

Union week

Roberts singers to appear

by Barbara Holtzman
Feature Writer

Singer, composer and conductor Howard Roberts will lead his choir of highly polished and versatile singers in a program of music drawn from black history and folklore at 8 p.m. Tuesday in Memorial Hall.

Tickets, \$2, are available at the Union desk. Electrifying is the only adjective to describe the performance of the Howard Roberts Chorale, according to one critic. Their music, backed by electric guitar, piano and African and West Indian drums, ranges from the lively Zulu chants to the hypnotic gospels of the slaves.

The Chorale is the brainchild of the multi-talented Howard Roberts, whose own credits include appearances with the Robert Shaw Chorale and with the international company of *Porgy and Bess*. He has acted as musical director for the Alvin Ailey Dance Theatre, for NET's *To Be Young, Gifted and Black* and for *The Great White Hope*.

The Chorale's work leaves no doubts of the tremendous impact that Africa has had on the music of the new world. The first half of the program highlights the original African chants, and the second half delves into the music of African natives who became American slaves.

The gospels and hymns of the second half are dynamically performed by Ella Mitchell, the featured soloist of the Chorale. Mitchell, whose rich voice portrays the soul of the music, is described as a "supercharged glory of a woman."

As one critic noted, "If this program was a hint of what 'black is beautiful' is all about, we are getting the message."

Operatic Quartet

A unique quartet of fine opera voices is featured in the fourth concert of the Friends of the College 1973-74 season. The quartet will perform at 8 p.m. Friday and Saturday in Reynolds Coliseum, Raleigh.

Tickets are available to UNC students for \$1.50 at the Union desk. The quartet features Anna Moffo and Robert Merrill, Metropolitan Opera stars, and Beverly Wolff and Jose Carreras.

Gloria Steinem

Gloria Steinem, journalist, feminist and founder of *Ms.* magazine, will speak at 8 p.m. Thursday, Feb. 7, in Memorial.

Tickets, \$1, are available at the Union desk. Steinem received her degree in government cum laude from Smith and worked 10 months in India as a Chester Bowles Asia Fellow, an experience which enlightened her. "America is an enormous frosted cupcake in the middle of millions of starving people," she said.

A degree in political science and a Phi Beta Kappa key did not unlock many doors for Steinem in the job market, where she was informed that she could do research and fetch coffee, but not reporting.

She spent many years writing unsigned articles for *Esquire* and *Harper's* until 1968 when she took over the "City Politic" column of *New York* magazine.

Steinem's involvement with the Women's Movement dates from the late '60's, as she became aware of the deliberate economic, political and social exploitation of women.

"I learned these lessons by watching and interviewing gifted, industrious women as they were turned away, limited in scope, denied equal pay and promotion or simply ridiculed by the institutions that needed their talents most," she said.

In 1968, Steinem covered a meeting of the Redstockings, a group protesting the rigged legislative meeting on abortion reform.

"Women got up and told about their abortions, and mostly it was so tragic and humiliating and dangerous that it was an incredibly emotional evening," she recalled. "It made me understand that women are oppressed together. There is always anger and humiliation in us."

Since then, Steinem has gone to the front of the Women's Movement, with the establishment of the National Women's Caucus with Bella Abzug and Shirley Chisholm and the founding of *Ms.*, a magazine dedicated to the issues of feminist cultures.

Steinem's approach is firm, but not strident. "Women don't want to exchange places with men," she insists.

Steinem's talk is co-sponsored by the Carolina Forum and AWS.

Encountertapes

This semester the Carolina Union will again offer a program of Personal Growth Encountertapes for UNC students, faculty and staff. An organizational meeting for the group will be held at 6:30 p.m. Wednesday in the Carolina Union.

The encountertapes are a program of interpersonal exercise developed by the Western Behavioral Sciences Institute. The program consists of 10 sessions of structured exercises, each lasting approximately one and a half hours.

Although the sessions were developed for leaderless groups, facilitators will be present in each group. The facilitators will work under the supervision of Dr. Eugene Watson, professor in the School of Education.

There will be a \$5 charge for the 10 sessions. Groups will be formed during the organizational meeting, and facilitators will be available to answer questions.

Persons who are interested in the program but are unable to attend the organizational meeting may leave their names and telephone numbers in Union 201 so they can be contacted when groups are formed and if spaces are available.

Deep Jonah

Singers Dianne Gooch, Carol Ponder and Bruce Wolff will perform from 8 to 11 p.m. Saturday, in Deep Jonah in the Union Basement. Admission is free.

Gooch is known for her performance of folk music with the guitar and dulcimer. Ponder and Wolff perform a variety of folk music, ballads and popular music. Both will slant their programs toward women's week.



Howard Roberts Chorale

'Happy Days' has dippy gals

by Billy Armistead
Television Critic

Nostalgia—which, on first encounter, sounds like a kind of disease—has lately come to signify anything old that is merchandisable. The TV networks, of course, are quick to pick up on whatever sells, and their most recent stab at whaling the nostalgia audience is ABC's *The Happy Days*, which debuted four weeks ago on Tuesday nights.

The happy days of the title are the 1950's. Cynics might question the happiness of the first freedom riders or of Joe McCarthy's victims; however, *The Happy Days* skirts the dull stuff and dwells on the most fascinating aspect of the Fifties, its teenagers.

Ron Howard of *American Graffiti* and, long before that, *The Andy Griffith Show*, plays Richie, a high school boy preoccupied with high school girls. His preoccupation feeds on ignorance; so far, he has barely figured out how to talk to girls, let alone

decide what he wants from them and vice-versa. (The obvious thing for him to want is not openly discussed on this show.)

Richie's friend, Potsie, may or may not be more experienced, depending on whether he is bluffing. In contrast to the shy and initially inarticulate Richie, Potsie is outgoing and without nerve, carrying off with aplomb the sexual rituals that Richie still bungles.

The premise is similar to that of *Summer of '42*, but *The Happy Days*, to its credit, does not patronize its characters: their ignorance and confusion does not invite condescending laughter.

While still very small, Ronny Howard was one of the most unaffected, endearing children ever to appear in television or films, but as he got older, he became just an ordinary child actor. Now that he is almost grown, it is hard to say whether he can act or not. Miraculously, he has avoided the broadness so common to aging child actors who feel they must please at any cost. Rather, he is at the opposite extreme.

Attempting to crack his subdued, uncomplicated personality, one wonders, "Is he underplaying or just not playing?"

In either case, he comes off well in the role. The way he stops, as if to recall every move he makes or line he speaks, may indicate nothing more than his histrionic ineptitude, but it is almost as plausibly—almost, because it is too good to have been faked—an indication of Richie's ineptitude. Yet Howard (or Richie) is too honest and sensitive to be laughed at, and he is not pathetic, either. He is just a nice guy, out of his element until he can catch on.

Anson Williams is fine but far more conventional as Potsie. Henry Winkler does as well as anyone could in the gag role of a super-cool dropout, but the warm, excellent Tom Bosley is wasted as Richie's father.

One wonders what women will think of the high school girls who drift in and out of *The Happy Days*. Though sympathetically played, they are viewed through the boys' eyes not as people but as guardians of a rich,

forbidden sexual wealth. The boys are afraid of these girls to think of getting know them (in the non-carnal sense). Fear understandable because the girls do hint a formidable sexual sophistication.

It is unfortunate that these girls are viewed on their own terms, like Richie and Potsie. Even if they are well-depicted as far as the boys can understand them, it is an insult to women that—(1) the boy's viewpoint is the only one taken; and (2) shows and films that take the viewpoint of teenage boys can picture the boys as likeable human beings. Whereas, shows and films taking the viewpoint of teenage girls, are always variations on Gidget.

Behind this seems to lurk the belief that teenage boys are possessed by dark, mysterious sex drives that force them to seek out women, while teenage girls do not have sex drives at all (did Gidget?). They just chase after boys because it is their nature to do dippy things.

We're All Individuals ... But We Have One Thing in Common:

WE'RE ALL GREEKS!

RUSH: MONDAY 7-10 P.M.; TUESDAY 7-10 P.M.

