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The Parthenon

Pleasure Guide

Marshall University Huntington, W. Va. 25701

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"But we can't tell Betsy she is biologically Dan's child even though she is legally the daughter of Dan's brother Paul, who married her mother to give the unborn child a name."

Love, sex and death in the soapy afternoon

By **BEVERLY CHILDERS**
What television programs are sometimes the closest friends to young and old? What programs, when pre-empted, receive cries of indignation to the networks?

That's it. Those "heart-rending sob-sister soaps."

"People get emotionally involved in soap operas," said Don Cunningham, program director for WOWK-TV 13. "When a soap opera is pre-empted for a presidential news conference, the station is inundated with complaints."

Cunningham says when "The Edge of Night," a 17-year soap

opera, was canceled by CBS and moved to ABC, WOWK-TV did not pick it up and the audience outrage was widespread. The program was recently put into a 4 p.m. time slot by the station.

The two most popular soaps are "Another World" with a viewing audience of 96,000 in the 37-county region at 3 p.m. on NBC and "Days of Our Lives" with 90,000 viewers at 1:30 p.m. on NBC.

Cunningham says the station runs soap operas from 12:30 to 4:30 p.m. because "we know they're popular and it is traditional to place similar programs back to back."

"It is easier to keep people tuned to the station they are already watching," he said.

Judging from the Arbitron ratings, 149,000 sets in the region are turned to soaps in the afternoon, watched by 140,000 women and 27,000 men.

According to Maureen B. Milicia, assistant professor of speech, many Marshall students are avid soap opera watchers.

"Men watch on a regular basis and get as emotionally involved as the women," Milicia said. "Quite a few MU students of both sexes tune in soaps every day."

One soap opera these students really identify with is "The Young and the Restless," which is on Channel 10, she said.

Soap operas reflect life, but real life does not happen in front of 50 million people, Milicia said.

"There has always been death and violence, still the same has been true of real life, and soaps show tender moments, too.

"If anything is different, it is the intensifying of reality," she said. Jo Anne, a character on "Search for Tomorrow" on CBS has experienced nearly everything conceivable to herself or her loved ones, including abortion, blindness, pregnancy, amnesia, murder and adultery.

People identify with the characters on soaps, she said. "Soaps must be giving people on an individual basis what they relate to empathetically."

If "better-type" programming such as educational programs were scheduled, nobody would watch it, Milicia said.

Dr. Elaine Baker, assistant professor of psychology, says soaps are extreme exaggerations of what goes on in reality, where most people "don't get as passionate."

It's ironic that a series of events of ten years' time might cover one year of episodes, but a viewer might miss as much as three months and still know what is going on, Baker said.

The reason is a character at the same time might have cancer, be pregnant, being sued by husband for divorce, carrying on an affair and losing a child while going blind—unlike real life, she said.

The one-dimensional people in soaps live on their emotions, to the point of excluding everything else. "Soap operas are disaster-based," Baker said.

"For some reason, which no one has been able to define, humans have an interest in disaster," she said. "Disaster is kind of nice when it happens to someone else. Maybe viewers are thankful it isn't happening to themselves."

On soap operas a lot happens around hospitals because they are a good source for disasters, she said.

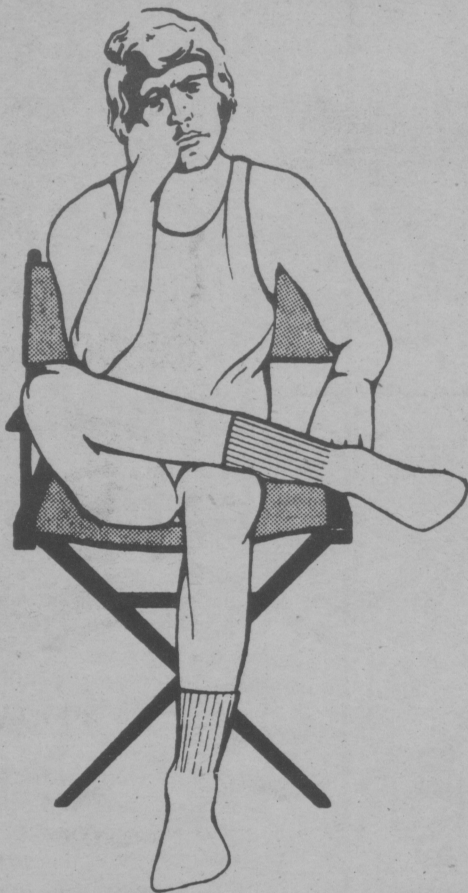
"Real life perhaps seems boring by comparison. Soap sex is fascinating because people still cannot talk about sex openly," she said.

"Avid fans are homebodies—men and women. If a person is tied to home, soap operas can become a friend."

"I hope people take soap operas with a grain of salt," Baker said, "Learn from them and don't live by them."

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Television

Mary Tyler Moore plans new fall show

When last seen, Mary Richards, news producer at WJM-TV in Minneapolis, had just been fired after seven seasons. She turned out the lights in the newsroom and...

"I cried," laughed Mary Tyler Moore, who won four Emmys as Miss Richards in the CBS comedy bearing MTM's name. "I think I cried for a good part of the next two weeks."

Now chipper, tanned and refreshed after a season off from the woes of weekly work, Miss M. is about to go at it again. But not in a sitcom. A weekly CBS comedy-variety series is afoot now for next

season.

Why that instead of picking up where the old show left off?

"For the same reason we decided to end the show," she said, sipping a soft drink in the study of the Spanish-style Bel Air villa she shares with Grant Tinker, her partner in TV and marriage.

"Playing Mary Richards was getting too easy. It wasn't creatively stimulating. It was comfortable and I could have very easily gone on the rest of my life playing that character."

As a kind of warm-up, Miss Moore last November taped a

music-comedy special that CBS will air Feb. 22.

In February, she starts work on a CBS movie, "First You Cry," based on NBC reporter Betty Rollin's book on how her life changed after a mastectomy. And in June, work on the new variety series starts.

The format of that effort, she said with a mock wince, "has, ah, yet to be conceived... the hard part is finding the creative people to come up with a concept."

"We don't want to do just another variety series. We'd like it

to have some kind of twist that would make it a little more interesting than just comedy sketch, song, dance, comedy sketch."

The star alumna of a series acclaimed for its high level of sophisticated humor was asked, what with shows like "Happy Days" at large, if she feels if the level of sitcoms is falling nowadays.

"Yes, I do indeed," she said without hesitation. "And that's another very good reason for not doing a situation comedy. Because I can't do what they seem to be buying today."

Why the shift from sophisticated to broad tomfooleries?

"Grant has an interesting theory about the kind of comedy people are watching—and the apparent drop-off in ratings on the whole," she said. "And that is that this generation is coming to think of TV the way our generation thought of radio."

"At first, everyone listened, really pulled up the chairs and sat there and listened. And that was true of television. But now, they're off doing other things."

"And if they've got the set on, they're not really paying attention. And they don't want to pay attention. So the comedy level—to attract attention—has to be quite superficial."



Pleasure Guide

Monthly Magazine

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Billboard lists top ten records

By The Associated Press
Here are the top singles and albums as listed by Billboard magazine

Top 10 Singles

1. STAYIN' ALIVE—Bee Gees—RSO
2. SHORT PEOPLE—Randy Newman—Warner Bros.
3. BABY COME BACK—Player—RSO
4. WE ARE THE CHAMPIONS—Queen—Electra
5. LOVE IS THICKER THAN WATER—Andy Gibb—RSO
6. JUST THE WAY YOU ARE—Billy Joel—Columbia
7. HOW DEEP IS YOUR LOVE—Bee Gees—RSO
8. SOMETIMES WHEN WE TOUCH—Dan Hill—20th Century
9. YOU'RE IN MY HEART—Rod Stewart—Warner Bros.
10. EMOTION—Samantha Sang—Private Stock

Top 10 LPs

1. "SATURDAY NIGHT FEVER"—Soundtrack—RSO
2. ROD STEWART—Foot Loose and Fancy Free—Warner Bros.
3. EARTH, WIND AND FIRE—All 'N' All—Columbia
4. QUEEN—News Of The World—Elektra
5. ELECTRIC LIGHT ORCHESTRA—Out Of The Blue—Jet
6. FLEETWOOD MAC—Rumours—Warner Bros.
7. NEIL DIAMOND—I'm Glad You're Here With Me Tonight—Columbia
8. STYX—The Grand Illusion—A & M
9. BILLY JOEL—The Stranger—Columbia
10. JACKSON BROWNE—Running On Empty—Asylum

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Terror stalks the screen with Mel Brooks and Madeline Kahn in 'High Anxiety'

The third coming of Mel Brooks

Having invaded the previously sacrosanct genres of westerns, horror films and silent movies, Mel Brooks is once again launching a frontal assault on the national funnybone with "High Anxiety," a Brooks-eye view of the thrill-packed world which hitherto has been Alfred Hitchcock's personal domain. Now the master of suspense meets his match in the master of comedy...and a love match. The results is pure fireworks, in a dizzying tale destin-

ed to choke audiences with suspense and laughter, leaving them helpless in its wake.

The phrase, "a film by Mel Brooks," is an all-encompassing way of saying that, in addition to starring in it, along with Madeline Kahn, Cloris Leachman and Harvey Korman, Brooks produced and directed "High Anxiety," which he co-authored with Ron Clark, Rudy DeLuca and Barry Levinson. He also composed (music and lyrics) the title song which he sings in the film with all the panache of Ol' Blue Eyes, Frank Sinatra.

"High Anxiety" marks Brooks' third film for 20th Century-Fox, following "Young Frankenstein" and "Silent Movie," both huge box-office and critical successes.

As in all of Brooks' comedies, there is an underlying seriousness beneath the madness. For in the tradition of Chaplin and the other great comics, Brooks uses his art to comment on the society around him. He dealt a body blow to bigotry in "Blazing Saddles," slew the dragon of success in "The Producers," and took sharp aim at man's search for immortality in "Young Frankenstein."

In "High Anxiety," Brooks views America's mania for medical gurus who peddle instant enlightenment, draws a bead on man's avarice and his inhumanity to his fellowman and examines his growing preoccupation with kinky sex.

Spinning its tale of an innocent man trapped in a web of fear and suspense, "High Anxiety" has a start-to-finish coherence not always found in a Brooks comedy.

The story deals with a prominent Harvard professor and psychiatrist with a terrifying fear of heights. Arriving in Los Angeles to take over the Psycho-Neurotic Institute for the Very Nervous, he becomes a threat to the asylum's head nurse and assistant director who are keeping healthy people prisoner and bleeding their families and estates out of fortunes. The story begins in Los Angeles, moves to San Francisco and races to suspenseful and hilarious climax in the Institute's tower where the professor conquers his high anxiety.

As usual, Brooks has surrounded himself with a group of talented comic actors, including co-stars Madeline Kahn, Cloris Leachman, Harvey Korman and Ron Carey, Jack Riley, Howard Morris, Dick Van Patten, Charlie Callas and Henny Youngman. Most have worked with him before and all share his off-center view of the world.

Shooting began on April 25, 1977, on location in San Francisco.

Scenes were filmed at the ultra-modern Hyatt Regency Hotel, Fisherman's Wharf and historic Fort Point, the latter under the Golden Gate Bridge on the exact spot where Hitchcock lensed an important sequence for "Vertigo." Key sequences were filmed in the Hyatt Regency's futuristic glass cylinder elevators and the unusual atrium lobby featuring full-sized trees, plants, babbling brook and live birds. The balance of the filming took place at Twentieth Century-Fox Studios and on local Los Angeles locations, including Mount St. Mary's College and the Bonaventure Hotel.

The director of photography was Paul Lohmann, whose credits include "Nashville," "California Split," "Buffalo Bill and the Indians," "White Buffalo" and "An Enemy of the People." He won a television Emmy for his camera work on "Eleanor and Franklin."

John Morris, a classically trained composer and pianist, composed and conducted the music score for the film. It marked his fifth association with Brooks, having previously scored "The Producers," "Blazing Saddles," "Young Frankenstein" and "Silent Movie."

"High Anxiety" is scheduled for release in Huntington during the last of February or the first of March.

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Movie preview

'Love Happy' lively film

By John R. Mullens

The film "Love Happy," which stars the Marx Brothers, Llona Massey, Vera-Ellen and Marion Hutton, will be shown in Memorial Student Center Multi-purpose Room Wednesday at 7:30 p.m., sponsored by the Cinema Arts Committee of Student Activities.

The film is ingenious and lively, following the pattern the Marx Brothers have become famous for: bringing helter-skelter entertainment to the screen. Although it is not credited as one of their greatest films, "Love Happy" is full of fun, laughter and slap-stick comedy.

A United Artists release of a Mary Pickford presentation, the film was written by Frank Tashlin and Mac Benoff based on a story by Harpo Marx.

The movie is narrated by Detective Sam Grunion (Groucho Marx) who gives an account of one of his cases, which concerns the missing Romanoff Diamonds.

Madame Egilichi (Llona Massey) and her gang have smuggled the diamonds into the United States in a sardine can with a special mark on it.

A group of actors trying to put together a musical show become involved in the case. They include Mike Johnson (Paul Valentine), who both manages the show and dances in it. He is in love with Maggie Phillips (Vera-Ellen), his leading dancer. Others in the show are Faustino the Great (Chico Marx) and singer Bunny Dolan (Marion Hutton). Rehearsing in an empty theater, the cast is sustained by Harpo (Harpo Marx), a mute who steals food to keep them from starving.

Naturally, Harpo manages to steal the sardine can containing the diamonds. Madame Egilichi traces the can to the theater, and haunts the theater in an attempt to regain the jewels. Ultimately, she is forced to become the show's backer.

On the opening night the can is discovered. Harpo grabs it, and the gang pursues him to the roof, where a mad chase begins in which Harpo dashes in and out of huge flashing electric signs.

Grunion arrives at the theater on the trail of the diamonds. A gorgeous blond (Monroe) rushes up to him and begs his help because men keep following her.

Grunion goes to the roof and meets Madame Egilichi with a gun in her hand. Harpo disappears forever with the sardine can. The show is a success, and the narration ends as Grunion explains that Madame Egilichi became his wife.



Chico, Harpo and Groucho add up to the Marx Brothers and delightful comedy in "Love Happy."

Record review

ELP album is 'works'

By TONY FITZGERALD

Once again, Emerson Lake and Palmer have given us the "works." Last year, the electro-whiz trio released "Works Volume One" following a two year hiatus from recording. The album was a glutton's feast of music: in addition to one side by the group, each member had his own "solo" side (it was a double LP). The music ranged from Keith Emerson's piano concerto to Carl Palmer's jazz-influenced rock. And, of course, Greg Lake contributed his share of sensitive folkie toons.

ELP, but hate their new stuff, you might get off on "Tiger In A Spotlight" or "Brain Salad Surgery" or even "When Apple Blossoms Bloom in The Windmills of Your Mind I'll Be Your Valentine."

All those songs were old singles, as was Greg Lake's "I Believe in Father Christmas." None of them were hits, needless to say.

"Works Volume Two" also contains some real masterpieces. "Bullfrogs," which sounds like a reject from Palmer's jazz side of "Works Volume One", is far superior to anything on that album.

Also surprising is the inclusion of the old tune "Show Me The Way To Go Home." It is really amazing. "Show me the way to go home/I'm tired an' I wanna go to bed" sings Lake in a voice so convincingly stupified, it would be hard to believe he sang the song sober.

But not all is perfect in ELP's artistic world. The album still has flaws. Some of the songs aren't bad, but they aren't good either. "Barrelhouse Shakedown" is a fun cut, but there are too many other cuts that sound similar. One of these is the unnecessary cover of "Maple Leaf Rag" which has been overdone lately.

In all, "Works Volume Two" is nothing to go absolutely roggow over, but for ELP's legion of fans, it offers a lot of rewarding listening.



The main difference between the two records is simple: "Works Volume Two" is less pretentious and much more fun. On closer inspection, one realizes that the songs on "Works Volume Two" are leftovers, stuff that wasn't "good enough", or that did not "fit" on the other albums. Still, listening to ELP's outtakes is often more entertaining than listening to some other people's best stuff.

First off, much of the material here is old. So if you liked the "old"



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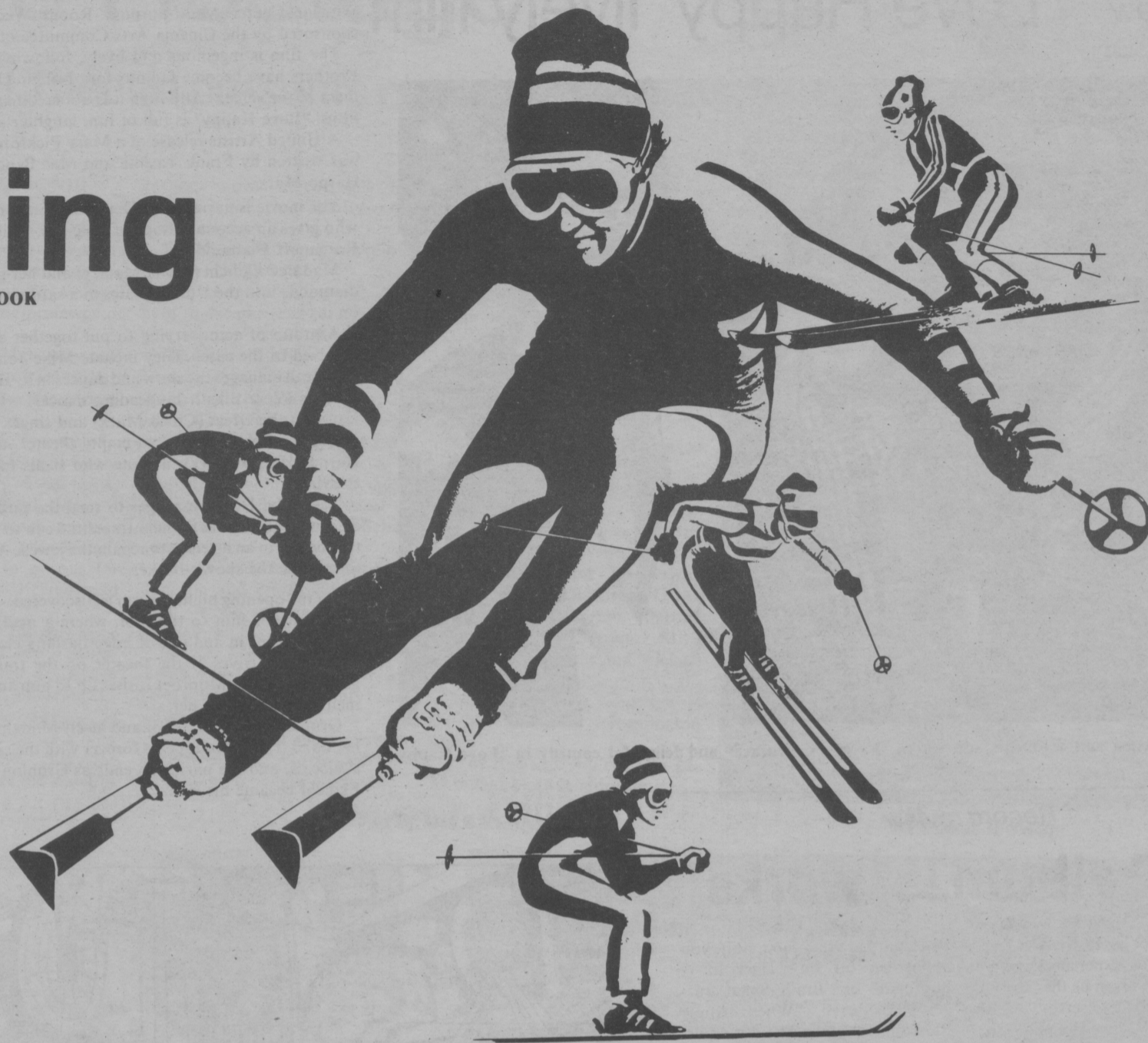


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Skiing

By BETSY COOK



The art of doing it in the snow

Do it in the snow!

Although not qualified as Olympic-bait, many Marshall students enjoy the winter sport of snow skiing. Skiing may be a competitive sport or a non-competitive recreational activity.

Formally defined, skiing is the act of gliding over a snow-covered surface on skis—long, flat runners of wood, metal, or some other material, that curve upward in front and are attached to a boot for gliding or traveling over snow. Aluminum ski poles with handgrips are also used for starting off and maintaining balance.

According to ski instructors at Snowshoe, a ski area in Pocahontas County, young skiers are being trained without the use of poles. "They become too dependent on the poles, and have a tendency to stick them (the poles) out in front of the skis when they become scared," the instructor said. "This only causes a harder and more dangerous fall."

According to encyclopedias and history books, skiing originally was a part of everyday living, and a means of locomotion through the snowy wastes of the Scandinavian countries. Both technique and equipment have been refined today.

Examples of a few of the changes in equipment are: ski boots of unique double-boot principle are used for complete maximum support of all important ankle joints. Skis have sharp steel edges to cut into and hold onto the snow. Special plastic bases, which reduce friction and make turning easier, give added downhill speed.

Beginning skiers ski gentle slopes at slow speeds, most of the time. However, some Marshall skiers interviewed recall moving "mighty fast" down "that slope" for the first time. And to some, these beginner slopes aren't too gentle either.

As the skier becomes more advanced, he she goes on to steeper runs, where control of equipment is very important. The more turns the skier makes away from the "fall line," the slower the speed.

There are several areas of competition or recreational fun that may be obtained by skiing—cross country racing, downhill racing, and jumping.

West Virginia offers several ski resorts, each with its own individual conditions and variety of challenges. They are: Alpine Lake, located near Terra Alta in Preston County. Alpine has snow-making equipment and illuminated slopes for night skiing, three slopes and a half-mile woodland trail; Canaan Valley, located near Davis in Tucker County, has snow-making equipment, five open slopes with lift base elevation of 3,430 feet, summit elevation of 4,280 feet and a vertical drop of 850 feet. Canaan also has seven trails up to one mile in length; Chestnut Ridge, located 15 miles northeast of Morgantown, operation depends on the amount of natural snowfall, one slope operating with T-bar lift; Oglebay Park, located at Wheeling, snow-making machines supplement natural snow conditions, illuminated slopes for night skiing, 40-acres of ski area provides runs from 900 feet to over a quarter of a mile over a 20 percent slope,

two proma lifts and an electric rope tow; Snowshoe, located in Pocahontas County, has snow making equipment, cross-country skiing, three chairlifts serving 10 basin slopes, located inside the horseshoe-shaped mountain, 10 miles of trail for cross-country skiing, a ski season lasting from Thanksgiving to Easter. All the mentioned ski areas have restaurants or some type of "snack shack", and all offer private and group lessons.

Would you like to ski in Huntington? According to students who enjoy sleigh-riding at Ritter Park, the park can also be used for snow skiing, except, of course it has no lifts. "You just have to 'foot' it or use a four-wheel drive vehicle," one student commented.

According to an article by Jim Ware in the Herald-Dispatch, The Camp Site, 1518 4th Ave., rents cross-country skis, bindings, boots and poles for \$7 a day. You can save \$3 if you pick up the skis late in the afternoon and return them by noon the next day, owner Jim Wilson said, according to the article.

If you are interested in traveling to various slopes as a group, one should contact a member of the Huntington Ski Club, which meets 7:30 p.m. Tuesdays in the Steelworkers Local 1652 union hall at 24th St. and 1st Ave. According to the Herald-Dispatch article, the Ski Club takes about eight ski trips a year in West Virginia, and one big trip to Colorado.

"I hate skiing," Brenda Spinks, Clintonville junior, said. "I was at Snowshoe over New Year's weekend. It was so crowded that everytime I fell someone

ran over me. I had an awful time."

From a personal standpoint, I sort of had an awful time also. My first day on the slopes resulted in falling out of the ski lift—dangling by my leg. It was very frightening at the time, but now I just look at it as another drop in the bucket.

According to Patricia J. Groves, Summersville junior, skiing is a very enjoyable outdoor sport—fun and demanding also. Groves said she began skiing when a bunch of her friends decided to go try it in 1975. "It's a great recreational activity for a group of people," Groves said.

Debbie J. Burdette, Sissionville junior, agreed that most students are influenced by friends to "go and try it out," as their way of going skiing for the first time.

Most students interviewed note Snowshoe as their top choice ski area in the state. Feb. 13, Snowshoe will sponsor the third annual Killy Cup Challenge Race at Snowshoe. The Killy Cup Challenge Race, held on Cup Run, will be limited to 120 applicants. Winners from each category will be engraved on the Killy Challenge Cup, displayed at Snowshoe's resort center. Trophies will be awarded to the first, second, and third place winning individuals and teams. Registration deadline will be Feb. 13, and the entry fee is \$12 per person. For additional information, contact Sam Douglas, racing program director, at Snowshoe.

So, for a good time...or in some cases and awful time...give it a try and head for the slopes! Afterall, life is either a daring adventure or nothing at all.

A Chat With Chatti



By JOHN R. MULLENS

Alumna discusses her new film, career and Hollywood

'I would like to be famous. I would like it alot, but that might not happen for me and my world is not going to end if it doesn't...'

Chatti Ferrell

When Conchata Ferrell left Marshall University in 1969, she had two-hundred dollars in her pocket and a dream in her heart.

She wanted to make that dream a reality and New York seemed like the best place for a young actress to begin.

Her dream has now lead her to Hollywood where she lives and works. Hollywood keeps her working and hoping, but it has handed her a few disappointments; but, then again, she has handed it a few.

You can see Chatti in weekly television shows playing anything from a nurse to a lonely woman in a bar. She makes alot of such guest appearances in situation comedies, mostly those produced by Norman Lear.

But Miss Ferrell will be stepping out of those type roles to play a motherly type in the CBS-Television movie "Death in Canaan," to be broadcasted March 1 at 9 p.m.

Written by Arthur Miller, "Canaan" centers around a young man named Peter Riley who is accused of murder.

"In actuality, my character in the film, is a combination of two of the real people. There were too many characters for the film so they combined two women. She's a local woman, been there all her life. My husband drives an ambulance. My son and Peter are best friends. I'm sort of the one who got things going. I am the one who went around and talked to everyone. I got the writer interested. I'm sort of Peter's mother all the way through the film. Then when we get him out of jail, I take him in.

"It's that kind of role that keeps Chatti Ferrell working and hoping that her life-time dream of being a star will happen. She was almost there once, but that's when one of her greatest disappointments came. Chatti rose to national fame in the spring of 1975 as April Green in the ABC-TV series "Hot 1 Baltimore," but the show was canceled after a thirteen week run.

Several critics feel the show could survive on the air today because of changes television programing has undergone in the past several years, but Chatti doesn't think about that much.

"I had lunch with Norman (Lear) the other day. He said that if Fred Silverman had been at ABC then, he came the year after we were off, that very possibly we could be the number one show on the air today. We were in about the same position that "All in the Family" was

in during its first thirteen weeks. It was low in the ratings and Fred Silverman alone saved it. He is the who said I think it's worth something and we should try to save it. And then during the summer, it began to gain ground. But, we could change who won the war by looking back on it.

"There was alot of things wrong with the show besides it being out of time. It was done so rapidly that we didn't have any back up scripts. So, some of the shows were just bad. By the time we were catching on to what had to be done, which was make each show about one person with everyone else supporting, instead of trying to tell eleven stories at once, we were dead rating wise. But from the sixth show on, the shows got good. But by that time it was really too late."

Chatti recently finished a pilot for another series which the network had scheduled for the fall, but Chatti decided not to do it. She said she was unhappy with the character she was to play and asked for several changes to be made in the show's format which were promised but not delivered.

Although the show could have brought her the fame she dreams of, Chatti said she learned a long time ago that she can't be good in anything she isn't happy with.

Regardless of the star and co-star billing she receives on television shows and movies, she doesn't regard herself as a star.

"I'm a working actress. I am building a career. I am at this point in my life trying not to be too blinded about the career I want to have, and even sometimes let myself think that I deserve to have. And, I am exploring the career I can have.

"I want to be a star. I'm not pulling any punches about that. I want to. I would love to be a super-star. I would love to have them clammering at my door. I would love not to be able to go to Disneyland because I would be mobbed. I think I would really love to have that.

"I would like to be famous. I would like it alot, but that might not happen for me and my world is not going to end if it doesn't. Because, every now and then, I do something that is really, really good and I have left my mark. I think I can be a great actress. I'm on my way to being one if I don't screw myself up.

"I have only had one truly brilliant performance and

that was (the play) "Sea Horse." I'm working at it, but I am not a star yet."

But like stars, Chatti gets fan mail and is recognized in public.

"I answer every single piece of fan mail I get. It's not always immediate. I usually get a mass of fan mail after I appear on T.V. each time. I will answer it as I come to it. It may take six months but I answer it. People usually say that they like me and could they have a photograph. If I can send a photo I do, but that gets really expensive. I usually write and explain that I don't send photos because of the expense.

In public what generally happens to me is, I mean I'm not a sight that takes your breath away when you see me on the street—so people generally look at me as they say 'Hello you?' because they think they know me.

And then I get passed them and it occurs to them who I am and they come back. And then, of course, sometimes they just come and say your...

The best one, the very best one, I ever had was when "Hot 1" was on the air. It was late at night and Brad (Douriff) and I were crossing Vine Street in Hollywood. And this car goes by—it was this big, white Continental and it might as well have had 'pimp' flashing on it. This guy in the car as he was passing, pointed his finger at me. Well, I pointed my finger back at him. We crossed the street and he stopped and backed up and got right beside us. He rolled down the window and said: 'Man, you are one funny bitch'. Rolled his window up and went on. I loved it. I think maybe I would like to have that put on my tombstone: 'Here lies one funny bitch'."

Although she has been living in Hollywood for a year and a half, Chatti has never been to what is called a Hollywood party, but she is making plans to attend one. She has her own definition of the town.

"I've made my own little nest here. I have a very modest little apartment with a little backyard. I figure if one is going to live here, one should have the benefit of the yard. Something is always in bloom. It's lovely—the weather is lovely. My overall impression of the town came to me this year. I told one of my friends in New York, what it is about L.A., except for the weather and the industry is here, this place is like Columbus, Ohio. It's like Huntington, W.Va. It's like every other place in middle America that you left to go to New York to get away from. But you come back to it. And I find I'm perfectly content here."

'The Hostage'

MU Theatre presents play about IRA

By CAROL PROCTOR

"The Hostage", a play by Brendan Behan, was chosen as MU's next production because the plot is very timely as well as being set in a foreign country, said Dr. William G. Kearns, associate professor of speech.

Kearns, director of the play, said "We need more plays from various countries and this play is historically significant."

"The Hostage" is a story of a man who is to be executed by the Irish Revolutionary Army (IRA) for blowing up a British ship.

The play is very much a replica of the author's life, who himself spent eight years in prisons for political offenses in Ireland, said Kearns.

From a review of the play came this quote: "Ribald as a Restoration comedy, romantic as an Irish tenor, witty as Shaw, jabbering like Joyce, 'The Hostage' displays its author Brendan Behan as a wild Irish rogue, whose gifts for theatrical writing are the equal of

anyone now practicing." (J. Powers in the Hollywood Reporter)

The play, full of song and music because Behan himself loved music, has much violence which is hard to decipher and the language is sometimes "rough," Kearns said.

However, the violence, language, and especially the songs are part of Irish characteristics, he said. The lyrics were written by Behan or his brothers, he added.

The setting of the play is a brothel in Dublin and is peopled with colorful characters, most of whom represented someone Behan actually knew.

Kearns said the play has been done on and off Broadway with great success, and he sees no real problem with presenting it at MU.

In fact, Kearns said, the seven female roles in this 16-member cast gives women the opportunity to act where most plays don't.

"Most plays are simply written for male actors," Kearns said, "yet we need more female actresses."

Bruce Greenwood, scenic designer and technical director, said the main problem with producing this play as far as he is concerned is the time element.

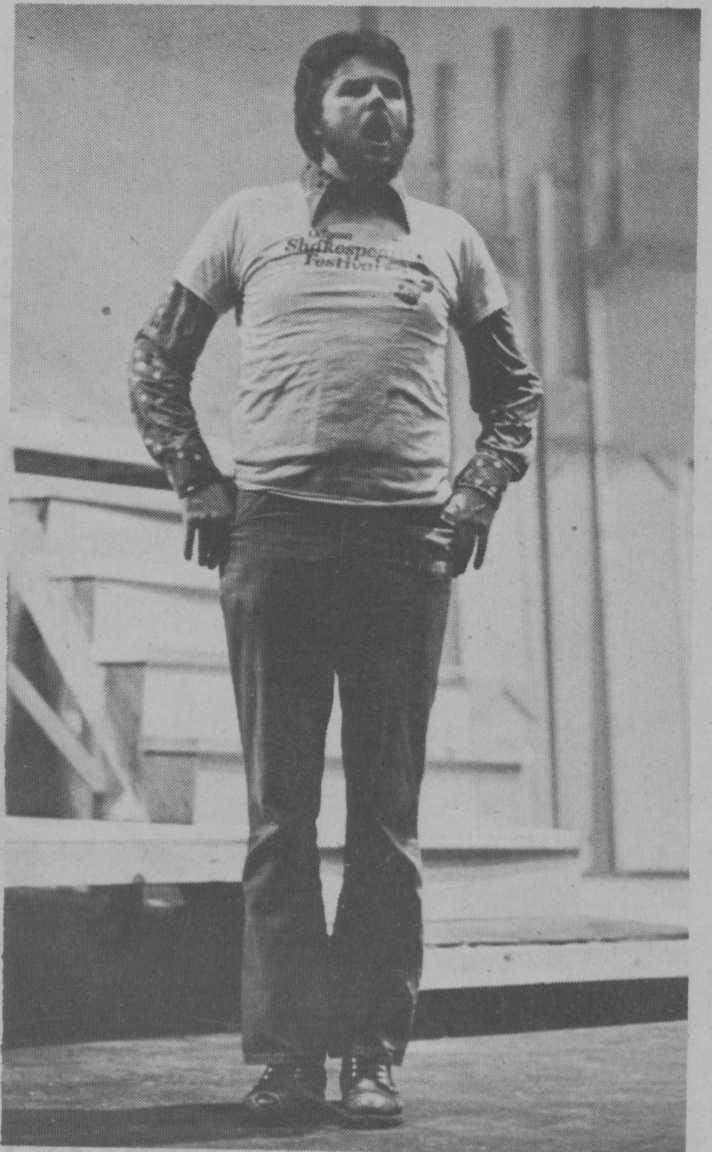
In addition to the setting being larger than most, this play overlapped another production "Purlie Victorious" which competed in national competition in South Carolina on Jan. 29, Greenwood said.

It's hard working on two sets at once, he added.

Members of "The Hostage" cast include, Michael Rowan, Judy Ditlow, John Amedro, Katona Manisero, Vicki Wilburn, Kim Adkins, Katherine Anderson, James Smith, James Green, Glenn Allen, Susan Morton, Patrick Rowan, Jane Johnson, Mike Hauser, Rick Perdue and Michael Cupp.

Assistant to the director is Patricia Brown, Huntington senior.

"The Hostage" will run Feb. 22-25 in Old Main Auditorium.

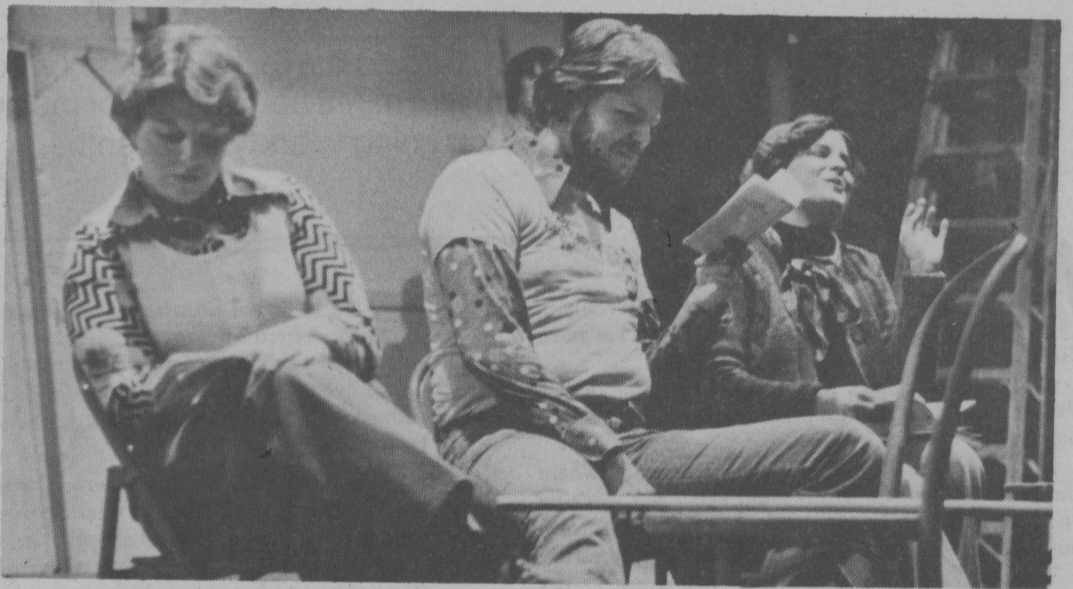


Michael Rowan

Photos by MIKE KENNEDY



Susan Morton and John Amedro



Judy Ditlow, Michael Rowan and Susan Morton

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NANCY NELSON

If you think Almost Heaven refers to just West Virginia, you are probably not a pipe smoker.

Almost Heaven is a blend of smoking tobacco and an exaggerated way of describing the relationship between most loyal pipe smokers and their pipes.

In the past three to six years, pipe smoking has increased, according to a study by the Retail Tobacco Dealers Association. At Marshall, students, faculty and administrators smoke for a variety of reasons.

Ray A. Nissen, director of personnel administration, is a pipe smoker of 25 years who started to get away from cigarettes. He has a collection of about 50 pipes, some of which he bought in Europe. "If it looks like a pipe I'd like to smoke, then I buy it," he said.

Sir Walter Raleigh's Special Mixture is the blend of tobacco he generally smokes. "I smoke usually when I'm doing something else because it's relaxing," he said. "I rarely ever smoke a pipe twice in a row. This gives the pipe a chance to dry out and it smokes sweeter. A pipe gets smelly because a person might smoke the same pipe all the time even if he does clean it out it doesn't get a chance to dry out," he added.

Nissen said he tends to use a golf tee as a tamper. A tamper taps the pipe tobacco down so it burns more evenly and cooler.

John W. Teel, assistant professor of English was also a cigarette smoker who turned to a pipe to get away from the habit. "I waited five years though after I quit smoking cigarettes to take up a pipe," he said.

Usually a Borkum Riff smoker at the office, Teel likes to smoke a stronger brand when he is home. "Pipe smoking is a leisurely habit, but I probably smoke more than most people because of once being a cigarette smoker."

Teel likes to smoke when he has a lot of time to relax. He occasionally likes a cigar but said it is a sort of socially objectionable habit due to the smoke.

A pipe smoker on and off for 20 years, Robert H. Eddins, registrar, was first a cigarette smoker who changed to cigars then pipes. "My wife and office girls did not like the smell of cigars so I started smoking a pipe," he said. "Fewer people find pipe smoking offensive," he added.

Eddins said that pipe smokers don't smoke as much as cigarette smokers because of having to mess around with a pipe and often you get involved in doing something

else. A Borkum Riff smoker also, Eddins purchased five or six hand carved ivory pipes when he was in Korea during the war, which he has never smoked. He also purchased a pipe in Korea that has a 12- to 18-inch stem and a tiny bowl which holds a thimbleful of tobacco.

David Cook, Huntington graduate student has been a pipe smoker for six years. He smokes a variety of tobaccos but usually comes back to Irish Mead.

"I will go long periods of time without smoking, but then I start up again when I think about it," he said. "You develop a habit and then become accustomed to it. I enjoy smoking when I'm concentrating on something. There is a comradery among pipe smokers which makes it enjoyable," he said.

"If a doctor told me to quit, I believe I could," said Dr. George J. Harbold, dean of the College of Liberal Arts.

A pipe smoker for three years, Harbold said all the literature seems to point to how bad cigarettes are. "I use a pipe as a substitute for cigarettes which I consider to be a worse habit," he said. "Mostly I smoke to have something to do with my hands. It's relaxing," he said.

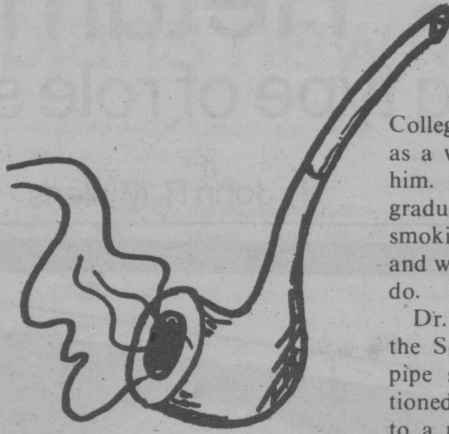
An occasional cigar smoker, Harbold said people are usually less offended by pipe smoking than cigars. A Carter Hall man, he admits he use to hate it when his father smoked a pipe.

Paul Akers, South-Charleston graduate student, enjoys imported cigars as well as pipe smoking. "Pipe smoking is soothing and helps me to concentrate," he said. "My tobacco choice corresponds to how much money I have. Usually I smoke Union Leader, but recently I've been smoking Almost Heaven," he said.

One man who would just as soon do without his pipe is Robert A. Junas, assistant professor of journalism.

"A doctor once told me that the roof of my mouth did not absorb smoke very well," he said. "So, I stomped on all my pipes except one and quite for nine months. Then I met a woman who had a rhinestone pipe which she smoked in college. She told me to light it up so I ended up getting started smoking again. She further encouraged my pipe smoking by buying me all new smoking paraphernalia for Christmas," he said.

Junas's philosophy on his pipe smoking shows he has decided to accept his fate. "Every day you hear about how one thing or



another gives you cancer, I've picked this way to go," he said.

The advantage of a pipe over cigarettes is that you don't have to flick your ashes, Junas said. Turned on to Brindley's Mixture years ago by a blind vender in the office building where he was working, he remains fairly faithful to that blend. "Pipe smoking keeps me from snacking and helps me concentrate when I'm working or driving long distances by myself," he said.

To keep away from snacks and cigarettes is the reason why Phillip A. Harbold of the military science department took up pipe smoking about 11 years ago. "I'm basically nervous and I need to be doing something all the time," he said. He smokes cigars when he is outside because he doesn't like to carry pipes around.

Dr. E.S. Hanrahan, dean of the

College of Science said his pipe acts as a worry stone and pacifier for him. Glenn Allen, Huntington graduate student took up pipe smoking when he was in the Navy and was out at sea with nothing to do.

Dr. Deryl Leaming, director of the School of Journalism and a pipe smoker for 12 years, mentioned the problems of getting used to a pipe. "For the first several weeks it burns your mouth and tastes bad."

His son Greg, a senior, tried pipe smoking but found it clumsy. "I prefer pipe smoking above cigarettes, but I think I will eventually go back to cigarettes because I have such a strong need for nicotine," he said.

According to Wendell Scarbro, owner of the Smokin' Bowl in the Frederick Building, only 99 percent of pipe smokers inhale. "It's just the idea that people think they need nicotine. If you convince people mentally that they don't need nicotine, no one would need cigarettes," he said.

Scarbro said some men will smoke a pipe to please a woman. "Many men come in with a woman when they buy their tobacco so she can pick it out."

He said there are some women pipe smokers, but most of his women customers buy imported

cigarettes for themselves or pipe articles for men.

What kind of person smokes a pipe?

Dr. Troy M. Stewart, Jr., assistant professor of political science and a 10-year pipe smoker, thinks that pipe smokers are people who are more at peace with the world than others.

Studies show that the average pipe smoker has a higher intelligence and is less prone to crime than a non-pipe smoker, Teel said. "Smoking is a great way of stalling," he said. "If a student asks a question, a professor can light his pipe and fiddle around with it a long time before answering. This is said to be the reason pipe smoking is popular with professors," he added.

Nissen said that he thinks pipe smokers are more active types of people. "Fastidious people usually don't like pipe smoking because of having to carry the paraphernalia around," he said.

For a variety of reasons, pipe smoking seems to have become popular in recent years. For others, pipe smoking has been an enjoyable pastime for many years. Pipe smokers seemed to be as varied as the blends of tobacco they smoke. But most pipe smokers smoke to please no one but themselves.

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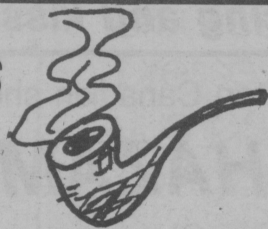


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A'Leshia Returns

Actress playing type of role she has longed for

By John R. Mullens

When "Subject to Change" opens Wednesday night at the Mountaineer Dinner Theatre in Winfield, A'Leshia Lee Roberts will be playing the type of role she has longed for.

For several years the Hollywood veteran actress has been trying to change her character image. Hollywood placed her in the stereotype role of the dumb broad, and most of her film and television credits are roles of prostitutes and cocktail waitresses.

A'Leshia found to break that image, she had to leave Hollywood and the people she had been working with. But the image followed and directors in the dinner theatre circuit insisted in casting her in the sexy female role.

It was then she decided to give herself time to mature into the types of roles she wanted to play. She came to Marshall University in the fall of 1975 as a speech graduated assistant and finished her master's degree in speech and theatre.

She left Marshall to pound the payment of New York where she found work with Actors' Equity Union. Her roles in "Divorce Me Darling," and the "Lady Who Cried Fox" took her on a three-month tour to Albuquerque, N.M. However, she still was playing that stereotyped role.

But the battle is over now. And A'Leshia won.

As the 65-year-old Madeline Basset in "Subject to Change," A'Leshia Roberts will not be depending on her physical characteristics to portray her character.

A production of PAPI (Professional Artists Productions International, Inc., based in Nashville, Tenn.), "Subject" concerns the problems of two sisters and one sister's dependency on the other.

Nashville Banner theater-critic Sara Morrow wrote in part: "A'Leshia Roberts bangs out the Madeline role looking like a big gray rat garbed in fuzzy-wuzzy slippers and sleazy bathrobes. Ms. Roberts' booming voice, her slouchiness as she stalks the stage, yelling obscenities in her discontent is a realistic triumph."

"The show is going very nicely," A'Leshia said during a telephone interview. "Audience are acceptig it very well. It received good reviews in Nashville. I think a lot of people can identify with it because it hits close to home."



The role of Madeline was originally written for Phyllis Diller by Jules Tasca. A'Leshia terms it a zany comedy with a touch of sophistication.

Although she has never had such a role before, A'Leshia said she had little difficulty in adjusting to the part. She has patterned the role much like her grandmother.

"I'm really enjoying the role," the 6-1 ex-Las Vegas

showgirl said. "It is extremely different from the roles I have been playing, and it's the most sophisticated comedy I have done."

A'Leshia, who is receiving star billing for the show, which is uncommon on the dinner theatre circuit, jokingly laughs that off. "Of course I love it," she said with a deep laugh. "With an ego like mine, of course I love to see my name above the show."

Her true feelings were revealed in an interview two years ago when she told this writer: "I don't want to be a star—I would not turn it down. I just want to be a good working character actress."

"Seeing your name in the marquee is important, but that's not what it is all about to me. Star treatment is the icing on the cake. True theatre, to me, is being out there on the dinner theatre circuit saying: 'Hey, I got a show to do tonight at eight and we just had a flat tire, and we got to get in there and do that show.'

"Then after the show you hear the applause. That's what draws me to the stage."

The veteran of four films including "The Love God" with West Virginia native Don Knotts and "Hitched" with Sally Field, A'Leshia has also appeared in more than 25 television shows with such stars as Red Skelton, Dean Martin and Cloris Leachman. In addition to commercials and seven dinner theatre tours, A'Leshia has also done many modeling assignments.

While at Marshall, she played Mrs. Tiffany—the lead in the MU Theatre production of "Fashion." Also at Marshall, A'Leshia wrote, produced and directed "Bless You Dahlings—Tallulah" a one-woman show based on the life of film and theatre actress Tallulah Bankhead.

A'Leshia used the Bankhead character when she auditioned for "Forever Fernwood" and she is still awaiting the results.

When A'Leshia finishes the tour of "Subject", she plans to give Hollywood another try and seek whatever opportunities are there for her—be it acting or teaching.

But for this month, she is at the Mountaineer playing the type of role she wanted to play for so long.

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Movie about King causes controversy, but will air

By **JERRY BUCK**
AP Television Writer

LOS ANGELES—During filming last summer, the television biography of Dr. Martin Luther King Jr. came under attack from some associates of the slain civil rights leader. King, they said, was portrayed as frightened and cowardly. Not so, countered Abby Mann, writer and director of "King" for NBC, which airs in two-hour segments on Sunday, Monday and Tuesday.

"There may be flaws in this film," Mann said then, "but showing him as a coward is not one of them. At moments he may be

afraid, but that makes him all the more courageous."

The criticism has died down, although Andrew Young, the United States' U.N. ambassador and a former King associate, flew to Los Angeles in early January to defend the film.

When the controversy began last August, Mann and Paul Winfield, who plays King, were interviewed on the set. A few weeks before the air date, Mann was sought out again.

He said: "I don't know how the public is going to react. It could roll off the nation's back like water off a duck, or it could disturb a lot of people."

Mann said the film's treatment

of a number of national leaders, FBI Director J. Edgar Hoover in particular, is not flattering. He said Hoover used the FBI in a personal vendetta to discredit King.

"What I would like for it to do is for people to say I'd like to be like King," Mann said, "instead of like the violent characters we see in the movies. Non-violence is a dangerous and revolutionary policy. It would be marvelous if that picked up again. It's the story of a man who tried to carry out the precepts of Jesus—which is the most dangerous thing you can do."

Winfield plays King, Cicely Tyson is Coretta Scott King and Ossie Davis is the slain man's

father, Dr. Martin Luther King Sr. Roscoe Lee Browne, Art Evans, Ernie Banks, Howard Rollins, William Jordan, and Cliff DeYoung also star.

The three-part drama takes King from his days as a ministerial student to his assassination in Memphis in 1968.

Winfield said last August that he was awed by the thought of playing King. "It was inhibiting at first," he said. "But I said if they didn't buy it in the first five minutes they wouldn't buy it at all. That's how I

got over the numbing fear."

On the set representing the Oval Office of the White House, where King met with President Lyndon B. Johnson, Winfield said he did not play King as a saint or as a man who never made mistakes.

"I want to show what non-violence cost him and how he believed in it and how it worked for him," Winfield said. "It wasn't the coward's way out. He had as much right to be angry as anyone, but he had a saving grace. He didn't perceive of his enemies as evil or as monsters. I hope part of that comes across to the younger people. If it does, I'll have accomplished one of my major goals in accepting the role."

Entertainment briefs

by the AP

'Magic' underway

Producer Joseph E. Levine, director Richard Attenborough and writer William Goldman, who last brought "A Bridge Too Far," have teamed up again for "Magic."

The love story stars Anthony Hopkins, Ann-Margret and Burgess Meredith. Production is now under way in Northern California.

Suspense film

Ernest Borgnine, George Kennedy and Elke Sommer star in "The Double McGuffin," a suspense film by producer-director Joe Camp, the maker of "Benji."

It will be shot on location in Georgia and South Carolina. Camp described the film as a combination of early Alfred Hitchcock and "The Sting."

Elder in TV movie

Lauren Elder may play herself in a television movie recreating her experiences when she and a companion were trapped in a sudden snowstorm in the Sierras last February.

Her companion died in her arms after the storm caught them on a camping trip near Bishop. Miss Elder walked on frozen feet until she was rescued by searchers.

NBC has ordered a script for the projected movie.

New NBC movies

NBC has acquired the book "My Thirty Years Backstairs at the White House" for a miniseries about a maid and her mother who served eight first families.


The series will be based on the personal story by Lillian Rogers Parks, and her mother, Maggie Rogers, who served as maids at the White House from 1909 to 1961.

Dennis Weaver and Robert Culp star as two police officers searching for a cop-killer in a "Police Story" movie for NBC.

Frank Sinatra will be roasted by Dean Martin and a number of guest stars on NBC on Tuesday, Feb. 7. Robert Klein will return as host of "Saturday Night Live" on NBC on Jan. 28.

Will Geer joins Cicely Tyson in the NBC movie "A Woman Called Moses," based on the life of Harriet Tubman.

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'Helter Skelter'

Manson prosecutor to visit MU campus

Vincent Bugliosi, prosecuting attorney in the Charles Manson case and author of the bestseller, "Helter Skelter: The True Story of the Manson Murders," will speak at 8 p.m. Feb. 13, in Memorial Student Center Multi-purpose Room.

His appearance is sponsored by the Lecture Series and the Contemporary Issues Committee of the Office of Student Activities. The event is free and open to the public.

Manson, convicted in 1969 of the late LaBianca murders, was the leader of a bizarre cult whose philosophy was to ignite a black vs. white "Armageddon" called

"Helter Skelter," in which he would emerge as the ultimate victor. Using Scripture and Beatle lyrics as support for their beliefs, the so-called "family" was thought so controlled by Manson, they committed numerous crimes for the cause.

Bugliosi will address the question of how Manson was able to exert such control over his followers and how he incited them to such acts of violence.

Bugliosi is now in private law practice in Los Angeles and is working to have files on the assassination of Sen. Robert F. Kennedy reopened.

Noted photographer to lecture here Feb. 14

Noted photographer Fred Wilson will be on campus Feb. 14, 15 and 16 to conduct workshops and give a lecture on photography, according to William F. Brown, assistant professor of art.

Wilson's recent works will be on exhibit in the Marshall Art Gallery from Feb. 14 to 23.

Brown said students, faculty and community are invited to attend and participate in the workshop which will be an investigation of black and white printing methods and tips on product photography. Wilson will also conduct an individual critique and consultation session. Students, faculty and community are invited to bring work for critique, problems for solutions and general gab session.

Feb. 14, Wilson will discuss darkroom techniques in Smith Hall 614.

On the 15th, a workshop on studio shooting and copy work will be conducted in Smith Hall 614. At 7 p.m., Wilson will give a slide show and lecture in the gallery, followed by individual consultation at 8 p.m. On the 16, Wilson will give a lecture and slide show at 1 p.m. in the gallery, followed by a critique and consultation at 2 p.m.

Wilson received his MFA from Ohio University, where he was also an instructor. He is currently an instructor at Arkansas Art Center. While a volunteer in the Peace Corps, Wilson did a series of photographs on the people who live in Samoa.

Wilson's works have been on exhibit in such galleries as Rochester Institute, Alfred University and Akron Art Institute.

Spring fling in Miami offers sun, fun, sand

While you're waiting for the snow to leave, why not wait it out in Miami with a group of friends?

The cost is only \$169, is during spring break (March 19-26) and is sponsored by Student Activities and Cultural Events office, according to Nancy P. Hindsley, advisor.

Included in the package is roundtrip bus fare from Huntington to Miami, four occupancy room at the Barcelona Hotel on the beachfront, recreational activities and a manager's cocktail party.

There are optional trips students may take, she said. These are to Walt Disney World, Sea World Parrot Jungle, the Seaquarium and Biscayne Bay.

In the recreation department, Hindsley said, the hotel offers tennis, golf, swimming in the ocean or pool, nightclubs, shopping and fishing.

A \$50 deposit must be received by Feb. 14, Hindsley said.

Rather than the quad-occupancy room, she said there may be double rooms for an added \$15 per person.

Students wishing to go or to get added information may call the office, 696-6770, or stop by to ask questions, Memorial Student Center Room 2W40.



String Quartet concert set tonight

The Tokyo String Quartet, with guest artist Gervase de Peyer, will perform on the Mount Series of the Marshall Artists Series, tonight at 8 in Smith Recital Hall.

Members of the quartet are Koichiro Harada and Kikuei Ikeda, violin; Kazuhide Isomura, viola; and Sadao Harada,

violoncello; studied at Tokyo's Toho Music Academy and the Jilliard School.

The Quartet will play Beethoven's Quartet in F Major, Op. 18, No. 1; Mozart's Quartet in B Flat Major, K. 458, and the Brahms' Quintet in B Minor for Clarinet and Strings, Op. 115,

featuring de Peyer on clarinet.

Students will be admitted to the concert with activity cards. Tickets for the general public are available at the Kenney Music Company and the Marshall Music Department Office, Smith Music Hall 130. Tickets will also be available at the door at \$4 each.



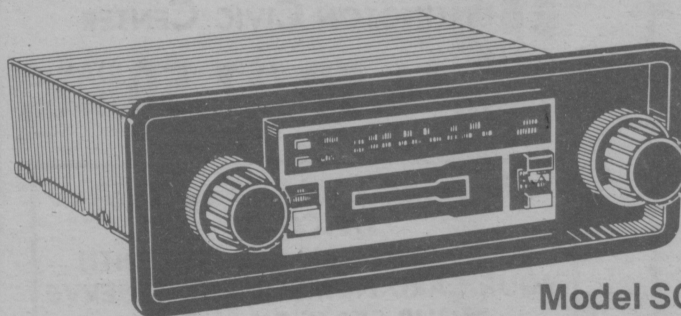
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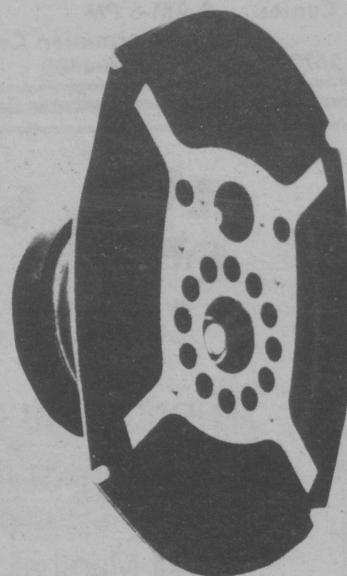
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