



Noted Anthropologist Mary Leakey came to UNC-G almost immediately after the announcement of significant new fossil findings in South Africa in Washington, D. C. last week. The new discoveries center around a unique bed of volcanic ash in the Laetoli, region of Tanzania, less than 40 miles from the Olduvai Gorge made famous by Dr. Leakey and her late husband.

Photos By Arthur Donsky

Dr. Mary Leakey

Capacity Crowd Hears Anthropologist

BY RIC MARSHALL
Copy Editor

Aycock Auditorium was filled to capacity for the first time in twelve years last night when Dr. Mary Leakey appeared as guest speaker for the annual Harriet Elliott Lecture. More than one hundred people were turned away, according to Philip Meyers-Reid, who told *The Carolinian* that even the auditorium's standing room was filled.

Public lectures by Dr. Leakey are rare events. This particular appearance carries special significance in that it follows so closely upon her announcement last week in Washington, D.C. of important new discoveries she has made at Laetoli, Tanzania in South Africa. Of primary importance is the discovery of the oldest known footprints of Hominid origin, footprints that may date back as much as three million years.

Leakey spoke for nearly an hour and a half, going back over the history and geological make-up of the region where she is working, including the Olduvai Gorge Sites. Her work there dates back to the thirties, when her husband, Dr. Louis Leakey began investigations into the pre-historic fossils

working with "...paintbrushes and dental picks..."

which abound there. Laetoli lies less than forty miles to the south of the Olduvai.

The lecture was accompanied by slides of the area and maps and drawings of the various sites and fossils the Leakeys have uncovered. Dr. Leakey, referring to one such site of considerable dimension, explained that much of the digging was done with "paintbrushes and dental picks," revealing the painstaking nature of her work, which has often been noted as the most complete ever done in the field.

The work of the Leakeys has also provided some of the most important discoveries ever made in the search for man's early relatives. The most famous of these was found in 1959, a nearly complete skull of a previously uncovered hominid which dated back much further than had previously been thought possible.

Following her lecture Dr. Leakey answered questions from the audience. One questioner asked if Leakey had ever found any evidence to support theories regarding unequal development of intelligence with regards to

race. Dr. Leakey replied with a succinct, "No," as the audience breathed a collective sigh of relief and laughed. Other questions regarding more specific factors of her work were answered briefly and clearly, even including an occasional, "I have no idea."

The noted anthropologist also held a brief press conference earlier here at UNC-G, reiterating her goals and current plans and signing autographs for several admirers. The conference received coverage from local TV and radio stations as well as area newspapers.

The Harriet Elliott Lecture is presented each year as a part of the University Concert/Lecture Series. Dr. Leakey's appearance falls within the week of Elliott University Center's twenty-fifth anniversary. Dr. Bardolph of the UNC-G History Department gave a brief introductory statement concerning the contributions of Harriet Elliott to the University's past. The Harriet Elliott speaker is chosen each year to commemorate these contributions by a committee of students and faculty members.



Local TV crews catch Mary Leakey at UNC-G press conference.

Women's Basketball
Tournament
This Weekend!

The Carolinian

"Serving the academic community since 1893."

Biff
Grows Up!
See Page 3

February 28, 1978 Volume LVIII Number 33

The University of North Carolina at Greensboro

Please Call Our Hotline: 379-5041

Male Suspect Leads Security In Chase Through Campus

BY ELIZABETH HUTCHINSON
News Editor

A man suspected of stealing a UNC-G cafeteria truck led Campus Security and Greensboro Police in a dramatic chase Friday in a stolen Datsun. The chase ended when the Datsun crashed into a telephone pole on Spring Garden Street but the suspect, who got out of the car and ran when the crash occurred, still has not been apprehended.

The pickup truck belonging to the cafeteria was stolen on Friday, February 21, from a service drive near the cafeteria. The truck turned up the following Tuesday, when the suspect drove it into the parking lot of High Point Datsun and parked it next to a 1978 Datsun 280-Z, which, being a demonstration vehicle, had the keys in it. The suspect then went into the office of the Datsun dealership and asked if there were any jobs available. When told that there were no jobs available, the suspect left. It was not until later that the management found that the suspect had left in the demonstration vehicle, rather than in the truck in which he had arrived.

Friday, February 24, at approximately 3:00pm., a campus policeman noted that a Datsun which was parked in the counselors parking space at Mary Foust dormitory was apparently the stolen 280-Z. After running license checks on the vehicle, this was found to be the case. At this point the police had several suspects in the case, and each was considered to be dangerous. Therefore, in order to avoid a direct confrontation with the suspect, Chief of Security Jerry Williamson called the Greensboro Police and the Campus Police sealed off all streets leading off the campus. Then he had the hostesses in Mary Foust and the highrises page that the car would be towed if it was not moved in fifteen minutes.

This page quickly brought out the suspect who jumped in his car and drove off down North drive and turned the wrong way down McIver Street. From there he went the wrong way down Walker avenue, where he encountered a Greensboro Police car going in the opposite direction. The suspect evaded the car by going up on the sidewalk

around it. A chase ensued, in which three to five Greensboro Police cars pursued the car down Oakland, Forest, and Spring Garden Streets. The chase ended when the suspect's car crashed into a telephone pole on Spring Garden in the vicinity of Springdale Court. At this point the suspect fled on foot, and although the police combed the area, they still have not apprehended the suspect.

"We could have taken him right in front of Mary Foust," said Director Williamson. "I could have pulled up behind him and waited for him to come out, and taken him there. But with as many people as

there were in the area at the time, it could have been a dangerous situation. We didn't know if he was armed, or what he would do if we tried to take him. We didn't want to risk a shoot-out. So we just tried to get him off campus before we tried to capture him."

Police at this time are looking for a black male, Michael Matthew Roper, on charges of grand theft, auto, which is a felony. Roper is 5'10" with a light complexion and a large afro. Anyone with information about the suspect should contact the Campus Security.

Students Voice Opinions On Visitation

BY ANDREW LING
Staff Writer

Although there is much disagreement over whether a twenty-four hour visitation policy should be placed into effect on this campus, a recent survey of UNC-G dorm students shows that many favor a change of some kind in the existing policy.

The survey randomly polled students on their opinions concerning Student Government President Randy Sides' proposal to the Board of Trustees; a revision of the existing visitation system; and ultimately, whether or not they would support a twenty-four hour visitation policy



Tim Pons



Robin Davis

While most students were in almost complete agreement that some sort of change be made, there was dissension among the students polled over adopting the open visitation policy. The problems that arise from the current policy are readily apparent: Kathleen Vliet of Moore Hall echoed a common feeling, that, "visitation on the weekends is ridiculous, occasionally, I'll have friends over partying past 2:00am and I think it is stupid to have to rush them downstairs just because of the time." "Yet Many students demand the need for a strict policy." One unnamed coed from Mary Foust commented, "I've gone through my share of visitation problems . . . and I feel it is necessary to have such a policy

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Due to spring
break, *The Carolinian*
will not publish
again until March 14.
Watch for Class A
Officers' nominations
in that issue!

because I don't want to see guys in the shower at all hours of the night. It's bad enough in this dorm now as it is."

Reaction to the proposal by Sides to lengthen visitation till 4:00am in the public areas of the dorm on Friday and Saturday nights, and until 2:00am Monday through Sunday was met with dissatisfaction in both the proposal and its Student Government President Randy Sides. "Ultimately, the Sides' proposal has to be viewed as a cop out," observed Hinshaw resident Tim Pons, "as one of the students who spoke in favor of such a policy at the Board of Trustees meeting, I was very disappointed with the final proposal." The conditions of the proposal drew much criticism, with



Dan Swanson

Students Monitor Cafeteria

BY CAREN TATUM
Staff Writer

The newly organized Ad Hoc ARA Food Service Committee is fastly becoming beneficial to our campus by "looking into all affairs of ARA food service that students have an interest in," explained Adrian Whitney, Chairman of the committee.

A monitoring program has been established in the dining halls and has been in progress for the past two weeks.

Student monitors observe and ask any students found soliciting meals to leave the cafeteria complex. If a student refuses to leave after being asked by a student monitor, the

cafeteria management is consulted.

The management reiterates what the student has said. Then, if the solicitor still doesn't leave, the management personnel informs the solicitor that he is trespassing and campus police is called.

"The reason why we are now using a dual civilian system," said Whitney, "is because regular students are civilians and don't have the authority to arrest."

This is an advantage because if a policeman is used, the situation would be one in which the solicitor versus authority. This sometimes causes bad feelings and results in disciplinary actions taken by the police.

See Monitors, page 2



Larry Crumbling

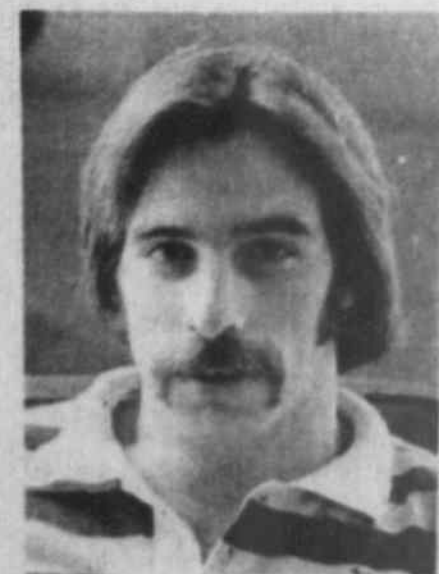
Robin Davis of Cone Hall expressing a widely held sentiment, "there are lots of people in my dormitory, and I feel that there would be no privacy at all in the lobby of a highrise." Transfer student Dan Swanson cited a future problem that such a proposal might lead to, "I feel the Sides proposal will only lengthen the time it takes to get a twenty-four visitation policy issued."

Graduate student Steve Sherman hoped that if it were economically possible that the extra hours would be added in a different fashion than that of Sides, "If any extra hours of private visitation would have alleviated many problems."

For many dorm students visitation rules are imposed for their

own moral protection, but what about the adult dormitory resident? Senior Luray Crumbling, a 21 year old Strong Hall resident stated, "Society believes we are old enough to take care of ourselves, so why shouldn't we be able to?"

Even though the prospect of an open visitation policy seems to have been at least temporarily shelved by the Board of Trustees, Guilford resident Bill Ranieri summed up the feelings of many open visitation advocates, when he stated, "Ultimately the decision should lie with the individual student. If enough students demand it (24 hour visitation), I feel the Administration should designate specific dorm for full visitation privileges."



Bill Ranieri

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UC/LS Harrasses Students With New Policy

A recent editorial in *The Carolinian* stated that students at UNC-G are often treated like second-class citizens on their own campus. This point is aptly illustrated in a recent policy governing the purchase of student tickets for University Concert/Lecture Series events. Under the new policy, a student may only purchase one ticket, his or her own, at the reduced student price. Also, the new policy states that student I.D.'s will be checked at the door to the event before they will be admitted with a student ticket.

Students planning on attending *King Lear* in Aycock Auditorium this Tuesday or Thursday evening may be stopped at the door, and asked to fumble around in their wallets or purses in order to produce a student I.D., not only for themselves but for their dates as well. No matter how courteously executed, this amounts to nothing short of minor harassment! Meanwhile residents of the surrounding community, who pay not a dime of student activity fees will receive a gracious smile and a program as they are escorted to their seats.

Students wishing to take a date to a UC/LS event will have to inform their partners that they will have to pick up their own tickets. Even if the person treating were to borrow their date's valid student I.D., the student would have to go by the box office himself to get his own ticket in person. This policy is hardly conducive to the traditional dating pattern where one person treats the other to a night on the town. In essence a student could be forced to say, "I would like to take you out this Friday night but you will have to get your own ticket."

It is obvious that this policy was instituted to prevent students from collecting several I.D.'s and purchasing tickets for non-students. However, it seems that students desiring to buy a ticket for themselves and a friend should not be subject to such inconvenience. Perhaps a limit of one ticket besides the student's own should be imposed in order to safeguard against people who would take advantage of a less stringent policy.

Phillip Myers-Reid and Clifford Lowery are urged to give their immediate attention to the establishment of an acceptable policy with regard to student attendance at UC/LS events. Students through their activity fees make a considerable contribution to the series, and should not be treated as anything less than first class, honored guests at all events. Checking of student I.D.'s at the door of an event is simply not acceptable. Students should refuse to undergo such demeaning treatment when they have already presented an I.D. at the time of ticket purchase.

Benefit Promises Not Always "Free"

Credit "Deals" For Seniors May Pose Pitfalls

BY RIC MARSHALL
Copy Editor

Every year about this time a feeling of anticipation begins to grow in the hearts and minds of UNC-G seniors. . . . Anticipation of the coming graduation, of a change of lifestyles and outlook. A change in priorities and responsibilities.

For some the change will not be great. Graduate school might be the next step, or perhaps a professional school or internship. For others change will be a true upheaval as they feel themselves thrust into the jaws of a dog-eat-dog capitalist society.

And like a beacon in the night the entity known simply as CREDIT shines its light upon the insecurities and fears of an often unwitting group of individuals.

The letters are quite friendly, the applications very simple. Yet, "Student Credit," "Youth Credit," or some other euphemism delineates the bounds of a potentially dangerous weapon.

Not that credit *per se* is a negative thing. The U.S. government could not operate without deficit spending. Individuals are able to concentrate the spending power of their earnings more effectively, small business are able to get started with less capital. There are pitfalls, however, particularly to the uninitiated.

A given college graduate may leave school with as much as \$1,000-\$2,000 of credit available, even without having interviewed for a single job. The credit may come from oil companies, major department stores, and national credit card companies such as Master Charge and Visa.

It seems like such a good idea. The application comes in the mail. It may be the regular credit application used by the companies in question, or more likely it is an abbreviated form especially designed for those with little or no credit history. You fill it out, sign it, and in two to three weeks you receive your card. Your signature is

Safety Hints

Car Batteries Cause Hazards

The good samaritan who offers to aid a motorist whose car will not start using a booster battery should know what he is doing. There is a possibility that the battery will explode, causing injury and throwing acid on people and/or property.

First, let's look at the principal causes of battery explosions. There are two.

The primary cause for battery explosion is the basic chemical generation of hydrogen and oxygen when a battery is charged. If the hydrogen concentration reaches 4% there is the possibility of flammability or, if the gas is confined, an explosion.

In looking at the first and major cause of battery explosion, the hydrogen accumulation results only from the charging of batteries. The battery in the car which is being started probably is discharged. If the battery is discharged, applying a voltage to the battery terminal will cause charging and produce hydrogen and oxygen. If this gas is confined within the battery case, a concentration of 4% hydrogen is possible and could be ignited by heat or sparks.

The second cause of battery explosion is the buildup of steam pressure in the battery due to boiling of the electrolyte, or battery acid. This boiling can occur in either the booster battery or in the battery of the car being started. Within every battery there is resistance. As current flows into or from the battery the electricity must flow through the internal resistance of the battery. Anytime current flows through a resistance, heat is produced. The more current flowing, and the higher the resistance, the more heat is produced. The longer the current flows through the resistance, the higher the temperature produced. If the booster battery is connected to the car reversed, the voltage driving the current is the sum of the voltage of the battery in the car and the voltage of the booster battery. The only thing which limits the current is the internal resistance of the batteries and the resistance of the jumper cables. The current flowing through both batteries is extremely high, heating the battery acid quickly to the boiling point. If there is no place for the acid vapors to escape, pressure can quickly build up in the battery case causing it to break or explode. A battery explosion usually sprays battery acid over the area.

Occasionally, the car being started has a short circuit in its wiring. If a booster battery is connected to the car a heavy current is drawn from the booster and the temperature of the battery acid begins

to rise. If the acid is confined, there will be a pressure buildup and the possibility of explosion.

One cause of an automobile battery not being able to start an engine is one or more cells in the battery being defective. One type of cell defect is the shorted cell. This, in effect, means that the cell produces no voltage and the cell acts as a resistance. If voltage is applied to a battery with one or more shorted cells, current will flow through the cell-short circuit producing heat and possibly boiling of the battery acid. Again, if the cell is not properly vented the pressure can build up causing the battery to explode, spraying battery acid over the area.

While authorities are not totally in agreement on all precautions to be taken in jumper starting of a car, the following are worthy of discussion.

If the battery in the car being started is disconnected during the time the booster battery is used for starting, shorted cells, reverse connections and charging of the car battery are eliminated as potential hazards.

To disconnect the car battery only one lead wire to the battery terminal need be disconnected. This lead wire should be the one that is attached to the frame of the car or to the engine. This leaves the ungrounded wire attached to the battery and provides a convenient point for connecting the jumper cable to the car.

After the car is started and the jumper cables are removed, the battery can be reconnected and the generator or alternator allowed to recharge the battery.

Prior to connecting jumper cables between two cars, the ignition of both cars and all accessories should be turned off. Also, make sure that the two cars are not touching.

Make sure that the battery being used to start the car is of the correct voltage. Older cars use six-volt batteries, some military vehicles use twenty-four-volt batteries, and most cars today use twelve-volt batteries. If the booster battery voltage is not the same as that of the car being started, there is a possibility of burning out the starter motor, having insufficient voltage to start the car or, if the car battery is not disconnected, causing a battery explosion.

The car being started and the car being used to provide the booster battery should be made immobile. This means that the parking brakes on both cars should be on. If the car has a manual transmission, it should be placed in *neutral*. If the car has an automatic transmission, it should be placed in *park*.

Before any connection is made between the booster battery and the

car being started, both batteries should be inspected and prepared for the operation. First, remove all battery caps from all cells of both batteries. This will prevent an explosion should the acid boil or should excessive quantities of hydrogen be produced due to charging.

Make sure that all the plates of both batteries are covered with water. Batteries which are low on water are more likely to boil.

Insure that there is no ice in the battery cells. Ice in the cell could cause the hydrogen produced during charging to be trapped under the ice producing a pressure and causing the battery case to explode. Place a clean cloth over the uncapped vent holes of both batteries. The cloth will allow hydrogen and oxygen to escape during charging, and will prevent pressure buildup should the battery acid boil under heavy current drain from the battery.

Attach the jumper cable to the ungrounded terminal of the car to be started. This terminal will probably be marked *Positive*, "*Pos*," *Plus*, or be painted *red*. To insure that the booster battery is connected properly and is not reversed, make sure that the cable between the two cars, or the car and booster battery connects the terminals marked *Positive*, "*Pos*," *Plus* or painted *red*. With the jumper cable connected to the car to be started, connect the other end of the cable to the corresponding terminal on the booster battery.

Next, attach the second jumper cable to the other terminal of the booster battery. This terminal will most likely be marked *Negative*, "*N*," *Minus* or painted *black*. Touch this second jumper cable to the frame of the car to be started, away from the battery. There should be no spark if the battery has been disconnected. If the battery in the car to be started has been left connected there will be a slight, insignificant spark which will indicate that the booster battery is charging the battery in the car to be started.

If there is a bright, heavy spark do not connect the second jumper cable to the car. Something significant is wrong and there is a probability of damage. Recheck all steps to make sure that each step has been completed properly. If the battery has not been disconnected, disconnect the grounded terminal. With the battery disconnected and all accessories off in the car to be started there should be no spark whatsoever. If there is still a spark when the second jumper cable is touched

to the frame of the car to be started, find and correct the cause. All accessories may not be off; the car door may be open causing the dome light to be on; or the alternator rectifier may be shorted.

If there is a no spark when the second cable is touched to the frame of the car to be started, connect the clamp firmly to the frame, away from the battery. This connection can be checked by turning on the dome light of the car to be started. The light should burn with normal brightness.

Engage the starter of the car with the dead battery.

If the car does not start immediately, start the car being used to provide the booster battery. This will prevent undue drain on its battery.

Do not attempt to start the car with the dead battery by allowing the starter motor to grind away continuously. The current required to start a car is large. Even with a good battery, such a heavy drain of current heats the battery acid and can cause boiling. The starter should be engaged no more than 15 seconds at a time and the battery allowed to cool for approximately a minute or so before again trying to start the car.

Once the car is running normally the jumper cables can be removed. They should be removed one cable at a time. First, remove the cable clamp from the frame of the car being started; then remove the other end from the booster battery. Next, remove the other cable from the booster battery and then the car being started. It is most important that, during the removal of the cable, the cables not be allowed to come together or the ungrounded cable touch the car frame.

Once the jumper cables have been removed, reconnect the battery in the car that had the dead battery.

If the procedure outlined is followed there is little chance of a battery exploding or acid getting on people or equipment. Even so, persons working with batteries should protect themselves from the strong acid used in batteries. A good pair of safety goggles with protected lenses which fit tightly against the face will protect your eyes. Since battery acid will blind you in only a few seconds, eye protection is most significant.

Should acid come in contact with the skin it should be immediately washed or flooded with large amounts of water. This will dilute the acid and stop its chemical action with the skin.



Monitors Offer Solution

Continued from page 1

"By using a two person approach method, the chances of any disciplinary action coming about is greatly reduced," adds Whitney. "In fact, the campus police have not, as of yet, had to be called in to ask solicitors to leave."

This monitoring program is only one system of exchange between the student body and food management. There are other aspects "that we need to look into," stated Whitney, that will also benefit the campus.

The future projects for the ARA committee are eliminating students' distress of standing in late

lines while the cafeteria is closing, and not being able to take out "special dinners."

If anyone has suggestions for better efficiency in the cafeteria, call Student Government and leave them for Adrian Whitney. Complaints can be registered there by leaving a name and phone number.

There are also paid positions as student monitors available. Again contact Adrian Whitney at the Student Government office.

In order "for the cafeteria to respond better to student needs," emphasized Whitney, "we must have a more involved student body to deal with the management."

MARCH 23 WUAG FM WILL BE MAKING A TRIP TO NORFOLK VIRGINIA FOR THE THIRD CLASS TEST TO BECOME A LICENSED DISC JOCKEY. IF YOU ARE INTERESTED CONTACT WUAG, 379-5450, BY FRIDAY MARCH 3.

etcetera etcetera etcetera etcetera etcetera etcetera

MISCELLANEOUS

Babysitter needed for parttime teacher—7:45—12:30 p.m. Monday—Friday, must furnish own transportation. 288-4463 after 1:00 p.m.

Are you a magician? If so, I need your help. Contact Linda Glass, 273-9974 after 6 p.m.

Babysitter wanted from 2 year old, 2—6 p.m. Weekdays within walking distance of campus, references required. Phone, 274-6076.

WANTED: Interviewers for a research project from in and around Lincoln County—\$5.00 an interview plus travel. If interested call The Institute for Research and Human Resources, 379-7692.

Need extra income selling Raleigh Products. Contact Kenneth Holmes, 855-3948 after 5 p.m.

Need a picture for your graduate or law school applications (or any other school)? Contact: Art Donsky at The Carolinian, 379-5752.

Faculty member seeks mature student on parttime basis to do light housework and help elderly lady in getting about house. Call days 379-5992, evenings 288-6388.

NEED A BABYSITTER? Experienced \$1.00 per hour. Call 273-3143.

Are you tired of calling Jesse Helms your Senator? Do you have one, two, three hours a week to devote to defeating him in November? You need to talk to us. Senator Mac Smith has a real chance to win the

primary and defeat Helms in November. We need people for the information booth, voter registration, answering phones, and much more. Contact Ann Wilson (379-5042).

Will provide home-like day care for child, age 1 and up at my home. Nutritious meals and snack. In Guilford College area. Call 852-1252.

Experienced typist desires typing and or general office work in my home. 70c per double spaced page. Madison Wood—Guilford College area. Call 852-1252.

I certainly would appreciate it if whoever used my student ID to check out books would return the books to the library. Otherwise I'm out \$108.00. Thank you (I hope). Tim P.

Pine Needles photographers come pick up your prints or they will be thrown away.

Need cash? Will pay \$30.00 for 14 day meal card. Cash, cash, cash in on this. Call John at 5752.

Looking for a ride anywhere in the Wilmington, Delaware, or Philadelphia vicinity for Spring Break. I can leave anytime Thursday afternoon after 2:00 or on Friday. I will contribute for gas. Caroline Hammel, 322 Winfield, 379-5035.

FOR SALE

FOR SALE: Moped, excellent condition, low mileage, 5 months old, \$295, call 292-8149.

FOR SALE: Puppies—Half Siberian Husky, half Lab. Retriever, dewormed and had shots. 4 males, 2 females, 5½ weeks old.

\$40 Jen Haislip at 621-3938. Call after 5:00 and on weekends.

FOR SALE: Guitar and AMP—Gibson SG guitar with case, \$175. Fender twin-reverb amp for \$350. Call Steve Lapping at 274-6134.

FOR SALE: Fireplace grate with electric fan blower. For further information, call 272-4103.

FOR SALE: Beautiful turquoise from Colorado and New Mexico—rings, bracelets, and necklaces—many unusual pieces. Contact Tom Baker, Bailey Hall, 204.

FOR SALE: '68 Camaro—yellow with black, 327-2-bbl, 23 mpg actual highway, 17 mixed. Transmission, valves, carpet, suspension, dual exhaust, radials, paint, all less than 1.5 years old. \$2000. Damon Wilson, 299-5273.

FOR SALE: One pair (6) ballet shoes—worn only once. \$8.50 new. Will sell for \$6.00. Call 274-4452.

FOR SALE: Hagstrom Steel String guitar and case. \$40.00 or best offer. Call 272-4459, after 4 p.m.

FOR SALE: A meal card for \$100.00, call Sue at 379-7292 or 299-6978.

MEAL CARD FOR SALE. WILL TAKE THE BEST OFFER!! Contact Susan Cole at 379-5103 or 299-7192.

FOR SALE: Nikkormat FT2, black body with hardcase \$150. Call Keith 379-5407, leave message.

FOR SALE: 1973 orange VW super-beetle;

4 speed, radio, \$1395. Call 299-5529 from 8:43:30 and 454-3540 from 6-11 p.m.

FOR SALE: Pioneer CSR-500 spkrs., 10" woofer, 5" mid-range, 2" tweeter, will handle 60 RMS watts, cost \$380, excellent condition, sell for \$150/pr. 379-5095, ask for Tom in 313.

LOST AND FOUND

LOST: Pair of off-white leather gloves. Elaine Klimek, 379-5180, Moore.

LOST: UNC-G class ring, gold '78 ELB—Call Emily Butner, 5165. Reward offered.

LOST: Blue checkbook. If found please leave at main desk of EUC or call 292-8524. Reward offered.

LOST: Gold necklace. Square medallion with a musical note on it. Very sentimental. If found please contact Don Wilson at 379-5192, Room 201 Guilford. \$5.00 reward.

LOST: 7 keys on brown leather key ring. A flower design on leather part of key ring. If found contact Sheila Winborne, Mendenhall Dorm.

FOUND: Wedding band found in Curry Bldg. Claim at Main Desk, EUC.

FOUND: Sunglasses in case from Dr. Mewborn in Burlington. Claim at Main Desk, EUC.

FOUND: Eyeglasses in case from Dr. Moss in Shelby, N.C. Claim at Main Desk, EUC.

FOUND: Watch in restroom in EUC. Claim at Main Desk, EUC.

FOUND: Package addressed to Paul Morris in Joyner Lounge. Claim at Main Desk, EUC.

LOST: Meal ticket, \$845, (14) meal plan. If found, please call Kathy Ranson at 379-5035. Reward.

FOUND: Small black dog, with white around muzzle. Looks like part cocker spaniel. Found at Kroger Shopping Center on W. Market St. on Sunday. Call: 373-1341 before 5:00, 273-5050 after 5:00, ask for Cindy.

LOST: Silver Waterman pen w/initials JJ-H in vicinity of Melver or Library. Reward offered. Call Joni at 273-6635.

LOST: Dark brown crocheted scarf—lost in state dining room, Thursday, Feb. 23. Reward offered. If found, call Sally Rawls, 5165, Grogan.

FOUND: Watch found on Melver Street two weeks ago. Call Amy Blythe, Gray Dorm to identify.

ANNOUNCEMENTS

Would you like to become a member of the Student Orientation Committee? Interviews will be held March 15, Room 275, the Executive Cabinet Office. Obtain application and sign up for an interview at the Main Desk in EUC before March 3rd.

SKIERS—March 6, 7, 8, I have reserved a condo at Snowshoe. Call 294-4151 for information.

APARTMENTS

UNC-G campus is only a few blocks away

from 3 bedroom, 2 bath home. Sales price \$25,300. Owner will finance or will sell FHA or VA. Contact Alma Realty, 275-6619.

WANTED: Two or three bedroom apartment (house), near campus—to rent or sublet for the summer. STARTING May 1978. Call Steph Siphir or Ann Lesniak at Weil Hall.

APARTMENT WANTED: 3 girls looking for apt., preferably close to campus. If you are graduating or leaving and yours will be available for fall 1978, please contact Terry Moir, Evelyn Kahner, Nancy Hankin at Grogan, 379-5165.

Small 1 bedroom apartment for rent. Has been newly decorated. Kitchen, living, and bath as well. Gas heat, 1½ mile from campus on Lexington Ave. Call 288-3630.

Housemate wanted: March 10, 2 liberated ladies seek 3rd liberated person to share 3 bedroom house w/yard. Rent \$50.00 month plus 1½ utilities—about 2 miles from campus. Call 274-2177.

ROOMMATE NEEDED IMMEDIATELY to share (2) bedroom apt. about (6) blocks from campus. Apt. is completely furnished, central air/heat—carpeted. Good study environment. \$75.00 per month plus utilities. Contact: Bob, 272-7242.

Single, inexpensive room wanted by student for remainder of semester. If you have information, contact: Bob, 272-7242.

Roommate needed immediately. House 1½ blocks from campus. \$60 per month plus utilities. 273-4206.



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A Healthy Body and Longer Life Depend On It.

March 1 - 7 is National Physical Education and Sport Week



Division of Campus Recreation and Intramural Sports
Log Cabin, Walker Ave. 379-5258

The Arts

Michael Ansara Stars In "The Manitou"

BY PATTI MOREL
Staff Writer

May I introduce you to Michael Ansara...An actor whose cinematic roles are historical personalities of great nobility and mysterious charisma, he has appeared in such films as: "Brave Warrior" (1952), "The Robe" (1953)—in the role of Judas, "The Three Young Texans" (1954)—in the role of Apache Joe, "The Lone Ranger" (1956)—with Jay Silverheels, "The Greatest Story Ever Told" (1958), and "Comancheros" (1962)—with John Wayne. His televised appearances include "The Rifleman" (1959), "Wagon Train" (1961), "Rawhide" (1963), "The Virginian" (1965), "Gunsmoke" (1967), "Star Trek" (1968) and "High Chaparral" (1969). His most noteworthy role was that of Cochise in the series "Broken Arrow" (1956), with which he acquired the reputation as the actor who first removed the stereotyped Indian from the lot of stage and screen portrayals, and replaced the images of honorable, dignified and gentle men beneath headdress and war paint.

Mr. Ansara began his career on the stage; doing summer stock, three years touring the country with a Shakespeare company and finally, playing "The King and I" in Toronto. From the stage he moved to cinema and landed on television, after nearly ten years of experience in films. His latest movie is "The Manitou," which opened at the Golden Gate Theatre this past Friday. He portrays the medicine man "Singing Rock" who performs an exorcism using the ancient rites. The film is one of supernatural intrigue with an ethnic twist, which must have been a great noble adventure for Ansara.

We spoke with him the day before the preview, and the entourage which surrounded the man gathered in one tight Hollywood Unit, geared to his first appearance on the threshold.

He received us with a studied graciousness which became fierce at times. Sitting across from Michael Ansara, one sees in clear closeup this man who has built a fortress of pretenses. There is a soft, unfathomable wisdom in his eyes—set to the center of a broad and fleshy face, which almost sparkled when he smiled. He is middle-aged and has the look of pleasant elegance. But when he spoke in the aristocratic monotone of an executive toasting many colleagues, the crisp diction of his richly-textured voice produced a tone which had relaxed inflection and emotion. He is a man of great intellectual, social and physical power. And he was being extremely patient.

Burgess Meredith, Stella Stevens, Ann Sothern, Tony Curtis, Michael Ansara and Susan Strasberg populated the set of "The



Michael Ansara

"Manitou" at Avco Pictures. Mr. Ansara described the temperamentality of actors as, "...terrible...the unprofessionalism can be very exasperating...[friendly relations are]...sometimes very good...[unless] too many egos clash."

A touch of fear usurped his arrogance as he described his role in "The Manitou": Singing Rock is the medicine man summoned to call forth the spirit (or "manitou") of a 400-year-old medicine man from the tortured body of a 28-year-old woman. The deformed body of an ancient Indian bursts forth, in a hideous birth announced in blood and broken glass, from a growth on her neck and back where its fetus had developed. Singing Rock is the only one who can communicate with the creature, yet it permeates the circle of magic powder that he had built in an attempt to detain its evil doings by bringing in several other spirits and one incredibly evil one which brings an inter-galactic war to this poor girl's hospital room. There is an outer space battle there waged between Michael Ansara, Tony Curtis, and the greatest evil manitou in the world. Amidst explosions and death, the evil is finally destroyed and the world is saved. "...it scared me when I was doing it," Ansara said, "that's how good the special effects are." "The Manitou" promises to have some of

the most grisly and astounding special effects ever to appear on the screen...everything from head-severing and skin-ripping to comets and laser beams and people floating around in the universe.

Mr. Ansara supports firmly the modern image of the movie actor as a shrewd businessman first, and an artist later: "...we have a job to do and we do it...it's foolhardy not to care about money (because it's) such a fly-by-night business." He speaks in favor of the changing quality of the movie industry of the 70's: "(it's) changing tremendously all the time...[there's] so much freedom now...to say whatever we want...we can do and show almost anything, whether the audience likes it or not depends on the individual." Such positive tones are alien to most film critics, who cry that the once sterling little township of Hollywood is now nude of tinsel, that all of the movie stars are dead except Mickey Mouse, and that all actors and directors are "jaded Mandarins" fattening themselves with the peasants' lingering fascination with "The Big Screen"...

Michael Ansara is quite a successful businessman and well-reputed actor. One cannot exactly describe him as jaded—his appearance and manner ascribes to a tight budget of brotherly love, not a bankruptcy of it.

WHY WAIT FOR CHRISTMAS?

On Wednesday and Thursday of this week members of UNC-G's Golden Chain Honor Society will be in the cafeteria during lunch and supper times to take orders for delicious Moravian sugar cookies.

IMMEDIATE OPENINGS FOR EXCITING CAREER OPPORTUNITIES TO COUNSEL PROBLEM CHILDREN IN A WILDERNESS SETTING.

A representative from the Jack and Ruth Eckerd Foundation will be on campus for a general presentation and individual interviews, Monday and Tuesday, February 27th and 28th. Please check with the Placement Office for times and locations.

Elliott University Center Celebrates 25th Anniversary

BY TERESA KEIGER
Staff Writer

When Harriet Elliott became Dean of Women at Women's College in 1935, she expressed the desire for a building that would be the seat of student government and publications offices and the center for numerous social and cultural programs, merging the academic aspects of college together with the social.

Twenty-five years ago, on March 1, 1953, Elliott University Center was completed. Although Harriet Elliott died before the Center was finished, her belief, that college education should be coordinated between the academic and the social, still influences the operation of the Center.

On Wednesday, March 1, Elliott University Center will be rededicated, one of the highlights of Elliott's twenty-fifth anniversary celebration. The ceremony will begin at 10:00am in Cone Ballroom with Chancellor James Ferguson presiding and Rev. James Allen giving the invocation.

Members of the families for whom the various rooms in Elliott are named plan to make a special presentation along with Jeff Vance, president of the Elliott Center Council Executive Board. Past presidents of EUC will be recognized. Speakers will be C. Shaw Smith, who is former president of the Association of College Unions International and currently director of the Davidson College Community Center, speaking on "Beyond the Classroom," and Student Government president Randy Sides presenting greetings from the Student Body. Bryan Lee will give a violin concerto and the Student Honors Brass Quintet will also make a presentation.

Other activities in conjunction with the celebration include several performances by the Acting Company, an appearance by Eric Severeid in Aycock Auditorium on

Wednesday with a reception afterward in Cone Ballroom, performances by UNC-G's Dance Company on Tuesday and Wednesday, and a performance by Red Skelton on Friday in War Memorial Auditorium.

Current plans for the Center, according to the Dean of Students for Student Development and Programs, Clifford Lowery, include the completion of renovation of EUC, for which design students in the home economics department drafted the plans.

One long-range proposal for the Center is the addition of a new wing which would include space for new meeting rooms and offices, a new

radio station and larger bookstore, a 1000 seat auditorium, and a major restaurant. This would serve to bring students and the community together, providing what Dean Lowery calls "a co-curricular approach to education... the faculty developing along with the students."

Spring break begins at 1:00 p.m. on Saturday, March 4. The dorms close at 3:00 p.m. They will reopen on Sunday, March 12, at 3:00 p.m.

Stars Of The American Ballet Company Perform At Aycock

BY BETSEY GOODLING
Special to The Carolinian

The Stars of the American Ballet Company performed last Wednesday night to a full house at Aycock Auditorium. This young touring company has a corps of dancers from the best American ballet companies, and features special guest artists. Choreographer Paul Mejia, formerly with New York City Ballet, has been artistic director for three months with the company. Wednesday's guest artists were Ted Kivett and Eleanor D'Artouno, principal dancers with American Ballet Theatre.

The program was changed extensively at the last minute from one that featured two classic duets, the *Nutcracker Pas de Deux*, and the *Flower Festival Pas de Deux*, to contain more recent works by Mejia.

The first piece was *Brandenburg II*. Set to Bach's score, three couples performed some partnering sequences in this light-hearted ballet. *Three Pieces for String Quartet*, a section from the longer work, *Seven and Seven* was more modern. This piece featured lithe Lisa Moon, who moved with sleek feline grace as her two male partners manipulated her through a graceful series of tendon-torturing poses.

Concerto, choreographed by McMillan, featured guest artists Kivett and D'Artouno. The couple, frequent partners in the great classics, danced with ease in this simple lyrical piece that seemed to portray all that is best and mysterious in love.

Summer Rose, featured Gigi Nachtsheim in the solo role. This

diffuse piece lacked a definite focus. The choreographer, the dancer and the music were three tangents to an undefined circle. The choreography gave the dancer little chance to utilize her quick, passionate style.

The opening steps of the *Don Quixote Pas de Deux*, featuring Kivett and D'Artouno, brought applause as the audience anticipated the flash and flair from the piece most recently seen in the movie, "Turning Point." Although the moves were perfect, it was altogether too brief and a little disappointing. When the dancers took turns trying to out-do each other, she in light, quick footwork, he in multiple spins and leaps, there was less the feeling that they were showing off for each other, than that they were once again performing demanding roles before an audience.

The last piece, *Sylvia Variations*, brought out most of the corps in this French Romantic showcase. The first section with six of the women tended to become a beautifully graceful tangle of legs and arms, but the later contest between soloists exhibited the best aspects of each dancer.

The loose make-up of this still-young company detracts from its sense of identity, as the guest artists do not travel and rehearse with the corps, but are brought in as available. Hopefully dancers in the corps will emerge as principal soloists in their own right. This young company, with its idea of bringing the best of American Ballet to the largest possible audience, needs a little more time and polish, but should be well worth it.

The Nightowl Coffeehouse Presents Andy Shapiro

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Willie Tyson and "Artemis" at UNC-G

BY S. COLLIE AND K. TOMYRIS

Last Wednesday night, Willie Tyson with Susan Abod, and "Artemis," an outstanding women's band performed to a standing-room only audience in EUC's Benbow Room. Though the widely publicized "Stars of the American Ballet" was a tempting alternative that night for entertainment, the Benbow room soon filled. Those of us familiar with the musicians were excited, ready, and waiting; those not familiar seemed mostly curious. But all anticipation was soon replaced with an evening of enjoyment, laughter, and satisfaction.

The night began with "Artemis," made up of three UNC-G graduates—Tempie Hayes on guitar and vocals, Maria Gomez on piano, and Penny Craver on drums and vocals. The fourth and most recent member, a student at Greensboro College, is Ruth Watts on bass guitar and vocals. "Artemis" presents a variety of musical style including blues, pop, country, a touch of Rock'n'Roll, and fine selection of women's music. They began their set with "Bramble and the Rose" a familiar Barbara Kieth favorite. "St. Louis Blues" was another favorite, highlighted by Penny Craver on drums. "Song for Someone" introduced Ruth's fine deep, mellow voice, that on several numbers harmonized with Tempie's sweet soprano. "Artemis" will be appearing again on campus in late March or early April.

Half of Willie Tyson's act is her inbetween song raps; she is as much a comic as a musician, with a gifted way-with-words. Her stories ranged from childhood memories of being different and teased by other kids, to an overindulgence in Christian humility that convinced her she was a worm, to a description of her

grandmother's driving habits. Willie insisted for example, that the romantic aspects of the automobile have been sorely neglected in songs, then launched into "Stealin Heart" a song that equates the car to the human heart. "Stealin Heart, Ragged Heart/ Even the junkman won't take me for parts/ In the morning I sit and wonder if she's even gonna start..."

"Debutante Ball," another audience favorite, is the story of a southern gentleman who raises cows and daughters but who is the victim of a mixup that finds his cow at the debutante ball and his daughter at the cattle auction. In this as in other songs, Willie conveys a feminist message. Much of this is a response to conditions such as beauty standards and the treatment of women in popular music; "Arsenal," a ballad in the military motif, Willie describes a bar-room confrontation in which the woman is left to defend for herself and does quite well. Probably the most well-received song of the evening was "I'm gonna be an Engineer." This immortal Peggy Seeger ballad was the only song Willie did that wasn't her own.

Susan Abod, an original member of the Chicago Women's Liberation Rock Band, accompanied Willie on fender bass and the back-up vocals and supporting facial expressions. Her presence filled out Willie's act incredibly well.

Willie and Susan were joined by Ruth of "Artemis" for a vocal interlude in levee blues that didn't really come off the first time, so they did it again. Willie and Susan, like most feminist musicians, have crossed that barrier between performer and audience that too often sets the two apart. They sing and play not for the people on stage, but for the audience. It was also a treat when Penny and Tempie of



Willie Tyson and Susan Abod performing for Nightowl. Photo By Arthur Donsky

"Artemis" joined Willie and Susan for "Debutante Ball" and "Asheville"; their collaboration was worked up right before the show and was another example of how feminist musicians like to share their music.

This evening of music and laughter ended with Willie and Susan doing a hilarious commercial skit to promote Willie's two albums.

Full Count on the Lima Bean label and Debutante, her most recent record from Wise Women enterprises, an all-women recording and publishing company.

(Note: Both of Willie's albums are available at School Kids, Discount, Deep Roots co-op, and Record Bars, and can also be checked out at the EUC information desk or requested by calling WUAG, campus radio.)

Gehring Performs Classical Guitar Recital

BY STEPHANIE TINGLER
Special to The Carolinian

The classical guitar's following is rather limited. However, the number of guitarists is visibly increasing along with its popularity. UNC-G has a sizeable department within the School of Music and Sunday night, a distinguished representative of this program performed as a part of the Wade R. Brown Recital Series.

Louis Gehring is the guitar instructor at UNC-G. Gehring holds an MM from Southern Methodist University in Texas and studied for approximately one year with M. Lopez-Ramos in Mexico City. He has a diversified background and

accordingly, gave a versatile performance.

Gehring began his program with a rather slow, obscure piece: "Nortena" by Jorge Gomez Crespo. This was followed by a Sonata by Mateo Albeniz (not to be confused with Isaac of greater fame) which I felt could have been effectively taken at a slower tempo. These were followed by three technically challenging studies: Etudes 7, 8, and 11 by H. Villa-Lobos.

The high point of both halves of the recital came during the "Sonata for Flute and Guitar" by Mauro Giuliani. This piece is the greatest of the flute and guitar duets and for-

tunately, Don Gibson was taking up the slack. Some of the mistakes I heard were rather appalling, but the Sonata peaked during the Scherzo movement. Gibson's performance was so musically overwhelming, it outshone even his gold flute. (Yes, gold!)

Gehring began the second half of his program with two pieces by Francisco Tarrega: "Capricho Arabe" and "Recuerdos de la Alhambra." "Recuerdos" is another technically intricate piece and it worked very well.

The final piece of the evening, "Sonata for Guitar and Har-

psichord" by Manuel Ponce, was graced by the presence of Gehring's wife, Michelle, at the keyboard. This work was published only last year so it is very new. I had never heard a pairing of these two instruments before and I found the combination very refreshing. Mrs. Gehring is an excellent pianist and her performance was worthy of the adjective.

Gehring himself is a very serious musician and like good musicians, strives diligently for perfection. This intensity and dedication are admirable qualities that distinguish a true musician from a common guitar picker.

Record Reviews

BY ED SHEPHERD
Record Reviewer
THE STRANGLERS
"No More Heroes"
(A & M Records)

Well, now that the Sex Pistols are gone it seems that the New Wave is going to need a new leader. While most folks would give Elvis Costello the vote, I'd say for sheer talent and looks the Stranglers win, hands down.

"Heroes" is the Stranglers second LP, the first one released earlier in 1977.

Although the Stranglers are part of the English New Wave, they are much more than punk. Their sound seems to be a combination of Arthur Brown's type of music (remember "Fire?") and Alice Cooper's lyrics.

Unlike most New Wave groups, the Stranglers make excellent use of keyboards, harmony vocals and sound more like some of the late 1960's heavy metal groups than most New Wavers.

But the groups are New Wave, I believe, not only because they recently came out of England but because of their lyrics. With songs like "I Feel Like a Wog," "Bitching," and "Something Better Change" and lyrics like "What Happened to Trotsky?" from the title cut, these gentlemen (?) are definitely part of the

new group of disenchanted youth.

It would seem that music has become as complacent and tired-blooded as music was in the late 1950's and early 1960's. While most of the kids then were content with their lovesick love songs, that didn't stop the first English wave from pouring in. And if you don't think it's been long enough for the cycle to complete itself and start over, Remember—it's been 16 years since the Beatles first took over.

Warning: For vulgarity and iconoclasm these guys even beat WUAG's "Crude Dudes." So if you aren't a very strong-willed person, the Stranglers might be a bit too much for you. Forewarned is Forearmed.

TOMITA

"Kosmos"

(RCA Records)

Tomita has finally quit hiding himself behind old classic pieces of music that can be performed with no fear of reprisals and has launched himself into the 20th century with the likes of John Williams (Star Wars, Close Encounters), Richard Strauss, Honegger and Charles Ives.

"Kosmos" starts out a bit commercially with Tomita's interpretation of "Theme from Star Wars." One pleasing aspect is that unlike most copies of this famous movie's main title, Tomita gives the music a whole new depth and

vitality, as if he were looking at the piece from a totally different world.

Before you have time to come back down to earth, you are once again launched into space with Tomita's "Space Fantasy" which is a medley of the "Theme from 2001: A Space Odyssey (Also Sprach Zarathustra)" and Wagner's "Ride of the Valkyries" and "Overture" from Tannhauser.

Next is one of the best versions of Honegger's Pacific 231" since the original. Included is the effect of actually taking a trip on the mighty steam engine. Side one ends not on a note of repose but on a question, the "Unanswered Questions" by Charles Ives.

While Side Two does not measure up to the high level of mastery on Side One, the rest of the LP is still worth checking out. Tomita has come a long way but can go farther still.

BY JOE LITHGO
Record Reviewer

Charles Mingus

Charles Mingus has been one of the most important musicians and

composers in the 20th century. His imaginative and innovative bass-playing supported the musical revolution brought about in the mid-forties by alto saxophonist Charles Parker, trumpeter Dizzy Gillespie, pianists Thelonious Monk and Bud Powell, drummer Kenny Clarke, among others. His bands of the fifties and sixties featured such musicians as Eric Dolphy, Clifford Jordan, Jaki Byard, Ted Curson, Lonnie Hillyer, Rahsaan Roland Kirk, to mention a few. His music has always shown the influence of great composers like Duke Ellington, but in its variety of settings, from avant-garde to orchestral, it has remained distinct and original.

Three or Four Shades of Blues, Mingus' newest album, is both something of a departure and an exploration of a fairly traditional art form. The departure is in the fact that Mingus, who in the past has disdained guitarists (after having played with Charlie Christian, who could he use?) and electronics, employs both on this album. Besides using a pickup of his own instrument for the first time, Mingus

has brought in fusion-oriented guitarists Larry Coryell, Philip Catherine, and John Scofield. Along with George Coleman (best known for his work with Miles Davis in the early sixties) on tenor and alto saxophones, Sonny Fortune (formerly with Mc Coy Tyner and Miles Davis) on alto sax, Jimmy Rowles on piano, George Mraz and, on one song, Ron Carter on bass, as well as his own band (Ricky Ford, tenor sax; Bob Neloms, piano; Jack Walrath, trumpet; and Greensboro native Dannie Richmond, drums), Mingus has made an album of all blues, featuring new renditions of Mingus classics, the gospel-tinged "Better Git Hit in Your Soul," and one of his best known compositions, "Goodbye Porkpie Hat." Mingus' elegy for Lester Young. Also featured is a tune called "Nobody Knows," based on "Nobody Knows the Trouble I've Seen" and "Down by the Riverside" approached here as an uptempo blues piece.

The highlight of this album, however, is the title cut, an 11 section suite. It is the only song arranged by Mingus on this album. "Three or Four Shades of Blues" is

a 12 minute history of the blues in jazz, featuring everything from two-chord Ellington Blues, to Kansas City bass walking blues, to "Caucasian folk blues" (the wedding march), to straight be bop, with excellent solos throughout.

As one might expect with Mingus, the ensemble work shines on this album. The combination of two bassists (on all but the title track) gives the rhythm section an added dimension. George Mraz's bowed accompaniment to "Goodbye Porkpie Hat" is especially lovely. Another feature to this album is that we get to hear Larry Coryell play tasteful solos for the first time in years.

This album doesn't quite attain the stature of such classics as Mingus Moves, but is a very good album. This album, like Ornette Coleman's recent *Dancing in Your Head*, shows the influence of Miles Davis' recent work turning up in unlikely places. More importantly, however, it shows that Mingus, like Dizzy Gillespie, Milt Jackson, and Sarah Vaughn, is still playing some of the best music around.

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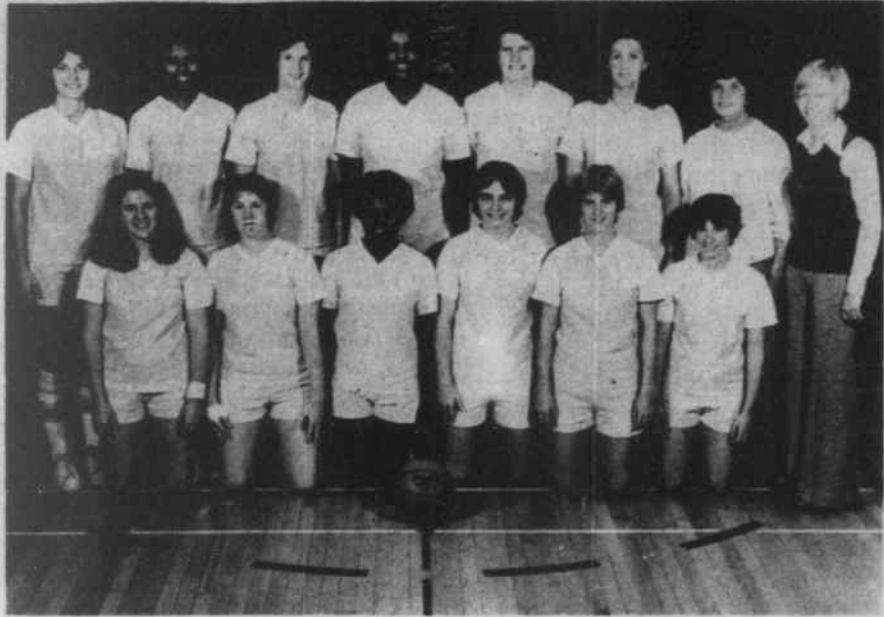
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UNC-G SPORTS REVIEW



...to meet Apps in 1st round

Women Ready For NCAIAW Tournament

Special to The Carolinian

Women's basketball teams from Appalachian State, Duke, East Carolina, N.C. State, UNC-Chapel Hill and UNC-Greensboro will converge on Greenville, N.C. this weekend for the NCAIAW Division I Tournament.

First-round action on Thursday will pit the fourth seeded team, Appalachian, against the fifth seeded team, UNC-G at 2:00pm. At 4:00pm., third seeded East Carolina will take on sixth place Duke.

N.C. State and Carolina finished one and two in the regular season standings and received byes in the first round. State will play the winner of the Appalachian-UNC-G contest on Friday while Carolina

will take on the victor of the ECU-Duke match.

The finals and consolation game are slated for Saturday in Minges Coliseum.

UNC-G coach Jan Donahue indicated that she has high hopes for her team especially in the first-round game with Appalachian.

"I think that our chances are good against Appalachian," she stated. "I can't think of another team that I would rather play. We have a lot of confidence in our play against them right now."

Appalachian defeated UNC-G twice during the regular season, by eight points at Boone early in the year and by nine points in an overtime game last week.

Leading the Spartans into the tournament will be 5-11 center

Cathy Strange who was recently selected to the All-Division team, the third year she has received the distinction. Strange leads the team in both scoring (15.0) and rebounding (10.3). She is a senior.

Other players expected to play a major role in the UNC-G attack are guards Kim Morgan and Jan Gilleen, who are averaging 12.3 and 9.5 points a game respectively and forward Anna Parker who is scoring around 12 points a game. Parker is also the team's second leading rebounder with eight a game.

The balanced scoring attack provided by the four players mentioned above is a definite plus going into the tourney according to Coach Donahue.

"We have been both up and down this season, but one advantage that

we do have right now is a balanced offense," she said. "If one of the players has a bad game, the others seem to pull together and take up the slack."

Donahue admits that most coaches in Division I agree that N.C. State is in a class by itself while the other teams are of more or less equal ability.

The top three finishers in the Division I tournament will advance to Regional play at Chapel Hill. The Regional event will involve the top Division I teams in Region II of the NCAIAW. Squads from N.C., S.C., VA., Tenn., and Ky. will participate.

From there, the top teams will progress to the finals which will be held at UCLA.

Jay Vees Lose

BY MARY SHEEK
Staff Writer

Tuesday evening, UNC-G's women's J.V. squad travelled to Danville, Virginia to challenge Averett College for the first time. Averett's Lady Cougars came into the game with a 7-2 conference record but had a difficult time reaching a 3-point victory over the Spartans, 51-48.

Starting for the Spartans were Eva Cowen, Sherrill Rudy and Cidy Wilhelmy in the forward positions, and Sue Carlton and Jill Masterman in the guard positions. Strong offensive rebounding and a tight defense kept the game under Spartan control through most of the first half as the teams battled to a halftime score of UNC-G 22-Averett 20.

The Cougars came out fighting in the second half, however, and for the first few minutes UNC-G faltered and fell behind. As the Spartans put things back together and began to catch up, time seemed to be running out. With 55 seconds left in the game the Spartans were only one point behind with Averett controlling the ball. The Cougars went to the hoop but missed and UNC-G had a chance to move ahead, but the offense failed to connect. Spartan Kathy McDaniel managed to steal the ball and UNC-G's coach Jane Miller called for a time out with 11 seconds left. Play resumed with the Spartans' inbounds play, but the offense lost control of the ball and Averett's Susie Henegar drove down court to put in the last basket of the game. The Cougars came out on top 51-48.

Intramurals Point Standings As Of Feb. 1st

1-Moore
2-Winfield
3-N. Spencer
4-Ragsdale
5-Cotten
6-Cone
7-Gray
8-Town P.E.
9-Coit
10-Grogan

385
278
236
195
190
172
158
157
150
128

Women

Men

1-Hinshaw
2-Guilford
3-Bailey
4-Big Bang Gang
5-Phillips
6-S. Spencer
7-NBS
8-Psych Grads
9-HPER
10-Chemistry

785
668
625
434
374
374
218
190
160
124

Ladies Golf Meeting Set

An organizational meeting for the spring edition of the women's golf team will be held in room 149 of Coleman Gym on Feb. 28.

Head coach Mary Beth McGirr urges all interested women to attend even if they have not participated in organized golf before.

"The program will be very instructional, mainly a learning experience," she said. "At this point we are trying to build for the future. If a girl can shoot in the low 100's that is just fine."

Interested students who are unable to attend Tuesday's meeting can contact Coach McGirr at 379-5213 for further information.

Practice is scheduled to begin on Monday, March 13.



Golf Coach Mary Beth McGirr.

Indoor Soccer Team Remains Unbeaten

The Jaycee Soccer club should have quit after the first two minutes of play Sunday. After scoring the initial goal, the Jaycees could barely manage keeping the ball out of their own net for any length of time as the powerful Spartans scored a record twenty-two goals.

Haluk Tulimen, Tommy Gannon, and Joe Calicchio each scored five

goals, while Jim Emig added three and Ben Sharpe and Tom Hewitt two apiece.

The victory extended the UNC-G winning streak to 19 games and keeps them in first place in the Indoor Soccer League, followed by Guilford College and UNC-Chapel Hill each one game out.

GGO

Sign up sheets for GGO workers from UNC-G Campus will be placed in EUC and in the Rosenthal-Coleman Gym complex from Feb. 28 to March 3. If students wish to work in this year's GGO at Forest Oaks (March 29 to April 2) they must sign up on these sheets. Students will be notified on job placements and how to obtain free workers passes by members of the UNC-G Jaycees shortly after Spring Break.



Staff Photo by Catrin Cole

Shawn Walsh gains ground against Tar Heel Rugby Club, Saturday Afternoon as the young UNC G Rugby Team Competed in its second game of the season.

Ruggers Beaten By Heels

BY JOHN MCCANN
Sports Editor

Saturday was a beautiful day, much too beautiful to be wasted inside watching some inconsequential basketball game. This was reflected in the sunshine faces of the 600 plus crowd of rugby enthusiasts that attended the match between the sibling UNC-G team and the Tar Heel Rugby Club of UNC-CH.

It was a painful day for the Spartans as the much more accomplished Chapel Hill team won going away 35-0 in the "A" side contest. The "B" side fared little better with a 15-0 showing against the Heels.

Heels seemed to be a fine and appropriate title for the opposing team in the minds of many of the UNC-G rugby team members. It seems the bulk of the visitors chose to watch the Duke, Carolina basketball contest rather than partake to the party being offered in their honor in the basement of Guilford dorm. Needless to say the party was still a smashing success in the eyes of those who attended. The ritual of the after game party goes back many years in the annals of rugby competition, signifying the gratituded of the home team.

The UNC-G rugby team is idle until March 18th when they will host a tri-match with Washington and Lee and Belmont Abbey at 1:30pm.

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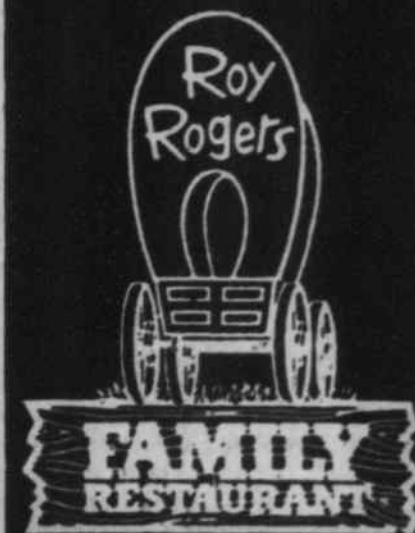
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"Retired CBS Commentator"

Eric Sevaried To Speak At Aycock

(UNC-G News Bureau)—Eric Sevaried, retired correspondent and commentator for CBS News, will speak at the University of North Carolina at Greensboro on Wednesday, March 1.

Retired from CBS since November of last year, Sevaried's career spanned almost four decades with the network as a correspondent covering major events in the United States and the world.

His address on "The Medium and the Message" will begin at 8:15 p.m. in Aycock Auditorium on campus. His appearance is sponsored by

UNC-G's Concert and Lecture Series. Tickets are available at the Aycock Box Office, 379-5546, between 1 p.m. and 5 p.m. daily.

A three-time winner of the George Foster Peabody Award, broadcasting's highest honor, Sevaried got his start with CBS in 1939 as a member of Edward R. Murrow's corps of newsmen covering World War II.

In 1943, while covering the China-Burma-India theater of operations, he was forced to bail out of a crippled airplane with 19 fellow passengers. The men lived for a

month in the jungle with a tribe of head-hunting savages before making their way back to civilization. He was returned to Europe, where he covered campaigns in Italy, France and Germany.

At the close of the war, he returned to the U.S. to cover the founding of the United Nations at the San Francisco conference and has been regularly involved in CBS coverage of major political events since that time.

From 1946 to 1959, he served in the CBS News Bureau in

Washington where he was chief correspondent part of the time.

In November of 1964, Sevaried was named National Correspondent for CBS News and was assigned to Washington, D.C. At that time, network officials stated "...his place more properly is where the great decisions of our day are being made."

A graduate of the University of Minnesota, he holds honorary degrees from eight other colleges and universities.

He is the author of several books. His first, "Canoeing with the Cree," was written at the age of 18 and recounts his adventures with a friend during a 2,200-mile canoe trip. "Not So Wild a Dream," published in 1946, is a semi-autobiographical account of the author and his generation through

World War II. Three collections of his broadcast essays have been published and he is co-author of "Washington: Magnificent Capital."

As a broadcaster, Sevaried admitted he has never been comfortable in front of the cameras. During his final commentary, he noted that his rules for working included "not to underestimate the intelligence of the audience, not to overestimate its knowledge and to retain the courage of one's doubts as well as one's convictions."

Since his retirement, Sevaried has been working on an independently-produced series of 16 documentaries entitled "Between the Wars" which will highlight developments in American foreign policy and diplomacy between the world wars.

Career Planning And Placement Center Offers Summer Center Plus

BY MARK NEWTON
Staff Writer

The Career Planning and Placement Center of UNC-G operates a summer employment reference center called Summer Center Plus.

The Center is operating in its third year, and contains information on summer internships, regional and seasonal employment.

Run by Richard Harwood and Geri Wilson, the Center will be a great help to all seeking summer employment in North Carolina or anywhere else you may be interested. "Summer employment is an exploratory vehicle," said Ms. Wilson, "from your experiences with summer work you may decide on your future career, eliminate possible choices, or discover a career area you may not have thought of."

You may say that this is all interesting but it is months before summer and I can get a job after school is out. This may be true but there are hundreds of summer jobs you may never have considered. Too, if you are interested in a specific job, you had better hurry up

and apply. Many jobs expect you to have applications in by the first of March, and many others have already stopped accepting applications.

Summer Center Plus is simple to work with. When you come in the first time you will be asked to fill out a card with your interests and where you can be reached. The assistant working on the Center will then talk to you about your interests and prior work experience, and make possible suggestions on jobs you would be qualified for. You are now free to look through the vast assortment of information. Theatre and the arts, summer camps, geography clerical, and government are available, just to name a few areas. Now you can choose a job (or several) to apply for. Just fill out the requirements for application (that may include a resume, government forms, college record, references) and sit back and wait to hear from the employer.

If you have no experience in writing a resume or application, don't worry. If you do a rough draft the assistants will help you to refine it or make suggestions on it, but

don't expect them to do the work for you.

You may not get the job you applied for but the experience in writing the application will be worth the time spent. If you do get the job the experience will be a valuable one and one that you might not have gotten otherwise.

The Center is located in the Career Planning and Placement

Movie Review

Fellini's Casanova Hopelessly Flawed

BY STAN DICK
Special to The Carolinian

Fellini's *Casanova* is a hopelessly flawed film. The reason for the film's failure is obvious; Fellini cannot detach himself from his subject. His hatred for his main character does not allow a balanced presentation. Fellini directs Donald Sutherland (Casanova) through one disgusting scene after another, trying to convince us to hate Casanova as he does. The viewer sees Mr. Sutherland rape an unconscious girl, service an old crone, make love to a manikin, etc., and throughout these absurdities Mr. Sutherland delivers one of the least emotional performances ever recorded. Fellini gives us a Casanova who is both a bore and a hedonist.

The obvious question is "Why did one of the world's greatest film makers bother to make this film?" Fellini's reputation is not built upon consistency, so this film's failure would not be surprising but for the three years and nine million dollars which are invested in it. The reason for the film's existence, its quality, and the effort it represents can be found in Fellini's statement that Casanova represents all that he hates most in the world. This hatred for Casanova is the one impression the film successfully transmits.

The sequences which open and close the film visualize the theme which Fellini intended to examine, the theme in which he invested so much effort. Both of these sequences show a Venetian canal. In the opening sequence we see a crowd of celebrants at a costume festival attempt to raise a huge golden head from out of the water. The attempt fails and we see the head settle back to the bottom of the canal. The film's closing sequence records a dream of the aged Casanova in which he is standing on the ice of the frozen canal. Standing in the shadows is his manikin lover. Casanova embraces the manikin and begins to dance with it. While

Center in the basement of Alumni House. Their hours are 2-5 Monday through Friday and it may help to call in advance at 379-5455. The center is free of charge and can assist the freshman through the alumni.

The Planning and Placement Center offers a variety of other services and over the next few weeks *The Carolinian* will be explaining some of their other services.

he dances a procession of lovers and players from his past cross behind him.

Fellini's intention to let his audience see the failure of the insane Romanticism of Casanova, and of an age in which casanovas are seen as more amusing than repugnant (i.e., the twentieth century). The themes that are suggested are epic: the individual's relationship to community, the individual's conception of self, the unattainable goal (perhaps represented by the gigantic head). But Fellini's hatred of Casanova is too strong to allow him the depth necessary to examine such themes as these. Instead, Fellini presents us with a lascivious fop that neatly matches out stereotypes.

There is no subtlety in *Casanova*. There is only Fellini, beating you, screaming at you, trying to disgust you with Casanova. The messianic tone of the film is augmented by Fellini's direction, which is so obvious that one is tempted to think of the film as a comedy. One cannot allow himself the luxury of disposing of the film as "simply a comedy," however. The film's black moments are too black for that, and there is no humor in the film's closing scenes.

Casanova is one of the worst films the Federico Fellini has ever made. The direction is obvious, camera angles are predictable. The "plastic sea" sequence and the camera work which accompanies it are unforgetable. One feels that Fellini sensed the quality of his work if he did not realize it. Every potentially effective device the film uses is clung to jealously and used over and over again. This is not to deny that there are scenes of immense power in this film. The opening sequence, with the huge head sinking silently to rest at the canal's bottom, and several scenes from the "black carnival" sequence are fascinating. These moments are few, however, and I doubt that they are worth the three hours of patience Fellini demands.

"Images Of Girlhood In The Victorian Period"

BY ERIC RIES
Features Editor

In dealing with periods of history it is essential to have the knowledge to separate the reality from the supposition, the facts from the fiction. From this idea comes the apt title of Ms. Deborah Gorham's lecture, "Images of Girlhood in the Victorian Period," given in Elliott Hall on February 22. Ms. Gorham,



an Assistant Professor of History at Carleton University in Ottawa, Canada, spoke of the manufactured image of Victorian girlhood as opposed to some very real conditions to which young women of the late 19th century were exposed.

Ms. Gorham concentrated her lecture on the subject of child prostitution, an area in which she has conducted extensive research. She pointed out that while the popular Victorian view of "deflowered" girls was one of sinful individual actions, child prostitution—especially among lower class girls—was in essence a group movement whose causes "were to be found in an exploitive economic structure." Inequities in England's social and economic system, Ms. Gorham pointed out, created a situation in which working-class girls, in order to be effective wage-earners, had to learn to be independent of their parents at a much earlier age.

Ms. Gorham placed blame for the plight of child prostitution on the Victorian family as well as on the economic picture of the period. According to Ms. Gorham, Victorian England's view of the daughter was the middle class one, which held that female children were to be "self-sacrificing rays of sunshine" who would, by their

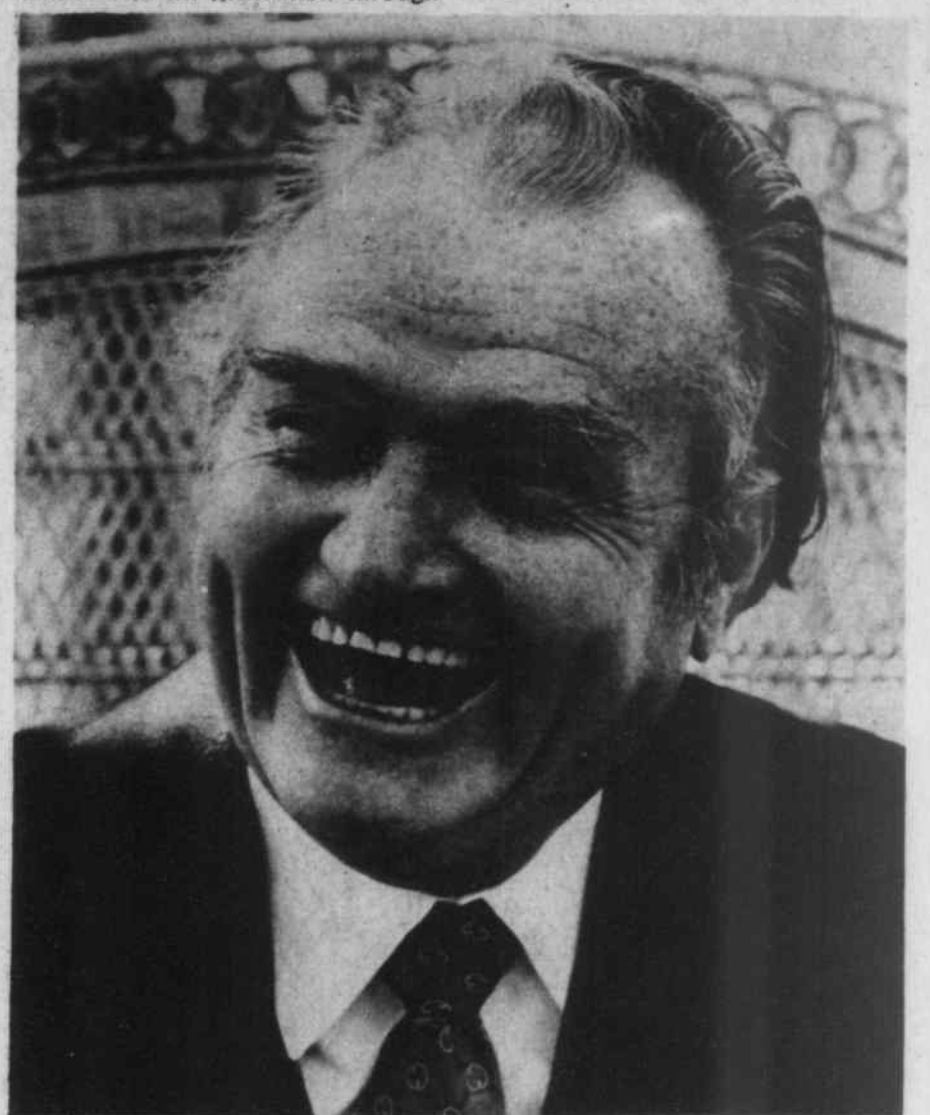
actions, help their parents avoid dealing with such topics as sexuality and the role of the child in the family. This ideal view of the chaste, ignorant daughter, Ms. Gorham added, had already been explored and fortified by the 1880s in the novels of Charles Dickens. A Dickensian trait, the speaker mentioned, was the frequent appearance of a child "redeemer" character—a young innocent whose very actions served to turn others back to the straight and narrow.

The lecturer spoke of the Criminal Law Amendment Act of 1885, which raised the age of (sexual) consent to sixteen. She characterized the figure of sixteen as a "compromise" between lower and higher numbers. Ms. Gorham held that most of the reformers who wanted the age of consent raised did so out of loyalty to the Victorian family code, not out of any sort of compassion for the girls involved. If the age of consent were raised that would merely denote the extension of guardians' rights over their female dependants. The longer a girl was kept under the parents' wing, this conservative group had held, the better the chance that the repressive patriarchal Victorian family setup would survive.

In addition, Ms. Gorham said, there were many aristocrats who wanted the age of consent kept at about twelve. Their move, the speaker said, "arose from a threat that they or their sons would be affected by the act."

These then were the major factors involved in the rather untenable matter of child prostitution in the late 19th century, according to Deborah Gorham: an economic system which exploited the lower class, a repressive family structure, and the existence of a large aristocratic group which strove to protect its own interests. These were the facts which lurked beneath the fatuous images the Victorian era projected.

It is significant that the Women's Studies Committee of UNC-G should sponsor such a lecture, one whose focus was on the facts and fiction of sexuality in an era which has so influenced 20th century Western morals. One obvious purpose of historical study is to learn from experience, to avoid sociological anomalies which have been proven to be dangerous. The willingness of Women's Studies Committee to accept this historical responsibility with such intelligence is laudable.



UC/LS Presents Red Skelton

(UNC-G News Bureau)—Red Skelton, one of America's best-loved comedians, will present a one-man performance of mime, song and clowning on Friday, March 3, in Greensboro's War Memorial Auditorium.

Skelton's show will feature many of the cast of characters he created as an entertainer, including Freddie the Freeloader and Clem Kadiddlehopper, and curtain time is 8:15 p.m. Tickets are available at the Coliseum Box Office, 294-2870.

Skelton's performance is part of the Broadway Showcase, the theater series which is sponsored jointly by the Concert and Lecture Series at the University of North Carolina at Greensboro and the Greensboro Coliseum complex.

Skelton will arrive at UNC-G on Tuesday, Feb. 28, and will spend several days on campus and in the Greensboro area before his March 3 performance.

Skelton began his career dancing for pennies on the streets of Vincennes, Ind. He was born there

two months after the death of his father, a clown and college teacher.

He joined a medicine show at the age of 10 to work with a man named Doc Lewis, and with the medicine show he earned his first comedy laugh by falling off the stage into the audience.

Skelton, now 64, went on to play tent shows, burlesque, vaudeville, showboats, minstrel shows, circuses, and walkathons during the Great Depression. His fame was established when his classic doughnut-dunking routine brought him a booking at New York's Loews State and then 16 weeks at the Paramount Theater.

In the late 1930's he became a radio comedian in Chicago. His success on the radio led to his first contact with MGM studios in 1940, where he made more than 30 movies.

Skelton marked his 20th consecutive year on network television in 1971. Now he is back on the road again performing mostly at conventions, state fairs and occasionally on television.

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