

Seven-step TM course being offered by New Yorker

Barbara Briggs, 27, arrived in Lincoln one-and-a-half months ago to teach the technique of transcendental meditation (TM).

Briggs teaches a seven-step TM course at the TM center, 600 S. 28th St. She said the course teaches a simple mental technique that allows the mind and body to achieve a profound state of rest.

An introductory lecture, preparatory lecture, personal interview, personal instruction and three follow-up meetings are included in the course, Briggs said.

Meditator and UNL Journalism major Ellen Casaccio said meditators use the technique twice a day for 20 minutes. She said the meditator achieves a state of rest by repeating his "mantra," a Sanskrit word chosen by the TM teacher, over and over to himself. Casaccio said instructors recommend students not reveal their mantras.

The cost for the six-day course depends on what the student can pay, Briggs said. She said a college student pays \$85, while a working adult might pay twice as much.

Lessons expensive

"TM lessons are expensive because the movement has to survive," Briggs said. "I assure you we are not making a profit." Briggs said the fees contribute toward keeping TM centers open in every major city and many smaller ones all over the world. She estimated the Lincoln center's expenses at \$250 per month for rent, utilities and advertising.

Briggs said that 0.4 per cent of Lincoln's population now practice TM. The figure is significant and the effects are widespread, according to Briggs. She said a 1 per cent meditator population causes a whole city's crime, accident and sickness rates to decrease, but she gave no documentation.

Another area of controversy about TM concerns recent claims that advanced meditators can perform telekinetic effects like self-levitation and invisibility. Briggs said this controversy is based on misunderstanding. She said the special effects were part of a test given a group of TM teachers to determine their minds' abilities to con-



Photo by Tim Ford

Transcendental Meditation instructor Barbara Briggs

trol their bodies. Briggs said thousands of TM teachers, including herself had experienced the effects.

"When we found that this was possible, we realized—the scientists at the research university in Switzerland realized—that this was a very important scientific breakthrough in terms of human potential," Briggs said. "Because of their integrity as scientists, because of our willingness to share the knowledge with the world, we did release it to the press."

Develop ability

When asked why meditators refused to let other scientists examine the telekinetic effects under controlled conditions, Briggs said they preferred to wait until more people had developed the ability.

"What's the point of just a few teachers going around doing it?" she said. "It should be available to everybody. It shouldn't be like a circus."

"We're not concerned with levitation itself, we're concerned with enlightenment."

Briggs holds a bachelor's degree in philosophy from New York University, she said. She taught at a high school for dropouts in New York for a year, she said, and then studied music, choreography and dance in England at the London School of Contemporary Dance. While in England her music teacher introduced her to the practice of meditation, she said.

After completing the year and a half TM teaching program, Briggs returned to New York City, she said. Because there were already many full-time teachers there, she wrote to TM centers around the country looking for an opening, she said. Her search brought her to Lincoln.

"It's beautiful," Briggs said of Lincoln. "I really like it. I can see why they chose a place like this as really heading toward the ideal, because it's beautiful, it's orderly, there's an immense degree of orderliness in the city itself."

arts & entertainment

Crafts puts emphasis on student

Ed Crafts has a new job. He is voice instructor and opera director at UNL School of Music. But he never forgets he is here to help his students.

"You have to try to decide what you want to do with your operas," he said. "Do you try to approximate a professional company or go the educational route."

"Our emphasis is on technique and skills so that whatever we do will serve the student," Crafts said.

One of the things that pleases Crafts the most, he said, is that this year's opera program has expanded from two to four productions. Crafts said this lets him use over 30 students in the shows and "if a student pays his tuition in a performance field, he deserves to perform."

"There are a lot of good students in the music dept. here who need the work and are interested in working," Crafts said.

He said there is a need for variety in the students' experiences.

"In selecting the operas I tried to find some different types so that I can expose students to just about every style of opera within the three to four years that the students are here."

Varied experience has been a big influence on Crafts. He received a B.A. in voice from Curtiss Institute in Phila-

delphia and an M.A. in stage direction from Indiana State University. Between work on his two degrees, Crafts received a Fulbright scholarship to study opera in Germany and spent two years as a professional opera singer in Europe. Additional experience came from off-Broadway performances and co-directing (with his wife) a professional company in Indiana.

"I suppose one of my strong points is that my experience is not confined to one particular school or area," Crafts said. "It lets me look at things from many different angles."

Crafts said another of his traits is his working with characterization.

"As interesting as lights or mechanical sets can be, people come (to the operas) to see characters," he said. "Down at the bottom of any theatre is the performer."

That means that the longer he works with the cast, the more the actors assume their own importance in their roles, he said.

"By performance night, the director isn't in evidence at all," said Crafts.

In fact, Crafts already is working on his first show, *The Secret Marriage*, busily directing himself out of evidence for the Oct. 27 opening night.

Styx rescheduled

The Styx and Head East concert scheduled for tonight in Pershing Municipal Auditorium has been postponed until Nov. 23, due to an illness in Styx, according to a Beaver production representative.

Tickets already purchased will be honored at the November concert and refunds are available only at the Pershing Box Office.

Ticket sale starts

Tickets for Laserworks, a laser sound and light show by Lawrence Goodridge, are on sale at the information counter in Morrill Hall. No tickets will be sold at the door.

Performances of Laserworks in the Ralph Mueller Planetarium are: Oct. 7, 7 and 8:30 p.m.; Oct. 8 and 9, 1:30, 2:45, 4, 7 and 8:30 p.m.

Proceeds from the Friday night performance will go to the Nebraska Art Association.

The laser light and sound concert, created by Goodridge, uses lasers that scan the planetarium dome with oscillating mirrors and other optical devices.

Goodridge will discuss his works after the shows.

Filmmaker Maysles speaks following Sheldon Art Gallery's film showcase

In cooperation with the Film-makers' Showcase at Sheldon Art Gallery, Al Maysles, co-director and producer of numerous films, will speak after the evening showings of his films Friday and Saturday.

This program lets the public meet film makers, and allows the artists a chance to express views and concerns about their films.

The film *Salesman* will be shown Friday. It was

produced in 1968 by Maysles and his younger brother David, without the use of actors, costumes, sets or even a script, providing a human drama. They call it "direct cinema," because of the film's ability to walk into the minds, hearts and homes of their subjects.

Salesman is about four Bible salesmen, selling the word of God for dollars and cents in back-woods bungalows and cement metropolitans. The interplay between the salesmen and real customers provides bits of spontaneous humor between dismal pictures of typical hamburger joints strung between hundreds of screen doors slammed in their faces and the would-be customers' contagious boredom toward life.

The impact of the story is magnified by the fact that the film was shot on homemade, manually hauled equipment.

On Saturday, viewings of *Grey Gardens* promises a glimpse into the absurd, focusing on a true story of a mother-daughter team that spends most of its time on the edge or reality.

An interesting note to the women's story is their kinship with Jackie Onassis. Edith Bouvier Beale, the mother, is Onassis' aunt, the daughter, also Edith, is her cousin.

Filmed at their ramshackled home, which was inhabited by 28 cats and a raccoon, and literally surrounded by 6-foot-high vegetation, the film artistically reflects the bizarre lifestyles of the women.

Little Edie, 54, often steals the camera, claiming her past life as a frustrated performer, grieving her loss. But for both of the Ediths, mother and daughter, the film provided them with a medium to the outside world, after a lifetime of misunderstanding and rejection.

They easily took over the role of directing from the Maysles, and used their lives as a stage, providing a good effect.



Photo courtesy of Sheldon Film Theater.

The hallmark of aristocracy is responsibility.
—Edie Beale

A scene with Beale from *Gray Gardens* is part of the Sheldon Film Theater's Film-makers' showcase.

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