

HOTSPOTS

Television

• David O. Selznick's *Duel In The Sun* will be televised 8 p.m. Saturday on Channel 12. The film was an attempt on Selznick's part to recreate the splendor (and the popularity) of his *Gone With the Wind*. That scheme failed, but *Duel* remains a fairly entertaining motion picture.

Radio

• KZUM's marathon week begins 6 a.m. Sunday. Highlighting the day's special programming is *The Wimmie's Music* show, which will broadcast a wimmie's music concert recorded earlier this year at the Zoo Bar. The show airs from noon to 3 p.m.

At the Sheldon

• Everyone thought *The Right Stuff* was going to be quite a sensation, especially since the film told, in part, the outer-space career of presidential candidate John Glenn. Tepid reviews and general apathy greeted it, and now its distributors are sponsoring a series of free screenings around the country to spark viewer interest. The film will be screened, free of charge, today at 3 p.m. in the film theater. You

must have a ticket to get in, however. They're available in the CAP office, 200 Nebraska Union.

• Also in the Film Theatre Phillip Borsos' *The Grey Fox* will be shown 7 and 9 p.m. today and Saturday, with a special 3 p.m. matinee Saturday. Francesco Rosi's *Three Brothers*, an Italian effort, will be screened 3:30, 7 and 9 p.m. Sunday, and 7 and 9 p.m. Monday.

At the Kimball

• Violinist Daniel Heifetz will be in concert 8 p.m. tonight. The program includes works by Tchaikovsky, Ravel and Beethoven. Tickets are \$4 and \$6 for students, \$10 and \$8 for the general public. Heifetz will be accompanied by pianist Samuel Sanders.

Around Town

• Hot acts to catch this weekend include blues master Charlie Musselwhite at the Zoo, 136 N. 14th, Charlie Burton at the Drumstick, 547 N. 48th St., local rockers Thick and Thin at Mountains, 311 S. 11th St., Cold Spring, a bluegrass band, at Chesterfield, Bottomsley & Potts, 245 N. 13th St., and Rendezvous at McGuffey's, 1042 P St.

'Silkwood'...

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The filmmaker and screenwriters probably view *Silkwood* as an impartial account of facts which does not seek to provide an explanation — this is true only to the extent that they have tried to have it both ways. Because we are told about the tranquilizers and shown Karen going off the road earlier in the film, an alternative explanation to murder is possible.

Karen Silkwood was probably murdered. All of the evidence indicates that charges of assassination are reasonable. I have no doubts that big corporations commit outright murder, and *Silkwood* is, for me, as much of a martyr as she is for the filmmakers.

However, a film which is based on a

true story has special responsibilities. If crucial occurrences which *might* have happened are mixed up with those that did, the quality of realism is threatened for the entire film. Because I saw the headlights which nobody else but Karen would have seen I began to question small but crucial details throughout the entire picture, such as: Why does the film imply that Dolly betrayed her friend's spying to Kerr McGee, and then not resolve the question? The last time Karen Silkwood saw her lover, did she really say to him she was going to the plant to collect the most important and final evidence?

By overstating its case — even while pretending not to — the film throws everything in it into doubt.

Celeste . . .

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"That technique might bamboozle the staff of *The Plagiarist*," Harley reflected, "but Warren Peace from *Tabula Rosa* is sure to be there. The man has a genius for seeing blank spaces in other people's knowledge."

"Too bad he can't find them in his own paper," Otis snickered. "Addison is urging us to sit in the front row and deluge Celeste with questions, thus keeping our competition's inquisition to a minimum."

"Can we ask them in English?" Harley asked sarcastically. "I went along with Addison on changing the *Intruder* to include green ink and yellow paper. I even agreed to wear a tuxedo to the press conference. But I absolutely refuse to learn that barbarous Roman language. I'm now convinced their Empire fell because their language got so big and complicated nobody could understand it."

"Remember, Harley, we agreed to put ourselves entirely in Addison's hands," Otis said. "If we're going to help Celeste win the election, we have to support her in whatever way he sees fit."

"After all, he is a professional campaign manager." "Yes, but which campaign run by him has ever been successful?" Harley asked gloomily.

"I'm sure this one will be the first," Otis said with fervor.

On that note, they left the bar to seek another sodden place of refuge. In the meantime, Addison's plans for Celeste grew more grandiose with each passing minute.

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