

Dr. Sackmann Gives Parting Address

Dr. Jacob Sackmann presented his parting presidential address to the American Academy of Religion at the Midwestern Region's conference Friday, Feb. 20. The title of his speech was "Aspects of Hope in Contemporary Theology."

Dr. Sackmann is chairman of the Department of Religion at NCC. He was elected President of the Midwestern Region of the AAR at their 1969 conference. Dr. Sackmann will serve the AAR as an Associate in Council for the next year.

The conference allows AAR members to present papers on prominent works in the field of theology. These papers must all be related to a theme chosen by the President. Dr. Sackmann chose as this year's theme "Dimensions of Hope in the Contemporary Setting."

Ronald A. Grzywinski, a Fellow of the Adlai Stevenson Institute and Vice-Chairman of the Hyde Park Bank and Trust Company in Chicago, will speak on "The Black Entrepreneur: A Balance Sheet Appraisal of his Problems and Opportunities" Monday, March 2 at 7:30 p.m. in the Fireside Lounge of the College Union.

HAIR, And What 'They' Say

By WANDA EICHLER
HAIR—fascinating, powerful, symbolic, swinging, sad—HAIR is all of these and more. The "American Tribal-Love Rock Musical" that is supposed to shock the hell out of theatre goers because of loud music, blinding light shows, and (Good Lord!) nudity—to say nothing about the ideas it expresses—is a refreshing change in American theatre.

As Tom O'Horgan, the director who brought HAIR to full bloom, has said, "The people in commercial theatre are hung up on chandeliers because they insist that the one-dimensional, verbal, Ibsenite theatre is the only theatre."

But this is an aberration of the 19th century. . . . Theatre has always meant music, dance, art." O'Horgan, with the backing of the flamboyant Michael Butler, made HAIR a mass participation experience by using music and dance.

As the first act begins (you're not really sure when because the actors are all over the stage anyway), so many things happen everywhere at once—people climb ropes and

nets, skip around the balcony on little catwalks, slither down the aisles, and step over the audience—that the audience has to loosen up, turn around, and maybe even stand to be able to see everything. This begins the relaxing feeling of audience participation which moves on to hand-clapping, singing, and feeling "with" the actors.

HAIR does have a plot. The plot revolves around Berger, Claude, and Sheila who are all members of a hippie-type group which expresses the underlying ideals of most high school and college kids today.

Berger is the leader of the group although he is often confused. Sheila loves (?) both Berger and Claude, and Claude ends up in the Army.

Claude's conflict with the Army, his honest admission that he's scared of going, is the strong statement of HAIR. If all the middle-aged Ibsenites who see the production do not identify with any of it, they surely ought to feel Claude's desperation as the horrible grasp of the Army slowly tightens around him.

And the middle-aged Ibsenites do come! (At nine to ten dollars a seat it sure isn't col-

lege students who are breaking attendance records.) I overheard an interesting conversation between a forty-ish couple the night I saw HAIR. It went something like this:

SHE: But, dear, I don't understand the words. I can't hear them all.

HE: I can't either. The music is too loud.

SHE: The kids all seem to get it.

HE: Yeah, they understand the stuff.

SHE: Do you think they really feel about sex this way? It must be totally devoid of love for them.

HE: Apparently that's the

way they want it—no love "hang-up"—just the physical.

SHE: Why, listen to us. Here we are talking about "us" and "them" and we don't even. . . .

Whether or not the older generation does understand it, at least they'll expose themselves to the youngest, bawdiest, loudest, most sensitive musical in a long time.

Will HAIR last? Will it mean anything for you when you see it? Is it really so revolutionary? HAIR is a signal of change. It is theatre with a new style, a new method of communicating, and a refreshing feeling of youth and now.

Van Zandt 'Rare Treat' For Coffeehouse Goers

By BILL HAHN

Last week's coffeehouse provided audiences with a rare treat of country-flavoured folk music as sung by Townes Van Zandt. His repertoire continued to have a personal uniqueness throughout the week.

After talking with Townes, I found that among his past homes was Barrington, Ill. So his entertaining in this area brought back a few fond memories of his high school days. In fact Townes, himself, said that he really liked the mid-west except for the city of Chicago.

Townes' travels throughout Colorado, Montana, and Texas seem to pervade his songs. In fact his performances give the relaxing atmosphere of the beautiful Texas countryside. This only partially describes what he puts across in his songs and is added to by his own statement regarding his fondness for the late Jimmy Rodgers, the country-western singer.

Shyness is the key to Townes' personality, but it is a real human kind of shyness. An overwhelming concern for individuals has become his life-

style. For no longer does he look at institutions; in fact, for over two years now he has been in the "drop-out thing." This shyness of his seems to vary his effectiveness with audiences. The reactions to him become more and more favorable throughout the week with his last sets being his best.

By the end of the week Townes had attracted several new friends from the area, and it was easy to see that it was his basic personality that drew them to him. Even in his relationship with his road manager, Vinny Scelsa—Minister of propaganda for Poppy Records, could there be seen a basic congenial attitude.

The outstanding songs he sang here were "Ira Hayes" and the "KKK." In "Ira Hayes" he related the sad story of the Indian hero of Iwo Jima, while the mood was completely different in "KKK." In it he told the story of a man who was too educated to join the KKK, much to his dismay.

Schweppe Relates Semester Experiences In Washington

By STEVEN SCHWEPPE

To attempt to summarize any semester's experience in a few paragraphs is always a difficult task. When that semester contains a variety of experiences and attitude changes, it becomes even more difficult. For me, the Washington Semester has been just such a semester.

For any student of political science, Washington, D. C., is among the most exciting places in the world. It is the purpose of the Washington Semester Program to capture some of this excitement in an on-the-spot study of American government. The bulk of the semester's work consists of question and answer seminars

with both high and low ranking public officials. This aspect of the semester allows for a deep examination of governmental problems while also revealing the personalities involved in government.

A second aspect of the Washington Semester consists of an individual research paper in which each student searches for interviews with relevant officials and challenges the maze-like Library of Congress for information.

As valuable as the formal Washington Semester Program was, many of the highlights of my semester occurred outside of class. For a person brought up in a homogeneous, Midwestern suburb, the heterogeneous,

Eastern, urban environment of American University and Washington, D. C., was in itself an educational experience.

The large amount of free time caused by flexible class schedules allowed for numerous experiences in this environment which could never be fit into a rigid class schedule. Hearing former Secretary of Defense Clark Clifford argue before the Supreme Court, hearing General Hershey and Secretary Laird witness on draft reform, or seeing Congress vote on a potential constitutional amendment were unplanned for experiences which taught unforgettable lessons on the operations and personalities of government.

The first impression you obtain from a visit to Washington is one of awe at the size and complexity of government. Everywhere you turn you are reminded of its size and power. Yet, only a few blocks away from the symbols of power found in the Capitol, Supreme Court Building, and the White House are symbols of government impotency found in the deserted, burned out remains of a slum section.

A part of this impotency of government appears to be due to the pluralism and conflict occurring within this government. It is not an organization smoothly proceeding toward set goals but a collection of struggling, lobbyists, bureaucrats, and Congressmen each tugging government toward what he feels is desirable or in the public interest.

Washington is a city of politics in which occur every day the political struggles found elsewhere only in election years. From the Washington Semester Program a new perspective and interest in the results of these struggles is developed. For me these new perspectives, interests and experiences made a most exciting and valuable semester.

OMBUDSMAN

Communications Corner

There will be a total revision of the students on the student-faculty committees. The Master Committee decided to dissolve the student members on the four Tops Down committees in favor of this new procedure.

All students must resubmit their names to the Office of Ombudsman by Tuesday, March 3 by noon. Then, on Thursday, March 5 at 10 a.m. the four committees will meet and select from among themselves the three members to be on that particular committee of Tops Down. These will be final.

Pick up applications at the Office of Ombudsman (in the lobby of the Student Union). The selection meetings on Thursday will be held as follows:

- A. Teaching Methods and Approach ----Smith Hall
- B. Curricular Structure -----20 Old Main
- C. Co Curricular Structure -----24 Alumni Hall
- D. Special Curricular Programs ----34 Alumni Hall

When Departmental Meetings are scheduled, please notify the Office of Ombudsman so that information about these meetings can be posted.

The Office of Ombudsman needs a secretary and could use help in the office especially on Mondays and Fridays at 10 a.m. Any suggestions for consideration or change in Project Phoenix should be submitted to the Ombudsman.

Lynda Elliott Will Present Senior Recital

Lynda Buric Elliott will present her senior recital Sunday, March 1 at 3 p.m. in Pfeiffer Hall. Mrs. Elliott, a soprano voice student of Mrs. Charlotte Peichl, will perform selections by Brahms, Schumann, Wolf and Copland.

Mrs. Elliott will be accompanied by David Bushnell on piano.

NAPER THEATRE
NAPERVILLE

Fri.-Thurs., Feb. 27-
March 5

WALT DISNEY PRODUCTIONS
The COMPUTER
More TENNIS SHOES

WEEK NITES 7 &
9:30 p.m.
SAT. & SUN. 2:40, 5,
7:10, 9:15

Spring Thing

Is Coming!