

Psychedelic Furs fire Duke crowd with dark energy

By D.F. WILSON
Staff Writer

Though their name sounds as if it comes from the late '60s — the days of moronic monickers — the Psychedelic Furs are anything but a stale sounding band reminiscent of a past decade. Instead, the Furs, one of Britain's more popular new exports, is a band that dares to be ugly, and in doing so brings forth its real beauty.

Although the uninitiated listener may find lead singer Richard Butler's gruff vocals disturbing and the band's sound too repetitious, it was obvious that the near-capacity crowd at Duke's Page Auditorium Thursday night thought differently.

In a pre-concert press conference, guitarist John Ashton agreed with a remark Butler had made earlier about the band's sound and their progression.

"Yeah, I think we're getting more melodic — of course it comes from working with more melodic instruments on stage," Ashton said. "We've Ann (Sheridan) playing cello with us now, you know."

After a surprisingly and disappointingly bland opening set by Durham's X-Teens, the Furs took the stage like thunder, opening with "Into You Like a Train." From that point on, the crowd remained on its feet.

It was clearly Richard Butler's show. From the moment he walked on, the stage was his. Wearing a wrinkled trench-coat, he appeared to be a looming figure of darkness with his tousled hair and sunken eyes. He pranced about the stage, striking poses with theatrical hand gestures for emphasis. His doomsday growl only added to the effect.

The Furs' set was almost a list of fans' favorites, with the band's more popular songs ("Pretty in Pink," "Run and Run" and "Lovely Way," to name a few) grouped in the center of the show. This mini-set culminated with the highlight of the night, "Sister Europe," on which the band pulled out all the stops, only to jerk them out again two songs later for "Sleep Comes Down." Then, with hardly time to take a breath, they leapt into "Danger," a hectic tune that featured saxophonist Gary Window of NRBQ and the Wholewheat Horns.

Minutes later, bassist Tim Butler, who had appeared almost



D.F. WILSON

Richard Butler dominates during concert
... Psychedelic Furs were at Duke Thursday
comatose all evening, finally came alive for an energetic rendition of "Mr. Jones."

After closing with "Forever Now," the Furs encored with "Imitation of Christ" and "India," a song that faded away in an echo as the band left the stage. Looking about, the crowd realized that the house lights were already up and the stage was darkened. The tension and enthusiasm still hung heavily in the air. Clearly the Furs could have played all night. No one would have complained.

Dance troupe performs

Enthusiasm, energy trademark of show

By LUCY HOOD
City Editor

Salvatore Aiello, associate director of the North Carolina Dance Theater, said the ballet troupe had been on the road for four years with very few breaks. But any fatigue that results from living out of a suitcase and setting up house in hotel rooms was completely concealed in the Dance Theater's vivacious and energetic performance Friday night in Memorial Hall.

"Napoli Act III," the opening number, succeeded in presenting the image of a boisterous 19th-century Italian celebration in which family and close friends gather to sing, drink and dance, sometimes showing off for each other as the rest look on with admiration.

The energy, the enthusiasm and the mood of the piece definitely were effective, but a slip of the foot and a few failures to synchronize the timing reflected either a lack of rehearsal or a failure to conceal the opening jitters that are always present when adjusting to a new audience and a new stage. Only during this piece did any doubt about the technical ability of the dancers flicker through the mind.

And all of those flickers vanished in the second piece, "Women." Contrasting with "Napoli Act III," a character style ballet, "Women" is a modern piece. Five women dressed in varying types of underclothes danced to a song by Grace Slick. Slick sang about the liberation of the Spanish women who traditionally have been constrained to the home, their children, and the whims of their husbands. The dancers executed a strong performance using contractions followed by a release into a leap, an extension, a turn or a run — all symbolizing first the heavy weight of social pressure and then the surge of courage to seek freedom, a word that was emphasized strongly in the lyrics.

Toward the end, the dancers took down their hair. The contractions and more constraining movements were replaced by more free-flowing movements. Finally, as Slick preached, they sought a self-guided path through life.

Following "Women," the show continued with another modern dance number, "Resettlers," and the theme of the show moved from somewhat

philosophical to comic.

Fourteen of the company's 17 members were dressed in jump suits — some in red, some in yellow, some in blue. All the colors of the spectrum were represented and all movements from every genre of dance were performed.

At one point the cast watched as Dayna Fox carried her male partner around the stage. At another point, all the dancers were falling to the ground. Some fell straight and caught themselves with their hands as if the next moves were to be a sequence of push-ups. Instead, they stood up as the dancers of another group slowly twisted themselves to the ground. Finally, one lone dancer, who had been easing herself to the ground the entire time, just flopped.

The dance continued, sometimes with music and sometimes without. Sometimes the dancers performed such ridiculous and uncharacteristic moves that the audience couldn't help but laugh. Other times, they moved, flopped, turned and twisted in a vacuum where nothing gelled. Only during long intervals of such movement did "Resettlers" become boring.

The title of the last piece, "A Night in the Tropics," alludes to a tribal-like jungle scene, but the show had more of a Spanish setting. The men were dressed in red tights and white shirts with puffed sleeves and wide collars. The women wore red dresses slit to the thigh with neck- and arm-pieces made of black lace.

Thus, the Spanish bullfighters and their ladies performed what was essentially a classical ballet piece. The piece opened with five couples dancing in unison. Four of the five couples drifted away and left the stage for Dayna Fox and Edward Campbell to perform a Tango. Here began the variation on the classical. The dancers performed a *pas de deux* filled with carlike movements followed by sharp, striking movements. Afterward, another couple performed another *pas de deux*, the Guaracha. However, the style of the second was more typical of a tango than the first. The second included a lot of fast, difficult lifts, turns and jumps — all of which were executed beautifully. Then the ensemble gathered for a spectacular finale.

Accessibility concerns students

By BELINDA ROLLINS
Assistant News Editor

There are many reasons why a person would decide to attend UNC. Some students choose UNC because it is relatively inexpensive compared to other institutions of comparable academic reputations.

Len Wilson, a junior English major from Raleigh, said he decided on UNC because of the variety of courses offered and the University's cosmopolitan atmosphere.

"My father and mother went here. My uncles went here," said Nancy Brewer, a senior history major from Durham.

Another student, Norma Mangum, a senior psychology major from Creedmoor, said, "UNC is the place to get a well-rounded education. Even when I was younger, I always wanted to go here."

Wilson, Brewer and Mangum have one common reason for choosing to attend UNC. It offers something they need — accessibility. These three students are disabled and must rely on a wheelchair for transportation and from classes and anywhere else they go.

Improvements made on the UNC campus in the past few years have enabled disabled students to experience a more "normal" college life. Although all campus buildings are not accessible, all campus programs are

especially difficult for Mangum to open. She said she sometimes has to wait outside for someone to come along and open it for her.

Brewer said she would like to see a passenger elevator in Phillips Hall. Disabled students now use a freight elevator which they cannot operate alone.

Another thing Brewer said she would like to see is the return of the ramp in the basement of the Union so she would be able to go through the Union instead of around it. "Now I have to go through construction and get mud on my hands, chair and in my room," Brewer said.

Other barriers which are perhaps more difficult to eradicate are the myths that other people believe about the disabled. People sometimes make assumptions that are not based on facts.

"Some people believe that just because my body is not 'normal' that means that my intelligence is way below normal," Brewer said. Laura Thomas, handicapped coordinator for the department of student life, said, "People believe that a disabled person cannot be communicated with directly."

Recalling a frequent dream of his, Wilson said, "Sometimes I wish all a.b.'s (able bodies) could have some type of handicap for about two weeks. Then maybe they'd understand."

Hodges disabled

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Although most of Hodges' time is spent filling his role as president, he still finds time to relax.

"I used to not do anything," he said, referring to his activities outside of work. But, he said, "you should try to stay healthy and vigorous to keep the cobwebs out of your mind."



Luther Hodges Jr.

One way he accomplishes this is by playing tennis. His love of athletics dates back to his college days when he was a member of UNC's first track team.

In more of his off-time, Hodges has co-authored three books: *Bank Marketing: Texts and Cases*, with Rollie Tillman Jr.; *Financing Industrial Growth*, with Joe S. Floyd Jr.; and *Managing Social Performance* from the Duke Graduate School of Business.

That's proof enough that the cobwebs have not taken over in Luther Hodges' mind.

Jordan disabled

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and installing automatic door openers in some buildings.

The University does not intend to become completely accessible. However, all buildings now under construction will be totally accessible.

The University not only has enabled students to overcome architectural barriers. It has changed policy barriers as well.

University-recognized organizations are required to hold meetings in accessible locations if requested. The UNC-CH Student Extracurricular Organization Application for University Recognition 1982-83 requires that all organizations give a statement of policy and practice with regard to "openness to full membership and participation without regard to race, religion, national origin, handicap or sex."

The UNC Traffic Office is also doing something to make the University community accessible to the disabled. There is a \$25 fine for parking in a handicapped space. "We give a ticket if a car without a handicapped sticker or tag is parked in a handicapped space; but if a handicapped person needs the space, we will tow the car that is in that space," Ben Callahan, assistant director of security and traffic, said.

Students who use wheelchairs are not the only ones who need handicapped parking spaces. The 40 to 45 mobility impaired

students, who have severe cardiac problems, respiratory problems, arthritis, and neuromuscular diseases, need the handicapped parking spaces, too. These health problems prevent them from walking very far without resting.

UNC's goal is for accessibility to all programs, not necessarily to all buildings. In light of all the changes that have taken place on campus since 1973, Rutherford said, "despite all the things we have not done, there's a hell of a lot we have done."

Jordan

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said. "And two things struck me. He's an inch or so taller than last year; and he's so much stronger. And he hasn't lost any of his quickness, either."

"I don't think there's a better second guard in the country," Jordan said. His passing? Nope. Rebounding? Uh-uh. Michael Jordan wants to work on improving his consistency, his ability to fire up a crowd, his ability to shoot and score, every single day.

The doctors tell the 6-foot-7 Jordan that he will grow another inch or two, that he'll add more weight to his already powerful frame; the doctors imply that for Michael Jordan, the leaper, everything is looking up.

And when he talks about growing and getting better, Jordan smiles. "I'm looking forward to it."

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