|  Eighus:Sis Yearso f Editorial Freedom <br>  |
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## Preserve student court



## Sino-Soviet border tensions mount



## Arts \& Entertainment

Joni Mitchell relaxed, mature at Hill Aud.


## PDQ Bach: Pun for the money

| THE OBSCURE WORKS of P.D.Q. Bach were hilariously exposed to the public once more at Power Center Thurs | chants "qui tollis peccata ra ra boom di ay") as well as so less elaborate music which served basically as a vehicle funny lyrics. |
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| day night. Having bought out the house in September, the audience was ready for a good show: what they saw was a great | Among the standard keyboard works performed (selections |
|  | Notebo our ha |
| PreProfessor Peter Schickele, who calls himself a "musicolologistfrom the University of southern North Dakota at Hoople," is |  |
|  | onsible for th |  |
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| originaly prompted him to compose the works. He is aided by (bargain counter" tenor Joh Ferrante and keyboardist David |  |
| Oei, who are as skilled in comedy as in music. |  |
| Over the ten years that Schickele has been recording and touring, he has employed several means of performing the works |  |
| lof PD.D. B. Bach. Most familiar are his early orchestral parodies, |  |
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| which victimize the (1807-1742?). After he skipped a period, the fourth |  |
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| this performance featured an "opera funnia," Hansel and Gretel and Ted and Alice, which was not only a musical joke but a slapstick comedy, requiring Ferrante and |  |
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Her music.

Her more recent works ("Free
Man In Paris," "Shades of Scar-
let Conquerring," "Love Or
Money" and "Raised On RobMoney" and "Raised On Rob-
bery") were definitely the best
performed and probably the

