

Hedda gabler: a feminist play

A new Hedda will be portrayed in UNCC's production of "Hedda Gabler" at 8:15 p.m. March 23, 24, and 25 in the theater of the Rowe Building.

Dr. James Hindman, director, says that traditional productions in the United States and London have portrayed Hedda as a destructive, neurotic woman of no redeeming features. This was the Hedda played by the great actress Eva la Gallienne.

But in the UNCC production Hedda is seen as a destructive woman, but one who was driven to it by society which gives her no outlets. "We see it as a feminist play," Dr. Hindman said.

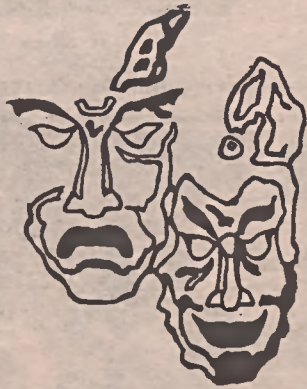
And he found a comic touch in "Hedda" which is brought out in the UNCC production.

"We also chose to do "Hedda" for the discipline and challenge of a realistic classic," Dr. Hindman said.

The production will have a full period setting designed by William Rackley with costumes by Peggy Hutson. Sharon Dailey has gathered antiques from Charlotte dealers and furniture stores to add to the realism.

The cast includes Diane Hoff as Hedda; Heather Thompson as Thea Elvsted; Greg Cagle as Judge Brack; David Prybylow as Eilert Lovborg; Marsha Coliva as assistant director and Berta, the maid; Jennifer Justice as Aunt Juliana; and Spencer Lucas as George Tesman, Hedda's husband.

Several of the actors were in last semester's production of War and Knight of the Burning Pestle. Miss Justice and Mr. Lucas were active in



The cat speaks

"You know, though, I don't really think about myself as being a pop star," Cat Stevens told Tom Zito of The Washington Post as they traveled from Washington, D.C., to Richmond and another performance.

"If you think of yourself as a pop star you think in abstract terms of Cat Stevens doing A Concert. I can only think of me doing a concert here or a concert there like the one in Washington. I approach it on a much more individual and personal level."

The composer - performer has two \$1 million selling albums to his credit (much of his music is published in the United States by Irving Music, Inc.), and he's also a sellout on the concert circuit. Cat Stevens has noted that his audiences are getting younger and younger, especially the young girls.

"Maybe it's my face or my hair or my beard. But I suppose there's something in my music that's attractive to them - perhaps simplicity or maybe little phrases that they can catch on to and identify with. Still, this younger generation is going through things at 12 that didn't happen 10 years ago until you were 17 or 21. So it's a hard question to crack.

"One thing I do know is that my audience definitely has an effect on me and my writing. Before I started making it, I was alone. Now I feel that my music is being affirmed and my work is being encouraged by the people who turn out to see me. Before that my music was inward. Now it's more about things that I see happening around me."

Born Steven Georgiou 23 years ago, Cat's father was Green and his mother Swedish. The family lived in London, where his parents ran a luncheon restaurant called the Moulin Rouge. When he became old enough he'd sometimes stand in as a short-order cook, and in his off hours would visit nightclubs in the Soho district where he became interested in West Indian and calypso rhythms which have strongly flavored his own material.

On stage and in the studio, he's backed by a second acoustic guitar, bass and drum. He also plays a bit of piano.

"You've got to take a different attitude to recording and performing. In a studio, you're there to make a record. It's got to be clean and precise. But when you perform, you're actually coming into contact with people who are there to hear you and see you. There's got to be a more lively spontaneous feeling to it. I love performing, but there are some drawbacks. You have people applauding and cheering, even if you're just talking to yourself. You have people constantly approaching you, yet there's rarely a chance to meet any of them. Young people bring me gifts and I never know who's behind what's being given."

The Stevens plans call for "holing up for a few months" to write new material and learn how to play an electric guitar.

"If there's anything you have to be careful of in being a performer, it's making sure that your style doesn't stagnate. The challenge is to keep trying new things. It's easy to coast along on what you've already done - and that's probably an important part of being a pop star. But it's time for me to do some experimenting and try some things I've not done before. I don't know exactly what it will be but I think it will be exciting."

theater at Central Piedmont Community College before transferring to UNCC.

Reserve tickets for the Herik Ibsen masterpiece will be available by calling the box office at UNCC the week of the production at \$2 general admission and \$1 for UNCC students, faculty and staff.

Recital

Eleanor Baker Dailey, mezzo soprano, gave a song recital at 3:30 p.m. Sunday, March 12, in Suzanne Little Recital Hall at Queens College. She is the wife of Dr. William Dailey of the music faculty at UNCC.

A voice student of Albert R. May, Queens music faculty, Mrs. Dailey is a member of the national music fraternity Sigma Alpha Iota. She has a Bachelor of Music degree from Bethany College and a Master of Music in Performance from Texas Christian University.

She has appeared in leading roles with the Northern Virginia Opera Workshop and has been soloist in a number of oratorios, including the Messiah, Faure's Requiem and Saint-Saens' Christmas Oratorio. While at Texas Christian, she gave recitals in Texas and Kansas.

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The doctor's bag

by Arnold Werner, M.D.
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Q: Could you please give me some advice on how to counteract laxative dependency. Since I have started taking a laxative a few times after I felt bloated from eating too much, I can no longer have regular bowel movements without one.

A: Difficulties arising from constipation are extremely rare, but difficulties from taking too many laxatives are common. A daily bowel movement is regarded by many people as being essential to their well being and they consider themselves afflicted with an evil malady if they do not dump on schedule. A simple excretory process, common to all mammals, has become ritualized and imbued with magical powers for many human beings. Once a person's need for a daily bowel movement has been thwarted by a normal physiologic occurrence, he may resort to laxatives on a regular basis. This can cause the large intestine to be unresponsive and cease to contract and signal that it is full.

The best way to get off of laxatives (or to not get on them in the first place) is to understand the workings of your large intestine. The large intestine serves the purpose of withdrawing most of the water from the intestinal contents. When the bulk of the fecal contents is of sufficient volume, it stimulates nerve endings which signal its owner. The large intestine tends to be stimulated to contract automatically when food enters the stomach (gastrocolic reflex). This makes the time following a meal ideal to defecate. Unlike some four legged creatures; man has a difficult time defecating while running. It is advisable to set aside a few extra minutes to sit down and relax. A diet with a fair amount of vegetables and fruit adds bulk to the stool which makes it easier to eliminate. Dehydration from drinking inadequate amounts of water can cause mild constipation.

Laxatives usually work in one of three ways: they can cause a greater amount of water to be left in the feces; they cause an increase activity of the large intestine, or they have a lubricating effect. Unless specifically advised by a physician, there is no need for a person to use a laxative more potent than a couple of tablespoons of milk of magnesia (which increases the fluid content of the large intestine). This would be best taken before bed time. Above all, you should remember that if you do not have a bowel movement every day you are not being deprived of any of your constitutional rights. If the dependency problem persists you may need the help of a physician.

Q: How can a woman tell if she has an orgasm?

A: The first time I heard that question, I was sure the answer was: "If you have to ask, you haven't." At this time I believe the answer is more complicated.

Masters and Johnson in their now classic book Human Sexual Response, describe the result of a heroic attempt to interview no less than 487 women immediately following orgasm. With this arsenal of descriptions, they discuss three distinct stages of the woman's subjective experience of orgasm. The first stage consists primarily of an intense increase in sensual awareness throughout the pelvic area. This is followed by a feeling that is described as "a suffusion of warmth" particularly in the genital area but spreading throughout the whole body. The last subjective response is an involuntary contraction of the lower pelvic area.

Having observed a great number of orgasms, Masters and Johnson also reported a variety of physical signs, some of which correlate with the subjective experience that has been described. Popular versions of their work have emphasized the generalized flush and a characteristic appearance of the area around the nipples of the breast. Knowledge of these facts has led people to engage in close scrutiny of their own or their partner's body in a mad effort to determine if they are doing what the book says they should. The disadvantages of this practice should be obvious.

Some women reach a state of extreme sexual excitement and are uncertain if they actually have an orgasm; and they might be having multiple short orgasms. The orgasm associated with petting to climax or masturbation is generally more intense, though not necessarily more satisfying, than the orgasm associated with sexual intercourse. Therefore, the woman in doubt as to what an orgasm is can utilize one of the previously mentioned techniques of sexual release as a safe way of finding out.

A question often raised is whether a man can tell if a woman has had an orgasm. Unless the man is Dr. Masters or someone willing to engage in the type of scrutiny described above, the answer is no. Any woman with a small amount of experience and practice can quite convincingly simulate orgasm.

Q: I believe I have a rather Romanesque inquiry. A friend with a weight problem was told by her psychiatrist to indulge in the pleasures of food and then at her disposal, proceed to make herself vomit. She was told to do this whenever she felt that she had indiscriminately ingested. If continued, could this rupture stomach muscles, mess-up digestive juices, etc?

A: Your friend's psychiatrist must be a subtle fellow with a penchant for behavior therapy. Most people find vomiting an extremely uncomfortable and unpleasant activity. Usually vomiting is associated with illness and evokes miserable memories of gastrointestinal infections, fevers or hangovers. If your friend took her physician's advice seriously, I would predict that the incidence of self-induced vomiting would decrease dramatically after the first one or two tries. If she is following the rules, she would have to accomplish this by decreasing her overindulgences in food. The chance of injury from a few episodes of vomiting is small, but prolonged vomiting could produce stomach cramps, and perhaps weaken the muscles between the esophagus and stomach.

Another method your friend could employ is to chew her food and then spit it out. Some people do find this gratifying and it seems a little more gentle than puking. Depending on how inhibited you are, either method may interfere with eating in public.

FRANKLY SPEAKING

by Phil Frank



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