

# Taster's Choice

## Cinema

"Fantastic Planet." Carolina Theatre. Magnificent, extraordinary film about a planet where Lilliputian humans are kept as pets. One of the most brilliant pieces of animation and one of the most truly magical pieces of science fiction ever filmed. Not to be missed. Dubbed unfortunately. 1-24, 2-55, 4-26, 5-58, 7-29 & 9. \$2. Ends Thursday. Late show: Friday and Saturday. "The Four Clowns." Sunday. "High Plains Drifter." All shows at 11:15. \$1.50.

"Jimi Hendrix." Varsity Theatre. A film attempt to trace Hendrix's life through interviews and shots of his playing. Interesting though everyone is still too caught up in the cult to probe very deeply. 1, 3, 5, 7 & 9. \$2. Ends Saturday. Late show: "On a Clear Day You Can See Forever." Friday and Saturday at 11:15. \$1.50.

"Cinderella Liberty." Plaza I. According to the critics a very poor love story of a sailor and a prostitute. 2-35, 4-50, 7:05 & 9:20. \$2. Ends Wednesday, Feb. 20.

"McQ." Plaza II. John Wayne's police thriller. Got very bad reviews. 2:30, 4:45, 7 & 9:15. \$2. Ends Wednesday, Feb. 20.

"Sleeper." Plaza III. Woody Allen's latest comedy, set 200 years in the future. Very funny, and though it lacks some of the delicious brilliance of "Sex," it is his smoothest, best-paced film. 3:30, 5:30, 7:30 & 9:30. \$2. Ends Thursday.

The Senior Class will present a film, "To Sir With Love," Thursday at 7 and 9 in 431 Greenlaw. Admission is 50 cents.

Chapel Hill Film Friends: "People on Sunday." (Germany, 1929) A study of a day in the life of ordinary people, directed by Robert Siodmak. Shown with "The Goat," a Buster Keaton short. Friday at 9:30. Saturday at 11:30 in Carroll Hall. Admission \$1.50.

Alternative Cinema: "Sambizanga," a simple eloquent and ultimately quite forceful film set against the background of Portuguese colonialism. Made in Africa and directed by a black woman Sarah Maldoror. Friday at 7. Saturday at 2, 4:30, 7 & 9:30 in Carroll Hall. \$1.50.

Free Flicks: Friday, "Carmen Jones." Oscar Hammerstein's version of the Bizet opera. Not very well filmed. Saturday, "Suddenly, Last Summer." Delightfully overripe Tennessee Williams with great bravura acting by everyone. A lot of fun. Sunday, "State of Siege." Costa Gavras' political thriller with scenes worthy of Eisenstein. Perhaps last year's best film. All films at 8:30 & 9 in the Great Hall.

"When the People Awake, Chile 1972/1973." Sponsored by Bread & Roses. Thursday at 11 a.m. in Carroll Hall. Admission free but donations requested.

Three Chaplin shorts, "Beyond the Screen," "The Fireman" and "The Rink." Tonight at 7:30. Chapel Hill Public Library. Library.

"Modern Times," the first in a series of Chaplin films sponsored by Chapel Hill Film Friends. Chaplin is the definition of film poetry and this film is perhaps his best. Absolutely not to be missed. Funny and extraordinarily endearing. Sunday at 2, 4:30, 7 & 9:30 in Carroll Hall. UNC students \$1.

"China Seas." Starring Clark Gable, Jean Harlow and Rosalind Russell. Thursday at 8

p.m. in the Biological Sciences Auditorium, Duke University. Sponsored by the Duke Freewater Film Society.

"Chimes at Midnight," starring Orson Welles. Friday at 7, 9:30 and midnight in the Biological Sciences Auditorium, Duke. Sponsored by the Freewater Film Society.

"Paper Moon," starring Ryan and Tatum O'Neal. Directed by Peter Bogdanovich. Saturday and Sunday at 7 & 9 p.m. in Page Auditorium, Duke. Sponsored by Quadrangle Pictures. Admission \$1.

## Concerts

Kris Kristofferson and Waylon Jennings. Friday at 8 p.m. in Dorton Arena, Raleigh. Reserve seat tickets, \$5 and \$6, available at all area Record Bars.

Seals and Croft. Sunday at 8 p.m. in Cameron Indoor Stadium, Duke. Tickets on sale at the Record Bar for \$4.50 and \$5.50.

John Ogdon, British pianist, will appear with the North Carolina Symphony on Friday at 8:15 p.m. in Memorial Hall. Admission free to UNC students.

Experimental music program featuring a talk by Dr. Shiangtai Tuan on compositional uses of a computer as a sound source for 20th century music. Thursday at 8:15 p.m. in the East Duke Music Room, Duke University.

John Browning, pianist, will appear with the North Carolina Symphony on Thursday and Friday at 8:15 in Memorial Hall. UNC students admitted free.

Aragorn, local rock band, will appear in concert Friday, Feb. 22 at 8 p.m. in Memorial Hall. Tickets, \$1, on sale at the Union desk. Aragon will play two hours of original music in their final Chapel Hill appearance this month.

## Black Festival

A panel discussion on "A Love Yourself Affair—Black Women and Black Men: How Do We Get It Together?" Thursday at 7 p.m. in the Upendo Lounge.

## Radio

WDBS 107.1 FM stereo. 10 a.m. to 1 p.m. "Daily Concert," Buxtehude, Mozart, Puccini, Handel, Bach, Shostakovich & Schumann. 6:30 p.m. "Spotlight," featuring "Alive and Well," by B.B. King.

WDNC 620 AM and 105.1 FM 11:07 p.m. "CBS Mystery Theatre," featuring "Dig Me Deadly," with E.G. Marshall, host.

WCHL 1360 AM. 6:15 to 7 p.m. "Interlude," New York Pro Musica.

## Theatre

"This is the Rill Speaking," by Lanford Wilson. Directed by David Shepherd. Thursday at 4. Friday at 4 & 8. Free tickets available at Lab Theatre Box Office in Graham Memorial.

Carolina Readers Theatre will hold a preview showing of its two new shows "Antigone," by Jean Anouilh, and "Woman," an anthology about women. "Antigone" will preview Saturday and "Woman," Sunday. Both shows at 8 p.m. in Gerrard Hall. 75 cents for students, \$1 for public.

"Grease." Last in a series of "Broadway at Duke." Musical about the 1950's. Friday at 4 and 8:30 p.m. in Page Auditorium, Duke. Tickets \$5, \$6 and \$7 for the evening show, \$4 for the matinee. Available at Page Box Office.

## Alan Bisbort

# Yes' 'Tales' cosmic hokum

### Yes—"Tales From Topographic Oceans" (Atlantic)

I can see it now. Long-haired, silver-throated, pale-skinned Jon Anderson, the lead singer for Yes, is sitting in his hotel room. It's just before the evening's second show. He is pondering the cosmos. The other band members are sitting around watching television or snorting coke or whatever.

Jon yells, "Look here guys. Look what I found—this lengthy footnote on page 83 of Paramhansa Yoganada's *Autobiography of a Yogi*."

They all look at him with tolerance in their eyes.

"Yeah, guys. We can use this for our next album. It'll be perfect for that double album because we can make it a four part composition. We'll base it on what this footnote says.—The four part Shastric Scriptures which cover all aspects of religion and social life as well as fields like medicine and music, art and architecture."

"Gosh, Jon. That covers about all the bases, don't it? The other band members reply in four-part harmony.

Then, a little bald-headed man with a half-chewed, half-smoked cigar stuffed in the side of his mouth knocks on the hotel room door and in a distant voice says, "Ten minutes, boys. Your equipment is already set up. The crowd is waiting."

Although I took a few liberties in the re-creation of the above scene, I must admit that I was forced into it

by the entire being of this album. Occasionally, one has to take stock of things and bring them into perspective.

With this album, Yes proves what I have long considered to be an unhealthy trend. It all started with the Beatles going to the East and trying to send back little smoke signals of awareness to the Western world. Thank goodness, most of that searching for the Truth in Eastern lands has stopped. At least, people have stopped singing about it. It seems that those who got into the Eastern religion scene back then have either given it up as just another fad or have incorporated into their lives to such an extent that they don't feel compelled to spread the word.

Until Yes came along, I should add. These guys are nothing but Anglos who went East got a shot of knowledge, came back West, had lots of money at their disposal and lots of recording equipment and decided to cut an album guaranteed to give shortcut Answers to The Question for the multitude. In short, they are cultural rip-off artists, taking knowledge which is deeply woven into the fabric of Eastern life and playing around with it like so much clay. They have done it for two years now and will continue as long as people are willing to buy it.

When I first put this record on, I told myself not to be cynical. After all, it might mean something to somebody. But Anderson's inclusion of liner notes explaining the album and the lyrics and the cover artwork and the Music created such a swirl of thematic tomfoolery that I was forced to dismiss it as a huge

hunk of half-baked cosmic hokum.

Before you dismiss me as a huge hunk of hot air, please remember I am not putting down the talent that Yes possesses. I am putting down the entire reasoning, the entire existence of such a work as *Tales From Topographic Oceans*. I'm tired of having a handful of Anglos think they are responsible for the religious and spiritual well-being of the masses (that's us).

In order to get a handle on things, look at the Who. They, too, have recently put out a double album *Quadrophenia*, which revolves around a central theme or concept. Peter Townshend wrote the entire thing, just as Anderson and Steve Howe wrote *Tales*. But, the comparisons end there.

Townshend never has let his music suffer at the hands of message, and, more important, he never loses contact with his audience. *Quadrophenia* is dedicated to and about his audience. He acknowledges the existence of this world, and, through his characters, he deals with what is here.

For some reason, I don't feel that Yes have a good enough foothold in this world to be telling us of other ones. So, in a sense, it is impossible to say anything about their music. They inhabit that nebulous world, the one between meaningful and meaningless, trying to pass themselves off as the former.

It reminds me of a joke I once heard about having the cosmic wool pulled over your eyes. Get it? Ha Ha. Don't get this. Besides, they don't once mention anything about my favorite yogi, Yogi Berra.

## Over 500 in 17 years

# Shotts takes students abroad

by Gail Bronson  
Feature Writer

Claude Shotts takes people to Europe so they can see themselves. In the last 17 years, he has taken 500 students and several hundred parents to Europe through Seminars Abroad, a program he organized to encourage off-campus education.

"After a person sees another culture, he realizes that he is a product of his own culture," Shotts said.

"Then he starts to question himself and, as a result, becomes a different person. He changes almost enough to become a member of the human race."

Shotts said his concern for people and education began during his childhood in a small racist town in Alabama.

"My mother's family was secessionist during the Civil War and my father's family was Unionist," Shotts recalled.

"My grandmother wouldn't let me in her house because my father was a 'Nigger equalizer.'"

Shotts left his hometown to attend the University of Alabama, Yale and Harvard, but never accepted a degree because he wanted to work with the common man and didn't think a title was necessary.

After directing a Quaker sponsored relief program in Germany after World War III, Shotts came to UNC in 1947 as director of the YMCA.

He organized Seminars Abroad in 1957 out of concern for students who complained of being rooked by travel agencies when they traveled abroad.

Shotts said travel is an important aspect of education because "we live in a time of rapid change."

"In order to be educated to live and work in our present world, a student needs knowledge and experience in cultures outside his own."

He presently coordinates the Seminars Abroad program from Guilford College in Greensboro, where he has been a counselor for nine years.

The student program consists of stops in 12 countries, including Russia, over a six-week summer period.

A similar program for parents and alumni was organized three years ago. Shotts said more students are traveling abroad than ever before because "young people are interested in the world—they want to see it move toward unity."

Students lose their American isolationism when they travel abroad, he said.

"When students land in Paris, they become six-year-olds. They throw off all the bad things school has done to them and just explode with questions and curiosity."

He said when most students go to the opera for the first time after arriving in Europe, two-thirds of the group walk out before it's over.

"By the time we hit London at the end of the trip, they run to get tickets to the operas and concerts."

Shotts rummaged through a handful of old group photos, then pointed to a picture of a dark-haired young man.

"When we went to Moscow, all he could do was complain about the Russian way of life."

"But you know, by the time we got back to the States, he was a changed person—his parents hardly knew him."

Shotts said the main thing to remember when traveling is not to be a tourist, but rather become involved with the culture through interacting with people.

He said Europeans readily accept people traveling in their countries as students of culture but resent American tourists looking for bargains and complaining about the style of living.

Traveling through an agency is likely to be more expensive than either individual or group-organized trips, he said.

Shotts said although Seminars Abroad is a non-profit organization, prices have increased over a third since it began.

"A person hitchhiking his way through Europe will probably get along well, but drivers aren't as quick to pick up travelers as they used to be."

Has Europe changed very much in the past two decades? Shotts thinks so.

"When I was there just after the war, everyone was so idealistic about world peace. They still are to a great degree, but they have a sense for social programs and responsibilities now."

Europeans have become more like Americans in their materialism, but still possess a quality of artistic culture that Americans don't really have, he said. Shotts hopes travel will help bring about his goal of world community. "We must build our utopia, not wait for a revolution or the second coming."

He picked up a brochure about the Seminars Abroad program and read a quotation from Edwin Reischauer printed on the cover:

"There must be a profound reshaping of education if mankind is to survive. Education is life with people—people from all parts of the world."

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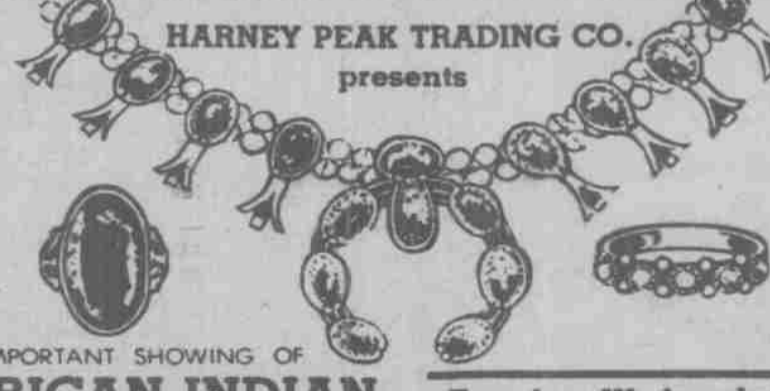
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