

B entertainment

'Inherit the Wind' spring production
**Ghosts of today
haunt yesterday**



The faces of Jane Fonda and Michael Sarrazin reflect the fatigue of the marathon dancers in "They Shoot Horses, Don't They?"

by Craig Eckert

"He that troubleth his own house, Shall inherit the wind."
-Proverbs 11:29

If that hypothesis holds true, the cast and director of the last Ramsey dramatic escapade may find themselves of the receiving end of a little breeze.

Director Mike Hanily is applying some contemporary ideas to the original script and production notes to form a message which Hanily calls "Relevant to what's happening today."

The setting is a small town by the name of Hillboro, the "...buckle of the bible belt," where a young school teacher named Bertram Cates is being tried for teaching his class about evolution.

The script, written by Jerome Lawrence and Robert E. Lee, is based on the famous Scopes Monkey trial of 1925, where Scopes, a biology teacher, was tried for teaching evolution.

During the original trial, two greats in the field of law were called in; three time presiden-

tial candidate William Jennings Bryan for the prosecution and Clarence Darrow for the defense.

"Inherit the Wind" follows much the same pattern with two imaginary legal heroes; Mathew Harrison Brady (Bryan) and Henry Drummond (Darrow).

Brady, played by Pat McGuiggan, senior, is a pious, Bible quoting fundamentalist with an affinity for the simplistic. Drummond portrayed by Mark Johnson, senior, is a wise cracking agnostic, who is looked upon with little else but contempt by the Hillsboro population.

The production scheme includes projections, films, and other multi-media techniques. They will possibly include pictures of the Chicago Seven trial, which Hanily parallels to the Cates trial.

"I hope the apathy of people will be challenged so they don't think it was something that happened back in 1927," commented Hanily.

Generally the production shapes up to be quite a contrast from the fall production, "Dracula."



movie review

'Horses' recreates marathons

by Mark Johnson

"They Shoot Horses, Don't They?" is a good movie.

That's a simple and direct statement about a simple and direct film. It is a straight forward film that thankfully doesn't beat around the bush with a lot of pretentious film metaphors and symbols.

True, director Sidney Pollack draws parallels between depression life and the dance floor and occasionally indulges in a bit of foreshadowing but by-and-large "Horses" avoids the pitfalls of pretentious symbolism.

Instead, "Horses" is a blunt recounting of the brutal dance marathons of the thirties.

Dancing constantly, except for brief rest periods, the contestants plodded and trudged around a cramped dance floor until they either quit or collapsed. The dancers lifelessly hung on one another like wet shirts on wire coat hangers.

Enthusiasm was drummed into listless crowds by obnoxious emcees with emotional and patriotic prattle.

Skillfully Pollack captures all of these qualities. From the peeling paint to the roller-skated bouncers to the sleeping drunks in the audience, the old marathons are painstakingly recreated.

Occasionally, the production is marred by annoying and deadening flashbacks and a few weak performances.

Jane Fonda certainly doesn't merit an academy award for her performance and Michael Sarrazin is much too bland for his part.

On the other hand, Gig Young is nothing less than brilliant in the role of the alcoholic two-faced emcee. He is ruthless and calloused and still tempered with compassion. He is a thoroughly believable character.

But the real "stars" of "They Shoot Horses" are not the actors but rather the meticulous detail and the period atmosphere that the director has been so careful to preserve.

"They Shoot Horses, Don't They?" is a straight-forward production that successfully recreates the mood of the depression.

'Credence' solid rock

by Debbie Bell

This fact is evident on "Willie and the Poor Boys", just as on the Revival's other albums. The songs are all generally short, the longest one being six and a half minutes.

After some of the never ending drum solos of other groups, which are often good but can be equally boring, Credence's style is quite refreshing. This just goes to show that there is nothing like good rock.

"Down on the Corner" and "Fortunate Son" are two of the best songs on the album. Along with the constant drumbeat and blending of the guitars, John Fogerty's harsh, sandpaper voice adds guts to the songs.

Fogerty also plays lead guitar well, showing his talent especially on "Side O' the Road", an instrumental. He doesn't spend much time with solos or fancy riffs, but on this track he gets into it a little more.

YOUR KIND OF PLACE
by John FAULKNER
McDonald's

DOCTOR, I'VE BEEN DREAMING OF GOLDEN ARCHES, TASTY CHEESEBURGERS, AND GOLDEN FRENCH FRIES!
I KNOW THE SYMPTOMS

WHY DON'T WE GET DAD TO TAKE US TO McDONALD'S?
IS THAT A SURE CURE?

IT'S THE BEST THAT MEDICAL SCIENCE CAN OFFER AT THIS TIME

McDonald's
is your kind of place.

Across From Har Mai

Love Melody
Going Steady DIAMONDS 1995
If your love is for real give her a genuine diamond. Purchase price can be traded for any Star Bride later.
GOODMAN Jewelers
Since 1907
ROSEDALE (open every night)
94 E. 7th - Am. Nat'l Bank Bldg.

Self Piercing Earring Trainers \$1.99 pr.
CULTURED PEARL LADY'S RING \$11.50
Since 1907
GOODMAN Jewelers
OPEN MON. & THURS. EVE.
94 E. 7th St. (open every night)

BONANZA Sirloin Pit
Steak, Chicken, Hamburger, Fish, Shrimp.
Open 7 Days A Week
11 a.m. to 9 p.m.
COME AS YOU ARE
TWO LOCATIONS! State Fairgrounds and 1895 N. Rice