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Fountainhead

Vol. 54, No. 58 East Carolina University Greenville, North Carolina 12 July 1978

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Summer session

Class cancellation policy

By JIM BARNES
News Editor

Consider this: you are all set to graduate after second session of summer school. All you need is that one certain psychology, math or English course to complete your degree. You show up for the first day of class only to learn that the course you need is being cancelled due to lack of enrollment. It is university policy, you later learn, that summer school courses with less than ten students enrolled are cancelled.

Cancelling classes during summer session is not frequent, according to Dr. Susan McDaniel, assistant vice-chancellor for academic affairs and director of summer school. "It's (cancellation) not something we like to do," McDaniel told FOUNTAIN

HEAD, "but to serve the needs of the largest number of students we sometimes have to let the smaller groups go."

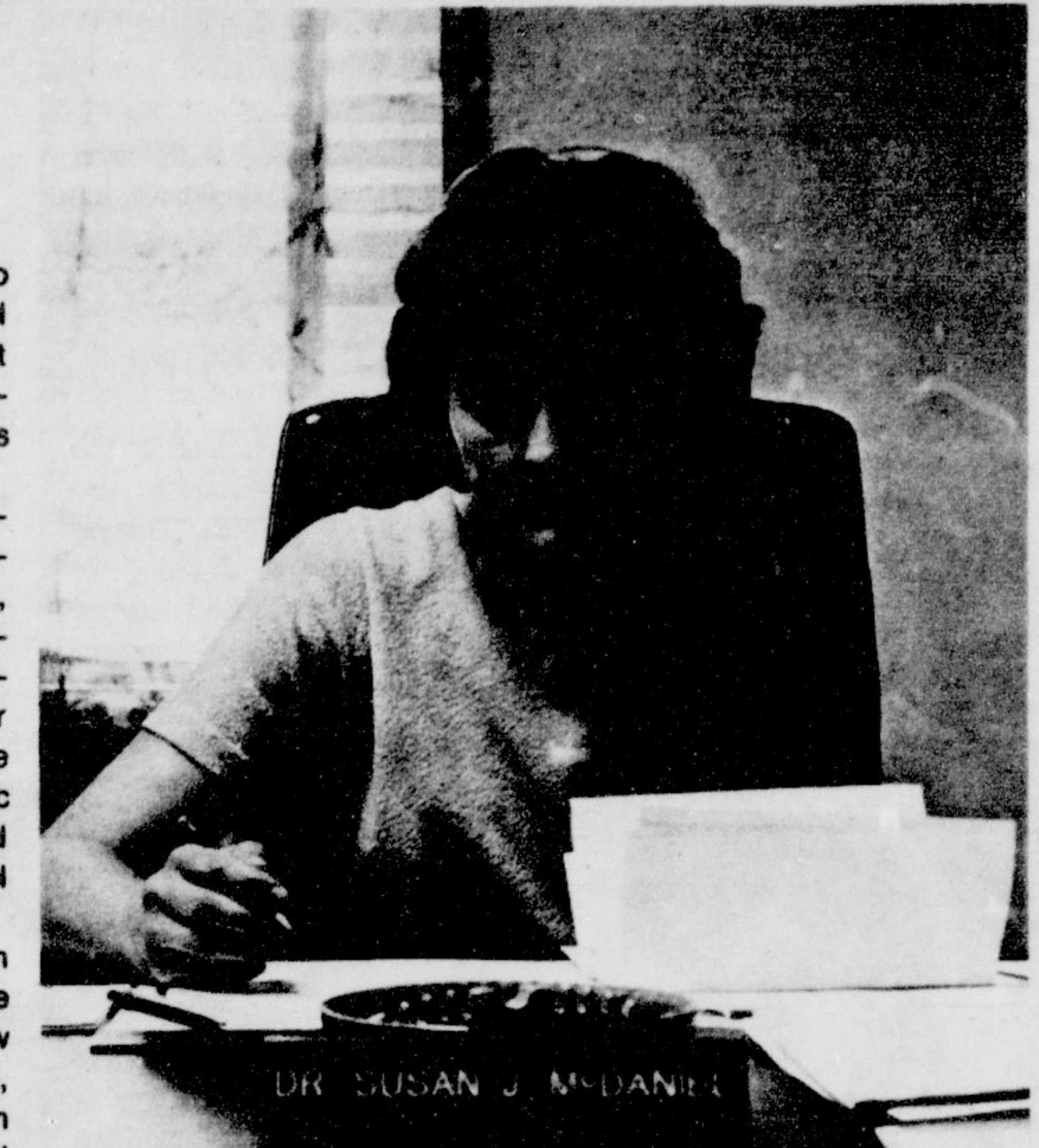
Dr. McDaniel explained that the summer session is funded differently from the regular school year. First, a decision of available funds is made, followed by courses scheduled by department heads, who must anticipate demand for summer courses. Over the long run, the projections have been quite accurate, according to McDaniel, but she added that "as we get larger and larger, we seem to be knowing less and less about what students are going to do" concerning summer school enrollment.

While faculty members do not face salary cuts for courses which do not "make" (meet minimal numbers for enrollment), there is no compensation to a professor

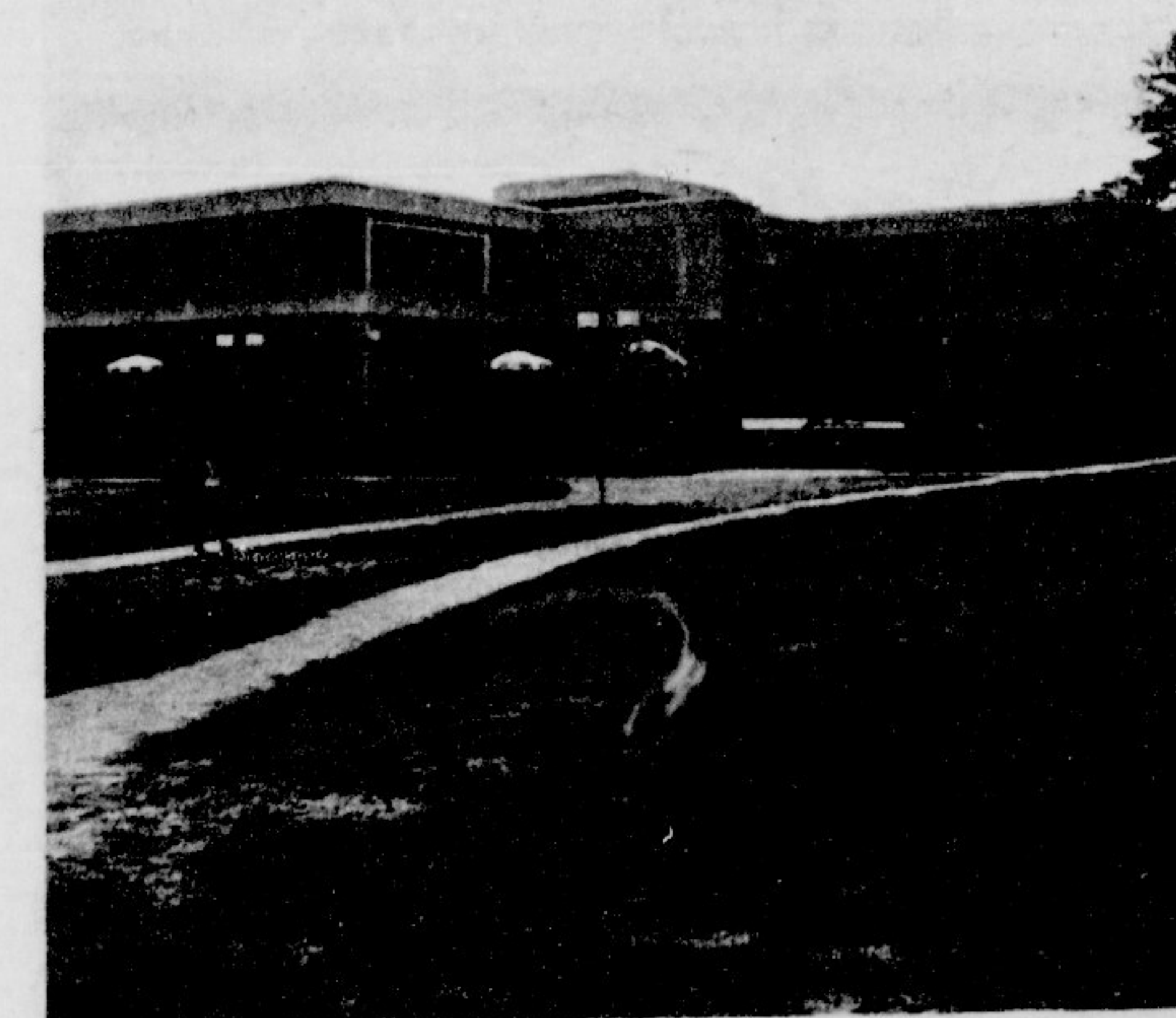
who has a course cancelled due to lack of enrollment. Dr. McDaniel noted that it is understood that summer employment is contingent upon numbers of students enrolled.

Summer school class cancellation usually affects graduate students more than undergraduates, according to McDaniel. The graduate student population is significantly smaller, and thus their enrollment in courses is more likely to hover around the magic number of ten students, minimal enrollment for a summer school course.

The policy requiring a minimum of ten students per course in summer school is not a new policy at ECU, McDaniel said, adding that the policy has been in force since she first came to ECU in 1967.



DR. SUSAN McDANIEL, ECU vice-chancellor



MENDENHALL STUDENT CENTER [Photo by John H. Grogan]

Intercessor

To Intercessor:

I have heard something recently about a self-help program on campus. It is related to financial aid in any way? Where do I go to apply for a job under this program? Can only needy people work under the self-help program?

The self-help program is not the latest in pop psychology. According to Karen A. Barbee of the Financial Aid office, self-help is a program whereby students seek part-time

employment within the university. Self-help is not administered through financial aid, nor is employment under self-help based on the financial need of the student.

There is no program for self-help per se at ECU, rather, students who are interested in part-time employment must seek out available positions in the various departments of the university. Once a job possibility has been located, the student then applies for the job, funds for which must come from the budget of the department which hires the student.

[See INTERCESSOR, p. 3]

Student Union: identity crisis

By TERRE PIRKEY
Assistant News Editor

Help! The Student Union is experiencing an identity crisis!

The Student Union's functions are being confused with those of the Student Government Association (SGA) and Mendenhall Student Center (MSC), according to Mike Morse, Student Union president. He stated that clarification of the role of the Student Union will resolve the issue.

The confusion stems from the fact that the Student Union and the SGA offices are both housed in Mendenhall Student Center.

While the Student Union's identity problem also stems from this commonality, student ignorance of Student Union functions is a contributing factor to the problem.

Morse confirmed that the Student Union, the largest and chief programmer of the university, is a service organization staffed by student volunteers who plan, select, and present a variety of social and cultural events.

"The Union provides a balanced program of events so that all segments of the student population have an opportunity to participate in our programs," he stated.

The 11 committees comprising the Student Union are: Major Attractions, Lecture, Theatre Arts, Coffeehouse, Special Attractions, Minority Arts, Art Exhibition, Artist's Series, Entertainer, Travel, and Films.

Although some of these committees' activities take place in MSC, the two organizations are separate entities.

Morse commented that "we offer something for everyone. We are not out to make money, but merely to meet costs." He added that the Major Attractions Committee is the only committee of the 11 which strives to have

[See UNION, p. 3]

Four history faculty promoted

ECU News Bureau

Four faculty members of the ECU Department of History have received promotions in rank effective August 28.

Associate professors Loren Champion and Charles Cutlop were promoted to the rank of professor, and assistant professors John Connor Atkeson and Donald Lennon were promoted to associate professor.

A native of Indianapolis, Ind., Dr. Champion holds degrees from Indiana University and has done additional study at the Ludwig-Maximilian University of Munich in Germany.

Before joining the ECU faculty in 1964, he taught at Indiana and Northern Illinois Universities. During his years here, Champion has served as director of graduate

studies in European history and as faculty member for the ECU European Study Program in Bonn, West Germany.

He is the author of a book-length study of the late 19th century German military establishment.

Dr. Cutlop, a native of Marion, Va., is an alumnus of Emory and Henry College with advanced degrees from the University of Virginia. He has also studied at Harvard University.

Before joining the ECU faculty in 1968, he was a faculty member and administrator at Davis and Elkins College in West Virginia.

Cutlop has been a fellow of the American Council of Education, a program sponsored by the Ford Foundation, and is the author of a book, "Confederate Propaganda in Europe" published by the

University of Miami Press, and several articles in professional journals.

Atkeson, a member of the East Carolina faculty since 1961, is a native of Norfolk, Va.

His undergraduate study was done at the College of William and Mary and Randolph Macon College, and he holds the MA degree from the University of Richmond. He is a doctoral candidate at Vanderbilt University.

Atkeson's research interests have been public health history and medical laws, and several of his reviews have appeared in historical journals.

Lennon, a native of Brunswick County, is an East Carolina alumnus. He has also studied at N.C. State University, American University and UNC-Wilmington.

[See PROMOTIONS, p. 2]

Flashes

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Scuba

The department of Health, Physical Education & Recreation will start a basic Scuba class on July 11, 1978.

Peace Corps

The Campus Peace Corps representatives will be in their office throughout the Summer.

If you are interested in finding out more about Peace Corps or Vista experiences, the representatives would be happy to see you.

Call or visit Flanagan Science Building 425; 752-6586.

LSAT

The Law School Admission Test, required of candidates for admission to most American law schools, will be given at ECU Oct. 14, 1978; Dec. 2, 1978; Feb. 3, 1979; April 21, 1979 and June 23, 1979.

Further information about the test registration materials are available from the ECU Testing Center, 105 Speight Building, or directly from Law School Admission Services, Box 944, Princeton, N.J. 08541.

Counseling

This summer, candidates for the master's degree in Counselor Education are conducting a supervised counseling service in room 130 Speight building.

This is the final phase in earning the degree. These counselors in training are present from 8 a.m. to 5 p.m. Monday through Friday to help deal with their concerns through counseling, administration and interpretation of aptitude and interest inventories, and information sources.

Grades, academic decisions, and personal matters are some of the sources of concern for many students who come into the counseling laboratory.



A SQUIRREL SURVEYS the ever-decreasing refuge available on the ECU campus. [Photo by Peggy Durham]

MAJOR ATTRACTIONS.

Planning another exciting year.

A Student Union Committee.

PROMOTIONS

[continued from p. 1]

He is the author of several articles and archives publications and was co-editor of "The Wilmington Town Book, 1743-1778." Before coming to ECU, he taught in New Bern schools and worked with the N.C. Dept. of Archives and History.

Since joining the ECU faculty, 1967, Lennon has been director of the East Carolina University Manuscript Collection, a repository of records for historical research which has been maintained by the ECU history department and the Joyner Library.

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Crayfish subjects of nerve impulse research

By GEORGETTE HEDRICK
ECU Medical Writer

NERVE CHEMISTRY

An ECU physiologist is studying the giant nerve of the crayfish in a project which may provide insight into several neural problems including epilepsy.

"The ability of cells to send nerve impulses to the brain depends on the movement of sodium and potassium in and out of the brain cell," says Lieberman. "Sodium has a higher concentration outside the cell, potassium on the inside."

Dr. Edward M. Lieberman, as associate professor in the ECU School of Medicine, is studying the movement of sodium and potassium in nerve membranes under a two-year, \$74,879 research grant from the National Science Foundation, Division of Behavioral and Neural Sciences.

"During a nerve impulse, sodium enters the cell and potassium leaves the cell, and this movement occurs in a delicate balance. The proper ratio of these elements must be maintained by metabolism if the nerve cells are to perform properly."

To learn how sodium and potassium balance is maintained, Lieberman inserts electrodes into the giant nerve of the crayfish and takes samples of the cell interior. The electrical activity of the nerve cell is then studied and the composition of the sample is examined.

"Nerve impulses are generated in the same way for all animals—from crayfish to man—and the crayfish is one of only a few animals with nerves large enough to permit the use of internal sampling equipment," says Lieberman, who has been conducting research on nerve impulses since 1965.

"By using crayfish as a model to study the movement of sodium and potassium, it may be possible to learn how the transport is actually accomplished."

Scientists now think that groups of cells responsible for epileptic seizures may suffer from faulty transport systems that do not maintain the proper balance of the two elements.

Seizures are triggered by a small group of cells which are hypersensitive to brain activity. These cells sometimes become so sensitive to normal brain activity that they send off massive electrical impulses in the area and cause an epileptic seizure.

Altered transport systems are also linked to certain muscle diseases such as myotonia.

"Scientists know so little about the nervous system that it's like having 10 pieces of a 1,000 piece puzzle," says Lieberman, the author of numerous research papers dealing with his work in nerve physiology. "And with that limited knowledge it's difficult to see what the whole picture is all about."

"However, by understanding the transport system in nerve membranes, it may be possible to fill in some gaps and derive methods for dealing with many neural problems."

Bassman, Acevez, and Williams get NEH grants

ECU News Bureau

Three faculty members of the East Carolina University Department of Foreign Languages and Literatures have received grants from the National Endowment for the Humanities to participate in summer seminars.

They are Dr. Michael Bassman, Prof. Luis Acevez and Dr. Thomas Williams.

Bassman will participate in a summer seminar on Latin paleography at the University of California at Los Angeles, under sponsorship of the UCLA Center for Renaissance and Medieval Studies and the ECU Research Council.

A specialist in French and Latin language and literature, Dr. Bassman is now researching different versions of the life of St. Alexis.

Acevez will be one of 12 persons participating in a seminar on modern Latin American experimental literary forms at the University of Illinois at Urbana-Champaign.

His individual research will concern the writing techniques of Garcia Marquez, whose recent novels in translation have been acclaimed by literary critics.

Dr. Williams will be among 12 participants in a seminar on literary and philosophic movements in French literature at UNC-Chapel Hill. His topic will be the style and thought of Andre Breton, founder of the surrealist school of writing.

Williams is the author of "Mallarme and the Language of Mysticism," published by the University of Georgia Press.

Purpose of the NEH seminar is to increase selected participant's knowledge of the subject they teach, to enhance their ability to impart to undergraduate students an understanding of their discipline and of the humanities in general.

INTERCESSOR

[continued from p. 1]

Once hired, the student then sets his or her own hours which are coordinated with the employer. Barbee noted that any student currently under a financial aid program must notify financial aid if the student seeks work under the self-help program. Financial aid must approve all such applications.

If you have a problem or question concerning programs or politics at ECU, contact INTERCESSOR; we may be able to help. Write out your problems and send it to INTERCESSOR editor, FOUNTAINHEAD, Old South, ECU, or call 757-6366. Please sign your name and address or telephone number in case we need to contact you for details.

UNION

[continued from p. 1]

some overhead in order to meet ever-rising costs for the next year.

When asked what can be done to clarify the role of the Student Union, Morse replies, "better publicity is the key. Getting more posters out and mentioning the phrase 'a Student Union production' at the beginning and ending of a radio commercial" are two ways of improving publicity.

"We also plan to use a 'trailer' with films to identify them as productions of the Union rather than MSC."

Morse made clear that every full-time student is a member of the Student Union by virtue of the activity fee he or she pays each semester. He also encouraged involvement in the Student Union programming as a rewarding experience.

A special brochure on Student Union activities is available to all ECU freshmen visiting the campus during orientation at the Mendenhall Student Center.



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Editorials

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Pesticide purge

Roaches and other pests have long been a problem in the dormitories, especially since the Housing Office authorized dorm cooking some years back. Several spraying efforts have been launched to no apparent avail; the creatures continue to infest the dorms in ever greater numbers.

Students have made several attempts in the past to get the university to increase their extermination efforts, but usually have no more success than the pesticide purges against the insects. The university's argument, that they can do little to combat the roaches unless students improve their housekeeping and sanitation habits, although circular, has some merit to it.

Usually, there are two or three Oscar Madisons on a hall whose overflowing garbage cans and week old dirty dishes act as a magnet for the neighborhood roaches. As a result, everybody gets to share in the fun of chasing bugs in the night.

Probably the most effective solution to the problem would be to ban cooking in the dorm rooms, but this is an unsatisfactory solution. University spraying efforts must continue, but the only practical method at present is for the residents of each room to fight them as best they know how through cleanliness and poison.

Incoming freshmen should receive some instruction either during orientation or as part of a freshman brochure on how to control and eventually eliminate a roach population which might be sharing the same room.

Roaches will remain one of Greenville's perennial problems like parking and the monthly moons. However, at least for the foreseeable future, the guys in Scott will still be able to watch the beasts get high on Black Flag and the ladies in Fletcher won't have to cancel their Tuesday night roach races. And finally, after all the poison and spraying attacks have ended, chances are the roach will still rise victorious, having adapted itself to an insecticide laden environment.

So it goes.

Fountainhead

Serving the East Carolina community for over fifty years.

"Were it left to me to decide whether we should have a government without newspapers or newspapers without government, I should not hesitate a moment to prefer the latter."

Thomas Jefferson

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News Editor Jim Barnes

Trends Editor Steve Bachner

Sports Editor Chris Holloman

FOUNTAINHEAD is the student newspaper of East Carolina University sponsored by the Media Board of ECU and is distributed each Tuesday and Thursday, weekly during the summer.

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Forum

Student laments cancellation of grad courses

To FOUNTAINHEAD:

Dickens wrote 'The Old Curiosity Shop' somewhere in the 19th Century, yet it remains gratifying when one realizes that at least titles remain consistently cyclical. At ECU one may find a truer such 'shop' in a fold of Brewster; one finds decisions whimsically made: they gather like odds and ends and clutter the lives of student like glass herons on coffee tables. One decision of dubious merit was made at the

beginning of the second summer session. All classes of less than ten bodies exist no more; knowledge only exists in groups of eleven.

The only classes significantly affected by this example of company policy are graduate classes, for there are not enough of us to warrant attention. 5000 level classes make; 6000 level courses are in Dante's 7th level, along with the suicides.

Another, you say, situation of necessity? No money, no honey,

as they say to sailors in port? Perhaps the university has an obligation to its various departments to allow only those courses which generate interest. Understandable. But who determines the acceptable level of interest? In this case I smell a decision by committee, an arrangement of one shielded by others. This is not a complaint; sense asks only that one remember an avant-garde Darwin's definition of a camel: a horse constructed by committee.

D. Staley

Reader disagrees with HERALD editorial

To FOUNTAINHEAD:

I am writing to express my concern in relation to the issue pertaining to the editorial "EBONY HERALD a waste". May I begin by stating that I am a white student at ECU and have been affiliated with the school for three years.

I feel that FOUNTAINHEAD has inflicted great injustice upon the EBONY HERALD staff, who have worked hard for the benefit of not only the black students of ECU but for every student interested, including the white population.

For me, it is a sad revelation to realize that there are students who refuse to recognize and appreciate the extended concern and effort of people such as the EBONY HERALD staff whose goals have been to broaden and

diversify human in interests on our campus. I feel there is a certain need for the EBONY HERALD, as there is a need for FOUNTAINHEAD, to eliminate isolation and to promote consciousness among the ethnic groups on campus.

It is truly a misfortune that the interests and activities of the students have been dichotomized only to encourage isolation. To eliminate the EBONY HERALD publication would only serve as a catalyst to further destroy existing unity of the student body.

I think it would be worthwhile to consider the social factors involved before labeling the EBONY HERALD a "waste".

For those who desire to limit their interests to their immediate activities and interactions, it is probable that the EBONY HERALD is a "waste".

For those of us who are interested in the activities and functions of various groups and organizations on campus, the EBONY HERALD is a necessity of which we should not be deprived.

Dabney Glick

Forum policy

All Forum letters must be typed or neatly printed and contain the author's name, signature, and their address or phone number. If a letter does not meet these specifications, it will not be printed.

The Editor reserves the right to edit letters for taste, brevity, and libelous or obscene statements.

Crosswinds

Patience, television, and the All-Star Game

By JIM BARNES

I'm not at all sure that what I want to talk about will interest anyone, but here goes. The date is July 11 and the event is the All-Star baseball game. I realize that many people are not interested in baseball: it's too slow, the players act as if they have to fill up two and a half hours of network time.

O.K. If you feel that way, then stop reading; there's little I could do to interest you. But if you can watch a baseball game with a degree of sustained interest; if you can, in all honesty, say "wait a minute" to your spouse when your team is behind 7-0 in the last of the eighth — well,

hang in there. This might be for you.

Tonight the National League beat the American League 7 to 3 in the 1978 Baseball All-Star Game. But what is beyond the game this year, and what is behind the concept of baseball, is the basic premise of the game.

Patience.

Patience of the batters, patience of the pitchers, the fielders, the fans — this patience typifies the game of baseball.

Patience is not a visible commodity today, but it is still a consideration.

Patience is passe today. It is quite easy to drive to the cleaners, the green grocer, the bank, the drive-in snack bar, and

then home — all without leaving your car. In light of such a mobile culture, it's no mystery why baseball has lost its appeal for many Americans. It takes too long.

Today's society is ravaged by time segments. Everything is split, divided or bisected into segments which conveniently fit into segments designed to fit other segments. In short, we have TV Mentality. TV Mentality is an insidious disease which affects the central nervous system, most alarmingly that segment which deals with reality.

TV addicts tend to view life in periods of 30, 60, or 90 minute segments. Look at what the Waltons can do in one hour. Can

you do that? Can anyone you know do that?

How is it that all the really important world and national news fits naturally into a 30 minute segment (including the prescribed commercial minutes) each evening? That is a stupid comment, right? I ask you only to consider the number of people for whom reality is portrayed on a television screen.

But television is not the sole source of the "want it now" group; it is but an indication of the society which it portrays. We hurry at everything — sex, eating, leisure activities, drinking, working — you name it. Perhaps it would not be such a bad idea to let it drift for awhile; it might do

some good.

I suggest baseball.

Baseball is boring; it is slow. But a defender might just as well say that baseball is deliberative, like Fischer-Spassky. It all depends upon how you look at it.

I prefer to see baseball as a lazy afternoon (a rare commodity these days) watching a contest which ultimately pits man against man, whether it be pitcher-batter, batter-fielder, or fielder-fielder. It takes time for all of this to happen. O.K. — perhaps we need to take a little time.

Perhaps we need to take a little time. Watch a baseball game — try to empathize with those guys out there; try to sense the tension and life which the players must feel — and you may discover that in seeming relaxation comes awareness; it's all a matter of perception.

By the way, the National League beat the American League tonight, 7-3 in the 1978 All-Star Baseball Game. Despite the score, it was a pretty good game.

Forum

Farren defends his Nantucket review

To FOUNTAINHEAD:
Dear Ms. Page:

In response to your recent letter to FOUNTAINHEAD condemning the job I did in reviewing the Nantucket album, let me first say that I sincerely appreciate your letter and the time you put into it; for if nothing else, at least my article angered you enough to retaliate. However, I must admit that I find your reasons for the criticism a bit perplexing.

You wrote of Nantucket's overwhelming popularity and increasing record sales, but what in reality does that have to do with what is actually on the album? If Nantucket were to sell 5 million copies tomorrow and become number one in the nationwide charts, it would still not change my opinion of the album.

Being a fan of Nantucket's type of music, you more than anyone, should know that popularity does not necessarily go hand in hand with quality; if so, Shaun

Cassidy and Kiss would be among this country's most accomplished musicians.

As far as the group's hard work and the dues they have paid who in rock music hasn't paid dues? To take these things into account would be to lose any objectivity that a reviewer might have.

You are totally correct when you say that my exposure was limited to the album itself, but my intention was to review the album, not the group's history or individual personalities. It seems to me that you have let your loyalty and friendship affect your judgement.

As for Tommy Reid's "no-frills" lyrics (I guess that's one way of putting it), lines like "girl you blew a good thing when you jived me" are certainly not going to change the world, but I'm not sure that even they should be considered (as you put it) a "natural approach to relationships with women."

However, all the things that you have to say in your letter, I think the thing that confused me most was your labeling of my review as "wimpy".

In my opinion, you could have called my review wimpy if I had been afraid to take a stand, or been inconsistent in my views.

On the contrary, my review, I feel, was extremely straightforward and a definite stand was taken.

As I see it, my job as a critic is to give a thorough, intelligent and well thought out opinion, so that one, through agreeing and disagreeing can better express and


feel, their own opinion, and in the end gain a better and more complete understanding and appreciation of the music.

Consequently, while I wish Nantucket the best of luck, I had to write what I truly felt.

I hope that what I have said has made sense, and that you will feel free to comment on future articles.

Chris Farren

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Kosinski

Blind Date transcends its violence and sex

By JIM BARNES
News Editor

Bring the name Jerzy Kosinski during a discussion of contemporary literature. Instantly, eyes narrow, heads turn; it will not be a boring conversation.

Kosinski, a Polish immigrant and winner of the National Book Award [*Steps*], gained fame in 1965 with the publication of *The Painted Bird*, a World War II fictional odyssey of a small child which strongly paralleled Kosinski's own experiences as a refugee in war-ravaged Poland. It was in *The Painted Bird* that Kosinski first revealed his unique approach to fiction which was further exposed in *Steps* (1968), *Being There* (1971), *The Devil Tree* (1973), and *Cockpit* (1975).

With the exception of *Being*

appointment Kosinski feels we all keep with random existence.

Kosinski steadfastly refuses to allow the reader to cozily slip into an anticipated order or pace of action. It is difficult to read Kosinski - not because of language or concepts, but because of his style. Kosinski justly ranks with his countryman Joseph Conrad in unexcelled achievement in writing in English, the adopted tongue of both of these novelists.

There is, in all of Kosinski's work, an intensity which demands to be shared by the reader. There is power in *Blind Date*; the protagonist faces the moments of his existence with an intensity which one is tempted to call total. The language is direct almost to the point of being blunt; this fits naturally with the distance

Trends

There, each of these novels bears the stamp of Kosinski: the unconventional "plot" structure which emphasizes moments rather than sequential development of action; a protagonist who is a militant individualist, battling however possible against the State's construction of personal liberty; and perhaps the most famous (or infamous) of Kosinski's hallmarks - the brutally frank depiction of violence and sex in his characters' lives.

Blind Date, Kosinski's latest novel, may, in the above sense, be considered a "typical" Kosinski novel. And yet it is dangerous to label any of Kosinski's work as "typical" even for him. For Kosinski, as for each of his protagonists, life is not a well thought-out plot, a neat chain of causality.

Life is spontaneous in its unfolding, or perhaps explosion. As the French biologist Jacques Monod mentions to George Levanter, the protagonist of *Blind Date*, concerning Levanter's friend: *your friend Romarkin doesn't dare to admit that blind chance and nothing else is responsible for each random event of his life. Instead, he is searching for a religion that, like Marxism, will assure him that man's destiny is spelled out in the central plot of life. Meanwhile, believing in the existence of an orderly, predetermined life scheme, Romarkin bypasses the drama of each unique instance of his own existence.*

"Each unique instance of his own existence" is an important concept of Kosinski. "Blind Date" not only refers to the practices of brutal rape in this novel; it serves as well to the

Kosinski's protagonists possess - they are loners; they have difficulty feeling (in the personal sense) deeply about other people.

Not dwelling in the past, nor linking with a supposed logic one event with another, Levanter seems cold and distant. Shortly after he has plunged a sword up the rectum of a foreign agent, Levanter returns to his apartment: *But what had taken place there had already receded into a remote corner of his memory. It was nothing but an old Polaroid snapshot; no negative, photographer unknown, camera thrown away.*

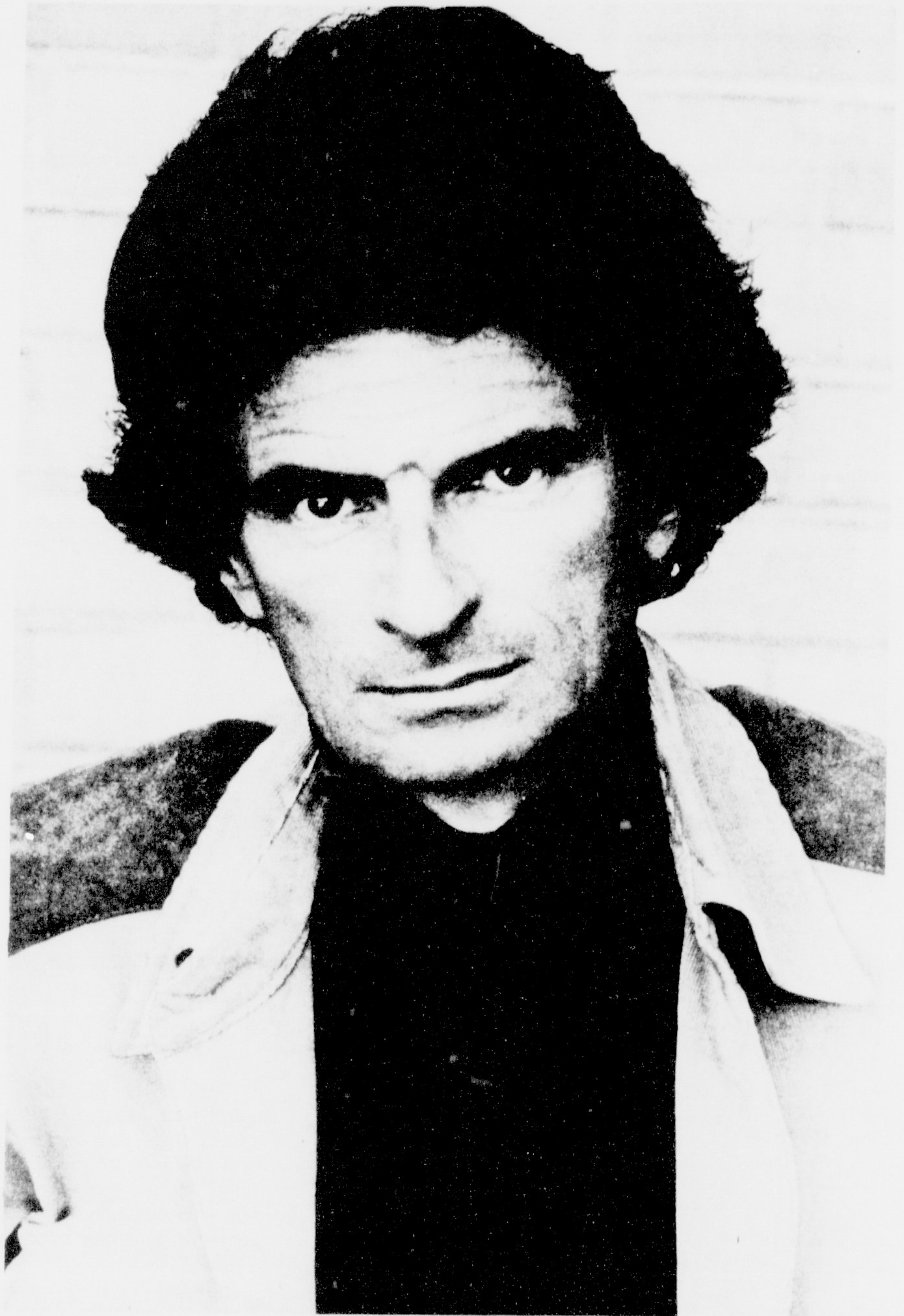
Kosinski's protagonists seem brutal and uncaring; yet to the reader of the traditional novel, they must seem that way. Not piling memory upon memory and dwelling on happier times, Kosinski's characters are very much alive and aware of the "now" that eternal present which demands an acute awareness of one's surroundings as well as of oneself.

The key to *Blind Date*, as well as to the rest of Kosinski's canon, is the willing suspension of disbelief required of one to enter Kosinski's world of incidents. This world is different from that normally perceived by society, and its depiction is different from that usually seen in the novel form.

George Levanter is a self-styled crusader against totalitarian oppression.

An "investor," Levanter spans the globe, shocking and disorienting politicians, intellectuals, businessmen, the Wealthy Class - in short, almost everyone with whom he comes in contact. Life

[See KOSINSKI, p. 9]



JERZY KOSINSKI IS currently enjoying a literary vogue. He is the author of *Blind Date*.

Jerzy Kosinski talks about *Blind Date* and *The Painted Bird*

The following interview with author Jerzy Kosinski is the first of two installments. Read the conclusion of the interview in the TRENDS Section of the July 19 edition of FOUNTAINHEAD.

CPS - The eyes, which used to terrorize the Gypsies, haven't lost their ability to stun.

About ten feet from where he sits is rack of objects called "Hit Harold". Harold is a tiny, inflatable everyman, whose instructions suggest that he be placed at a convenient spot on your desk and beaten whenever life threatens to overwhelm.

A kid, after five minutes of pretending to shuffle through a pile of birthday cards, walks over and lays a paperback in front of him.

"That's probably one of the most unforgettable books I've ever read."

Jerzy Kosinski smiles at this copy of *The Painted Bird*.

"It's so nice of you to say this. So few people actually say these things."

His voice is soft and his English has the careful enunciat-

ions of an acquired language. Kosinski fled Poland when he was 24. Since then he has published five novels - just recently *Blind Date*.

The atmosphere of the large department store clearly bores him. He sits there behind a table overflowing with copies of his book, waiting for something to engage him, surprise him, preferring a life where "a predictable environment becomes tense."

CPS: At the end of *Blind Date*, your protagonist, George Levanter, is told that his entire life has been a blind date. Could Jerzy Kosinski be told the same thing?

JK: Most of my generation did not believe in any notion of destiny. He saw it discredited so often, betraying so many things, so that to all of us life was basically what you make of it as it comes by and it comes by not in a plot, not ex cathedra, but it comes to you in encounters with other people. It comes to you in the moment of self awareness. The crucial issue is the moment in which you can ponder all that,

and this should be, ideally, every moment. Hence I consider myself on a blind date from the time I was six years old. And certainly by the time I was 12, I was convinced that the only form life takes, the only meaningful form, is the blind date.

CPS: *Blind Date* appears almost to be a roman a def. Jacques Monod, Henry Kissinger, Charles Lindbergh all appear...

JK: They are in the book not because I have known them, but above all their presence in this novel is because they can illustrate the ideas of this novel. I want to say that the philosophy of George Levanter is something which has a presence outside Levanter. That it is a scientific philosophy.

CPS: You've written that Stalinism taught you that "writing is war" and that the persecution of Soviet writers impressed upon you the writer's potential as a moral, political and intellectual force. Do you ever feel any

[See INTERVIEW p. 9]

Sombrero Fallout

Brautigan's latest: 'ambitious'

By JEFF ROLLINS
Assistant Trends Editor

In his latest book, *Sombrero Fallout*, Richard Brautigan is his most ambitious but not his most successful. Still, *Sombrero Fallout* marks a broadening of Brautigan's style which we are glad to see.

Watermelon Sugar, *Trout Fishing In America* and his other, previous un-novels were brilliant sallies on the fortress of the traditional novel. What makes his novels different from quasi-avant-gard failures is the profound sense of his books having found their form solely in their substance.

In *Sombrero Fallout* our attention is first caught by the novel's form. The novel is composed in two completely separate and contrasting story lines. One is real, at least in the normal fictional sense, and the other is the story that is taking place in the main character's mind, who is a writer.

The plots have absolutely nothing to do with each other, but must be seen as two parts of a whole. The main character, who is never called by name, only referred to as an "American humorist" had a two year affair with a Japanese woman.

They have already called it quits but the writer is still desperately in love with the beautiful Japanese woman and half of Plot A deals with him debating to call her or not, him calling another woman and then not meeting her, him wanting to eat a hamburger but stopping himself because he had two hamburgers the previous day, and other such mundane goings on that somehow add up to a penetrating psychological portrait of the writer.

The other half of Plot A deals with the young Japanese beauty, Yukiko, dreaming Brautigan is his most lyrical in these passages. He describes Yukiko's flowing, fragrant onyx hair as "sleeping along with her, dreaming its own dream." Indeed, Brautigan uses Yukiko's rich black hair as her dominant image, to the point that he crams her deep, lovely, shimmering, voluptuous hair down our throats.

At one point the writer finds one of her hairs in the sink and is transfixed by it. He drops it, and

'Brautigan's man is sophisticated and neanderthal, rather a fool, but a beautiful and hauntingly tragic one.'

proceeds to use a flashlight and a magnifying glass to recover it from the floor.

But the image is saved from the merely fetishistic by its appropriateness as a poetic image of the girl. Brautigan also describes the girl by means of relating her dreams to us. They are delicate dreams of light rain in Japan, of sweet moisture glistening on her pubescent body.

Yukiko and her black, purring cat are used as correlative images as well. The cat is languorously feminine, poetic, with bright, intelligent eyes.

Still, for all the esthetic ingenuity with which Brautigan describes Yukiko she emerges as an essentially one-dimensional character. She is a little too good to be real and much of her possible appeal is lost due to the over-poeticizing on Brautigan's part.

The ultimate effect of Plot A is of gentleness, of love, scintillant and precious while Plot B is an absurdist plot dealing with mankind's stupidity and the need for violence.

The novel's name, *Sombrero Fallout*, comes from Plot B which is the story of a book which the main character is writing and depositing in the trash can at the same time.

A sombrero has mysteriously fallen out of the sky onto the ground in a small American town. The mayor of the town, the mayor's assistant, and a man without a job are gathered around the sombrero trying to deduce from whence it came and what they are going to do with it. For some reason, the sombrero is -24 degrees cold.

These three men, each, for different reasons, jealous of each other, begin to have an argument about the sombrero which ultimately results in the President of the United States having to call in troops to quell the violence that has been started by the small town. Plot B is silly and in being that it emphasizes its point about the foolishness of and trivial motivation for many of history's

most bloody acts.

The two plots, in contrast and contradiction, made for a subtle statement on the nature of man, particularly the American man. On one side of the main character we see a genuine yet cloying idea of love and on the other we see his senseless love of terrible violence.

Together the two plots present us with an image of American man who does not search out his motivations but rather acts from a need for emotional and physical gratification. This "American humorist" is writing a story that he never intends to publish and is mentally masturbating about a woman who no longer loves or needs him.

Sombrero Fallout is an ingenious idea in terms of novelistic form and is original and oddly convincing in its content and theme. Theme? Applying that word to a Brautigan novel-like thing is like talking about time-warp travel with an internal combustion engine vocabulary. Still, until a better critical word can be found for the deep impression which a Brautigan novel leaves upon us the odd word must suffice.

Brautigan's theme is elemental man perversely manifesting himself in this perverse time.

Brautigan's man is sophisticated and neanderthal, rather a fool, but a beautiful and hauntingly tragic one.



RICHARD BRAUTIGAN'S *SOMBRERO Fallout* is an ingenious idea in terms of novelistic form and is original and oddly convincing in its content and theme. Theme? Applying that word to a Brautigan novel-like thing is like talking about time-warp travel with an internal-combustion engine vocabulary. Brautigan's theme is elemental man perversely manifesting himself in this perverse time.

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Convoy: 'epic tripe'

By STEVE BACHNER
Trends Editor

Sam Peckinpah's heavy-handed direction is just the touch needed to bring the hodgepodge of stars, extras, mammoth 18 wheel mechanical monsters and old film genres together to form some semblance of order and eventually the film *Convoy*.

But where do I go from there?

The lead in *Convoy* requires

macho appeal. Enter Kris Kristofferson. Sex and Snobbery? Ali MacGraw. A spirited heavy? Ernest Borgnine. The casting is par excellent.

But let me point out one thing. Nobody is going to win an academy award by doing a Peckinpah film. The director is far more interested in his action sequences and message-filled material than in tour-de-force fodder for any one player.

There's a message for us in this movie. Well *Convoy's* big message is what finally brings the entire 18 wheeled mess to a grinding halt.

Convoy is tightly based on C.W. McCall's ballad about a major (50 trucks or more) convoy

that keeps on truckin' despite the unbelievable odds stacked against it.

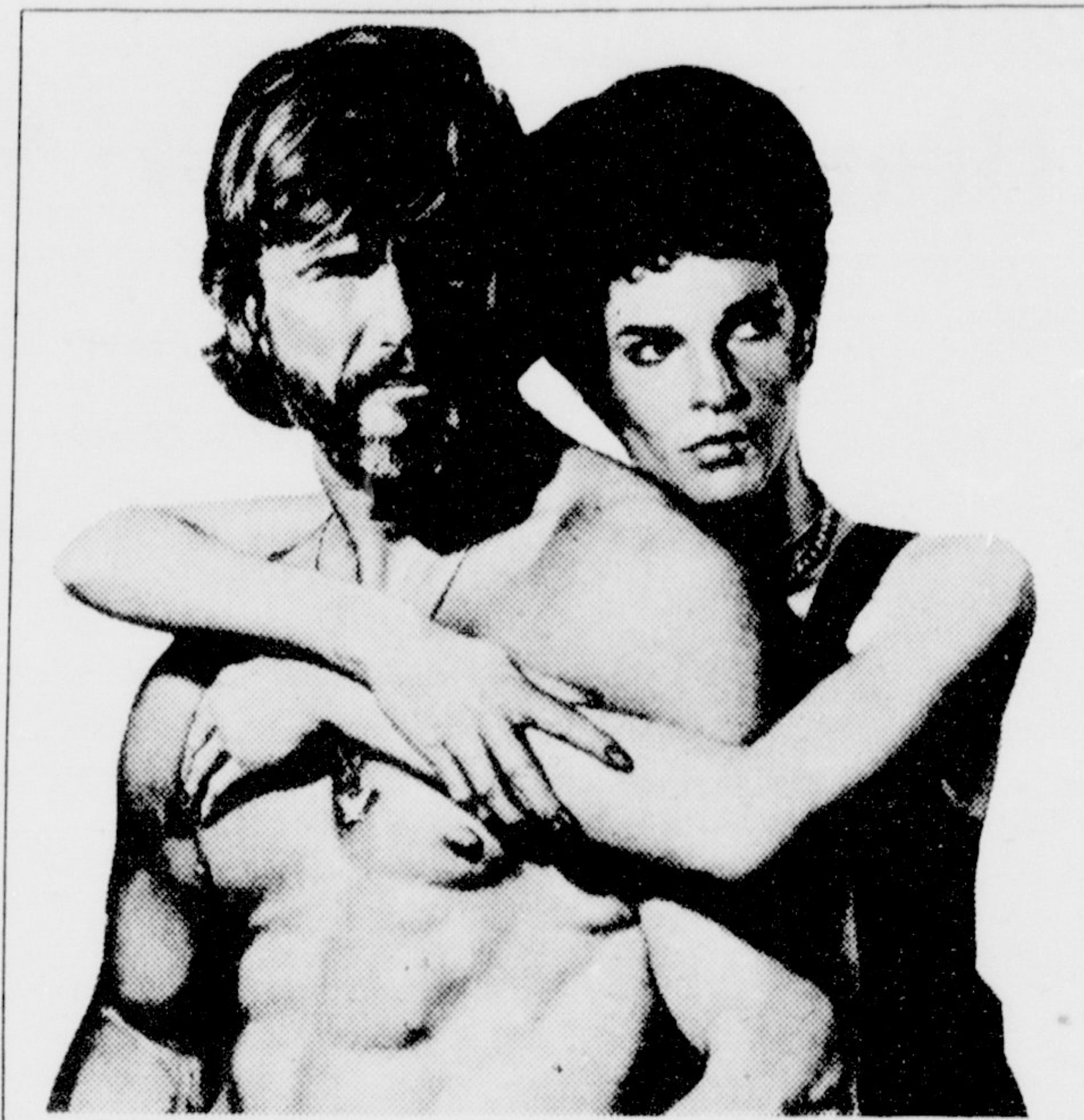
From this premise, Peckinpah elicits a protest march composed of an innumerable assemblage of trucks replete with operators from every imaginable walk of life. Just about every trucker has a legitimate beef. One driver is discontent with our boys in Washington; another disgruntled about the 55 m.p.h. speed limit, and some are just along for the ride.

The protagonists, Kristofferson and his little troupe, are on the lam . . . from the law, from themselves, and, of course, from society.

Tripe on an epic scale! Fortunately, the banality of the material is surpassed by Peckinpah's ingenious allusions to one of the cinema's foregone genres, the western.

Peckinpah is obsessed with the lifestyle of the old west and its eye-for-an-eye code of ethics. He aptly depicts this violent existence, as he does in many of his films, in what is probably his best work, *The Wild Bunch*.

Peckinpah fulfills the promise of a *Ride in the High Country* in what may be classified as one of the most important records of the mood of our times and one of the most important American films of the era.



KRISTOFFERSON AND MACGRAW star in Peckinpah's "Convoy."

In his attempt to repeat the feat under a different guise, Peckinpah has managed to muster some fine moments for us to revel in.

Audiences have, it seems, always been reassured by some elements of continuity between a specific film by a director and that director's ensuing efforts. Hence, and this is especially true for Peckinpah, stars are almost by definition players who never vary from film to film and for a star to play a part that fell outside his customary range was always considered a risky undertaking.

In the same way, if the film itself can be made to fit into a certain category, so that the audience knows what to expect in general terms but it is intrigued as to how the well-known ingredients will be served up this time, then a certain level of success can almost be guaranteed.

Audiences like to know what is in store for them and a successful film is one which can be clearly and accurately labelled.

To an even greater degree, *Convoy* is like the contemporary Peckinpah westerns of the director's earlier days. It is a story of adventurous open-air life that can take you out of your everyday life, away from the monotony of your job or textbook.

It is a clear and gripping development that moves to a satisfying climax when everything is settled in a blaze of guns.

But the automatic response evoked by Peckinpah, resulting from a certain sameness not only inherent in his films but in the "western" style itself, is so

strong in *Convoy* that it drowns his message.

But for the filmmaker who wants to talk directly to his audience about moral values, or about themes such as male friendship or patriotism, the western can offer unequalled freedom.

Westerns tend to be about a certain period of American history and to show the building-up of an organization united in a common good cause, but the best of them have an attraction that is international. The topicality of Peckinpah's guise is the main reason for loss of that feeling of universality and in a sense what we are left with is a poor man's *Nashville*.

There is no doubt that Peckinpah has a nice sense of time and place; that his locations and groupings, as well as the faces and peripheral activities that fill a given shot have the right look and feel about them.

But he is much less sure about the staging of the main action in a scene, except where seedy debauchery or sudden flare-ups of violence are concerned. The dialogue rides high in *Convoy* as well as wide -- from the awful to the quite acceptable. But even the hip CB slang employed inevitably leads us to believe that Peckinpah is playing cowboys and Indians again.

Peckinpah is half Indian, and that may have induced our guilt feelings to turn him into a prodigy before his time; it may also give him a keener understanding of his subject matter.

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Kosinski's new book is powerful in content

[continued from p.6]

for Levanter is one incident after another, each lived by the sensitive reader as well as by Levanter himself.

In a much-publicized section of the novel, Levanter is to meet his Polish friend Woytek at a mutual friend's house in Los Angeles. Levanter, by the mischance of a baggage foul-up, has to stay over in New York for the night. It's just as well; that night Woytek, along with Sharon Tate and others, is murdered by the Manson gang. Blind chance, then, saved Levanter's life. It was another incident.

Kosinski imagines the Tate murders from the standpoint of the victims and particularly of his friend, Woytek. Here, the novelist is powerful in his style. His descriptions derive their powerful effect from the brutality inherent to the crime and Levanter's (and Kosinski's) willingness to experience each moment in full, not turning aside, not trying to remember or forget - just exper-

encing.

Thus Levanter imagines his strong friend Woytek amazed, disgusted and finally senseless as the latter is beaten and stabbed repeatedly by the "Crabs of Sunset," a name Woytek had for the hippies of L.A.

To attempt to feel to the utmost scenes of horror as well as those of physical love may seem to some to be perverse, mentally unhealthy. But for the Kosinski protagonist, such is the stuff of life. To apprehend life in all of its possibilities at any given moment is to live; the other is self-styled illusion.

There is a scene in *Blind Date* where Levanter meets a deformed girl, little more than the stump of a torso and a head. Yet he is intrigued by this woman, who seems open and free of the psychological scars one might normally expect to find with such deformity. He watches her being varried into the room; he crosses to meet her.

After the conversation, Levanter considers the woman and decides that, as he was imagining himself her lover, her fascination was that *she had incorporated her deformity into the totality of her life. She was a woman, and her view of herself in the world was that of woman. Her view was as mysterious and exciting to him as that of any woman he had ever desired. He wanted to become an object of her emotion and her passions, to enter her world and be given her knowledge of it.*

Levanter, at the end of *Blind Date*, has a measure of success with another individual. Meeting Pauline, a woman pianist first encountered earlier in the novel, the two go to Levanter's apartment where, during the subsequent love-making he appears to exhibit a feeling of care about his partner. The closed world opens a crack further as Levanter allows just a bit of involvement with

another.

Yet, as if to deny this "plot" development, Kosinski snatches Levanter up and places him back at the ski resort where Levanter had earlier met Pauline. As the novel ends, Levanter, attempting to ski a large run alone at night, falters, and a chill sets in. As frostbite slowly threatens Levanter, he flashes back to warmer scenes - a beach, a boy playing in the water.

Blind Date is a powerful novel, powerful in style as well as

in content. From its pages emerges a philosophy of life which transcends the shock of the violence and sex which are its vehicle. Kosinski is a serious novelist, portraying life as he senses it to be, and his work should be taken seriously.

For those wishing light fiction for the pool or bed-side, *Blind Date* should be put aside. For the reader who desires involvement, sometimes at a frightening level, then Kosinski, and *Blind Date*, need to be investigated.

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Interview reveals Kosinski

[continued from p.6]

nostalgia for the atmosphere of Eastern Europe, where writing is a more 'engaged' act.

JK: That is why George Levanter is an investigator, or Tarden of *Cockpit* and agent. Roles which Americans perceive as more dramatic. But that is the only nostalgia there is, other than clearly I never wanted to sever my roots. Eastern Europe is Swiftian. It is like Gulliver's land, in fact, in which one small man once traveled.

CPS: Is socialism Swiftian?

JK: In the last 3 years, I've come to see socialist societies, so-called totalitarian societies, as an oppression by the party simply in the absence of computers. The ideology becomes an ever present computer. A crude computer. It is actually a leveling device which IBM can perform much better. A man in a totalitarian state is helpless. He or she feels that the total apparatus of society is so much more powerful, eventful, so much more equipped to deal with the destiny of the whole tribe.

This corresponds, I think, to the helplessness felt by a man or woman trapped in their four wheel vehicle on a highway called freeway. It's not free anymore. It takes half of your life under the guise of rendering you free or adventurous. I think the popular culture is the ideology of the computer, which creates the archetypal figures of heroes like Doris Day or Rock Hudson. While Marxism may be a crude computer, the computer state can do all this leveling not through the party secretary, but through a computer card popping out and saying you are above average, below average, you have to move here or

there. It discredits the common man or woman by rendering them completely 'uneventful' and passive.

CPS: You once told your class at Yale that, "I'm not here to save you, I'm not a missionary, I'm only trying to save myself from what has happened to you." Do you still teach?

JK: I'm on leave since 1973 and I haven't gone back to teaching.

CPS: Do you want to?

JK: Part of me wants to and part says no. It is too protective an environment. It shelters too much.

'A man in a ... totalitarian state is helpless... the total apparatus of society is so much more powerful.'

CPS: What is the disease the American student is suffering from.

JK: Two things. One is that they consciously embrace notions of destiny inherited from the culture and their parents. That is how it manifests itself. It manifests itself in the inability to grasp oneself as a truly dramatic protagonist in one's own life, in the dramatic units of this life as it comes by and the university should certainly be a dramatic incident in the course of one's life. If you combine these two notions, you

get a condition of passivity, partly unaware, because there is not that much one could or should do. That I find too traumatizing to witness.

CPS: What you just said sounds like mid-twentieth century existentialism.

JK: Here I would kindly, no unkindly, disagree. I think this philosophy is the very opposite of existentialism. In fact my philosophy, George Levanter's philosophy, and that of my other characters stresses the moment to be extended, to be lived, claiming that that moment contains all principle ingredients to one's connection to life. In essence it is the very opposite to existentialism.

CPS: But in practice this idea of grasping each moment and pushing it to its fullest is precisely how Camus defined existentialism as a project.

JK: All right.

CPS: Could you characterize the Kosinski public?

JK: A true Kosinski reader could have written all my novels and when some of these readers reviewed them, they reviewed them exactly on mental terms I'd set for myself. So the sense of recognition and the sense of identity is staggering and absolutely blissful.

CPS: You enjoy meeting people?

JK: That is all I enjoy. I have no conflict metaphysically with my fellow humans, while I have a lot of adversary reactions to our culture.



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USM seeks revenge against Pirates

By CHRIS HOLLOMAN
Sports Editor

This is the seventh in a series of scouting reports on ECU's 1978 football opponents. Next week we will scout the Rajun Cajuns of Southwestern Louisiana.

It was a muggy Saturday night in early September of 1976. Hopes for Pirate football were running high as the two teams took the field. The opposition for the Pirates was Golden Eagles of Southern Mississippi.

The Pirates, as some will remember were heavy underdogs to the USM squad. But once the game got started it was apparent that the Golden Eagles were ill prepared to handle the Pirates and ECU went on to rout the Golden Eagles 48-0. The loss haunted the Eagles and they eventually finished the season with a 2-9 record.

Last year the Eagles bounced back with a 6-6 record. In fact the USM squad down three Southeastern Conference teams (Auburn, Mississippi and Mississippi State). The problem that USM had last year was getting up for the likes of Memphis State, Louisiana Tech and Arkansas State. In other words the Eagles had trouble getting up for the lesser known opponents on the schedule. USM could have very easily gone to bowl last year if they had been able to get up for all the games and not just the big ones.

Don't get the idea, however, that the Golden Eagles will take ECU for granted as one of those pushover opponents this year because the people in Hattiesburg, Mississippi, haven't forgotten that 48-0 rout. And to add to the Pirates' troubles is the fact that they must face the Eagles away in their new 33,000 seat stadium.

But what about the Golden Eagles? Well, for the USM fan, former UNC-CH assistant and Golden Eagle head coach Bobby Collins has some good news and some bad news.

First the good news is that no less than 14 starters return to kick off the 1978 football season. The bad news is that the Golden

Eagles lost one of the best tailbacks in the country to graduation in Ben (Go-Go) Garry.

But there is hope that a replacement for Garry may have been found. The top candidate for the tailback position is Tiko Beal, (5, 10) 185. Chuck Cook (6, 0) 195 will also get a shot at the tailback slot with Calvin Jones (6, 1) 210 expected to take over the fullback position.

Last year's starting quarterback returns this year for his senior year. Jeff Hammond, (6, 1) 195 started nine games last year and connected on 25 of 58 passes for 454 yards while his backup Dame McDaniel hit 38 of 73 passes for 473 yards.

John Cannon, a (6, 1) 185 senior will return to split end after leading the team last fall with 19 catches for 295 yards. The flanker will be Chuck Brown, (6, 1) 170. He has been a starter for the last two years and is expected to be superior at his position this year.

At the tight end spot, senior Larry Harrington, (6, 2) 210 is in a battle for starting honors with sophomore Marvin Harvey (6, 3) 215.

The offensive line returns senior Randy Butler (6, 6) 255 and Terry Brown, (6, 4) 250 at the tackle and guard position. Butch Smith (6, 3) 225 is expected to take over the other guard spot with junior Greg Ahrens (6, 4) 250 expected to start at the other tackle position. At the center position will be either David Parrish (6, 5) 240 or Mark Johnson (6, 2) 235.

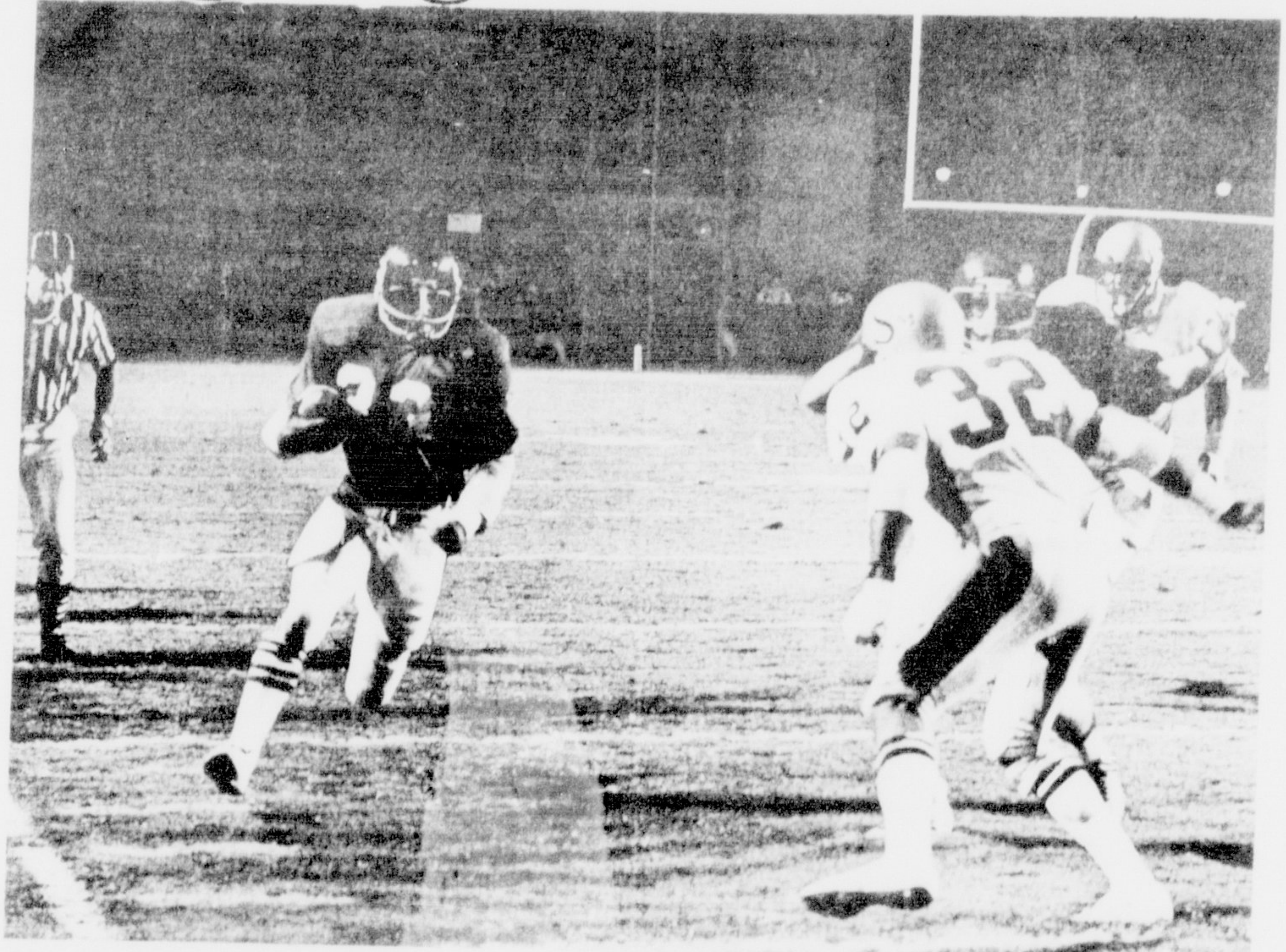
On defense only two starters return to the front wall and this has to cause coach Collins some concern. He does, however, have some capable replacements.

The returnees are tackle J. J. Stewart (6, 4) 260 and senior nose guard Thad Dillard (6, 1) 240.

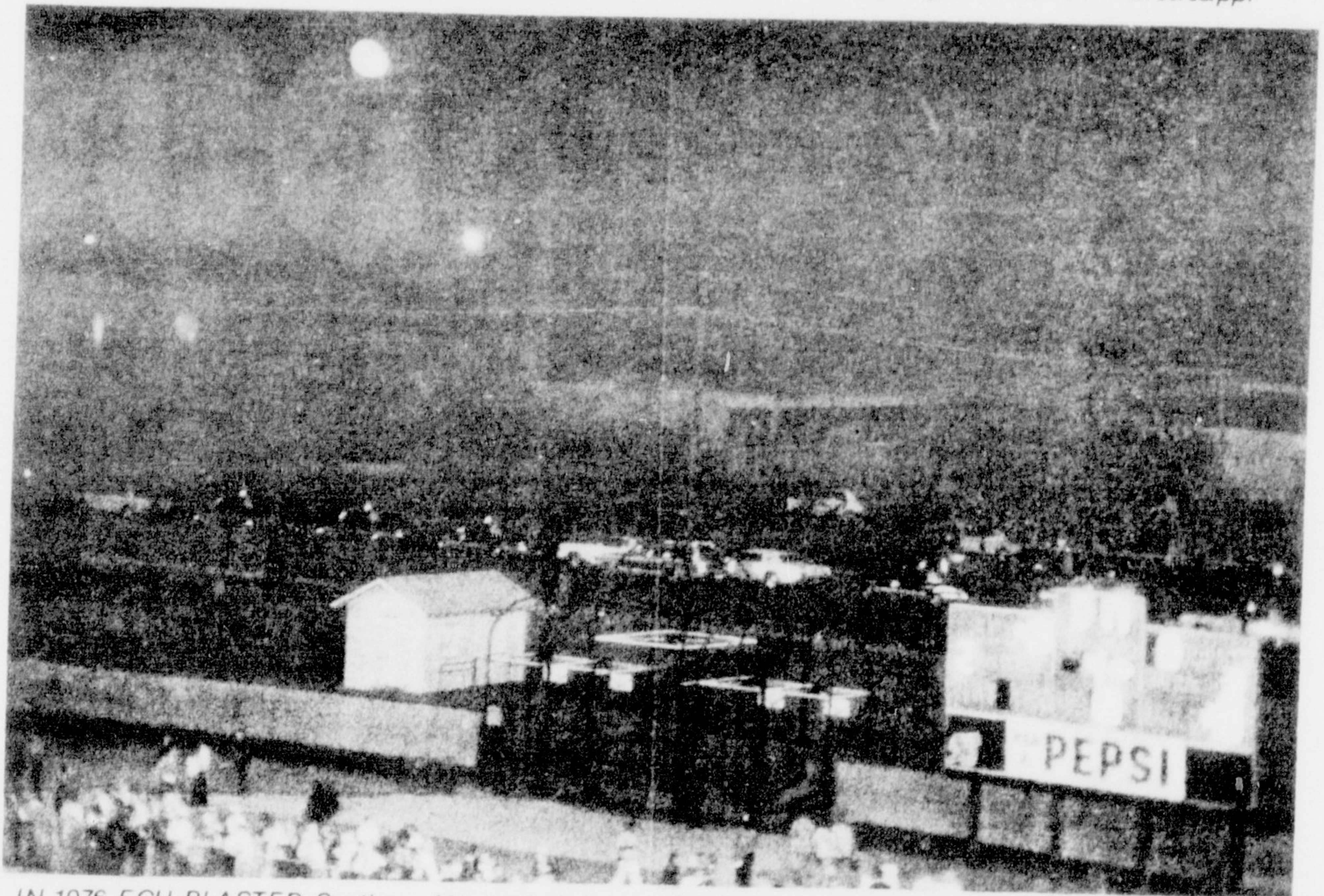
Joey Warren (6, 1) 250 is expected to take the other tackle slot but he has competition from sophomore Grant Culliver (6, 2) 235.

At the flank position junior Sonny Abercrombie (6, 1) 220 and Mike McKinzie, (6, 1) 210 are expected to step in.

[see TAYLOR, p. 11]



ECU HALFBACK WILLIE Hawkins heads down field for more yardage against Southern Mississippi



IN 1976 ECU BLASTED Southern Mississippi 48-0 in Hattiesburg this year where they defeated the Pirates home opener. The Pirates return to Golden Eagles 13-0 in 1973.

Sports



Mike Crenshaw



John Cannon



Thad Dillard



Coach Bobby Collins

By Sam Rogers

Taylor leads Eagle defense

[Continued from p. 10]

OLIVER MACK, ECU's record scoring guard, is currently working as an instructor at Lefty Drisell's basketball camp at the University of Maryland. The New York city native, is also under serious consideration for *Playboy* Magazine's All-America team which will probably be announced sometime in November. Last season, Mack finished fourth in the nation in scoring with 28.0 average and broke the ECU single game scoring record with 47 points against South Carolina-Aiken.

NEXT SEASON, Mack will be the nation's second leading returning scorer behind Indiana State's Larry Bird who averaged 30.0 points a game. Bird and Mack will face each other in the first round of the Hatter Classic in Deland, Florida when the Pirates square off against Indiana State. Other teams competing in the tournament will be Cleveland State and Stetson.

JIM RAMSEY, who announced last week he will transfer to Stetson next season, will not be eligible to play in the tournament. Ramsey will have to sit out the 1978-79 season and will become eligible the following year. Although Ramsey said he and ECU head coach Larry Gillman had no problems, the Cary, N.C. native mentioned playing time was a factor in his decision. "Coach Gillman had his ideas about what to do to run a team and I had mine," said Ramsey. "Playing time was not the total reason for leaving, but it was a factor. In my mind there is more future for me as a player at Stetson than at ECU."

ECU's 6-10 center Alton Tyson and 6-5 forward Clarence Miles will both play in the East-West Coaches All-Star Game July 25 in Greensboro. ECU is the only school which has two players on the East team. Tyson prepped at nearby D.H. Conley High School while Miles comes from Burlington Cummings. Miles averaged 17 points a game and was named the Most Valuable Player in the Capital Conference last season. He also led Cummings to the runner-up position in the State 3-A Championship.

SPORTS MEDICINE DIRECTOR ROD COMPTON, is scheduled this week to visit Gil Brandt, the Director of Player Personnel for the world champion Dallas Cowboys. Compton will look at the Cowboys conditioning program and will also talk about the prevention of heat stress. Compton and Greenville lawyer Larry Graham along with other ECU officials are working on a Sports Medicine Foundation. The foundation will provide scholarships for students interested in pursuing a career in the sports medicine field.

SPORTS INFORMATION DIRECTOR, Walt Atkins, assistant publicist Jon Verner, and sports promotions director Wayne Newman, recently returned from the annual COSIDA convention which was held in Atlanta, Ga. Verner's 1978 swimming press guide was voted best in the nation by members of COSIDA (College Sports Information Directors of America). Verner, who will leave ECU at the end of the month, may join the Atlantic Coast Conference office in Greensboro as an assistant under Skeeter Francis. Francis is the director of publicity for the conference.

WILLIE PATRICK, a former student assistant at ECU is now working at West Virginia University as the assistant sports information director. Patrick served two years as the SID at Tennessee-Chattanooga before moving on to West Virginia. Two of his swimming press guides at ECU received national recognition.

The number one tackler returns from last year at the linebacking position. He is junior Clump Taylor (6, 0) 205. He is comparable in many ways to former Pirate standout Harold Randolph. He had 134 tackles in 1977.

His counterpart at the other linebacker spot is senior Freeman Horton, (5, 11) 210.

The secondary will see all four

of last year's starters return once again. They are senior Mike Orenshaw (6, 0) 180, David O'Dom (6, 1) 200 and sophomores Hanford Dixon (5, 11) 170 and Gary Holt (5, 11) 180.

The strength of this year's Golden Eagle team has to be considered the secondary and quarterback positions. The defense could be tough up front if the linemen come on strong. The

real weakness of USM was a ground-oriented team last year and the loss of Garry will hurt the USM offense somewhat.

As far as the Pirates' chances of victory are concerned the Pirates will be playing a revenge minded team that has no glaring weakness. The Pirates must be ready to play at their best when they go the Hattiesburg because a victory will indeed be hard to come by.

ABC schedule announced

A partial 1978 schedule of 18 September contests has been announced for NCAA College Football by ABC Sports.

The 1978 season is the first of a new four-year NCAA-ABC contract which calls for 58 games to be televised annually under an expanded format.

The season kicks off with the defending Sugar Bowl champion Alabama playing Liberty Bowl winner Nebraska September 2.

The second week offers a national telecast of a pivotal Pacific-10 game between powerful UCLA and Rose Bowl champion Washington. Regional presentations will be televised September 16, 23 and 30, with a national telecast of the USC-Alabama game forming a double header September 23.

Television Committee Chairman Capt. J.O. Coppedge, U.S. Naval Academy, said the committee, with the approval of the NCAA Council, amended the new Plan to permit presentation of a game on September 2 in keeping with the generally earlier scheduling patterns of most member institutions. The Committee also has approved elimination of the usual telecast on Thanksgiving Day due to a lack of games

scheduled on that date and generally poor ratings.

"I think the September schedule is most attractive and interesting," Coppedge said. "College football is extremely competitive and skillfully played today. I anticipate a successful television series and increased attendance again in 1978."

On December 9, the Division II Championship and the semi-final games of the newly approved Division I-AA Championship will be presented, with the I-AA title game televised nationally on December 16.


Coppedge stressed that the current Plan provides a high degree of scheduling flexibility to ABC. Most important, he said, is the authority after September to

select games on the Monday of the week of each telecast. Further, the network may, with the committee's approval, change the anticipated ratio of 13 national and 10 regional presentations, and it may move national and regional formats on any date throughout the season.

ABC's current plans call for seven regional presentations from October 21 to November 18. A total of 30 games will be televised, with from three to six presented on any single date.

Coppedge said that due to the expanded appearance opportunities (116), it seemed apparent additional teams will participate in 1978 which had not traditionally enjoyed television exposure.

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PLAZA CAMERA

Compton busy lecturing on national tour

By SAM ROGERS
Assistant Sports Editor

Rod Compton's travel itinerary this summer resembles a schedule more appropriate for a foreign ambassador.

Compton, the Pirate's Sports Medicine Director, has journeyed from one end of the country to the other this summer speaking at conventions and conferences.

During the month of June, Compton visited the Medical College of Georgia in Augusta for a workshop before flying to Las Vegas, Nevada, with his assistants, Jim Keating and Liz White, for the National Athletic Trainer Association convention.

Following the NATA convention, it was on to another workshop at Madison University in Harrisburg, Va.

And this week, Compton is on the road again lecturing at East Texas State University in Commerce, Texas.

"Basically our workshops are for coaches and student

trainers," said Compton, now in his eighth season at ECU. "We want to educate both the coaches and the student trainers on injuries as well as the treatment and prevention of them. When a high school program has no student trainer we want the coaches to have enough practical knowledge to take care of problems when they happen.

"We're aiming for all the high school programs to eventually have at least one certified trainer at each school."

Compton works closely with representatives from Kramer Products while lecturing at each workshop. Kramer is recognized as one of the nation's top athletic supply companies which specializes in tape, ointments and liniments for the prevention of injuries.

"A basic workshop will last for five days which involves some very intense training," explained Compton. "Although there is a lot of lecturing, we set aside a lot of time for 'situation labs,' where coaches and trainers get a

chance to diagnose the injury and decide what to do in a given situation."

After the East Texas State University workshop, Compton will spend two days in Dallas, Texas with Gil Brandt, the director of Player Personnel for the Dallas Cowboys, discussing player conditioning and the prevention of heat stress.

Compton will then return to Greensboro to speak at a four day workshop for the N.C. Coaches Association. He will finish just in time to return to Greenville where the Pirates report for pre-season practice August 11.

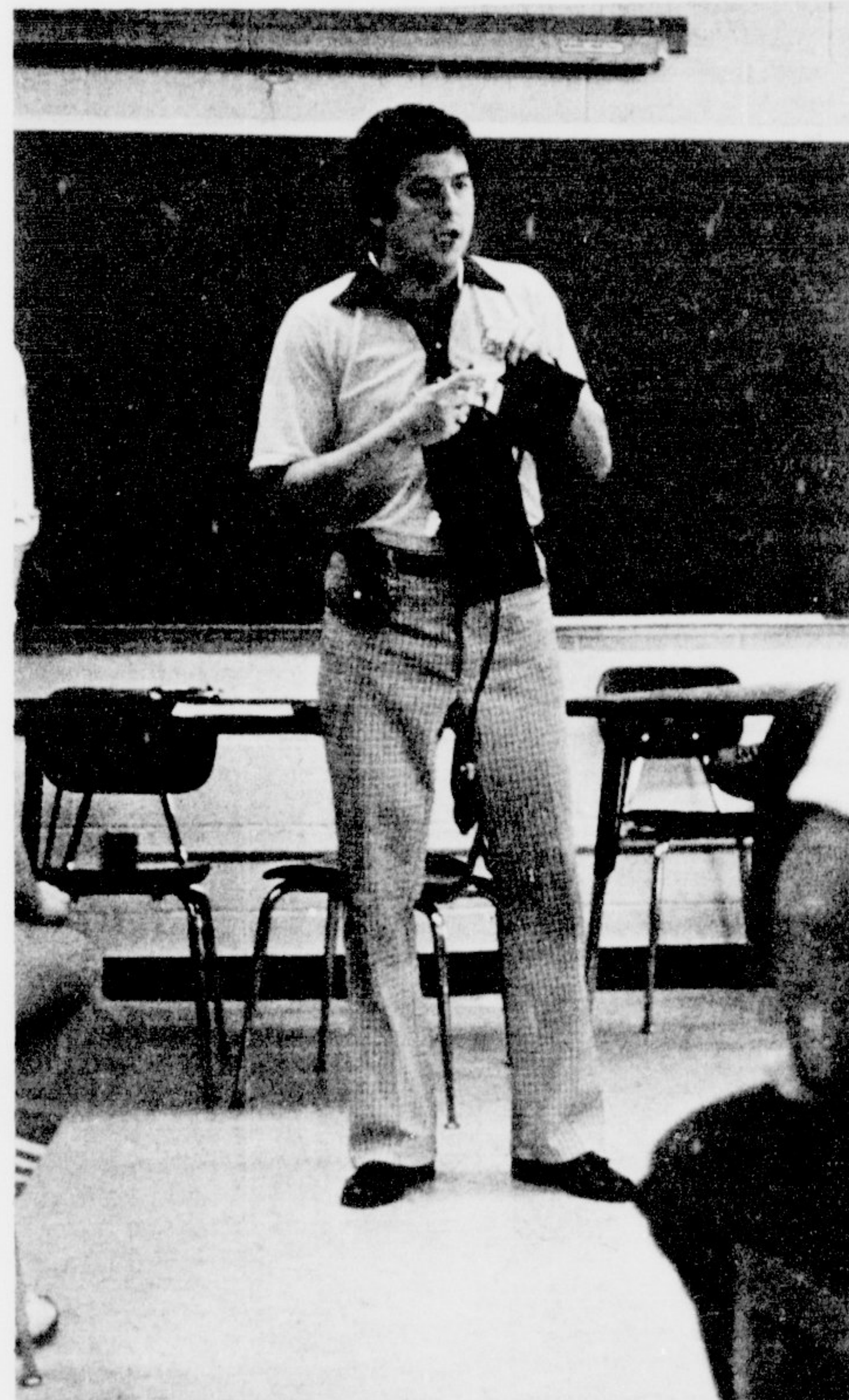
"I've been extremely proud of the progress we've made since I came in 1970," noted Compton. "The use of a van with a portable training room for on the field emergencies was an idea started here at ECU and it's being used all over the country. Next year we've got almost 40 students who will be in our sports medicine curriculum. We like to think we have one of the finest sports medicine programs in the country."

Yet, Compton is not one to rest on his past achievements. He is currently working with Sports Medicine Attorney Larry Graham on a licensing law for Certified Trainers in N.C. He has also

begun work on a Sports Medicine Foundation which will provide scholarships for students interested in pursuing a career in sports medicine.

"We want to continue to grow

and develop more every year," said Compton. "We've made tremendous progress during the past eight years and we've gotten a lot of students interested in our program."





SPORTS MEDICINE DIRECTOR Rod Compton lectures at the Pirates Sports Medicine Workshop held in May.

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Tyson recruitment

NCAA probes basketball

By WESLEY WILLIAMS
Staff Reporter

Mississippi head basketball coach Bob Weltlich said Saturday he would neither confirm nor deny whether the Rebels were responsible for leveling charges against the ECU basketball program which has resulted in an investigation by the NCAA.

The alleged violations are believed to have occurred in the recruiting of Al Tyson, a prep standout from nearby D.H. Conley High School who has signed a grant-in-aid with the Pirates next season.

"I'm not going to deny it, but I can't elaborate when there's an investigation going on," said Weltlich. "It's common knowledge we were recruiting Tyson as were a lot of other people. It's also common knowledge that most of us had a hard time doing

so. There were a lot of difficulties."

Tyson, a 6-10 center, was highly recruited last season by many schools and was the object of a bitter struggle between Mississippi and ECU.

NCAA investigator Tommy Yeagers spent five days in Greenville last week but would not comment on the reason for his visit or whether the NCAA would take any disciplinary action against the Pirate basketball program.

Yeagers questioned Tyson's high school coach Shelly Marsh last Wednesday and was also believed to have questioned Gillman and Dillon concerning the recruiting of Tyson.

"He wanted to know about Al's economic status during the past year," said Marsh. "He asked about Al's spending money, housing, clothes and his grades. He certainly knew what he was talking about and was very

familiar with the Greenville area.

"I don't know if he has contacted any of Al's teammates but I wouldn't be surprised if he hasn't contacted them by now."

Although Marsh said he had no idea which school may have complained to the NCAA, he believed it could have been Mississippi.

"Al had given ECU a verbal commitment before he visited Old Miss," explained Marsh. "But when he visited Ole Miss things were completely different down there than what he had anticipated. Al probably gave Ole Miss a verbal commitment during his visit and Eddie Oran felt he was going to come to school there."

"But apparently Al changed his mind when he came back and I think that really upset Eddie. He couldn't figure out why Al changed his mind."

Ole Miss assistant Eddie Oran told FOUNTAINHEAD Monday

he wasn't aware of any recruiting violation by ECU or Mississippi and also added he had no problems with the ECU coaching staff.

"We lose a lot of players every year just like a lot of other schools do," said Oran. "I really didn't know if Al was coming to Mississippi. You'd have to ask Al about that."

Marsh said Oran came to Greenville in April to sign Tyson on the national signing date, but was unable to find him.

"Eddie came to Greenville on the national signing date," said Marsh, "but I got the impression he couldn't find Al anywhere. He wasn't in school or at home and Eddie wasn't able to locate him anywhere. Al did miss school several days around the signing date, although I don't know exactly how many."

When asked if he contacted Tyson during that time, Oran had no comment and refused to



LARRY GILLMAN

answer any more questions. Oran said any other information would have to come from his head coach Bob Weltlich.

Gillman would not comment on any questioning concerning the NCAA investigation and said any additional information would have to come from ECU chancellor Dr. Thomas Brewer or athletic director Bill Cain.

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Fountainhead

Vol. 54 No. 06 63 East Carolina University Greenville, North Carolina 19 July 1978

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DR. BREWER MEETS with the Media Board over WECU.

[Photo by John H. Grogan]

Dr. Brewer, Media Board meet

By JIM BARNES
News Editor

In a meeting Tuesday with Media Board members and the general manager of WECU-FM, ECU chancellor Thomas E. Brewer stressed the responsibilities and obligations of operating a 50,000 watt radio station, and suggested that a full-time professional broadcaster be hired to co-ordinate station management.

Noting that the proposed frequency for WECU-FM is the sole remaining frequency band of 50,000 watts in the eastern North Carolina area, Brewer expressed reservations about "a station which had as its call letters WECU over which the university has no control." Under the current constitution of the Media Board, student media are to be student controlled, as they are financed by student fees.

Brewer stated that he had called the meeting because, upon reviewing the WECU issue after assuming the chancellor's office, he had some questions he wanted to discuss, chief among them station control, financing of a 50,000 watt station, and the responsibilities of such an operation.

Much of the meeting concerned questions Brewer asked of John Jeter, general manager of the radio station. For over a year, Jeter has been working toward the realization of an FM station for the ECU students and the surrounding communities. Currently, an application for an FCC license is being routinely processed in Washington, D.C.

Brewer's recommendation of a full-time professional staff member for the station came as the chancellor told the group of

his apprehensions concerning a student-run station which has a 50,000 watt broadcast power. 50,000 watts is a powerful signal which would effectively reach beyond Greenville, perhaps as far as Raleigh.

Brewer felt that the responsibilities inherent to such a station might better be co-ordinated by a professional. "We're not talking about the students ('listening)', Brewer continued. "With a 50,000 watt station, we're talking about the entire area of eastern North Carolina."

Elaborating on the public responsibility of WECU-FM, Brewer added, "I do not agree that it is the role (of the station) to program just what the people want to hear. The station should also expose the audience to what they ought to hear, as well as act

[See WECU, p. 3]

McGinnis prepares to undergo renovation

By KAREN C. BLANSFIELD
News Editor

After the usual years of planning, proposals, and red tape that inevitably accompany any kind of construction or renovation, the Drama Department of East Carolina University has finally received the green light for a long-planned renovation of McGinnis Auditorium. That light is in the form of a \$1.9 million appropriation made by the state legislature in June, culminating several previous requests for funding.

The \$1.9 million is part of a total package plan of \$2.7 million, with the remaining amount to be requested next year. According to Preston Sisk, General Manager of the ECU Playhouse, construction will probably begin either in the fall or next spring. The uncertainty of exact dates is due to changes which must yet be made in the architectural design.

"These plans are eight years old," Sisk explained. "They're going to have to go back to the drawing board for a few days at least and make sure that everything they've got in there meets the new code specifications and so forth."

The primary changes which will be wrought by the impending renovations are enlargement of the stage, revamping of the

lighting system, raking of the seating area and improved accessibility of the auditorium to wheelchair patients.

Expansion of the stage will come first. "The stage is going to be about twice as deep as it is now," Sisk said. "It's going to be made taller than it is now. The rule of thumb is that the gridiron above the stage floor ought to be ten and a half times as high as the proscenium arch. This one is only about one and five eighths as high, which means that if you fly a big piece of scenery, the bottom of it is either going to show or you're going to have to hang something black in front of it so low that it blacks out the picture."

The cost of this portion of the project, which will include knocking out the back wall of McGinnis, will be compounded by the necessity of raising the roof, which, as Sisk points out, is a very expensive project.

"But it's a necessary project to make the theatre work," he added emphatically. "That's one of the most important things - raising the gridiron and getting our flying facilities working so we can get scenery up and down and out of sight, and all the scenery we need on the stage at one time."

As an illustration of what kind of problems the present setup

[See MCGINNIS, p. 2]

MCGINNIS

[continued from p. 1]

poses, Sisk cited a dilemma faced by the Drama department last winter during the production of "The Skin of Our Teeth." Because there was so much scenery on the stage for that play, it was necessary to cut the corners off on of the sets to enable the complicated shift from one complete set to another. "Consequently, one night the scene shift took twenty minutes."

When this stage expansion is complete, McGinnis Auditorium will actually be about six feet shorter than it is now, and the dressing rooms which are now located behind the stage will be directly beneath it.

Another important problem

which will be solved by such a major alteration is lighting. The antiquated lighting system, which is presently located "on a pinrail twenty feet off the floor in the stage right wing," will be replaced by a new modern system and will be moved to the production booth above the lobby. This new system will probably require rewiring of the auditorium.

The audience area will not see any expansion either, although significant changes in arrangement will be made. An orchestra pit will be added, and the slope of the seats will be noticeably increased for better audience observation, particularly the last rows. This change, Sisk believes, will make the theatrical productions not only different in nature but more exciting as well.

"What happens is that in the

auditorium as you've got it now, everybody is looking straight on or up at the action. That means they see the action essentially in two dimensions - it's flat. What you really see is height and width. But when you raise the audience above the action - and two thirds of the audience or so will be up above the action when this goes - then you've got the audience looking, and they see height, they see width, but they also see the floor. The floor has some depth, and you can perceive movement patterns on the floor. And it calls for a whole different kind of directing, a different kind of design, and it's really more interesting, in my opinion."

The only problem with this design - and it is a problem which has not yet been ironed out - is how to make the back seating area available to wheelchairs. The

present plans call for stairs leading up to the rows, as well as other designs will have to be revamped, since federal law now requires that buildings be totally accessible to the handicapped. Present speculation for increased accessibility includes some plans to put an elevator in the lobby.

Because the status of construction progress is unknown at this time, it is impossible to predict what impact will be felt on the fall theatrical season. Consequently, no plans have yet been made for upcoming programs. When work is actually begun on McGinnis, all the shows will have to be moved to the Studio Theatre, which seats only a hundred people, as opposed to the 690 seats available in McGinnis. Such a move will pose two main problems, according to Sisk, it will reduce the number of people who are available to attend the performances, and it will cut the revenue which the theatre takes in. In addition, it will severely limit the scope of the productions themselves, a factor

which will not necessarily be negative since it will help to reduce operating costs somewhat.

One solution to the problem of the cutback in seating in the Studio Theatre is to increase a run from the usual four or five nights to ten to twelve nights. This increase could prove difficult, Sisk explained, because of the great strain it would inevitably place upon the people involved in each production.

"That's one of the perennial problems in an education situation - how long can you run a play without diminishing returns?"

But despite all the barriers that remain to be faced and overcome, all the inevitable complications and holdups, the end product will, Sisk believes, be well worth the trouble.

"I think that we'll have a theatre we can hold our head up about and be proud of," he stated with certainty. "There's no doubt about that. I don't think we're going to have any major problems."



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PLAZA CAMERA

Editorials

Page 4 FOUNTAINHEAD 19 July 1978

Gillman should resign

ECU head basketball coach Larry Gillman recently spoke to an ECU journalism class and said "before I came here, people didn't know ECU had a basketball program. At least everyone knows we have a program now."

Yes, everyone has been made well aware of the fact that ECU has a basketball program. But what reputation does that program have? Gillman has done little so far during his stay at ECU but generate negative publicity about himself and the basketball team.

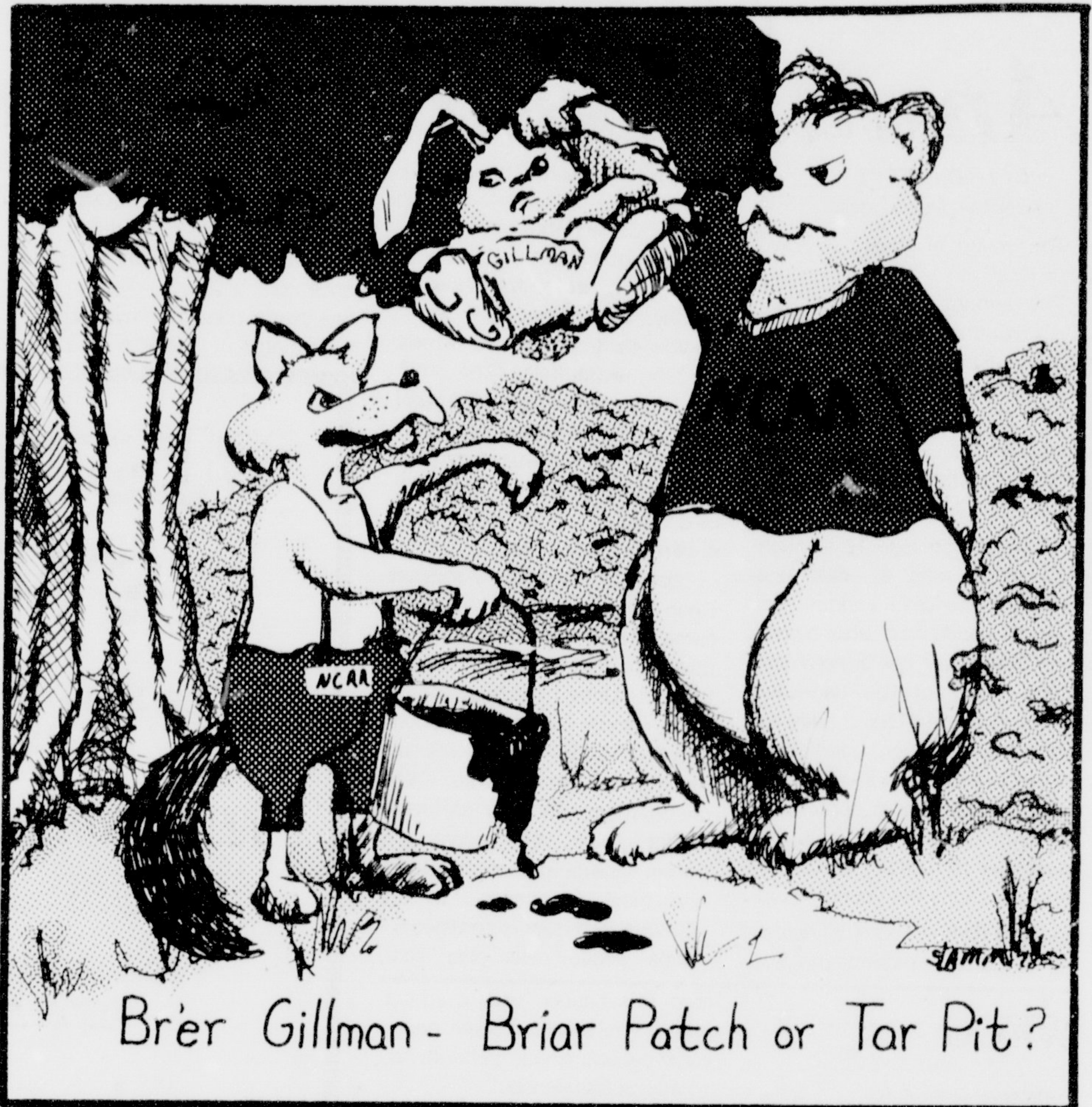
Gillman made front page news throughout the state when Mount Vernon (NY) High School coach Vincent Olsen wrote a letter to several North Carolina sports editors demanding a public apology from Gillman because he allegedly contrived portions of his resume, claiming to have been an assistant coach on Olsen's staff. Olsen denied that Gillman had ever served on his staff.

Later, following weeks of public pressure for his removal or resignation, Gillman claimed he had been offered a position with the National Basketball Association franchise the Chicago Bulls for a reported \$32,000 a year. A spokesman for the Bulls said they had never heard of Larry Gillman and had no such opening on their team.

Reports from within the ECU Athletic Department indicate that Gillman does not mix particularly well with the rest of the department, either. The former head of the Sports Information office had a running feud with Gillman and the two men were, according to sources within the department, no longer on speaking terms after December. Former ECU assistant basketball coach Billy Lee resigned after just one season at ECU under Larry Gillman. ECU star basketball player Jim Ramsey recently announced his plans to transfer to Stetson University next year.

And, finally, Pirate basketball is being investigated by the NCAA for possible recruiting violations.

Some of these arguments may simply be coincidence, others are probably true. Whatever the case, it is clear that Gillman has lost the support of his co-workers, his fans, and his team. It would be in the best interests of Gillman's personal reputation and that of Pirate basketball for him to step down before further damaging an already tainted image.



Forum

Former editor defends HERALD editorial

To FOUNTAINHEAD:

Attention: Gerald Barnes
Sheila Mendoza
Dabney Glick:

Perhaps you should reread Mr. White's editorial entitled "EBONY HERALD a waste," because apparently each of you missed the point.

In the first place, Ms. Mendoza, where did you learn your journalism? Certainly not under Larry O'Keefe or Ira Baker in the journalism program. I question your ability as a newspaperwoman if you do not know what an editorial is.

Editorials are *opinions*, supposedly the opinion of the newspaper in which it is printed. Ms. Mendoza, most opinions, if not all, are biased, so yes, editorials are biased. Surely the EBONY HERALD has a dictionary. Perhaps you should learn the meanings of words before you use them.

Mr. Barnes, you claimed that you feel as if you had been "attacked by a dose of good ole southern racism." I reread Mr. White's editorial twice and nowhere did I see any "southern racism."

Since you are concerned with racism, Mr. Barnes, don't you realize that the mere existence of the EBONY HERALD is racist? The editorial was not racist; you only believe that it is because you interpret it in a different light. Mr. Barnes, the point of the editorial is that it duplicates efforts made by FOUNTAIN-

HEAD. No, not every story that appears in the EBONY HERALD is printed in FOUNTAINHEAD, but the latter doesn't think that fashion shows, for example, are newsworthy — unless it's being held to raise money for a worthy cause.

When you read the editorial, you must have blocked the fourth graph from your mind. The first sentence states: "The idea of a newspaper concentrating solely on black students is just as bigoted as a newspaper which covers only the activities of white students."

Would you like to know one reason which probably contributes to the fact that there is not as much news of the minorities on campus as you would like to see in FOUNTAINHEAD? There are no minority students employed at FOUNTAINHEAD. Which, I might add, is not the newspaper's fault.

During the two-and-a-half years I worked at FOUNTAINHEAD, I recall only five black students who worked on the paper. Bill Keyes worked for a time as assistant sports editor; Joyce Evans has written for FOUNTAINHEAD, but was also busy with the EBONY HERALD and WECU radio; Ken Campbell was assistant news editor, but resigned to become editor of the EBONY HERALD; Helena Woodard worked as assistant news editor, but resigned due to an increased work load in the English graduate program. Arah Venable began writing for FOUNTAINHEAD last spring and

I hope that she will continue to do so when she returns this fall.

Mr. Barnes, you wrote "the claim that the HERALD reproduces FOUNTAINHEAD is a lie. Proper analysis of the HERALD would reveal this."

I could not find a copy of the HERALD to analyze it (I don't remember the last time it was printed), but I do remember the front page of an issue during SGA elections about a year ago. FOUNTAINHEAD had interviewed presidential candidates Neil Sessoms, Tim Sullivan, and Scott Bright, and what did I see in the HERALD? The very same. Certainly you cannot say that this was not a duplication of FOUNTAINHEAD.

And Mr. Glick, I understand your comments on social factors, but tell me, what newspaper is printed twice a year? Most newspapers are dailies, biweeklies, or weeklies. Twice a year? That's not a newspaper, it's a newsletter.

The HERALD staff has apparently not been trained to make up newspaper pages. The appearance of a newspaper is very important, and headlines, cutlines, copy, photos, and white space must be used effectively.

If the HERALD will begin printing newsworthy articles, not duplicate the efforts made by others, and straighten up the overall appearance of its pages, maybe then it will contribute something to the student body, and not just to one group of people.

Cindy Broome
Former FOUNTAINHEAD Editor

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"Were it left to me to decide whether we should have a government without newspapers or newspapers without government, I should not hesitate a moment to prefer the latter."

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Karen C. Blansfield

Trends Editor Steve Bachner

Sports Editor Chris Holloman

FOUNTAINHEAD is the student newspaper of East Carolina University sponsored by the Media Board of ECU and is distributed each Tuesday and Thursday, weekly during the summer.

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KENNY LOGGINS' NIGHTWATCH: only one side is worth a listen.

Loggins' Nightwatch disappointing follow-up

By CHRIS FARREN
Staff Writer

Over a year since Kenny Loggins was celebrated home, *Nightwatch*, his latest release had become one of the most awaited albums of the summer, and at last it has arrived. But first a little reminiscing.

the remake of "Down In The Boondocks" is something I will never understand.

The rest of the side almost sounds like an early sixties rock group, with exception given to the title cut which shows signs of the Loggins of old, but is nearly drowned by heavy handed production.

Trends

In his first solo effort since leaving Jim Messina, *Celebrate Me Home*, Loggins had proved beyond a doubt to any skeptics his ability to make it as a soloist, with a totally solid and class performance that would have to rate as one of my five best picks of 1977.

The Loggins we saw in *Celebrate Me Home* was out to prove something, an effort he put his entire heart and soul into in hopes of gaining individual acceptance.

His work was rewarded by an album that was critically acclaimed and commercially received by an extremely diverse audience.

Unfortunately for you and me and for Loggins, once you produce quality material people tend to expect quite a lot from then on, and as such *Nightwatch* is bluntly a poor and disappointing follow up.

Nothing about *Nightwatch* shows as much effort or quality as *Celebrate Me Home*, from the production to the lyrics. The songwriting is the most obvious and immediately disappointing change.

Where before Loggins seemed just as comfortable with driving "Lady Luck", in *Nightwatch* he appears to be aching to explode into hard-core rock n roll at any moment.

Side One sounds more like Rod Stewart than Kenny Loggins, and

Fortunately Side Two is considerably better. Opening with the catchy "Whenever I Call You Friend", a duet with Stevie Nicks, this song puts Loggins back in place where he is most comfortable and effective.

Here Loggin's most dynamic talent is at work, namely his voice, where the falsetto smoothness of the verses is superceded only by the melodic intensity of the final chorus.

The next song, "Wait A Little While" is probably the best cut on the album that truly helps to redeem faith and shows that he is still capable of writing exceptional tunes.

The third song on Side Two, "What A Fool Believes", is yet another solid tune, cowritten by Loggins and Michael ("Taking It To The Streets", "It Keeps You Runnin'", "You Belong To Me") McDonald, one of the most critically overlooked talents in music today.

The album closes with the haunting "Angelique" which is intriguing but again a bit over produced, showcasing the tremendous range and colors of this performer's mighty voice.

As I see it, if you buy this album it will be for only one side, but then again, one side of good Kenny Loggins is worth about three or four of anybody else.

Kosinski: part two

In an interview with CPS which appeared in last week's edition of FOUNTAINHEAD author Jerzy Kosinski discussed several of his most popular novels and their relationship to western tradition. Below is the conclusion of that interview.

CPS: Jerzy Kosinski is legendary for his ability to hide from friends, for his taste for subterfuge.

JK: One doesn't exclude the other. Your ability to hide is to remain yourself. I am created as a self before I am able to embrace other. Unless I can guard myself from an act of unnecessary incorporation with the world outside, I will not be able to know exactly what it is that draws me to other. The self has to be guarded to maintain its integrity and I use the word "integrity" quite advisedly. It is a psychological integrity which prevents me from turning into a missionary, a policeman or one of my characters. In many encounters I keep myself, my private life, very carefully camouflaged.

CPS: It is a guardedness all your characters share.

JK: Even Jonathan Whalen in the *Devil Tree*, who tries desperately to see himself as his own event, is quite unable to arrive at a definition of the self. Maybe because he has been incorporated:

CPS: Yet Tarden, Whalen and the narrator of *Steps* don't respect the integrity of other people. They manipulate them psychologically, technologically and emotionally. They use recording equipment and photography. In fact, many of your early books seem to propose that love, or affection, always results in manipulation.

JK: Is it possible that this situation manipulates both partners equally? That they are encounters created by culture? Who is manipulating whom right now? Lets put it in one of my novels. Tarden is being interviewed. To a degree, of course, the interviewer defines the situation for the interviewee, but the interviewee, trained in the arts of manipulation, camouflages himself cleverly; yet he still responds to the situation imposed now by a larger unit, society, which created the whole form of the interview. You are no freer of this form than I am. This binds us together in the act of mutual manipulation. What is wrong of being aware of this?

CPS: Enlarge on that. Would you say that American culture was a false dialogue?

JK: No, but most of the western

tradition is. And a man aware of some of this falseness, such as the narrator of *Steps*, is no freer simply because he is aware. The notion that someone who knows the nature of fear is a fearless man is simply not true. I know the nature of fear very well and I get frightened so easily you can't imagine. I know the nature of power, of bureaucracy and uniform very well. I have portrayed some powerful characters, yet when I'm confronted by a policeman I'm completely shaky.

CPS: Most authority figures in your books are completely discredited.

JK: That is true. Tarden gets locked in an elevator which, despite all his talents, he can't get out of. So in a way, the act of amipulation clearly belongs to both parties. I would not see one of them, a woman or a man, as a victim. They are locked into a cultural device from which at least one of them tries to get out by either using it or giving in to it.

CPS: In a Godard film there is a slogan scrawled on a wall that says, "I replace vague philosophical concepts with clear images". Your early novels employ almost a photographic technique. They are a series of snapshots. Yet aren't images often too clear? Can't they be manipulated in a hundred unintentional ways?

JK: To say that because I address the reader in very plain language, not in the available highbrow aesthetics, to say that this leads me to perform in terms of the popular culture is not true. I'm pondering this.

CPS: Still, a snapshot is by nature vague and this vagueness can be exploited to give the snapshot a hundred different interpretations.

JK: That is right. What sets this as adversary to popular culture is the ambiguity, the open-endedness of the language — precisely because it can't be discredited as an explosive language, as an exercise in linguistics, or aesthetics, but in structure. What sets it apart is the overwhelming emphasis on incident which of course the popular culture doesn't even acknowledge. It has life, or a span of life, or when I was in school etc. There are moral judgements in my novels. They are implicit, not explicit. They are prejudged in terms of an easy morality, or a judeo-christian ethics.

CPS: You mention highbrow aesthetics. Do you feel that your contemporaries, writers like Pynchon or Bellow, are essentially engaged in linguistic exercises?

JK: I think you may have just said it. You perceive it as writing,

what Pynchon does. I perceive my own books as storytelling. I narrate. I think there is a difference. This could explain why the priests of the highbrow literary coterie would scorn *Blind Date*, feeling that narrating or storytelling is, in fact, a device of the popular culture. They are confusing narrating with entertaining. I think they have contempt for entertaining, perhaps justly so, the popular culture does nothing but entertain.

CPS: Your fiction is unusual in that almost all of your protagonists are businessmen, captains of industry, with all the power trappings that accompany that position. On the other hand you have a jaundiced view of corporate motives. Jonathan Whalen in the *Devil Tree* murders his stockholder.

JK: While now only two stockholders, and I don't think he murders them, it's the sea that murders them.

CPS: We didn't purge them, they purged themselves?

JK: Now come on. A family reason may have something to do with it. I really don't know, I'll have to reexamine his motives. I'm somewhat separated from Jon Whalen, who I think of all my characters is the most caught. Even his tape recorder can't save him. He really watches his language far more carefully than anyone else in my books. He records himself...the despair to know what language has done to him. He is the most desperate of all my characters, but are they all really businessmen. Of course the boy in *The Painted Bird* isn't. He is an avenger. He perceives himself as independent and can pass his experiences on to others regardless of whether they want it or not. To a degree therefore he is not a businessman, but he will become one.

CPS: Would you say that all of your characters, in order to seize control of their lives, incorporate themselves into this dominate ideology of competitive business?

JK: And the word incorporation? Already it signifies business. Tarden is the tool of business. George Levanter associates with businessmen.

CPS: All of your characters deal with oppressive situations by internalizing the methods of their antagonists and, so to speak, beating them at their own game. Isn't the game won at the cost of their humanity?

JK: My characters don't lose theirs I don't think. They are victimized often enough to retain it by age, chance, accident. They may have tried to incorporate others by an act of manipulation, but they fail.

Jaws 2

A schlock summer sequel that promises too much

By STEVE BACHNER
Trends Editor

The narrative style of Universal's otherwise dubfooted summer junk-sequel, *Jaws 2*, is probably the only developed tendency in this uneven, unnecessarily heavy-handed, supposit-

ous horror saga.

Plot chronology is certainly intact: the film begins tidily and concludes tidily; everything in between is a sham.

This sequel to Steven Spielberg's superlative 1975 thriller is Hollywood's most unjustified attempt to cash in on the

success of a forerunner to date. Unfortunately, the banality of most of the current "sequels, prequels and remakes" will have little bearing on the box office prosperity of this insipid genre of film.

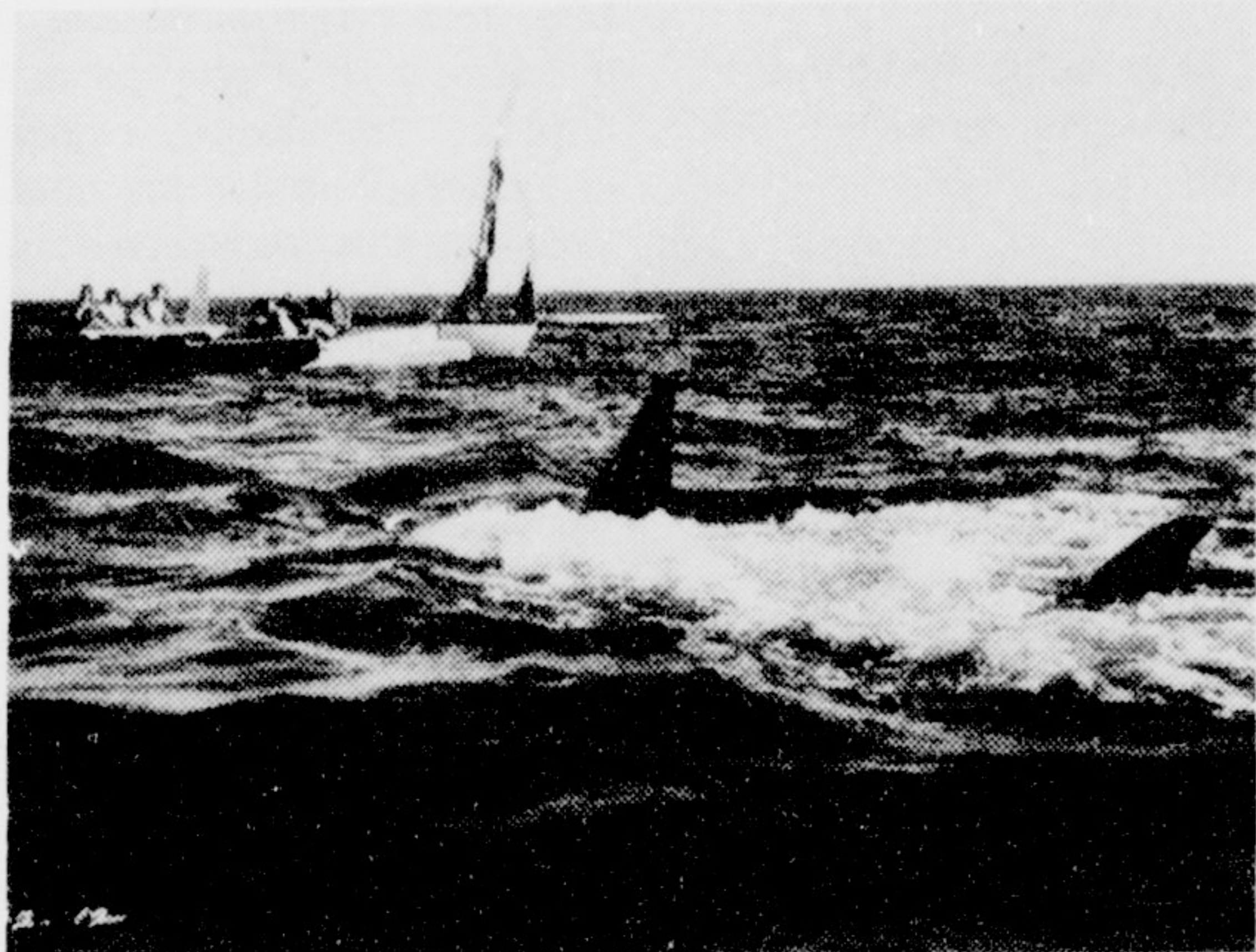
Jaws 2 totally lacks any genuinely original material of its own and settles for a superabundance of excessively gory variations on the shark attacks we remember from its predecessor.

Even the film's best moments (i.e. Roy Scheider's discovery of a mangled torso; a partially gnawed killer whale happened upon by two teenagers on the beach) provide only schlock shocks. One of the cinema's oldest and most effective tricks, that of allowing the camera to sneak up behind the viewer and yell "boo", has been rendered a thousand times before and a thousand times better in just about every other film in this genre.

The shark attacks in *Jaws 2* are completely without motivation so that what we are subjected to, quite unfairly I might add, is a string of meaningless, unimaginatively staged deaths.

The multi-talented Spielberg took Peter Benchley's prosaic

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A GROUP OF sailboating teenagers are attacked by Universal's giant rubber shark in this summer's schlock sequel to "Jaws."



LORRAINE GARY CAUTIONS Marc Gilpin to be quiet when Roy Scheider falls asleep from exhaustion, in a scene from "Jaws 2."

soap opera and crafted an enjoyable and exciting adventure tale that rose far above the novel from whence it came.

Jaws was crafted in the Hitchcock tradition and sported some brilliant comic relief, first rate performances by a likeable cast and memorable screen shocks.

Even as simply a horror tale, and *Jaws 2* embodies horror at its lowest level, the sequel belongs in the category of horror movies in which horror is the be-all and (alas) the end-all — the only reason for the film's existence.

The film is a continuing stream of poorly executed, poorly acted, dully directed, often clumsily rendered and shoddily sadistic sequences, and it is just this kind of film that has given the genre a reputation for cheap sensationalism.

It is a shame too, for the original on which it was based was a class-A motion picture in which horror was the essential ingredient, but not the only, or chief, reason for making it.

The revelation of the "terror from the deep" too early in the film is another weakness. The shark, more contrivedly repulsive and a little bigger than the original, is actually less fearsome. It is revealed quite early on and swims around throughout the rest

of the film. The result is that after a few fairly effective moments, not much else is left and the climax, the hokey electrocution of the shark, is fatally weakened — in addition to being less strongly handled in itself.

Just as the door half-opening onto a sinister room can be more alarming than one which reveals fully the terror lurking within, to the unseen is often more frightening than the seen.

The key to any horror story is knowing when to stop, when to suggest without statement. This may be applied to any manifestation of horror.

The trouble with *Jaws 2* is that it promises too much. In example after example, tension and suspense are worked up with semi-effective minor shocks being injected en route. But if the film is to be finally satisfying, the promise must be fulfilled — the ultimate climax exceed all that has gone on before.

This is an elementary condition that goes on ignored. Hence, the climax topples over into absurdity. Horror dissolves into derisive laughter.

The most frightening climax to a period of tension may often be a true, or apparent, anticlimax. Why not let the shark gobble up Roy Scheider and swim away?

The original *Jaws* gave us everything we could have asked for in the way of a thriller. In this sense, the sequel is a perfect example of not knowing when to stop.

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James, Gray lead 'Ragin' Cajuns' offense

By CHRIS HOLLOWMAN
Sports Editor

This is the eighth in a series of scouting reports on ECU's 1978 football opponents. Next week we will scout the Appalachian State Mountaineers.

Last year one of the most disappointing games for the Pirates was the 9-7 loss to Southwestern Louisiana in Ficklen Stadium. What made matters worse is the fact that USL won the game with three field goals and not by a touchdown.

This year however things could be different; or could they?

The Pirates will have some advantages over the USL team that last year did not exist but then again the Pirates play USL away.

One of the Pirates advantages is the fact that USL lost one of the top quarterbacks in the nation due to the graduation of Roy "Mr. Magic" Henry. Henry made everybody's All-American team and was one of the top passing quarterbacks in the nation.

It is then a well known fact that a replacement must be found for Henry if the Ragin Cajuns are to be an equal or better team.

The candidates for Henry's starting job include Sophomore Curt Calderera, (5-10, 170), and David Guildry (6-1, 175), and senior Ken Matthews (6-5, 215) who sat out the '77 season.

Other possibilities at the quarterback position are JUCO All-America Bob Gagliano, as well as freshman Kyle Kirkpatrick and David Pingston.

The receiving corp is in great shape as all the personnel return to that area.

The returnees are Calvin James (6-3, 230) who caught passes for 574 yards and six touchdowns on 41 catches. Split end David Gray 6-2, 180 will also be back as well as wingback Nat Durrant 5-6 160.

In the backfield, senior fullback Allen Stambler (5-9 200) was granted an extra year of eligibility by the NCAA.

Last year Stambler ran for 473 yards. He is noted as a strong runner and blocker.

At the tailback position there are four good possibilities. They are Harry Herbert (5-9, 180), Booder Price (5-11, 195), Charles Gray (5-8, 170) and Genry Lee (5-10, 175).

Coach Tammariello is said to have made some changes on the offensive line because he wasn't pleased with the play of this unit last year.

The line will be a battle between the old and the new. The only starter more or less assured of a starting nod on the offensive line is center Roy Murry (6-2, 230).

At the guard position there is a battle shaping up between seniors Ron Tabor (5-11, 255) and Lemuel Pitts (6-1, 225) and juniors Matt Brooks (5-11, 235) and Charles Bertrand (6-4, 245).

At tackle the candidates are Mark Domingue (6-4, 250) and Mark David (6-3, 245).

Another problem facing coach Tammariello besides the replacement of Roy Henry is patching up the defensive unit that was hit hard at the line and the linebacking positions.

At the flanker positions senior Ken Chenier (6-2, 245) Junior John Singletary (6-0, 210) and sophomore Randy Thomas (6-2, 220) are all long on experience.

At the tackle position however there will be some new faces. The frontrunners for the tackle spots are Jeff Holm (6-4, 240), Joe Kelly (6-4, 240) and Kent Head (6-3, 240).

At the noseguard will be Jeff Tanguis (6-1, 220).

In the linebacking department look for senior Clarence Hannah (5-10, 210) with junior Randy Champagne (5-11, 255). Also battling for the starting nod are Tim Bretz (6-0, 210) and Dave McRae (6-0, 200).

The secondary looks in good shape as three of the four starters return.

Among those starters returning is Ron Irving (6-1, 200). Irving has been an All-Southland Conference pick for the last two years. He intercepted six passes in '77 one of which he returned for 90-yards for a touchdown. He also ran back a punt return for 95-yards for a score.

At the other secondary spots will be seniors Al Kennedy (5-11, 185) and Gerald Joseph (6-3,

Sports



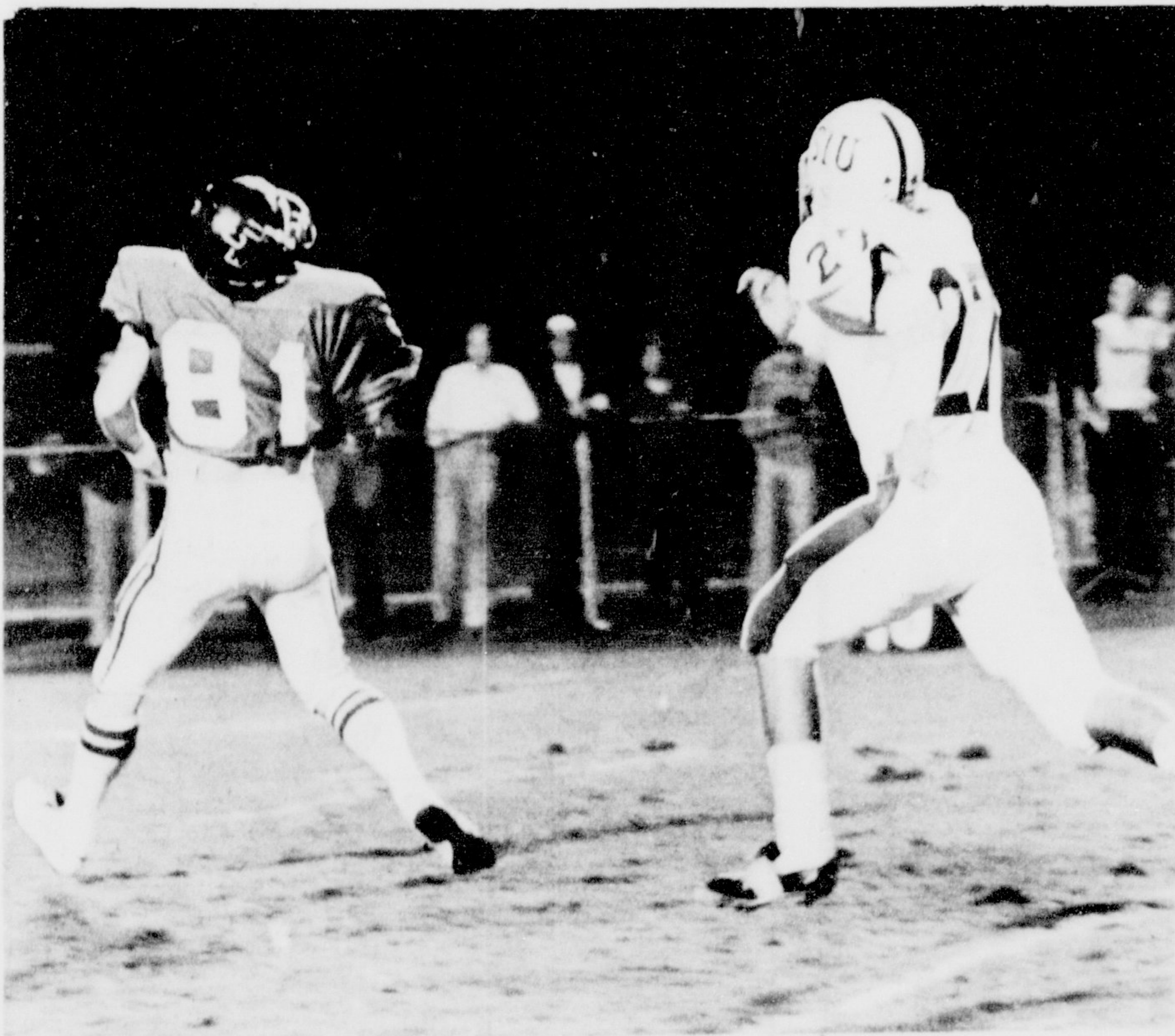
AUGIE TAMMARIELLO

190). Sophomore Willie Allen (6-0, 180) is the top candidate at the other cornerback position.

There is no doubt that the loss of Roy Henry will hurt the Ragin Cajuns this coming season. Also

the defensive front looks to be a problem if the new faces can't get the job done. It seems this year that USL will be a more ground oriented team than the one last year with Henry at the controls.

Gallaher returns for final season -- again



ECU SPLIT END Terry Gallaher looks for one of 27 passes he caught last season. Gallaher finished the season with 512 yards in receptions and also grabbed two touchdown passes.

[Photo by Keith Barnes]

It will take some doing to top the act that Terry Gallaher put on as wide receiver for ECU the past three seasons. At the close of the 1977 season he was the school's top receiver in career yardage and touchdowns and collected the award as the top senior.

A three-year starter, he departed the Pirates' fold with records in hand and left coach Pat Dye with a problem. Who would line up at split end when the Pirates opened the 1978 season Sept. 2 at home against Western Carolina?

Dye needn't have worried, for at the annual NCAA meeting in the spring, the national organization adopted a solution allowing players who were eligible to play their freshman year -- but didn't -- an extra season. It was a dream come true for both Dye and Gallaher.

"I've said all along that there is no finer split end in the country in a wishbone offense than Terry Gallaher," said the Pirate coach. "I'm glad he's back again. He is an outstanding blocker, runs good patterns, and can catch the ball anywhere it's thrown. I wouldn't trade him for anyone."

For Gallaher, the decision meant a second senior year and new hopes.

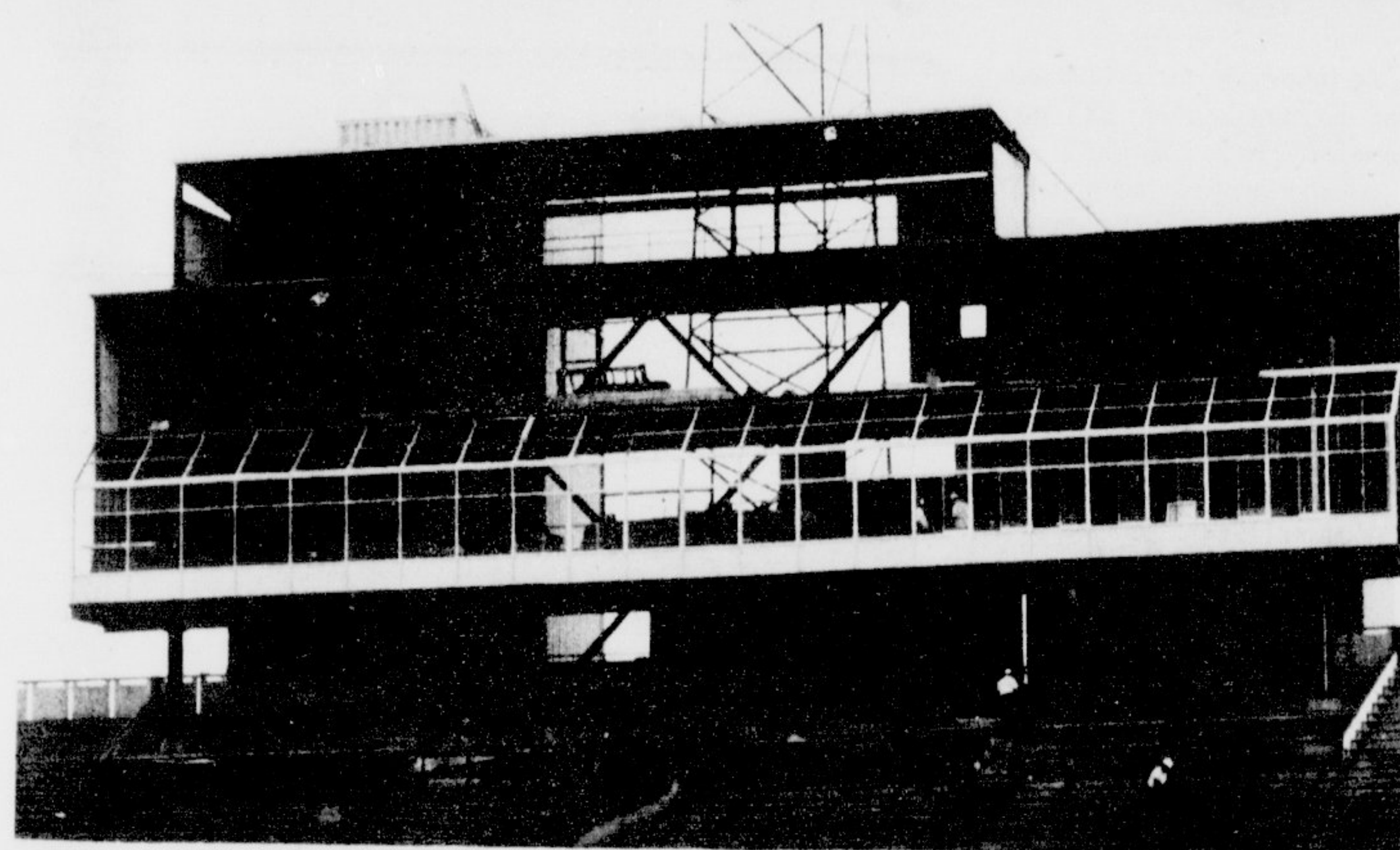
"After ending last season," he said, "I wanted a chance to play one more game. Thanks to the new rule, I'll be able to do more than that. It's not everyday that you get to live the last of your life over again, so I'm grateful for the opportunity."

When it came time to balance the choices and make the decision of whether or not to use the extra year, Gallaher indicated there was one prime factor that induced him to come back -- ECU's newly-expanded 35,000-seat Ficklen Stadium.

"For four years," he said, "We've all been working hard and hoping to get a chance to play in the new stadium. I thought for a while like I would miss the opportunity, but I'm glad to have the chance now."

"That's just part of the reason, though," he continued. "More than anything else, we all want to play in a bowl game. It has eluded us for several years, but I really think this team has the best chance of any team yet. We have a lot of talent, but we also have a tough schedule. I haven't played on a single losing team in all my years at ECU, and I didn't come back to play on one this year."

New Ficklen pressbox nearing completion



THE NEW FICKLEN Stadium pressbox will be completed for the Pirates' first home game Sept. 2 against Western Carolina. Cost of the three level structure is estimated at more than \$1 million. The first level will house news media while the second level will accommodate radio and television crews.

By G.M. ROGERS
Assistant Sports Editor

The old Ficklen Stadium pressbox resembled nothing more than a treehouse mounted on four columns. Working space for sports writers along with radio and TV crews was extremely cramped. Bathroom facilities were virtually non-existent.

And since there was no elevator to transport writers to the pressbox, the media was forced to carry all their equipment to the top of the stadium. Complaints from the media were numerous and they were certainly justified.

Former ECU Sports Information Director Ken Smith said one of the happiest days of his life was watching construction workers destroy the old pressbox.

And with the expansion of Ficklen Stadium, ECU now has one of the finest pressbox facilities in the nation, according to new Sports Information Director Walt Atkins.

"I don't think there is a better pressbox in the region and maybe throughout the entire nation," said Atkins. "It's as good if not better than anything I've ever seen before. It's certainly going to be a pleasure working in it and I know the media around eastern N.C. will find it far more comfortable than the old one."

The new pressbox has three levels and can accommodate as many as 210 members of the working press. Each level has two bathrooms, and there are also two darkrooms which photographers may use to develop pictures during the game.

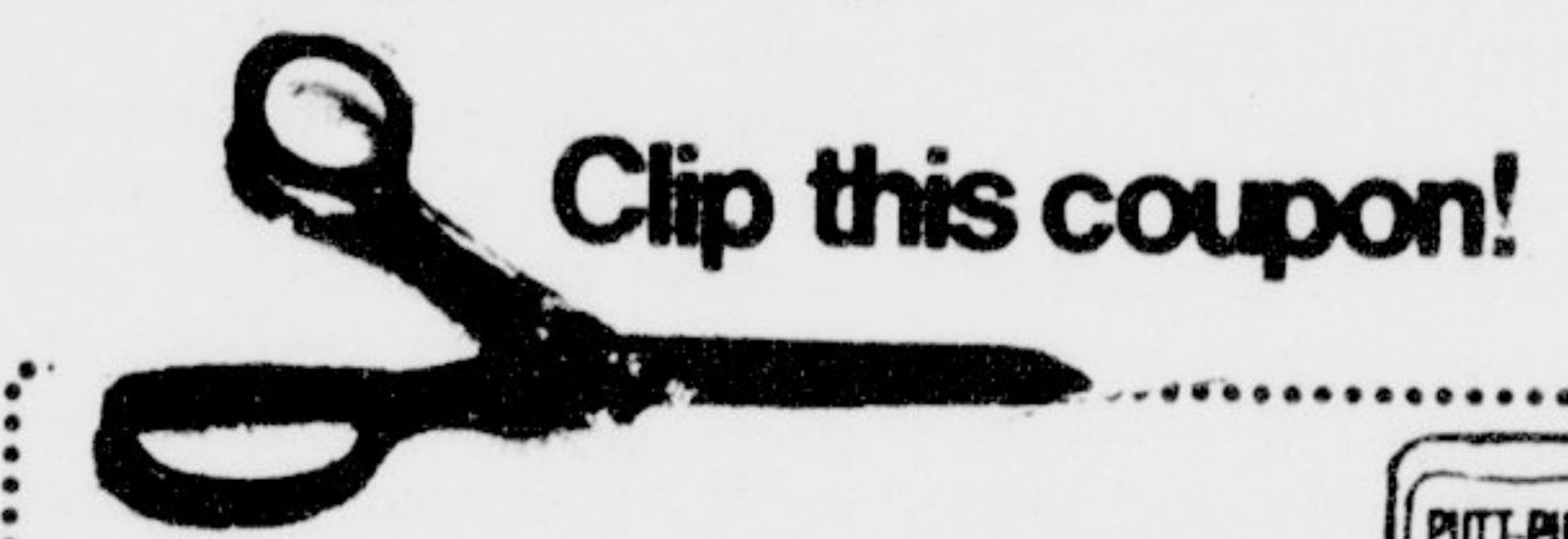
The first level will be used by the working media with 92 seats available for sportswriters. Each seat has an electrical outlet as well as a phone jack, according to Atkins.

"We're fast approaching the age of electronic journalism," explained Atkins. "Media need to gather their information quickly and get it out fast. Each writer has plenty of working space to finish his assignment quickly and efficiently."

"We will also have an inside the pressbox public address system along with a screen showing running statistics as the game progresses. All these things help the media and make it easier to corner a game."

The second level of the pressbox will consist of nine booths which will accommodate coaches along with the radio and television media. The third level will be used for television crews and coaches making their films of the game.

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