entertainment



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

Inherit the Wind' spring production

Ghosts of today haunt yesterday

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 receiv-ing end of a little breeze.

Director Mike Hanily is applying some contemporary ideas the original script and production notes to form a message which Hanily calls "Relevent 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 Lawence 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

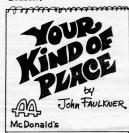
Imagnary legal nerves; matter Harrison Brady (Bryan) and Henry Drummond (Darrow). Brady, played by Pat Mcguiggan, senior, is a pious, Bible quoting fundamentalist with an af-finity for the simplistic. Drummond portrayed by Mark Johnson, senior, is a wise cracking agnostic, who is looked upon with little elso 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

which Halling parameter 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

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

That's a simple and direct statement about a simple and direct ect 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 oreasionary induges 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 contes-tants 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 em-cees with emotional and patriotic prattle.

by Mark Johnson

Skillfully Pollack captures all of these qualities. From the peel-ing 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 actor 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 depres-

Credence' solid rock

has once again come up with some good rock on their latest album, "Willie and the Poor Boys'

Unlike some groups who spend days in the recording studio for just one song, Credence Clear-water doesn't waste time in the studio figuring out arrangements and fooling around with gimm-icks. Everything is thought out beforehand. 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 refereshing. 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 to into it a little more. but on this track he gets





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