

# Foxy Linda: ingenuous babe who just keeps getting better

Cameron Crowe has all the luck. If you can remember Crowe's multi-page interview with Linda Ronstadt in *Rolling Stone* several months back, you know what I'm talking about. Here this 18-year-old kid gets to go into Ronstadt's Malibu, Ca., beach mansion, take pictures of the superstar lying spread eagle on her bed, and listen to her say a lot of four-letter words about this and that. It showed a side of the foxy, barefoot bombshell that no one was used to. Some

*Wheel*, we said "Wow, this is a vocal classic." She showed both interpretative and arranging skills and the consensus of opinion was that she had done her best. Then she met songwriter Karla Bonoff ("Someone to Lay Down Beside Me," "Lose Again," "If He's Ever Near") and producer Peter Asher put together *Hasten Down the Wind*. Everyone was amazed. She actually followed *Heart Like a Wheel* with an album at least as good or better than others. The poor thing has to be exhausted musically, Ronstadt had become, quite simply a supreme superstar. With the rumors of *Simple Dreams*, everyone was a little apprehensive, thinking "Oh God, she's gonna blow it. Why won't she quit while she's ahead?" Here's why...



The bluesy *Simple Dreams*, Linda Ronstadt's latest, further displays this talented vocalist's interpretative and arranging skills.

with "Blue Bayou," which has received frequent radio play and displays some of the most electrifying vocal work of Ronstadt's career. Then she gets rockin'—on the Stones classic "Jumblin' Dice" (before, I had never been able to figure out the lyrics) and Warren Zevon's "Poor, Poor, Pitiful Me." These might be strange choices of recording material for Ronstadt, but I think she might be trying to tell us that she can be as versatile and still remain with the best. She's never been one to hide her attributes. Ask Cameron Crowe.

So, now that she's done the impossible, *twice*, where do we go from here? Many are saying that she should slow down, before she rushes through something that's disappointing. I say bring her on. The chick obviously can produce excellent stuff, and Lord knows she isn't one to be timid about letting it fly. She's got the looks, the head and the talent, to keep going as long as she wants to and I've got a strong feeling that she's got plenty left for whomever wants it.

—Records provided courtesy of Record Bar.

Peter Herbst of *Rolling Stone* said, "What Ronstadt's blossoming skill suggests is a kind of latter-day Billie Holiday, a woman whose singing constitutes an almost otherworldly triumph over the worst kind of chronic pain." Side one of *Simple Dreams* displays just that. Aside from the energetic opener "It's So Easy" (which might be a little pushy), the other cuts all have that sweet, clean air of complete depression and heart-rendering blues. J. D. Souther's "Simple Man, Simple Dream" could be the best blues cut on the album, as Ronstadt sings the tune with as much feeling and conviction as I've ever heard. The side continues in this melancholic tone through "Sorrow Lives Here," an Eric Kay song, and "I Will Never Marry," where Dolly Parton's backwoods harmonies add a touch of dignity to an already beautiful arrangement. This side is really nice, but I must admit, it tends to make one either really respect Ronstadt's singing or question the futility of one's own existence. I mean, it's *that* blue.

The second side is better paced and begins

## records

By GIL TEMPLETON

Simple Dreams  
Linda Ronstadt

were disappointed, some were outraged. But thoughts of giving up on Ronstadt have been cooled quickly with the release of her newest album, *Simple Dreams* (Asylum 6E-104).

The basic problem with Linda (if you can call it a problem) is that the cute little thing just keeps getting better. We can't figure out whether to keep expecting more or just let her rest on her laurels. With *Heart Like a*

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9:30

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ROCKS  
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**WXYC Concert Calendar**  
Compiled by David Jurman

|                               |         |   |
|-------------------------------|---------|---|
| Robin Trower/Ram Jam/Crawler  | Oct. 26 | Greensboro Coliseum                               |
| Herbie Mann (Two Shows)       | Oct. 27 | Stewart Theatre, NCSU                             |
| Herbie Mann                   | Oct. 28 | Memorial Hall, UNC                                |
| Marshall Tucker Band          | Oct. 29 | Madison University<br>Harrisonburg, Va.           |
| Kansas Rush                   | Oct. 31 | Fox Theatre, Atlanta                              |
| Robin Trower                  | Nov. 3  | Capital Centre<br>Largo, Md.                      |
| Billy Joel                    | Nov. 3  | Ovens Auditorium<br>Charlotte                     |
| Kansas Atlanta Rhythm Section | Nov. 4  | Charlotte Coliseum                                |
| Billy Joel                    | Nov. 4  | Chrysler Hall<br>Norfolk, Va.                     |
| Kansas Atlanta Rhythm Section | Nov. 5  | The Scope,<br>Norfolk, Va.                        |
| Kansas Atlanta Rhythm Section | Nov. 6  | Greensboro Coliseum<br>Capital Centre             |
| Kansas                        | Nov. 9  | Largo, Md.<br>Capital Centre<br>Largo, Md.        |
| Chicago                       | Nov. 6  | The Pier, Raleigh                                 |
| Steely Span                   | Nov. 6  | Capital Centre,<br>Largo, Md.                     |
| Linda Ronstadt                | Nov. 7  | Capital Centre<br>Largo, Md.                      |
| Kansas                        | Nov. 9  | Capital Centre<br>Largo, Md.                      |
| Pablo Cruise                  | Nov. 9  | Pfeiffer College                                  |
| Doobie Brothers               | Nov. 9  | Cumberland County Memorial<br>Arena, Fayetteville |
| Roy Ayers                     | Nov. 9  | Raleigh   |
| Doobie Brothers Pablo Cruise  | Nov. 10 | The Omni, Atlanta                                 |
| Rod Stewart                   | Nov. 10 | Greensboro Coliseum                               |
| Jethro Tull                   | Nov. 11 | Omni, Atlanta                                     |
| Weather Report Flora Purim    | Nov. 11 | Carmichael, UNC                                   |
| Pablo Cruise                  | Nov. 12 | Clemson University                                |
| Tams                          | Nov. 12 | Salisbury, N.C.                                   |
| Joan Armatrading              | Nov. 12 | Chrysler Hall,<br>Norfolk, Va.                    |
| Crosby, Stills and Nash       | Nov. 12 | Greensboro Coliseum                               |

(Tickets for CSN by mail order only, and cost \$8.50, \$7.50 and \$6.50. Send mail orders to Ticket Office, Greensboro Coliseum, 1921 W. Lee St. Greensboro, N.C. 27403).

**thefts**  
Continued from page 1

The holidays, especially Christmas and Thanksgiving, are the worst times for burglaries in Chapel Hill, since most students leave town then, Pendergrass said. He added that fraternity and sorority houses are especially susceptible to theft because anyone can walk through them during parties and look over valuables without causing suspicion. The months of November, December and January are always the worst for burglaries, he said.

Pendergrass said both the Chapel Hill and University police departments offer

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engraving tools for anyone to mark their valuables. He said such markings often have helped the police to recover stolen goods.

Students who live on campus are not safe from burglar rings, either, says Fred Giles of the University Police's crime prevention division. He said rings have been responsible for bicycle thefts during holidays in the past, and bicycle thefts are always very frequent during the holidays, especially the semester break. Many bicycle thefts go unreported, Giles said.

Giles said dorms have always been safe from thefts because they are locked securely during vacations. "We have been fortunate in this," he said. "I don't know why. Either no one decided to try it or it hasn't been reported." Police patrol dorms more heavily when students are away, he added.

Giles said students need to be more aware of security to protect themselves from thefts. "We're not telling everybody to be paranoid, but they need to be aware and question a little bit more," he said. "If the guard is let down, we stand a good chance of the thefts increasing."

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3:00  
5:00  
7:00  
9:00

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**Ackland**  
Continued from page 1

to wind up as a big tomb rather than a working museum.

A large, bronze sculpture of Ackland lies on top of the tomb in a small room to the left of the museum's entrance. A law school graduate of Vanderbilt University, Ackland never practiced law at all, said Sloane. "He was just a gentleman."

Ackland was raised in Nashville in a home considered one of the finest in the South. It was furnished with valuable paintings, rugs, china and other art objects. Ackland spent most of his life in the study of art and literature and on his extensive travels frequently visited leading art galleries in Europe and the United States.

He never married and was somewhat eccentric. Many years before his death, he apparently changed his name from "Acklen" because of differences with his brother, a one-time Congressman from Tennessee.

Most of his fortune was made through prudent investments of some money he had inherited from his half-sister. The girl, his mother's daughter by a previous marriage, died when she was 10, leaving two-month-old Ackland about \$110,000.

The \$1-million Ackland Art Center of modified Williamsburg design is on Columbia Street at the edge of the UNC campus. An exhibit of Hungarian art ranging from sketches to jewelry and stained-glass windows is presently on display in the museum's large center gallery used for temporary exhibitions. These exhibits change monthly during the school year.

On either side of the center gallery are two smaller rooms which display most of the paintings and sculptures in the permanent collection. However, displays from the permanent collection vary also, said John Paterson, a security guard at the museum.

Sloane said, "As college museums go, it's very heavily endowed." However, he said that most of the 100 college museums across the nation are funded by donations from alumni, something not true of Ackland. He said, "Most N.C. alumni don't give a damn about art."

The income from the remainder of Ackland's trust fund provides the museum with about \$40,000 per year for acquiring works of art. It is the museum's major source of money. However, one large endowment did come from a UNC alumnus, William A. Whitaker. The Whitaker Foundation, requested to UNC in 1960, gave the University about \$1.75 million. Whitaker specified that one third of the sum was to be used for acquisitions of works of art, with the exception of modern or abstract art.

Sloane said the South is growing in its art appreciation, "but it has a long way to go."

Sloane said, "Ackland has established something in this University not here before, and as people go out from here, they will remember what they saw. However, it is often surprising to people in Raleigh that we have a worthwhile exhibit."

Sloane said he thinks that the Ackland Memorial Art Center is fulfilling its benefactor's dreams. "He wanted a fine art collection in a first-rate Southern institution and he's got it."

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