

Lamron

FINE ARTS

TO EACH HIS ART

by Scott Clugstone
LAMRON Fine Arts Editor

In order to understand the world cultures that mass media and transportation daily bring closer to, one needs to seize every possible opportunity for exposure. Such an opportunity was Limelight's presentation of Rittha Devi, the internationally renowned dancer from India. Regrettably, too few people took advantage of the chance to experience the unfamiliar, beautiful dance that Ms. Devi is so proficient at and so devoted to.

Her art has its nearest equivalent in our classical ballet. It is not an ethnic dance based on folklore, but a dance based entirely on the Hindu religion, and with a technique comparable to the difficulties of classical ballet. A further similarity is the use of gestures. This dance is

essentially programmatic, having a story or message to relate. Ms. Devi prefaced each selection with an explanation of the meaning and its accompanying gestures. These representative manipulations of the hands and arms are rather closely akin to the pantomime of classical ballet, except for the fact that every word has its equivalent gesture.

Following the performance, I had an opportunity to talk with Ms. Devi. Although she has just recently returned from her home in Bombay, India, most of her time is spent in New York City where she lives and works. Ms. Devi, a teacher of dance at New York University since 1972, came to the United States in order to make a living at her art, a commodity that is quite ill-regarded in her native country. "The need for bread is greater than that for art," she said in a tone that

suggests a sad acceptance of the reality that caused her to move here.

In short, the attractive woman appears very contented with her life and work. Being a universally acclaimed artist, she is remarkably humble in manner and attitude, and when asked what it is that she most longs to do, she answered, "...dance till the day I die, I guess."

Waiting

Standing attached to the window
my face against the crack
I feel cool mouths that beg to be
kissed into my own breath,
leave the day behind
the night is a big silent bird.

I wait to hear it sing. I
wait to brush up
against the hollow of its feathers.

I wait and wait.

Here I dream but awake
sunlight framing the window-
shade but disappearing
as you have disappeared from
this room
your night clothes on the closet
hook waiting to be refilled.

Our world is happening around us
but gives no answers.

I settle for an empty breakfast
and the mailbox slamming
but this house does not settle for
me.

The Cats are hungry.

The cats are always hungry.

poems by Bruce Minson



The proceeds from the Thursday performance of *Heartbreak House* will be donated to the John DeLelys Scholarship Fund.

Shavian Comedy Details Decline of Western World

"Heartbreak House," George Bernard Shaw's comedy about a place where everyone speaks the truth, will be performed by Colthurnus Drama Club at Gene-seo, Wednesday, March 13, through Saturday, March 16.

The action in "Heartbreak House" takes place in the ship-like home of Captain Shotover and the characters represent the best and the worst of this world.

The house is a place where hearts are broken and illusions dispelled. The successful businessman finds no one takes him seriously and has his pomposity punctured. Others have the pose of respectability twitted and empty good manners laughed at, as are all substitutions for good sense and honest courage.

Shaw presents an array of witty people who say witty and intelligent things, but who are adrift in a world lacking direction. Captain Shotover says, "Learn navigation and live; or leave it and be damned."

The cast of "Heartbreak House" includes Terry Browne, Glenn Caron, Susan Drigant, Joanne Giardino, Joe Kowalski, Duane Leaker, Patti Lewis, Phil Schuster, Ray Smith and Marilise Tronto.

All performances will be in the Fine Arts Theatre with Curtain time at 7:30 p.m. Tickets are \$2 for the public and \$1 for students with ID and Fee Card. Reservations may be made by calling 245-5433 between 2 and 5 p.m. any week day.

Sex Change Yarn Fails To Stimulate SciFi Fan

by Brian Moore

I have called Robert Heinlein my favorite and the best SF writer. However, even "the best" have their failures. One of his more recent books, *I Will Fear No Evil* (1970), is Heinlein's worst as far as I am concerned. The story takes place in the near future where a dying, rich man asks for and receives the first brain transplant. The body his brain is put into is that of his young and beautiful secretary, making this a sex change brain transplant, a very interesting concept that could be worked into a fine novel. Heinlein's attempt starts out well, including the added twist of having the secretary's soul reincarnated along with her boss in the same body. After a while the story goes downhill, all the sex talk and experimenting gets boring and sometimes corny. Some of the visions, few as they are, of this future society are interesting and the twist at the end is good but all in all this is a terrible book. Perhaps if it were cut from its 500 pages down to about 200 it would be bearable or even good. Unfortunately, Heinlein wanted an epic and sacrificed quality for quantity. I brand this one for Heinlein freaks, only most of them will be disappoint-

ed.

Ursula K. LeGuin creates planets and cultures, but beyond this, she creates living characters to inhabit these worlds. I have liked all of the books I have read by her, but here I will mention only two. The planet in *Planet of Exile* is a world colonized by Earth and then, because of intergalactic war, the colony loses contact with Earth. The twist here (LeGuin always has one) is the planet's 600 year-long period of revolution causing certain cultural peculiarities. The story concerns the relations of the Earthmen and the natives of the planet, in particular, one native girl and an Earthman. A beautifully written book, but better than this is her Hugo and Nebula award-winning *The Left Hand of Darkness*.

This story follows the travels of a galactic ambassador on a world where the native peoples are unisexual. This is an interesting concept handled delicately and well by the author. The characterizations are especially fine in the ambassador and his one true native friend. The planet also has an added peculiarity in that it is winter almost year round. The highest temperatures only reach sixty. This is a superb book worth buying even if you detest science fiction.

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