

Mall exhibits spotlight hospital's service area

By CHARLOTTE HOLMES
Staff Writer

North Carolina Memorial Hospital turns 30 today, and it is celebrating with a birthday bash at University Mall.

Students and area residents will be able to compete in a wheelchair obstacle course, test out artificial voice machines and watch artificial heart-lung machines in action at NCMH's Anniversary Exposition scheduled for Friday, Oct. 22 and Saturday, Oct. 23 at the mall.

"Some 20 different departments will have exhibits at the mall which are designed to both involve and educate the community," said John Stokes, NCMH director of public affairs. "We are celebrating our anniversary at the mall because it provides us with an excellent opportunity to spotlight some of our service areas."

Ann Johnson, marketing director for University Mall, estimated that as many as 15,000 people may visit the exposition during its two-day run.

Free health screening will be available at the exhibits.

Visitors can be checked for vision accuracy, glaucoma, cataracts and hearing loss at the ophthalmology exhibit and can test for heart and lung blockages at pulmonary function and cardiac graphic lab's stations. At the occupational therapy booth, volunteers can test their grip strength and hand-eye coordination. Free posture evaluation, blood pressure checks and blood-typing will be available at other exhibits.

Since the hospital's opening in September 1952, it has undergone dramatic changes, Stokes said.

A single room, for example cost \$27 a day — including room, board and private bath in addition to all hospital services such as lab tests, X-rays, use of operating and delivery rooms and drugs. The facility housed only 78 beds, with 229 employees, 92 faculty members and 48 interns.

In contrast, a single room today costs \$205 a day without the extras. There are 630 beds with 3,300 employees, Stokes said.

The UNC School of Medicine has existed since 1879 but the need for a teaching and a state referral hospital and for the school prompted the state's funding of NCMH in 1952, said John Becton of NCMH Public Affairs.

"The state wanted to expand the medical school here from a two-year program to a four-year school," Becton said. "To establish a four-year program, you need a good hospital. The state made the decision to build a teaching and referral hospital to enhance the medical school as well as improve the general health conditions in North Carolina."

Becton said a nationwide survey completed sometime after World War II showed that the general health of the typical North Carolinian was poor. As a result, the state implemented the "Good Health Program" to relieve the shortage of doctors and hospitals. NCMH was founded to achieve this goal, Becton said.



North Carolina Memorial celebrates 30th birthday...hospital complex to have health exhibits at mall

Television

Critic discusses programming quality

By MONT ROGERS
Staff Writer

Television has become a major cultural force in American society. More than \$10 billion has been invested by Americans in TV sets alone. But in past few years various groups have questioned the quality of network television. Their tactics have included boycotting certain shows and creating negative publicity for shows which they regard as bad.

Television critic Dr. Robert Schrag, media analyst and assistant professor of speech communications at North Carolina State University, has taken a more positive approach to television criticism. In a speech sponsored by the UNC speech department Wednesday, Dr. Schrag introduced his methodology for TV program analysis.

"There are good things on commercial TV. There is as much quality programming as on PBS, and more than in the movies," he said. "We are suspicious about commercial TV because there is more garbage, more junk — but there is a lot of good stuff as well."

"I've always felt that TV critics have no clothes, they have no 'methodology,'" Schrag said. With this in mind, Schrag formulated a new approach to TV criticism based not on "counting the stabbings," or how bad the program is, but based on the relative merits of the program according to a theory called Fantasy Beam Analysis.

Schrag's Beam analysis focused on how much the program reflects society's values and beliefs about how people in-

teract, or the "fantasy" of how people should act and grow.

The shows that Schrag regards as the best based on this method of analysis are *M*A*S*H*, *Lou Grant*, *Taxi* and *Barney Miller*. "These programs share human awareness of the group and the person," Schrag said.

An extension of Schrag's theory and an important quality to be considered in programming for the youth is found in *The White Shadow* and *Fame*. "Adults (in the shows first mentioned) have already had an established system of values and beliefs, but the *White Shadow* confronts new values as they evolve," Schrag said.

Schrag's next step of research, after developing this method of criticism, is determining how much the programs people watch reflect their basic values. "Are those reflections of our vision of the world, or do they shape our vision of the world," he said.

"Critics must create an audience," Schrag said, commenting on the responsibility of critics to improve the awareness of the television audience. "We grow up assuming people know how to use television, but we find they use it for the least constructive function, to wash the mind."

Schrag said the critic's job is to create a better audience, but he emphasized the role that the educated, artistically sophisticated person should play in reforming television.

"The sophisticated audience comes to the TV more critical, and becomes an important input factor in creating a better audience," Schrag said.



DOONESBURY

by Garry Trudeau



Symphony performs Beethoven

By DAVID McHUGH
Staff Writer

You can't miss with Beethoven's Ninth Symphony; no matter how badly you play it, people still stand up and yell. The work, like a few others, has become so familiar that by now everyone has his own ideal version, playing along in that inner concert hall where no note can ever go awry (von Karajan must be conducting). Most people will hear this imagined version in any performance.

But if an indifferent performance pleases, a good one thrills, and Gerhardt Zimmermann and the North Carolina Symphony gave a good performance Wednesday night in Memorial Auditorium.

The Ninth is difficult to conduct, requiring a large orchestra, four soloists and a big choir. And the more performers, the more things can go wrong. Just getting everything balanced and cued in at the right time is a headache.

But Zimmermann, whose affinity for Mahler and Strauss equips him perfectly for such tasks, "handled the details with aplomb."

Control and discipline marked the entire performance, and the orchestra sounded unusually well-rehearsed. Tempo choice was appropriate throughout, especially in the Adagio, which must be played very slowly but not be allowed to slacken musically. Zimmermann's tight control of phrasing kept the long, slow melodic lines taut and vital.

The string playing sounded rich and polished, most noticeably in the low strings. The violins played crisply, even in the tricky second movement. Entrances were sharp, and the sound thick with vibrato.

But Zimmermann did more than just direct traffic. His conducting showed warmth and good humor, over and above technical polish. This symphony is filled with large gestures, like the thundering timpani in the second movement and the repeated anticlimaxes of the last movement. Zimmermann made the most of them, letting the timpani hammer away fortississimo and exaggerating the dramatic pause before the bassoon droily heralds a march-like parody of the last movement's main theme.

The singing was at least adequate in all respects, and occasionally very good. The choir, made up of the Durham Civic Choral Society and UNC's Carolina Choir, sang clearly and more or less in tune. Soloists Penelope Jensen, soprano, Donna Banks Dease, contralto, Walter

Carringer, tenor and Samuel Timberlake, baritone, sang with balance and expression. Timberlake deserves special praise for projection and dramatic style, but not for singing in German with an Alabama accent.

The program opened with an uneven rendition of the Beethoven Violin Concerto in D. Soloist Richard Luby, a professor of violin at UNC, sounded shaky from the start, playing with an insecure sound, a tremulous and tense vibrato and occasional problems with pitch.

In addition, Luby unfortunately skated over several long passages without much interest or insight. This concerto provides little in the way of purely technical acrobatics, and the interpreter must address the music, or fail to please. Parts of the first movement will sound like just so many scales and arpeggios unless the performer makes the subtle decisions about emphasis and phrasing that separate making music from just playing the notes.

Things did pick up a bit in the last movement, which Luby played with a bounce and energy that helped make up for other problems with the performance.

But nothing could spoil the evening's primary revelation: Gerhardt Zimmermann, in his short tenure, has already gone a long way toward molding the North Carolina Symphony into a respectable, professional-sounding orchestra.

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