publication that requested less money than it received last year. The *Yack* asked for \$2,000 less, but the Finance Committee still recommended a \$3,000 cut in the *Yack's* budget request.

CGC members restored \$2,900 of that at the April 19 meeting.

"The proliferation of publications has hurt the *Yack*," he said. "I've got a feeling that with every group, not just publications, trying to split the pie up into so many ways, some priorities will have to be decided on."

The *Yack* requested less money for 1977-78 because they planned to rely more on contributions. Roberts said other groups may have to do this, too.

Continued from page 1.

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