10-30-1978

The Parthenon, October 30, 1978

Marshall University

The Parthenon Magazine

Monday the Arts

Marshall University Huntington, W.Va. 25701 October 30, 1978 Vol. 79, No. 40

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Monday

The Parthenon monthly magazine

Inside

Editor's space

Book Review
by JOHN R. MULLENS

Last spring the film "Looking For Mr. Goodbar" won praise from critics and movie-goers alike. Critics called it one of the most powerfully written and directed films to come along in the past few years. It's haunting and shattering story of Katherine Cleary's search for love and her brutal murder captivated and mystified audiences across the country.

The film, written and directed for the screen by Richard Brooks, was based on the novel by the same title by Judith Rossner. Few people realized Rossner's book was a fictionalized account of an actual murder that occured in New York City on New Year's Day 1973.

This summer the book 'Closing Time' (The True Story of the 'Goodbar Murder') was re-released. Written by New York Times reporter Lacey Fosburgh who covered the story for the paper, the book was first published in 1975, but since has been forgotten. Perhaps, overpowered by fiction.

If you were enthralled by the 'Goodbar' film you owe it to yourself to read 'Closing Time.' The same drama surrounding the murder is there, but Fosburgh goes deeper into the troubled lives of the characters who frequent New York single's bars. As the author intended, the characters come alive and tell their stories of the lonliness, the repression, the violence, and the sadness.

Unlike the movie, the book is shared by two characters. Katherine Cleary, the small, red-haired teacher of deaf children who lived in a solitary apartment on New York's West Side. And Joe Willie Simpson, the handsome drifter from the Midwest, who, in New York had found a wife, a lover and the sordid pleasures of the city's nightside world. The film one-sidedly tells the story through the eyes of Cleary. It left audiences in deep remorse for her—that this young woman who was only wanting to survive should become a victim of this hardened killer.

However, 'Closing Time' paints a different sketch of Simpson. He, like Cleary, was just tryin his best to get to tomorrow without always having the best of luck. The book convinces you he was not strange or bizarre, rather, he was a troubled youth repressed by a troubled society. The passion with which Fosburgh writes almost makes his actions justifiable. He had only hours before the murder saved a young girl from beng raped on the streets of New York.

And unlike the film, 'Closing Time' goes beyond the murder following Simpson through his arrest, placement in the Manhattan House of Detention for Men, being diagnosed as schizophrenic, homicidal, suicidal and finally his suicide by hanging himself in jail.

I'm suggesting you read the book. For once, a story is better told on pages rather than on screen.

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__Monday__ is published by Marshall University students as an all-campus supplement to __The Parthenon__. It is financed entirely through revenues from advertising adn student subscription fees.

The editor is the final authority on news content and cannot be censored in compliance with the First Amendment freedon of the press. Editorials and commentaries are not necessarily the opinion of Marshall students, faculty, administrators or the School of Journalism.

Entered as second class mail at Huntington, W.Va., 25701. Published monthly as a special edition of __The Parthenon__. __Parthenon__ off-campus rates are $5.50 per term and $1 for both summer terms. Annual rate is $12. __Monday Magazine__ is published by the Marshall University School of Journalism's Board of Student Publications.

Institute strengthening arts bond

By CINDY MARTIN

The arts.

If the arts are to flourish in the Tri-State, it is essential to define and strengthen the bonds that link them together and present a coherent image to the public.

This is both the opinion and the goal of Dr. Michael E. Cerveris, director of the newly formed Marshall Institute for the Arts..

The institute, currently sponsoring a month-long "Celebration of the Arts" on campus, was established June 1. It's primary purposes, according to Cerveris, are coordination, promotion, and development of the arts in the region.

The institution's establishment was the culmination of a year of study, according to Cerveris.

"We had our real beginnings in October of 1977," he said. "Marshall participated in a project which brought together members of the faculty and staff with members of several large corporations in the area. The representatives discussed issues that affect both universities and corporations.

"Since all the organizations involved are large, multi-faceted institutions, they share common problems, strengths, and weaknesses. One thing brought to surface was the need for Marshall to be the spokesman for area arts," Cerveris explained.

After this need was established, Cerveris said an anonymous source donated a three-year grant which resulted in the formation of the institute.

"We're hoping the institute can integrate Marshall's art programs with the regional art groups and the local businesses' interests in the arts. The Institution for the Arts is university based, but regional in scope," he added.

Although the institute is not oriented to MU's arts curriculum, Cerveris said he hopes to be of service to the various arts departments on campus. "We've already participated in some projects with the arts departments," he noted. "We worked with the art department to help set up a showing in the Huntington Galleries. We also helped University Theatre promote the play "Twelfth Night."

During the 'Celebration of the Arts' the institute is sponsoring a number of various programs and presentations dealing with the Arts. Cerveris said the idea for the celebration developed at an early institutional meeting. "The celebration is t sensitize the campus to the arts," he explained. "Everyone is pretty enthused about the idea, and the response has been good so far."

'There is a need for MU to demonstrate that it feels the arts are an important part of the total regional environment.'

—Dr. Michael E. Cerveris

Marshall, however, is not the only source of arts in the area, according to Cerveris. "There are several arts groups in the region which have worked hard to produce arts programs. We hope with the institute, the university can now amplify these efforts, too," he said.

"I don't know if Marshall was previously lacking in this area," he continued, "but the arts profile here has always been very diffuse before.

"The various arts departments do an excellent job of teaching and promoting, but if the university as an entity is known to be taking a stand on arts, then it will have a much greater impact," he said.

Cerveris continued, "There is a need for MU to demonstrate that it feels the arts are an important part of the total regional environment."

And at the end of the three-year grant period? Cerveris said the institute will be evaluated to determine its future existence. "We haven't crystallized any long-range plans, yet," he said. "I do think the institute will become a permanent establishment.

"There are a lot of needs in the area, and we hope to identify and meet them," he said. "The favorable response to our formation and activities indicates these needs, and people seem grateful we are here to meet them."

Celebration of the arts to continue with 'Works on Paper'

Marshall University is in the midst of celebrating the arts which began with the opening of "Twelfth Night" and will continue through the closing of "Tobacco Road." Below is a schedule of events that are a part of this *Celebration of the Arts.*

Oct. 30 to Nov. 19—Student artists' "Works on Paper," Marshall Art Gallery, daily Monday-Friday, noon-4 p.m.

Nov. 1—University Symphonic Choir Concert, Smith Recital Hall, 8 p.m.

Nov. 3—Marshall Community Forum presentation of "Japan," film lecture by Thayer Soule, Old Main Auditorium, 8 p.m.

Nov. 7—"Science and the Arts" Public Symposium, Smith Hall Auditorium, 8 p.m.

Nov. 10—"Humanities and the Arts in the Curriculum" Public Symposium, location and time to be announced.

Nov. 13 to Dec. 1—Senior Art Show, Marshall Art Gallery, daily Monday-Friday, noon-4 p.m.

Nov. 13—Marshall Community Forum presentation of Irish Chamber Orchestra, Johnson Memorial United Methodist Church, 8 p.m.

Nov. 14—Student Activities Committee presentation of Joe Pass, jazz guitarist, Smith Recital Hall, 8 p.m.

Nov. 15-18—University Theater production of "Tobacco Road," Old Main Auditorium, 8 p.m.

Nov. 16-17—Marshall Orchestra Youth Concert, Smith Recital Hall, 10 a.m.

Nov. 20—Marshall Artists Series presentation of the Pittsburgh Ballet performing "The Nutcracker," Keith Albee Theater, 8 p.m.

'Tobacco Road' opening Nov. 15

By MONICA TAPIA

Marshall University Theatre's production of "Tobacco Road," featuring television and film actress Conchata Ferrell, will be presented Nov. 15-18 in Old Main Auditorium at 8 p.m.

See related story page 8

Tickets will go on sale in Old Main Room 107 between 1 p.m. and 4:30 p.m. Monday through Friday. All MU students will be admitted free if they have a valid Activity Card. Other seats are reserved at $2.

"Tobacco Road," an American theater classic, is an adult drama, and it is being presented with financial assistance from the Arts and Humanities Divisionof the department of Culture and History according to Dr. William G. Kearns, director of the play and associate professor of speech.

"It was one of the first plays to depict the harsh realities of life in the rural south in the late 1930's, where people were pitted against the forces of nature and the economy in a struggle which often saw many of them leave their land."

In the male lead, John Amedro, Moundsville senior, who is preparing for a career as a professional actor, as Jeeter Lester, Amedro has appeared in plays at MU, Huntington Galleries, Community Players, and the Globe of the Great Southwest in Odessa, Texas.

Playing the leading female role is Teresa Lockhart, Big Chimney sophomore. This is Lockhart's first appearance at Marshall, however, she has appeared in the Community Players' production of "Mousetrap" last spring.

Cindy Jo Boston, Huntington junior, is playing the part of Ellie May. She was seen last in "Twelfth Night" as Maria, and has been featured in various other MU plays. She worked at "Unto These Hills", which was an historical outdoor drama, last summer.

An apprentice for the Kenly Players Theatre in Columbus Ohio during the summer of 1977, Joe Johns, Columbus, Ohio senior is portraying Henry Peabody. Johns has also been seen in various MU productions, such as "Twelfth Night", "Slow Dance on the Killing Ground" and "Purlie Victorious."

Mike Hauser, White Sulpher Springs sophomore, is portraying Dude Lester. He spent the summer at the Greenbrier Valley Theatre and he was seen in "The Hobbit" and "South Pacific" with his last appearance being at MU in "The Hostage."

Grandma Lester, Suzanna Leigh Bailey, Hinton junior, makes her first debut at the MU Theatre, but has worked on the MU technical crew for the last five productions.

Tony Crutchfield, Roanoke, Va freshman, seen as Captain Tim is making his first debut on the MU Theatre also.

Kim Adkins, Beckley sophomore, is playing the part of Pearl. She has not been currently involved with the theatre, her last production being MU's "The Hostage."

Charles David Spence, Huntington graduate student in psychology, is playing Lov Bensey. He has appeared in such plays as "Of Mice and Men," "What the Butler Saw," "Midsummer Night's Dream," and "Twelfth Night," all of which were MU productions.

And David Cook, featured as George Payne, has been involved with the Community Theatre in Huntington and has acted and directed for the past two seasons at Community Players. He is working toward his teaching certificate.

the music/the mirror/the chance to dance

Marshall forms modern dance company

By CINDY BALDWIN

"All I ever needed was the music and the mirror and the chance to dance for you."

That's the line from the Broadway musical "A Chorus Line," which many say has helped bring dance to the attention of the American public.

Increased interest in dance has led to the formation of Marshall University's own Modern Dance Company, directed by Dr. Mary E. Marshall, assistant professor of health, physical education and recreation.

The purposes of the company as stated in its constitution are to offer students the opportunity for the study, composition and performance of modern dance, to stimulate an awareness of and interest in modern dance, and to foster high standards of performance, appreciation and understanding of dance as an art form.

Marshall described modern dance as the art of movement and motion. She demonstrated the difference between movement and motion by taking off her ring.

The simple act of removing the ring and placing it on her desk she defined as motion. To demonstrate movement she slid the ring off her finger, swept her hand into the air where she studied the ring from several different angles before placing the ring on the desk in front of her.

The company is divided into two sections. Company A, composed of no more than 14 members, is the major performing section. Company B has no more than 20 members, each of whom will perform in selected company productions.

Membership is open to Marshall students, faculty and staff by audition only, and on a non-academic credit basis, Marshall said. Auditions are held once each semester.

Members of the company are now exploring their abilities through exercises and improvisations. Each company practices a minimum of two hours a week, but practices often run longer and many of the members go to practices for both sections.

The Marshall company is the only modern dance company in the state, according to Marshall. The company is preparing to compete for the opportunity to perform at the next regional dance festival of the National Dance Association.

The company's first performances will be at various places on campus during the Celebration of the Arts. A performance for Alpha Delta Kappa Women's Education Honorary is planned for February, Marshall said.

Marshall said she didn't really become interested in modern dance until she attended the University of Tennessee where she was selected to study dance at Connecticut College. Since then she has worked with Mary Wigman in Hanover, West Germany; Hanya Holm; Ruth Currier; Jose Limon; Alwin Nikolais; Merce Cunningham and other reportedly famous dancers and instructors.

Marshall said the company is a very enthusiastic group. She said some of the members came into the company with little experience in dancing. Some have had experience in ballet, jazz dancing, acrobatics and majorettes. Others have had 10-12 years of dancing experience, she said.

There is a special closeness among dancers because "you are sharing yourself because of the creative experience. It's a good feeling," Marshall said. Because of this, the choreography is as much the dancer's as it is the director's, she said, comparing the writing of choreography to fitting the pieces of a puzzle together.

Members of Company A are Kathy Raike, president; Myke Beckett; Karen Bliss; Janet Irons; Kathy King; Maneer Mahood; Jane McFadden; Cindi Nutter; Donna Penn; Carmen Powell; Terri Ross; Beverly Skeans and Scott Taylor.

Company B performers are Linda Adkins, Charles Derbyshire, Ken Fox, Ruth Garrett, Jennifer Haydon, Joyce Hill, Joe Johns, Martha Kuhn, Terri Leach, Kathy Lee, Debbie McGuffin, Kathy Meadows, Becky Rockis, Debbie Scott, Karen Thompson, Drema Williams, Terri Williams and Kim Withers.

Raike, Point Pleasant junior and president of the company, said she has been interested in dance since she was old enough to walk.

Raike said dance is traditionally competitive, but she sees no unhealthy competition among company members. She said she sees less problem with jealousy and pettiness within the company than there is among many professionals.

Bliss, Charleston sophomore, is excited about being in the company. She is a theater major, and said she became interested in dance during high school when some of the plays she was in required choreography.

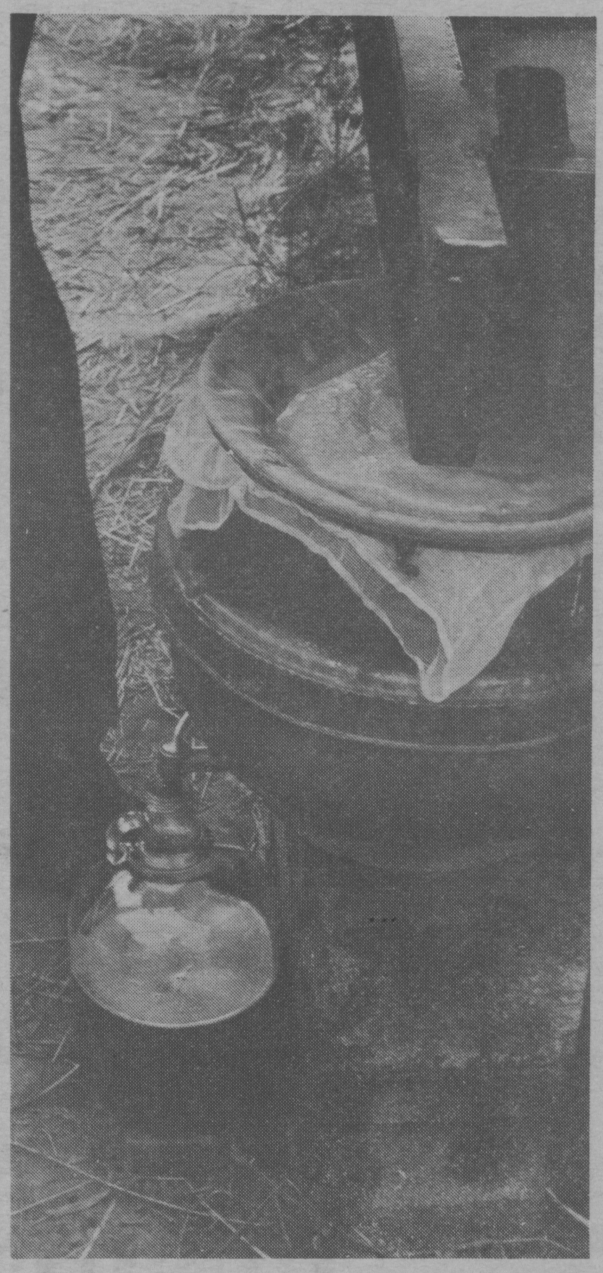
No school in the state offers a dance curriculum now, but Marshall says she is working toward getting one at Marshall. Both Raike and Bliss said they would be interested in working on a dance degree.

Raike said she feels completely different when she is dancing. She described it as a "spiritual" feeling. "The movement and the music flow together and my body and mind become part of it," she said.

Marshall said the unique thing about modern dance is "a modern dancer can get down into the soul and pull it out."

You cut the cane here

and you grind it like this



SORGHUM TIME

Photos and text by Edna Koons

Making sorghum, or molasses, is one of the Appalachian arts which will probably never be listed along side classical music, painting or theatre, but is, nevertheless, an art. For three weeks during the last of September and early October, friends, neighbors and relatives of Bobby Webb gathered on his father-in-law's farm on Peter Cave Road in Wayne County to help with the process. The leaves of the cane are stripped, the cane is cut and topped, it is then "ginned through the mill" to extract the juice, and is cooked. Webb and his "crew" produced approximately 24 gallons per day assisted by Boyd Napier, the local molasses authority, who travels throughout the area cooking the sorghum and supplying the needed equipment. And when it was all over, Webb said he would never do it again, but who knows until next year.

it's MOLASSES!

Art Gallery

Education not only in classrooms

By ROBERT SMITH

Not all of Marshall University's educational experiences are confined to the classroom or textbook.

One exception is the year-old art gallery, which is located along Third Avenue between Smith Hall and the music building.

Since it opened in September of 1977, it has served as a temporary home for such exhibits as 400 pound metal sculptures and African tribal arts, according to Beverley H. Twitchell, art instructor.

Twitchell said that the art gallery serves two main functions: provide a place for students to exhibit their artwork, and also provide a place for artists outside the Marshall community to display their work.

The gallery has been successful in motivating art students to take a more professional attitude toward their work, she said. Students used to display their work in the relative seclusion of the sixth floor, where they often fell victim to vandalism, she said. Now the gallery offers the students a chance to not only create works of art, but also to display them properly, which, according to Twitchell, is a very important thing to learn as a professional artist.

Two well received off-campus exhibitions last year were the Bretoigne sculptures and the African tribal arts. The sculpture exhibit was well-publicized, she said, and also attracted a lot of people because of its uniqueness (The water fountain in the Memorial Student Center Plaza was designed by Bretoigne.).

The African tribal arts exhibit was also well publicized, drawing about 1000 people, she said.

The first half of a semester is used for displays by seniors and graduates, while the second half features works that undergraduate art students that they have been on that semester.

Twitchell mentioned that the gallery shows are used about half and half by the community and the university. She cited examples of support, such as President Hayes' statement that "one of the functions of the university is for it to be a patron of the arts."

She also talked about human interest storis that have resultd from the establishment of the gallery.

She said that a woman who was interested in the gallery and who had a small child who was also intersted in it, would promise that child that if he was good, he would be able to visit the gallery. One day Twitchell saw this child in the gallery, going quietly from exhibit to exhibit, patiently and thoughtfully studying each individual work of art.

Another story Twitchell tells is about a custodian who was looking at a painting one day and remarked that that particular painting gave him so much pleasure that he wouldn't mind living with it, especially since he lived alone.

This appreciation is what is essential to the success of an art gallery, she said. People should be able to have access to art as it is actually presented, not just as it appears to be in a photograph or a drawing, she said.

The art galley was created mostly through the efforts of Dr. Bernard Queen, who, at the time, was Dean of the College of Education, and June Q. Kilgore, who is the chairman of the art department. Marshall had been trying to get an art gallery for ten years but had not been successful in doing so until 1977. This is Marshall's first art gallery.

When the art gallery was being planned, a questionnaire sent out to about 50 schools in the Tri-state area, with questions about how much space should be used, how space should be used, what kind of climate controls should be used, and community responses.

The gallery has given art education majors a chance to get exposure in the community through tours of the gallery that are given to school children in the Huntington area.

"Activities such as these not only help the community, but also serve as good publicity for Marshall," said Twitchell.

Some things planned for the future of the gallery are "gallery games", which are games using little maps that a young child can use to find different exhibits in the gallery and which will make it possible for him to learn things in an art gallery without being tied to a group and art competitions, in whih art from different colleges and universities in this area will be displayed and judged.

Future off-campus exhibits include a husband and wife exhibit in which the husband will display ceramics while his wife shows paintings.

Conchatta Ferrell is coming 'home' for theatre role after nine years

Conchatta Ferrell is coming home next week.

A little older. A little wiser.

But, more importantly to share with Marshall students the knowledge she has gained during the past nine years.

Almost a decade ago, Miss Ferrell left Marshall University and her near-by home of Loudedale, a 45-minute bus ride from Charleston, to pursue a New York stage acting career.

New York led to Hollywood where she now lives and works and a career in motion pictures and television.

With stage, screen and television experience, Miss Ferrell is coming home to be an artist-in-residence with the Marshall University Theatre.

Gasted as Sister Bessie Rice in Jack Kirkland's play "Tobacco Road," which will open in Old Main Auditorium Nov. 15, Miss Ferrell also will be conducting three acting workshops durig her stay at Marshall.

Ferrell is perhaps most noted for her character of April Green in the New York stage production and ABC-TV series "Hot I. Baltimore," a role written for her by playwright Landford Wilson.

Ferrell's first workshop will be Nov. 9 at 11 a.m. will center on "How Circle Repertory Theatre was built.

New York critics have called Circle Rep. one of the most successful and important repertory theatres in this country. Miss Ferrell joined the company in February of 1970 and acted in productions of "Three Sisters," "Ghost Sonata," "Ludlow Affair" and "The Family Continues."

Following a successful run of "Hot I. Baltimore," Miss Ferrell played Gertrude Blum in the play "The Sea Horse."

Her work in "Sea Horse" resulted in her winning an Obie Award for the 1974 season's best dramatic performance in an off-Broadway production. The Theatre World Award and the Drama Desk Award.

Other theatre credits include "Getting Out" presented at the Mark Taper Forum Theatre in Los Angeles.

When "Hot I. Baltimore" was transformed into a weekly television series, Miss Ferrell was the only original cast member selected to make the move. She has since made three pilots, the latest of which was broadcast in July and billed as an ABC-TV special comedy.

Last season brought two leading roles for the actress as Nurse Rhinehart in "The Girl Called Hatter Fox," and Rita Parsons in "A Death in Canaan." Among Miss Ferrell's other television appearances are "One Day at a Time," "Blansky's Beauties," "Maude" and "Fernwood Forever."

On screen she played opposite Faye Dunaway in the Academy Award winning film "Network." In addition she had roles in "Orchard Children" and "Troubled Times."

While a student at MU during 1967-1969, she appeared in the one-act play "Interview," produced by MU Theatre and the advanced acting class.

It was at Marshall that she was first discovered.

She tells the story of walking through the old Shawkey Student Union when a man asked her if she could sing. She said she could and he asked her to play a Mama Cass-type in a satirical revue. She agreed.

The man was Charles Billing, then technical director of MU Theatre. He directed her as she sang, acted and danced in the Barthenon Revue that lampooned racism, morals, religion and the Marshall faculty. Afterward he told her he thought she had "what it takes" to be an actress and pointed to Circle Rep. where he had worked.

Last spring in a telephone interview, Miss Ferrell reminisced about her career saying, "When I left Marshall, I had gotten myself to the point that it was either teach school or go to New York and try to put away whatever it was that was making me so unhappy.

"When I left for New York, I said I was going to give myself five years to see if I could learn it (acting)...five years to learn the craft. And I couldn't complain because I've had my little success as an actress. I didn't have to pound the pavement of New York looking for jobs because I was a member of Circle. I didn't have to look for an agent. He came to me after I started working."

As a member of Circle Rep., a company built on the theory that a successful theatre is an ensemble working together, Miss Ferrell built sets, typed programs, and passed out fliers on the streets as well as acted. She saw Circle Rep. grow from an attic on 89th Street to the successful theatre it is today.

Although now an inactive theatre member, Miss Ferrell remains close to the ensemble today and supports it financially. A favorite story of hers is to the mark she left there.

"In the early days when were in a meeting and I didn't like what was going on I would speak up and say, 'Now wait a minute. My blood's on the wall here, too.'"

On a recent visit to the theatre she saw a red circle painted on the wall with 'Chatti's Blood' written above it.

And at Circle Rep. was born a Ferrell superstition. A group of words which carry her mountain heritage with her.

The first line of each of her theatre playbill biographies reads, "Conchatta Ferrell is from West Virginia."

And she's coming home next week.

By JOHN R. MULLENS

A Wedding with a cast of 'thousands'

(Editor's note; The following article was supplied by 20th Century Fox.)

With Robert Altman, inspiration often comes spontaneously. While shooting his last film "3 Women"—Altman casually remarked to a reporter during a trying day's schedule: "My next film? Oh...I'm going to make a movie about a great big fancy wedding." At the end of the day's shooting, he tossed the idea out to his associates.

And a few weeks later, he began collaboration on the script with actor/writer, John Considine.

The bride would be the daughter of a noveau riche Southern family and the groom from an "old money" mid-Western matriarchy. A uniting of the truckers and the aristocrats. All the action would take place in one day—from the morning wedding ceremony at the church to the reception afterwards at the groom's family mansion. In the course of the day's events, many guarded and mostly hilarious secrets would be revealed.

With that as a basis, Altman and Considine put together depth biographies of all members of the bride and groom's families, plus outlines of numerous guests, servants and unexpected arrivals.

Armed with Considine's 48 character sketches and plot treatment, Altman next called upon actor-composer Allan Nicholls and writer Patricia Resnick to join Considine and himself in completing a first draft screenplay that would further detail the film's physical requirements—sets, wardrobe, props—a kind of "dramatic road map." Most of the dialogue would be actually written throughout the shooting, with each writer responsible for a set of characters.

Although Altman rehearses a lot and prefers to shoot in continuity, improvisation ends with rehearsal. When filming begins the action is pretty well set. Altman has always had enormous respect for actors, believing that casting is 90 percent of the creative effort in filmmaking. "The best way for me to make a move would simply be to go to a desert island with a group of actors and a crew and make the movies. I mean, just make it," said Altman during filming last summer. "'**A Wedding**' comes as close to that kind of moviemaking as any film has."

The "desert island" chosen was the 46-year old, 72-acre Georgian lakefront estate of Mrs. Lester Armour in Lake Bluff, Illinois, designed by architect David Adler. The mansion on Lake Michigan became home to cast and crew for almost the entire 8-week shooting schedule. The "wedding ceremony," which took place during the first three days of filming, was shot at Grace Episcopal Church in Oak Park, a suburb north of Chicago.

Preparations more exhausting than for a real wedding; floral displays, wedding gifts, table settings, formal attire, limousines, and an orchestra—had to be perfect for a wedding which would last nine weeks. No mean feat through a hot and humid summer.

And the cast Altman rounded up was unique and impressive, a combination of actors who had previously worked with him, (Geraldine Chaplin, Pat McCormick, Lauren Hutton, Nina Van Pallandt) and newcomers to the Altman style (Carol Burnett, Vittorio Gassman, Mia Farrow and the legendary Lillian Gish). Oscar winners and first time actors shared dressing rooms, dined together, and supported each other's daily "rushes". Each wanting the experience of working with the man who says of his actors: "I don't try to tell them what to do. I let them show me what they want to do, and nine times out of ten, it's perfect."

So with a crew comprised of Chicago locals and regulars from his Lion's Gate Films, and with Charles Rosher ("3 Women," "The Late Show") serving as cinematographer, Robert Altman, America's most prolific major filmmaker, was underway with his 12th film in eight years.

A Twentieth Century-Fox production of a Robert Altman film, "**A Wedding**" stars (in alphabetical order) Desi Arnaz, Jr., Carol Burnett, Geraldine Chaplin, Howard Duff, Mia Farrow, Vittorio Gassman, Lillian Gish, Lauren Hutton, Viveca Lindfors, Pat McCormick, Dina Merrill, Nina Van Pallandt. Poduced and directed by Robert Altman. Executive Producer Tommy Thompson. Screenplay by John Considine, Patricia Resnick, Allan Nicholls, Robert Altman. From a story by Robert Altman and John Considine. A Lion's Gate Films Production.

Review

Moon's drumming enjoyable facet

By STEPHEN BYRNE

Keith Moon did not die by the sword. He passed away peacefully in his sleep, the result of mixing prescription drugs with alcohol.

The Who's faster than light drummer, who lived his 31 years as if on a collision course with eternity, is yet another tragedy in a game where participants seem to burn out before they fade out. His death is more likely to be the knockout blow to a rock band whose existence had been on the ropes for almost a decade. As early as 1967 the rock press had reported on certain irreconsilable personal differences that could eventually lead to a breakup.

Moon was not only the world's fastest drummer, he was also the best. For those of you lucky enough to own "Meaty Beaty Big and Bouncy," a collection of single releases of the 1965-69 years, listen again to "I Can't Explain," "Happy Jack," "The Kids Are Alright," and "I Can See For Miles." Moon's drums actually took the lead while guitarist Pete Townshend was merely hitting the chords.

The Who's latest release, "Who Are You," is further evidence of the wildman of rock's value to his group, since Moon's drumming is the one enjoyable facet in an album of weak material by Who standards. One song is titled, ironically enough, "The Music Must Change." With Moon gone, it has no choice.

"Who Are You" is not totally without it's moments. John Entwistle's "905," the story of the life of a test tube baby, is bouncy and full of Who style tongue-in-cheek humor. "New Song" takes a kindly poke at the new wave of bands who aren't doing anything the Who and others didn't do a dozen years ago;

We sing the same old song with a new set of words
And everybody wants to cheer it
We sing the same old song again and again
Admit you really want to hear it

'Who Are You' is not totally without its moments. John Entwistle's '905,' the story of the life of a test tube baby, is bouncy and full of Who style tongue-in-cheek humor. 'New Song' takes a kindly poke at the new wave of bands who aren't doing anything the Who and others didn't do a dozen years ago.

Like "Who By Numbers," "Who Are You" is about survival in the business. This time, however, Pete Townshend's world is not one of phonies, backstabbers, ruthless businessmen, pills and sleepless nights. Only Entwistle's "Had Enough" displays any bitterness toward the game. "Guitar and Pen," the album's stongest cut, seems to be saying that when the going gets tough the tough get going, so just roll up your sleeves and keep writing. The title cut was inspired by Townshend's first encounter with a couple of members of the Sex Pistols. The Godfather of Punk wanted to know which one was Johnny Rotten (neither was).

It's a shame that the last Who album isn't their best, the way Lynyrd Skynyrd's about a year ago was. Townshend appears to be saving his best stuff for his joint efforts with Ronnie Lane. The death of Moon has actually freed the band to experiment with musical styles that Moon's drumming was unsuited for. He still, however, could never be replaced in the band.

The world will miss Keith Moon. Even the hotel managers whose rooms he would regularly demolish are going to miss him. His flamboyant lifestyle endeared him to all Who fans. The song may not be over, but it will never be the same.

In case some of you think I missed the obvious, I didn't. I was out-scooped by **Rolling Stone**, although I thought of it first. I can now only quote from Patti Smith's tender rendition of the Who's "My Generation" and tell you I don't need that (adjective and noun deleted).

Racquetball becoming a smash

By William C. Rogers

The sound of play echoes off the white walls of the small room as the two players smash a small rubber ball to speeds of more than 100 mph. They strain their muscles for power, finesse and speed; they strain their minds for strategy, quick responses and coordination.

The game is racquetball. The scene is growing more common in the Tri-State area as the sport continues to rise in popularity.

Racqetball could be called a cross between tennis and handball. It is played on a 20 x 40-foot walled court with rules similar to handball. But instead of using their hands, players use short tennis-like racquets.

The rules are simple. You can pick up the basics and enjoy the game in 10 or 15 minutes.

Basically, one player serves the 2-inch ball off of the front wall. His opponent must return it before it hits the floor twice. Returns can hit the side walls or ceiling as long as they hit the front wall before they hit the floor.

Why is racquetball popular within the Marshall community? The answers vary, but the most common reason was the speed and the intensity of the workout.

"It allows me to get a good hard physical workout in a short period of time," said Dr. Warren G. Lutz of racquetball.

Lutz, assistant dean of the College of Liberal Arts, often plays on his lunch break and he finds the game gives him a physical lift. "After I play at noon, I feel like I'm ready to start the day over again," he said.

Lutz favors racquetball to basketball because he doesn't experience the physical abuse found in the rebounding and defensive play.

Dr. David M. Walton, assistant professor of psychology, also likes the speed of the game. "I can be in there playing and when I come out its like no time at all went by," he said.

Walton, also a tennis player, noted that fitness experts say tennis provides about one-third the exercise as does racquetball in the same amount of time.

"In tennis, you're always looking for the third ball," Walton said. "In racquetball, you are always playing—the ball rolls back to you."

Julien Eysmans, Moorestown, N.J., senior, says he likes racquetball because it combines the running and shifting of basketball and the coordination of tennis.

"It's fun because it strengthens your wind and your coordination...it's fast and it demands mental quickness."

Rhonda Egidio, adviser to student activities and organizations, says the main appeal of the sport to her is "being active."

"It is more exciting than jogging," Egidio said. "I still get the exercise but its more fun."

Mentally, Egidio said she thinks racquetball helps teach the discipline of concentration. She says she tries "to focus on each play and not think about other things."

Col. Joseph W. Corder, chairman of the military science department, tries to play racquetball daily on the Marshall court.

"It's a fast game with a good bit of running...you are continually going," Corder says. "The main appeal to me is being able to get physical exercise for an hour."

He said he especially enjoys the game during the winter when exercising outside is difficult.

If racquetball sounds like your kind of sport, it can be played locally at the YMCA or in Gullickson Hall.

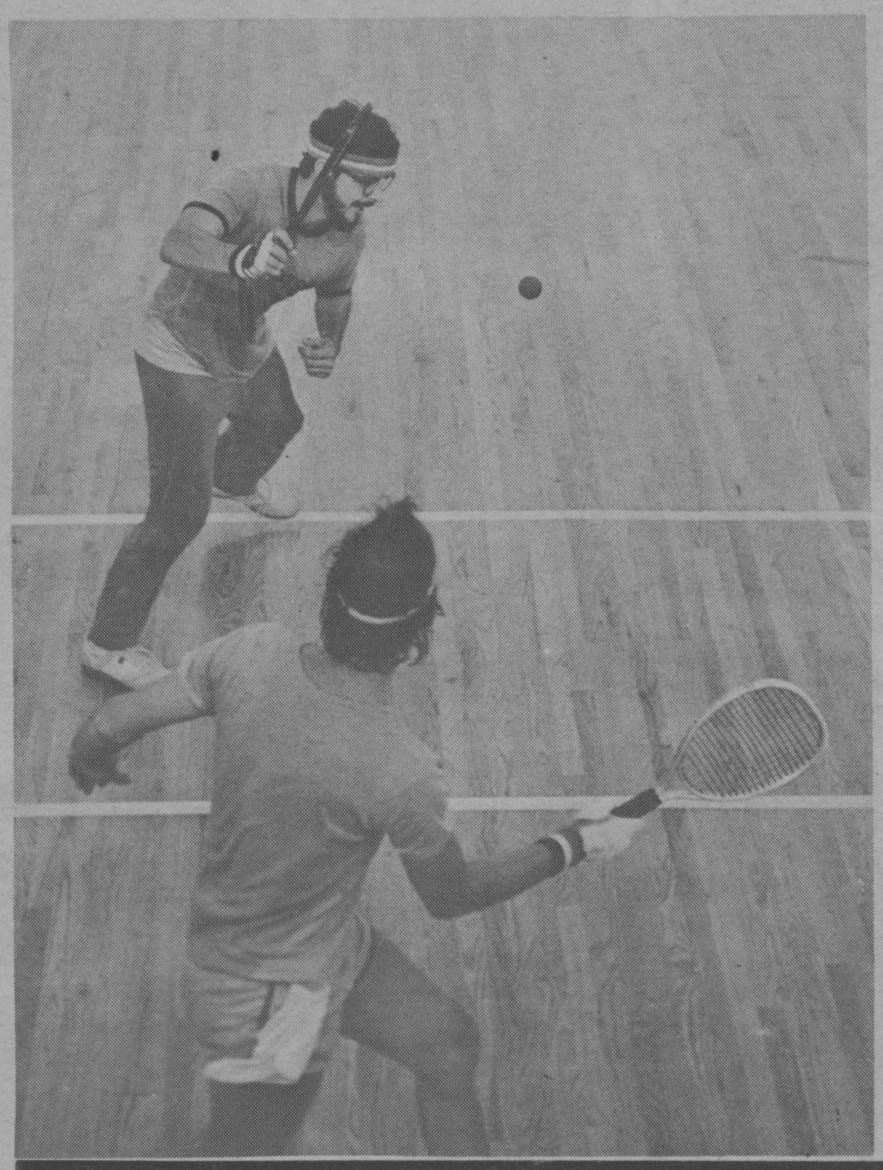


Photo by Debby Wanzer