

Hills' woodcarvings on permanent display

By MARY ALICE WOODHAMS

It wasn't a typical research project — translating ideas of A&M history; the arts, science, tradition, agriculture and technology, into six intricate carved walnut panels. But College Station's Susan and Rodney Hill completed their task in two years — the Centennial woodcarvings on permanent display in the Memorial Student Center.

When the Hills' commission came from the Association of Former Students and the Centennial Committee, they were given general areas to cover. The designs developed after five months of sifting through old, interviewing campus department heads and "living in the university archives."

"Rodney is the one who digests the material," said Susan. "One of us has to get the sign going."
"But she's probably done most of the carvings on those panels," replied Rodney, "good 60 per cent."

The series begins with campus buildings through the years: from the days when the school was located in "that dewberry patch south of Bryan." Hill included the old trolley car which ran to Bryan, "tent city," and significant buildings which are no longer standing.

"They (the committee) wanted any Aggie on any point in time to be able to recognize the buildings he used to go to," said Hill.

The panel dedicated to the Corps shows evolution of the uniform, cadet slang, and various insignias. Hill visited the Corps guard room to make sketches from the small collection of uniforms, and Susan points out that the man in the upper-left corner is Sam Houston's son. This panel also contains the only woman represented in the woodcarvings: a female cadet standing near the center of the piece.

"I had to fight to get it in there," said Susan.

The third panel depicts sports and traditions: songs, yells and more slang.

"A lot of these things the present-day Corps doesn't know because they've changed meaning," said Rodney.

Their ideas here came from old athletic jerseys, yell books and photographs (perhaps explaining the solemn faces), as well as important traditions and mess hall slang.

Hill gathered information for the remaining panels by "asking deans what they considered the most significant contributions in each area."

The agriculture panel contains a fruit fly, boll weevil, and an engorged female fever tick, representing the pests A&M research has controlled. To the left the Hills carved the stages of the moon, and below are various examples of farm machinery. Fields from the agriculture panel lead into the veterinary medicine and science carving, which contains A&M's nuclear reactor, the Oceanography Building, and a contour map of the Gulf of Mexico.

The final panel portrays A&M's contributions to technology.
"One of the astronomers gave me the formula for the hole (in the upper left part of the carving)," said Rodney, "and it was a whole series of funny numbers. It really didn't look right, and when we checked the last two digits out — it was the page number."

The panel contains elements from geology, engineering and architecture, as well as symbols of the College of Liberal Arts.

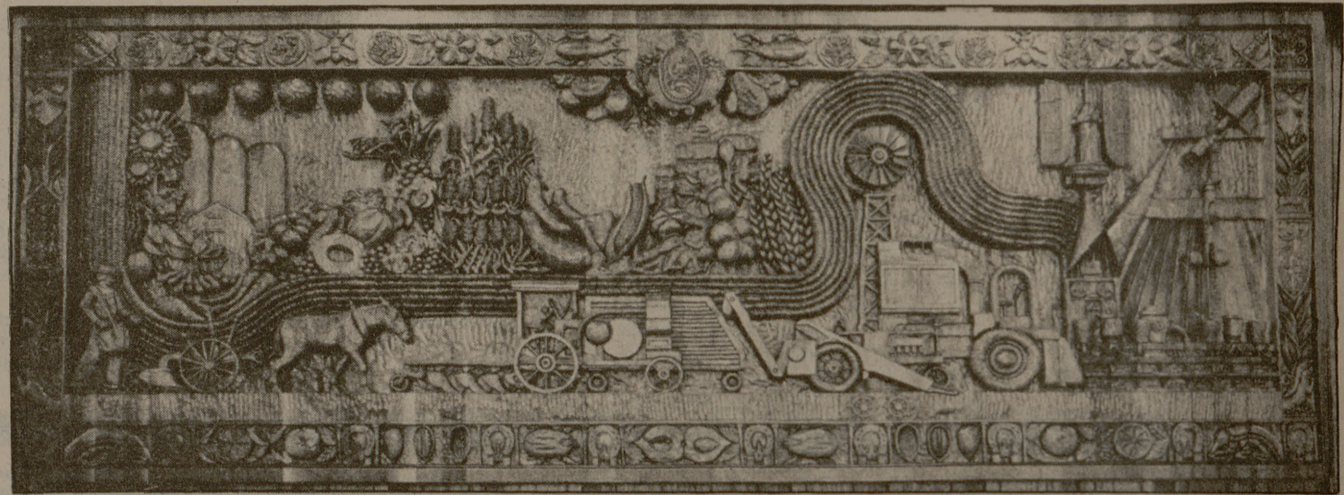
"The only trouble we had was finding something to represent liberal arts," Hill said.

Rodney Hill is an associate professor of environmental design, and has taught at A&M for seven years. He graduated from Texas Tech, then went to the University of

Agricultural section of Centennial woodcarvings.



Battalion photo by Ruth Marie Cowie



California at Berkeley where he studied the behavioral and social aspects of architecture and earned his master's degree.

"When I was working my way through Berkeley, we did toilet seats," said Rodney, referring to the carved seats ("Passing Fancy," "Birch John") the couple sold at the start. But the serious work began when he produced a carved staircase for a house he worked on as an architect. The Hills have created welded sculptures, carved doors, and church furniture. And a project done for the Highland Park Methodist Church in Dallas required illustrating specific biblical verses.

Susan, who worked as a physical therapist, has also studied art and sculpture.

"I started out majoring in zoology at Duke," she said, "but I got my degree in anthropology from Sophie Newcomb College in New Orleans. Then I went to physical therapy school at Stanford." She enjoys

the combination of physical therapy, carving and family work, saying "you never feel like you get into a rut."

The Hills and their two children, Bunker and Brooke, live close to the campus in a house they remodeled. Inside the walls are covered with artwork and antiques, while in the rear stands an annexed two-story greenhouse filled with plants that date back to 1957.

Their current project is a door for a composer in Dallas that has music, a piano, and an accordion among the carvings. And there's no rush — they work leisurely, only when they have the time.

"We told them it would take two years — and that was two years ago," said Rodney.

They can't hire anyone to help woodcarve — it would take so long to train them. But they really enjoy doing it. With architecture, it's a nice balance.

Old virtues taught

Making ends meet with only \$3,000

By DANIEL Q. HANEY
Associated Press Writer

ASHLAND, Mass. — First, they slaughtered the pig in their classroom. Then the students cut it up, fried it and sat down at their public high school desks to eat it.

These are not agriculture students, but suburban youngsters taking a course with a much less likely goal — learning how to support a family of four on \$3,000 a year.

Soon they will carve up the steer they killed a month ago. Before the semester is over, they will castrate roosters and watch a calf be born.

Not everything is messy. There are also lessons in wiring a house, chopping a tree and planting a row of peas.

The course, being taken for credit by 24 students, offers a return to old ways and all-but-forgotten virtues. And though most of the teen-agers will probably never set up homesteads, their teacher says they at least will know how to fend for themselves.

"My philosophy is to create independence and teach self-pride," said Kenneth

Hayes, the red-bearded teacher who designed the course.

"It bothers me to see kids get up their necks in mortgages and bills and then work their backs off until they die," he said.

But Hayes admits that the satisfaction of independence does not come easily.

"You have to give up a lot of the absolute luxuries, like, say, dishwashers," he said. "A lot of the leisure time you'd ordinarily spend watching TV, you have to be out doing things like chopping wood."

In the model life that Hayes teaches, he said it is possible to live on \$3,000 a year outside income by creating from scratch the necessities that most people are used to buying in packages.

First, the homesteader must be able to live rent- and mortgage-free. Following simple plans, Hayes said, a house can be built for \$5,000. And the course teaches carpentry, wiring and plumbing.

One of the most obvious ways to save is on food. The students learn to plant vegetables, milk cows and raise chickens.

They learn that heat comes from wood, sweetening comes from bees and that clothes are sewn at home.

Vincent and Liza Minnelli

Father-daughter team disappointing

By SHEPHERD GRINNAN

A movie with the awesome combination of Liza Minnelli, Ingrid Bergman, Charles Boyer and directed by Vincent Minnelli shouldn't go wrong, yet "A Matter of Time" does because of an over-reliance on stereotypes.

First of all, the movie begins with the stereotypical printed words saying "the following is a true story." Yet the ending credits are contradictory stating in Draget fashion, "any resemblance of any character in this movie to anyone living or dead is purely coincidental." Unfortunately, this is only the beginning of a long line of stereotypes (whether true or not). This is a "rags to riches" story of a young Italian maid, Nina's (Liza Minnelli's) "magic mo-

ment" finally comes which transforms her into a movie queen.

If this "magic moment" transformation sounds familiar, it is because director Minnelli (Liza's father) is presenting a Cinderella story. And like all Cinderellas, Nina has a fairy godmother in the form of the aged Contessa (Ingrid Bergman). The Contessa, once the "love goddess" of all Europe, serves as a senile mentor to young Nina. She loads Nina with memories of past glories and Nina loves it. She also loads her

Movie Review

with platitudes of the wise such as "you are only what you wish to be."

There is nothing really wrong with these stereotypes except that they combine to make a rather shallow picture of an intriguing situation. This shallowness is continued by Nina herself, who spontaneously breaks into song a la Barbara Streisand. One wonders whether this "magic moment" has to do with "The Sound of Music" or Walt Disney.

The primary problem of "A Matter of Time" is that the director tries to cram every "magic" stereotype possible into it. These include sounds like an Italian movie (all you need is subtitles), "true story," breaking into song, Cinderella and a godmother. Yet there are strong points to the

ability, the Carpenters started as a jazz group.

While not quite in Buddy Rich's league, she still gets the swinging job done in a round of tunes you'd not expect to hear on a mod music show — George Gershwin's "Strike Up the Band," "S'Wonderful" and "Fascinating Rhythm."

Borge has little to do, other than a funny piano duet with Carpenter. Which is a shame, but it's still good to see him at work.

Denver, who always has struck me as the leading exponent of folk muzak, does a forgettable solo, yet more than redeems himself later in a lovely duet with Miss Carpenter.

Tonight's effort is superior in writing, musical arrangements and pace, compared with other specials of this kind.

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movie. Rome is beautifully photographed. Ingrid is good as the Countess and adds depth and style to an otherwise lacking film. It is also good to see Charles Boyer again as the Countess's ex-husband. He adds class with his presence alone.

In a word, "A Matter of Time" is a movie bogged down with stereotypes. Liza is good as the maid, yet she seems to be over-acting perhaps because her father is directing.

She is especially weakened by taking every opportunity to sing. Ingrid Bergman and Charles Boyer are excellent as old distinguished citizens aware of their past and confronting the problems of the present.

It is unfortunate that "A Matter of Time" was so shallow. It had great potential.

Carpenters' special airs tonight

By JAY SHARBUTT
AP Television Writer

LOS ANGELES Recommended tonight: "The Carpenters," ABC's special starring Karen Carpenter and brother Richard, who've shown that a gentle sound can survive in a music world where loud means a hit.

Granted, they've been knocked by assorted pop critics as too gentle, too mild in their music to be anything more than a pleasant, forgettable hum on radio stations with easy-listening formats.

Yet, put your headbone close to the speaker; you'll find solid musicianship by both, not to mention quite subtle, often surprisingly inventive vocal and instrumental arrangements by Richard C.

Much of that — plus sly, unexpected flashes of whimsy — is on display in tonight's show, which has pianist-comic Victor Borge and singer John Denver sharing the bill.

True, you may groan when the Carpenters launch the hour with what seems a lip-sync rendition of their "Top of the World," which has been played so often it should be led away and shot.

But stick around. Vast improvement sets in when we're told Richard is a big fan of the late Spike Jones a superb musician despite his loony legend as head of the ensemble called the City Slickers.

The Carpenters then say they'll do their first hit — "Close to You" — in the Jones manner. Whereupon they and their guests demolish the tune with kazooos, whistles, pots and pans. Weird. Funny, too.

Another fine whimsy moment: Richard drives a fantasy race against two big-name professionals and makes an emergency pit stop — to replace an eight-track stereo cartridge.

Sister Karen, who at times shows a deft touch for visual comedy, also checks in with a rousing display of her jazz-drumming

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"Merry?" Christmas

By GEORGE ESPER
Associated Press Writer

HARTFORD, Conn. — Watch out for the Christmas blues.

A psychiatrist says that while Christmas brings joy to many, it stirs feelings of sadness in others — especially single people living alone.

"There is an increase in what we call neurotic depression as distinct from another kind of depression which is called psychotic depression," said Dr. John P. Callan, 37, director of the psychiatric crisis clinic at Hartford's St. Francis Hospital.

Callan said neurotic depression, unlike the psychotic kind, tends to last a short time. "Very often it will resolve shortly after the holiday season without any particular treatment," he said.

Why do some people feel blue at Christmas?

"Christmas tends to be a family time and if people are not with their family, they can very often feel unloved, neglected and depressed," Callan said. "My impression is that around the holiday season the persons at the highest risk are the single people who live alone, people who really don't have that much contact with others, perhaps away from their families, away from loved ones."

Callan suggested that single people can avoid the Christmas blues by getting involved with other families and participating in community activities that offer contact with other individuals.

Monster gets name

Associated Press

NEW YORK — They're going to name it "Nessiteris Rhombobteryx" — if they find it.

"It" is the Loch Ness monster, or Ness as it is known to Scotland's schoolchildren.

Dr. Robert H. Rines, dean of the Franklin Pierce Law Center in Concord, N.H., and leader of the 1976 Loch Ness photographic expedition, claims to have seen the legendary monster in the Scottish lake in 1972. Before addressing the Massachusetts Institute of Technology Club here, he told reporters: "I'm absolutely convinced the monster exists. We know there are more than one down there."

The problem is finding Nessie or some part of its remains. During a slide presentation, Rines and three other Americans who accompanied him explained the major difficulty in locating "the wonder of Loch Ness with the diamond shaped flipper."

The lake, 24 miles long and 900 feet deep, is filled with murky water and surrounded by high craggy walls which make up the sides. It provides miles of hiding places for unsociable monsters.

KANM's playlist

HITS

Led Zeppelin *The Song Remains the Same*
Lynyrd Skynyrd *One More From the Road*
Boyz n the City *Silk Degrees*
The Doobie Brothers *Best of the Doobie Brothers*

Elton John *Blue Moves*
The Steve Miller Band *Fly Like An Eagle*
Fleetwood Mac *Fleetwood Mac*
Boston *Boston*
Al Stewart *Year of the Cat*
Rod Stewart *A Night on the Town*
Electric Light Orchestra *A New World Record*
Stevie Wonder *Songs in the Key of Life*

FADERS

Ted Nugent *Free for All*
Mott the Hoople *Greatest Hits*
Be Bop Deluxe *Modern Music*
Judy Collins *Bread and Roses*
Phoebe Snow *It Looks Like Snow*
Peter Frampton *Frampton Comes Alive*
Gordon Lightfoot *Summertime Dream*
Rush *All the World's a Stage*
Stanley Clarke *School Days*
Linda Ronstadt *Hasten Down the Wind*
The Stills-Young Band *Long May You Run*
Ambrosia *Somewhere I've Never Traveled*

RISERS

Pure Prairie League *Dance*
Black Sabbath *Technical Ecstasy*
The Band *The Best of the Band*
Kansas *Leftoverture*
Frank Zappa *Zoot Allures*
Leon Russell *Best of Leon*
Robert Palmer *Some People Can Do What They Like*
Dave Mason *Certified Live*
Jean-Luc Ponty *Imaginary Voyage*
The Charlie Daniels Band *High Lonesome*
Kinky Friedman *Lasso from El Paso*
George Harrison *Best of George Harrison*

NEW ALBUMS

The Crusaders *The Best of the Crusaders*
Alphonso Johnson *Yesterday's Dreams*
Rick Derringer *Live in Cleveland*
The Earl Scruggs Revue *Family Portrait*
Valdy and the Hometown Band *Valdy and the Hometown Band*
Mark Astor *Mark Astor*
Hubert Laws *Romeo and Juliet*
Dalton and Dubarril *Success and Failure*
Threepenny Opera *Threepenny Opera*
Loggins and Messina *The Best of Friends*
Foghat *Night Shift*
Faces *Snakes and Ladders-The Best of Faces*

"Not a Word On It" for precision guitar

By PAUL MUELLER

Once upon a time, when someone asked me who my favorite guitarist was, I could usually come up with a quick and fairly definite answer — Hendrix, Clapton, Beck, or any one of several others. These days it's getting a little harder to do that; good new guitarists seem to turn up practi-

usual degree of smoothness and fluidity possessed by most guitarists, and it didn't come easily here.

"Foxfire" is not as good a song as several on the album, but it does give the rest of the band a chance to show off a bit. Herk Thompson's sax gets some time here, adequate but not brilliant. The song makes use of the synthesizers that are sent (and somewhat overused) on most of the album.

"Journey With The Breeze" is another of the album's better cuts. It features a likely mixture of pseudoreggae and jazz; the two forms alternate in short passages throughout the song. It is followed by a slightly funkier piece called "On Liza's Knee," highlighted by Thompson's sax. Tom Roady's bongos. The side ends with "Theme From Sparkle," which is reminiscent of a few things the Allman Brothers have recorded. This is no doubt due to the presence of Chuck Leavell, who does a fine piano playing here.

The second side has more of a jazz feel than the first; a lot of this is due to the keyboards and synthesizers. "Trapped Bubble" sounds typical of a lot of jazz being recorded today, using a variety of instruments and musical styles. "Blue Stone" is not quite as free-form, but instead on a nice guitar/piano combination.

"Race of the Computers" comes as a surprise, as it employs a more radical keyboard style than the rest of the album. In fact, some of the special effects sound more like Emerson, Lake, and Palmer (remember them?) than anything else recent memory.

The album's last song is "Twisted Heart" which also shows a little Allman Brothers influence. Thompson's sax and Carr's excellent guitar make for good (but not entirely "easy") listening.



Battalion photos by Bert Bivings

Aren't you glad elephants don't fly?

Thousands of migrating birds have arrived in College Station within the past few weeks. Great-tailed grackles, common grackles, brown-headed-cowbirds, starlings, sparrows and a few other species fill the trees around the campus at

night to roost. Although most of the birds will eventually move on to warmer regions, the evidence of their presence will remain on the sidewalks and benches at A&M for some time.

