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Margaret Fones and Larry Luchtel in "Hay Fever," by Noel Coward

Photograph by Eliott Mendelson

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'Hay Fever' premieres

'Hay Fever': spicy, scathing fun

By Julie Titone
Staff Writer

Stage lights flood down on the dark-haired actress lounging languidly against the grand piano. Her hot pink dress clashes with the cool look of boredom on her face, and she seems ready to utter a cutting line or two. But suddenly the director demands another pose, and the spell is broken.

It is two weeks before the Southern Players' presentation of Noel Coward's play, "Hay Fever," and publicity pictures are being taken.

"Hay Fever" was written in 1924, and is set in that era of flappers and roarin' fun. And the fun is tinged with that scathing English manner, dahling, and spiced with the lines of a master witticist. It is the story of a delightfully dotty family, based on the household of the once-celebrated American actress, Laurett Taylor, and her British husband, Hartley.

Coward's make-believe family, the Blisses, includes Judith (our lady in pink), a frequently-retired actress whose specialty on stage is portraying noble, long-suffering women. Her husband David is a novelist whose popular books include such titles as **The Sinful Woman** and **Broken Reeds**. The two, played by Margaret Richardson and Rich McCormick, are strong characters who require real finesse to carry off their lines. Sorel and Simon Bliss are the twenty-ish son and daughter who complete the zany foursome. They are played by Southern Players' husband and wife team, Jeanne and Steve Drakulich.

The play's action involves the confusion caused when each member of the family invites a weekend guest without informing anyone else in the household.

Each guest represents some fantasy on the part of his host. Judith, masquerading as Lady of the Manor, invites Sandy Tyrell (Larry Luchtel), a young, handsome and unsophisticated boxer whom she expects will pay due homage to her grace and glamor. David's guest is Jackie Coryton (Margaret Fones), a rather mindless young flapper whom he plans to study "in domestic surroundings." Sorel invites a sandpapered diplomat, played by John Kunik, in hopes of adding some note of respectibility to her surroundings. Simon, wanting to reinforce his masculinity, has invited worldly sophisticate Myra Arundel (Monica Migliorino). Several rapturous greetings begin the fun; then each member of the family proceeds to ignore everyone but his or her own guest.

The rest of the play includes a furious family quarrel, a reshuffling of partners and tons of cutting dialogue. The disparate guests eventually group against the madcap and melodrama that is the common denominator of the Bliss environment, and make their escape together.

And all Judith can do is exclaim, "How very rude!"

Photo by Dennis Makes

Larry Luchtel, portraying a young and handsome but unsophisticated boxer, pours a cup of tea for Margaret Fones, playing a mindless young flapper, in Noel Coward's high farce, "Hay Fever."

Photo by Dennis Makes

Margaret Fones puts the finishing touches on her makeup for her role as Jackie Coryton in the Southern Players' production of one of Noel Coward's all-time hits.

Unconscious rudeness on the part of the Bliss bunch is the foundation of the play and a major challenge to the characters. The audience must be made aware that family members are so closely attuned to each other's thoughts that a few words can set up a chain reaction of responses between them. The family doesn't mean to ignore or ill-treat the guests; they're just "doin' what comes natcherly."

It has been said that the proper way to speak Coward's lines is to appear unaware of and superior to them, to pretend that they have not been spoken at all — and herein lies a second challenge to the "Hay Fever" cast.

Jeanne Drakulich said she hasn't had much trouble sustaining the proper detachment in her role as Sorel. "The words aren't really spoken; they kind of fall out of your mouth," she said. "It's interesting, it's fun. It takes a lot of concentration."

She laughingly mentioned that she and her husband, Steve — her stage brother, Simon — are working with each other in attaining English accent and style. "We have this **delightful** daily conversation that starts at breakfast and ends about 10 p.m."

Steve, aware of the saying that English plays should be left to the English, feels that the cast can meet the challenge of taking on the proper airs. "We should be able to carry off the accent, and not sound like Americans trying to talk English," he said.

Steve feels that his biggest challenge as Simon will be sounding bored without being boring. Nonchalance is vital to his role.

"Also the smoking is hard for me," he admitted. Simon goes through half a pack of cigarettes during the course of the play, and Steve normally doesn't touch the stuff.

Director Christian Moe and his assistant, Susan Lawrence, have had few problems with the cast, whom Ms. Lawrence described as "all pretty experienced actors."

She added that blocking has been the hardest thing to learn. "This is a comedy of manners, and the blocking has to reflect that."

Some of the more difficult problems to overcome have involved finding props. A seltzer bottle that sprays (to give away a bit of the action here) has only just been located, and period furniture has to be scrounged.

Last-minute costume panic, a normal state of affairs for many productions, will be avoided with "Hay Fever." It's unusual for costumes to be completed as early as two weeks before opening night, but many have been for this play.

Costume technician Mary Naujock is responsible for eliminating the wardrobe hassle. Ms. Naujock, personally in charge of the design and construction of 20 of the 22 outfits worn in "Hay Fever," admits some difficulty was involved in the costume design.

Noel Coward

Her sources for 1920's fashions included the **Ladies Home Journal**, **House and Garden** and an old Montgomery Ward catalogue. But none of these sources were English, so Mary had to use her own knowledge of British wear. Greater formality was the basic difference seen then in clothes on the other side of the Atlantic, so such touches as gloves and hats for the ladies are in order.

Tow-headed Ms. Naujock fashioned muslin patterns for each of the player's costumes, then chose the right — and

mostly bright — fabrics for each outfit. Scads of pleats, hardly the dressmaker's delight, were the biggest construction headache.

If a look at Ms. Naujock's costume sketches hanging on the wall in the wardrobe room are any indication, the on-stage attire should add much to the atmosphere of Coward's play. There will be fringes and feathers, beads, boas and bows, pleats and pinstripes enough for the most ardent nostalgia fan.

Another facet of production has been tackled by the 30 students in staging and techniques classes. They are in the midst of the three-week project of building the set for "Hay Fever."

The set, designed by SIU's renowned Darwin Payne, is practically a house on stage. It is 17 feet high and 38 feet wide, and includes stairs, a second floor, high windows, a "view" of the outdoors," a great deal of trim on the walls and several entrances.

Graduate assistant Rob Lewis, involved in the set construction, said set expenses must fall within a $250 budget. Thus, two towers used in summer productions are being "recycled" for "Hay Fever," saving some time and money for the production. Remaining work for the set crew includes painting, constructing the wall trim from styrofoam, refinishing the piano and finding the period furniture still needed for the set.

"Opening night" is a week earlier for set workers than it is for the cast. Every hinge, nail and piece of furniture must be in place early so the cast can work out final blocking problems.

It is easy to imagine Noel Coward, who demanded absolute perfection on the stage, roaming behind the scenes of "Hay Fever," giving orders about set construction, making recommendations to the costume designer. As a writer, actor and producer, he was intimately involved with his plays — and in order to fully appreciate any of them, some knowledge of Coward is a must.

Noel Coward was named most appropriately after the season of good cheer, for the man spent 73 years using his "talent to amuse" to its fullest. "Sire Noel" died last spring. His end — like his middle-class English beginning — was quiet, the soft lowering of the final curtain on a life of theatrical fireworks.

Although Coward was not from a theatrical family, he was urged on by a "stage mother" who was convinced her son was not only talented, but a genius. And she convinced him, too. By the age of 10 he was on stage, and at 20 he appeared in the first production of a Coward play, "I'll Leave It to You."

The 1920's brought an end to a war, brought the "23-skidoo" to America and brought Noel Coward into the circle of important playwrights. After a few moderate successes on London stages, "The Vortex," produced in 1924, brought fame to Coward as playwright and as actor. His success was due largely to his dedication to entertainment, to his audience:

"I believe that the great public . . . should not be despised or patronized or forced to accept esoteric ideas in the theater in the name of culture or social problems or what not . . . The audience wants to laugh or cry or be amused."

"Hay Fever" is among other high farces, including "Blithe Spirit," "Hands Across the Sea" and "Pomp and Circumstance," which are considered among Coward's most lasting works. The short, succinct dialogue in "Hay Fever" and "Private Lives" influenced such writers as T. S. Eliot and Harold Pinter.

Coward was witty, intricate and incomparable

During the '20s and '30s Coward developed an image as the globe-trotting hedonist, the elegant gentleman who dazzingly played opposite Gertrude Laurence, and who was most popularly pictured wearing a dinner jacket, a sophisticated smile and an extra-long cigarette. It is true that Coward was his most famous creation. In truth he was, and remained until his final days, a steel-fibered, disciplined professional who rose early every day and usually fell into an exhausted sleep at night.

As the world turned to war in the late 1930s, Coward turned to entertaining the troops. He had served only a short and uneventful time in World War I, but went about pouring his energies into the second great war. He entertained in hospitals and army camps in the Middle East, South Africa, Ceylon, India and Australia. He wrote, directed and played a major role in the play, "In Which We Serve," a patriotic war story and the only Coward film not adopted from a play.

The post-war period was not a fruitful one for Coward, and many felt he was past his prime. But those murmuring "has-been" were quite off the track. In 1951 he began a successful career as a cabaret performer in London. He went on to take major parts in plays, to write, produce and star in a television special, and to continue writing fiction.

In 1964 the English National Theatre revived "Hay Fever." The modern world decided it wouldn't let Noel Coward go unnoticed, and so his popularity soared once more.

The cool that Noel Coward's characters exuded was merely an extension of himself. He was quite a guy, the kind that legends are made of. Stories about his wit are famous, including the one about his move from England to Switzerland to avoid taxes. But one just doesn't come out and admit things like that, so when he was asked why he moved, he simply replied, "I **adore** chocolate."

Coward was also a realist, and perhaps that is why he survived so well. "I find that the fewer illusions that I have about me or the world around me, the better company I am for myself," he said.

Coward, the realist who lived for fiction, was a prolific writer. He wrote 27 plays, one novel, five books of short stories, two volumes of autobiography and the music and lyrics for 281 songs. His songs included music both romantic and satirical.

Inserted as post- and pre-curtain music during the Southern Players' production of "Hay Fever," will be Coward vocals of such favorites as, "Mad Dogs and Englishman," "Let's Do It, Let's Fall in Love" and "The Party's Over Now."

Director Moe has wisely chosen to integrate Coward's music into his production. The tunes are, like the writer, witty, intricate and incomparable.

The play will be presented Nov. 2-4 at 8 p.m. in the University Theater of the Communications Building.

Photo by Dennis Makes

Margaret Richardson models a costume straight from the 1920s. Costume technician Mary Naujock used magazine illustrations and her own knowledge of British clothing for designing the play's 22 costumes.

Director Christian Moe points an accusing finger at Margaret Richardson during rehearsal for the Southern Players' upcoming production. Other cast members are Jeanne Drakulich (left), Larry Luchtel, Margaret Fones and Steve Drakulich.

Photo by Dennis Makes

Presenting . . . the Daily Egyptian staff artists

By Julie Titone
Staff Writer

We've all heard that a picture is worth a thousand words, but most likely the only ones who can appreciate that saying are the people who create pictures. People like Edison Travelstead, Lorie Kasdan and Terry McRee.

These three students compose the artist's staff of the Daily Egyptian. Lorie and Ed work in the advertising department, Terry for editorial.

"Artists are strange people," Ed will laughingly warn you. But jovial generalities aside, artists of any kind are more often misunderstood than strange. Getting to know them can be more than just interesting; it can be essential to interpreting their work.

While Lorie and Ed's advertising work may not require deep interpretation, it is an important step in their art careers.

Daily Egyptian staff artists Edison Travelstead (left), Terry McRee and Lorie Kasdan confer about cartoons to be used in the paper.

For towheaded Ed, 26, that art career is well on its way. He has worked in his home town as staff artist for the Carmi **Times**, and worked as a combat artist during his five years in the Army. He has reached at least one conclusion from his work experience—he doesn't want to work for someone else.

"I'd like to have my own animated studio," said Ed, who is particularly interested in adult cartoons. Besides advertising work, he does some political cartooning for the Daily Egyptian. Why cartoons? "I just get off on the humor."

Ed attended the Famous Artists School in Westport, Conn. to study cartooning, and has done a cartoon series for a class project at SIU.

Ed, a senior in art education, will be student teaching in Campbell Hill next quarter. After graduation he would like to work in Phoenix, Ariz. Phoenix is the fastest-growing city in the world, he said—and besides, there are lots of girls there.

When he's not in class or working for the paper as he has for more than a year, Ed is often painting. He enjoys conjuring up surrealistic scenes, and works both in acrylics and oils.

In contrast to Ed, 21-year old Lorie Kasdan takes a dim view of painting.

"I hate to paint. You couldn't pay me to paint," she said. "I can't do it. The paint always goes on me instead of the paper."

Drawing is Lorie's specialty, and it's one she's been interested in since her childhood in Park Forest. In order to strengthen the poor vision in one eye, she had to wear an eyepatch while watching cartoons as a child. "Maybe that's what got me interested in art," she said.

Thanks to an unusually good high school art department, Lorie was able to major in art before she even got into college. She has worked for the Daily Egyptian business office for a year and a half, moving to advertising only three weeks ago.

Also a senior in art education, Lorie sees a few drawbacks in her major. For one thing, she isn't able to concentrate on her drawing.

"We're supposed to be able to teach anything from patchwork to metalwork," she said. "But you can't really be diverse and good at the same time." That diversity has kept her from working in ceramics, a special interest, as much as she would like.

It often takes more than four years to graduate in art education, Lorie added. Popularity of the small art classes makes them difficult to get into, and students often stay extra quarters to get all their required courses.

Then why did Lorie go into art education? Basically because "it's hard to get into commercial art." And besides, she added, she thinks she is going to enjoy teaching. She also is toying with the idea of becoming an airline stewardess, "because it's the cheapest way to travel."

No matter where Lorie ends up working, it's a sure bet that she'll never give up art. "It's tension-relieving," she said. "And it's fun."

Senior Terry McRee, DE cartoonist, worded his interest in art a little more seriously.

"It's creative, expressive," he explained. "Life is basically a romantic ordeal, and I try to put emotions into my work."

Terry, 22, is a fine arts major in painting. Like Ed and Lorie, his interest in art is hardly recent. Since his sixth grade days in Decatur, he has been "seriously interested" in art.

He received an associates degree in commercial art from the Vocational Technical Institute, and expects to get his bachelor's degree in 1975. Then he may try for a master's degree in painting later on.

He plans to become a technical illustrator or perhaps make an attempt at animated cartooning within the field of commercial art. There are "unlimited possibilities" in the technical field, he said. He might work in a studio, do free lance work or work for industry.

Terry isn't sure where he will be working, but said, "I know it's going to be a big city. I've been thinking about Atlanta."

"The Other People," Terry's editorial page cartoon, began with the first Skylab launching. Urged to carry on his idea of "spaced-out" observers, Terry has flown that cartoon saucer from one contemporary issue to another.

For Terry, cartoons are only one item from his art repertoire, which also includes pottery and sculpture. Both he and Lorie might agree with Ed's observation about art:

"It's the only thing I've really ever been interested in."

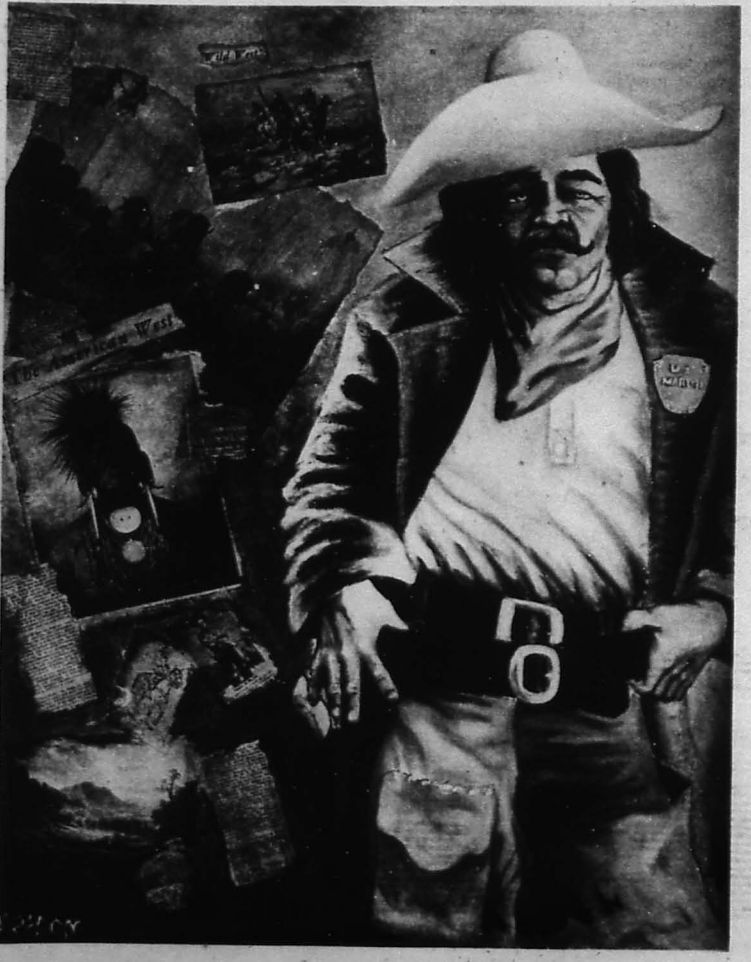
Holland Seascape, by Terry McRee

Man in Winter, by Edison Travelstead

Reproduction by Tom Porter

The Wise Man, by Edison Travelstead

The Hard West, by Edison Travelstead



Study of a Girl, by Lorie Kasdan

'School Book' should be read by all parents

By Arthur E. Lean

The School Book
by Neil Postman and
Charles Weingartner

Delacorte Press, 1973

Subtitled, "For People Who Want to Know What All the Hollering Is About," this volume is the third in the authors' trilogy, which began a few years ago with the publication of **Teaching As a Subversive Activity** and was followed by **The Soft Revolution**. The former book was intended primarily for teachers, and the latter was addressed particularly to students. **The School Book** speaks mostly to parents. Its title is somewhat ambiguous: it is a book about schools, not textbooks. And a very good book it is.

The authors, who by now are such a well-known pair that they might be characterized as the Ferrante and Teicher of educational writers, are experienced and knowledgeable schoolmen. Postman is chairman of the Department of Media Ecology (how's that for combining two catchy words?) at New York University, and Weingartner teaches at the University of South Florida.

The design of the book is both unique and logical, in view of its intended readership. Part I is an overview, written for the layman, of the current status of American education, starting with a "mini-history" which analyzes very well the school criticisms of the past decade-and-a-half. The second chapter makes trenchant — and long overdue — distinctions between "education" and "schooling," pointing out that "the effect that even the best school has on the total education of a child is vastly overrated and, in comparison with the home (not to mention friends, relatives and television), relatively small."

Other chapters cover such topics as the qualities of a good school and how schools can be evaluated, some sensible talk about "the reading problem," and the relation between school and society.

An analysis of some current issues and the changes which should be brought about in education, includes an excellent three-page treatment of "The Accountability Issue."

And finally there is a look at "Schools and the Future," a thoughtful piece of speculation which concludes with the statement: "What we have tried to suggest in this chapter is that the future might include a two-phase opportunity for redefining the role of schools. We propose, as the first phase, that the conventional function of schools to impart information and so-called cognitive skills be given over to electronic information (teaching) systems. The second phase would turn the resulting catastrophe — putting present schools and teachers out of business — into an opportunity. It would permit the school to focus all its attention on the development and support of healthy, well-integrated human beings."

Part II is a reference section. Its first chapter, on Language, contains brief but illuminating explanations of some 65 words and phrases now current in education — such locutions as "Alternative School," "Behavioral Objectives," "Performance Contracting," "Dyslexia," "Paraprofessionals," and so forth.

The next chapter, on People, presents a series of "mini-essays" on 70 persons who are, or have been, prominent figures in school reform.

There follows a useful section on Legal Decisions, including descriptions of 10 court cases affecting the schools, especially in the area of students' rights, but also touching on desegregation, financing, busing and discrimination in employment practices.

A two-page epilogue completes this admirable book.

Seldom does a reviewer have the opportunity to recommend a book as enthusiastically as this one. It will not be read by all parents, but it should be.

Arthur E. Lean is a professor in the department of Educational Administration and Foundations.

'Nixon's Head': it's served on a platter

By Houston Waring

Nixon's Head
by Arthur Woodstone

St. Martin's Press, 248 pp., $6.95

This volume was written before the Watergate hearings, which have led to an open season on Richard Nixon. But Arthur Woodstone went head-hunting before the season began.

The volume gets its title from a remark by Averell Harriman, who said in 1970, "I think anyone who wants to be President should have his head examined."

The dust jacket tells us that, during the 1968 presidential campaign, one of Gov. Nelson Rockefeller's advisers commented that the leading Republican candidate did not possess the intellect to lead the country. "Of all men running," the adviser said, "Richard Nixon is the most dangerous to have as President."

Mr. Woodstone even tells us who the adviser was. It was Henry Kissinger.

The author also tells us that Eisenhower was worried about the fate of the nation after his 1955 heart attack. Americans focused their attention on Nixon, who was just one heartbeat from the White House.

At the Republican convention in 1956, Ike told Emmet John Hughes, his speechwriter, "I've been watching Dick for a long time, and he just hasn't grown. So I just haven't honestly felt he is Presidential timber."

Woodstone declares that election years are the worst for Nixon. He feels "he must emerge into the light and rub shoulders with the dreaded newsmen. Senator Robert Taft sensed, as early as 1952, that it was Nixon's character 'to radiate tension and conflict.' The conservative Ohio Republican told his friend, Joseph Polowsky, that Eisenhower's young running mate had a 'mean and vindictive streak.' "

Nixon's book, **Six Crises**, is drawn upon often by the author; however, Arthur Woodstone gives the reader many new glimpses of Nixon, not many of them favorable.

There was the time, in 1958, we learn, that the then-Vice President campaigned against the Democrats, accusing them of helping Communists. After mentioning the Democrats' record of "retreat and appeasement," Nixon was rebuked through the press by John Foster Dulles. The Secretary of State told reporters that Nixon's habit of debating foreign policy in an election campaign was "highly undesirable."

Ike followed with the warning, "Foreign policy ought to be kept out of partisan debate, (because) when someone makes a charge another individual is going to reply."

Nixon's Head, as the name implies, attempts to explain the President's behavior in terms of the psychiatrist. However, the book raises more doubts than the debate about Sen. Thomas Eagleton in 1972.

The volume has one weakness for the reader who wants to refer to passages a second time. It has no index.

Houstoun Waring is a former Visiting Professor of Journalism at SIU.

Prince Norodom Sihanouk

Sihanouk's memoirs denounce his betrayers

By Tom Finan
Staff Writer

My War With the CIA
The Memoirs of Prince Norodom Sihanouk As Related To Wilfred Burchett

Pantheon Books, 272 pp., $7.95

"Je t'accuse" . . . the words of Norodom Sihanouk, ousted leader of the Cambodian people, have more of the original fire and vengeance when spoken in the original French.

"I accuse" is the title of one of the chapters of this political work, which under the guise of "memoirs" serves as a springboard for a scathing denunciation of Sihanouk's betrayers.

With Lon Nol, the military man who spearheaded the coup that was Sihanouk's downfall, now more or less out of the public eye, Sihanouk has returned to the public eye.

It was certainly not through any choice of his own that he withdrew from it, however. As a man who had been condemned to death in absentia, he had been told by Lon Nol that his mother would not be allowed to leave the country if he continued to make political statements. Sihanouk replied that he could not possibly make that concession. His mother later wrote him, Sihanouk recalls, praising his decision.

The deposed leader is particularly vitriolic in his condemnation of the undercover activities which led to the American incursion into Cambodia. Sihanouk wished to let his work serve as a reminder to other small countries of the dangers of affiliating with rich and powerful nations.

"President Nixon," Sihanouk relates, "has explained that the $341 million spent annually in the officially-approved slaughter of Cambodians is 'the best investment in foreign assistance that the United States has made in my political life.' Because of the 'success' of the Cambodian operation, 'U.S. casualties have been cut by two-thirds, a hundred thousand Americans have come home, and more are doing so.'

"In other words, Lon Nol and Sirik Matak, by allowing Nixon to export the fighting from South Vietnam to Cambodia — to substitute Cambodian for American and South Vietnamese corpses — have rendered valuable service, for which $341 million is a reasonable annual reimbursement," he writes.

Sihanouk does not end his account of the dealings of the American government at that point, however. He returns to the early days when John Foster Dulles attempted unsuccessfully to persuade Sihanouk to enlist Cambodia's support behind SEATO.

Since that time, Sihanouk contends, the American government has attempted to weaken his control of the Cambodian people, an effort which culminated in the government toppling during Sihanouk's absence in March 1970.

Sihanouk contends, and exactly how much the reader wants to accept will depend largely on his political inclinations, that the coup was engineered by agents of the CIA planted within Cambodia.

Much of the book is a rebuttal of attacks that have been made against Sihanouk over the years, a defense based largely on the premises that Sihanouk's major interest was in his people and that through deception and subterfuge the U.S. government managed to supplant him by buying off his closest lieutenants.

The work obviously has suffered somewhat in the translation from the French, and tends to have somewhat of a journalese demeanor, due probably, in part, to the addendums of Wilfred Burchett.

The reader at times may stumble over Sihanouk's egotistical excesses. Sihanouk says the sort of things about himself that would embarass most of us if someone else said them.

However, at a time when the Khmer Rouge are within sight of victory and their ally, Sihanouk, has not been discounted by political oddsmakers, this work surely offers both a timely and enlightening viewpoint.

Coming soon

The Man in the Middle
by Hugh Atkinson
November, $6.95

What'll We Do on Sunday?
by Gwen & Paul Dubov
February, $6.95

Stephen's Farm Band: backlash to decadence

By Dave Stearns
Staff Writer

Up in Your Thing
by Stephen and the Farm Band

Farm Records, 1973

Dear Dave,
Here is our new record album. We made it in a tent on the Farm. Your newspaper might like to review it. It's harvest time now and we're all keeping busy. Stephen and the band are gigging in California this week. Have fun with the record.
Love,
Roslyn

Thus read the hand-scrawled publicity release sent with **Up in Your Thing**, Stephen and the Farm Band's second album.

Those who saw Stephen and the Farm Band's performance last May will remember a highly unusual evening because the music was so good and Stephen's rap between sets so brutal and frank. When confronted with the audience of a notorious party school, he lost his temper, turning his talk into an exorcism of the student body's general fun-oriented irresponsibility.

"Colleges are morally decadent and teach so much relative truth that their truth is not solid," he declared. He also described SIU students as messy and as able to take care of themselves and their environment as the bears in Yellowstone Park. Of course, our argument against Stephen (if we were to have one) is that we are simply "getting our ya-ya's out" in order to be satisfied with joining the Establishment after graduation.

Stephen himself lives in Lewis County, Tenn., preaching co-existence and offering his 1,750-acre commune as an example of how 750 long-haired, pot-smoking hippies can live harmoniously among rednecks.

The farm dwellers grow their own food and marijuana, deliver their own babies, don't eat meat, smoke cigarettes or drink alcohol. In short, they could be called a backlash to decadence.

Aside from the philosophy behind the music, **Up in Your Thing** is amazing, amazing because this excellent rock band is burdened by so many flaws and yet is still good.

With a tent for a studio, the recording quality is fair at best. What Stephen and the Farm Band really need is a professional producer to turn their musical eccentricities (perhaps caused by their rural isolation) to their advantage.

Take, for example, "Hey Beatnik," where all instruments except the organ abruptly drop out to emphasize certain words, giving you the unpleasant feeling that you stereo had a sudden power failure or there was a blank spot on the tape.

But the album's biggest problem is the inferior quality of the songs.

Take this line for example: "Sooner or later, we got to fix all the wrongs. Sooner or later, what you ask comes along." The thoughts are nice, but one hopes that song lyrics could be more eloquent and poetic than George McGovern campaign slogans. Then to top it off, lyrics are set to choppy, dull melodies in half the songs.

But given this weak material to work with, the instrumentalists attempt to make something of it. More often than not, they succeed, for the band can concentrate its energies into a bubbling and churning mass of music. The Farm Band can jam with the best of them, even better than their more popular contemporaries such as the J. Geils Band and Grand Funk Railroad.

For the sake of their music, Stephen and the Farm Band need to strike a compromise with the music bureaucracy, for it would be sad to see flaws keep them in obscurity.

Solti conducts a feat of orchestral balance

By Dave Stearns
Staff Writer

Mahler — Symphony No. 8
Conducted by Sir Georg Solti

London Records, Inc., 1973

Crudely billed as "The Fastest Baton in the West" by **Time** magazine, Sir Georg Solti has conducted a feat of orchestral balance in illuminating Gustav Mahler's Eighth Symphony.

Performed by the converged forces of the Chicago Symphony Orchestra, the Vienna State Opera Chorus, the Vienna Boys' Choir and eight vocal soloists, this Solti-directed recording utilizes nearly a thousand musicians to their maximum musical, but not emotional potential.

Past recordings of Mahler's Eighth sometimes blurred into a dramatic but tar-thick texture of music. Consequently, the many individual harmonic lines and countermelodies were drowned by the volume of the ensemble.

But not so with Solti. Above all else, he doesn't allow the ensemble to bog down in its tremendous weight. So meticulously balanced and engineered is this recording that very little is lost in the complex and breathtaking Mahler score, which Mahler himself described as "a great dispenser of joy."

"Imagine that the universe bursts into song," he wrote. "We hear no longer human voices but those of planets and suns circling in their orbits."

In separating the characteristic timbres of each instrumental section, Solti keeps the sound clinically clean and beautifully exposes the motet-like embroidery that Mahler created in 1906. Even the softest solo obbligatos are heard without having to strain the ear. This interpretation is faithful to Mahler's conception of the symphony—that it is composed of individual musical lines rather than blocks of harmony.

Solti also took a few liberties with the score by ignoring some of the score's loud and soft specifications. Some of the countermelodies that were meant to be played softly are brought into the foreground, thus giving an interesting new outlook to the symphony's complexity.

Although the incredible engineering of this recording is partially responsible for the orchestral and choral clarity, Solti's emphasis on the powerful, sharp brass gives a distinct contrast to the less prominent sounds of the vocalists and string section. The brass section also provides a more solid bottom for the ensemble, and an extra majesty not found in previous recording of Mahler's Eighth.

However, by imposing the strict discipline that keeps the music in such sharp focus, Solti's result is a bit stiff. Although his treatment of vocalists as instruments makes the ensemble more cohesive, his interpretation lacks the warmth of Leonard Bernstein's version, in which most instrumental families have a human vocal quality.

In the Bernstein version, woodwinds have a cute, impish character and vocalists exhibit a greater feeling for the meaning of the text. John Shirley-Quirk's baritone solo in the Solti version is too over-enunciated, perhaps for the sake of clarity.

Solti seems to believe that by flawlessly illuminating the buried musical magic of Mahler's Eighth, flashy displays of emotion are not needed. But a little subjectivity to ease the performance's objectivity, wouldn't hurt a bit.

'Red Buddha Theatre': it screams, whimpers, crescendos and satisfies

By Ken Townsend
Staff Writer

Red Buddha Theatre
by Stomu Yamash'ta

Island Records, 1973

First, let's get something straight.

I was handed this album as a review assignment.

Now let's get this square — I thought I was prepared for the onslaught of European (meaning British) groups following Beatlemania. Then, in a flash, was the Canadian and Dutch invasions, and now America is being invaded by the Japanese, again — 28 years after the fact!

So the invasion sits on my desk staring at me in a brazen red cover — a turkey on it, by the way — and I wonder, after two spins, just how much can I say about an original soundtrack recording of an avante-garde Japanese play, with music by its avante-garde director-playwright-composer, Stomu Yamash'ta.

What I don't know about the Orient — save exposure to my father's innumerable Kodachromes of his past forays into Korea and then Vietnam — could make me hang my over-exposured head in shame.

But, like "they" say, music is the international language — move over, Esperanto. Yes, despite my doubts and any quick frame of reference, I found it's not hard to start a conversation going — at least with this particular recording, **The Man From The East**, by Stomu (how can you forget a name like that?) Yamash'ta's Red Buddha Theatre.

Stomu is a virtuoso percussionist and the Red Buddha Theatre is a Japanese theater group who have achieved world-wide notoriety for spunkiness. The music is, for the most part, incidental to the play, but so was **Midsummer Night's Dream**, was it not?

I don't have the foggiest just what the play concerns, but the music seems to be about 30 per cent Herbie Mann, 10 per cent Pink Floyd and 60 per cent rock and roll (you name the group). Actually, the album is listenable, and a few of the motives are worth stealing by western musicians.

Side One is the rock side. Extremely sloppy musicianship, but so sloppy that it changes the entire outcome to the better. That's what's so good — the closest example which comes to mind is Rod Stewart's band on his solo albums. There is one cut in particular, "What a Way to Live in Modern Times," that features infectious laughter modulated in some way that makes it even more infectious.

Side two, however, is the corker. Opening with a live recording, "Mandala," which crescendos, phases and alternately whimpers and screams from your speakers, the listener returns to "The Memory of Hiroshima" — and what a memory! Best song on the album. The album closes with "Mountain Pass," a slow lilting melody. Very satisfying.

My brother said he thought this group sounded like Big Brother and the Holding Company and Deodato jamming — and worse yet, he called it "pure duckbutter," which he defined as "peeling the bark off a tree and finding a thousand dead grubs underneath." But who cares?

It's still a good album.

If you can find it anywhere.

Top ten records

(Best-selling records of the week based on The Cash Box Magazine's nationwide survey)

1. "Half-Breed," Cher
2. "Higher Ground," Stevie Wonder
3. "Ramblin' Man," Allman Brothers
4. "Loves Me Like a Rock," Paul Simon
5. "Let's Get It On," Marvin Gaye
6. "We're an American Band," Grand Funk
7. "That Lady," Isley Brothers
8. "My Maria," B. W. Stevenson
9. "Angie," Rolling Stones
10. "China Grove," Doobie Brothers

'Night Music': best musical on Broadway

By Glenn Amato
Staff Writer

One comedy and four musicals are all that remain of the 1972-73 Broadway season. If one is in a generous frame of mind, **The River Niger**, an off-Broadway transfer, can join the list, giving Broadway its sole long-running dramatic success.

Let's examine the survivors and, in the process, attempt to understand why they haven't been confined to the record books.

For years I've suspected that Neil Simon is not a playwright but a sketch-writer. Now, with exemplary courtesy, he has taken the trouble to turn my suspicion into conviction.

The Sunshine Boys is the apotheosis of a sketch. An old-style vaudeville routine is the center of the evening, with what amounts to a series of sketches leading up to and away from the main act in the middle.

The two old vaudeville troupers of the title were evidently suggested by Smith and Dale, whose Dr. Krankheit sketch is regarded as a classic. After 43 years in vaudeville Simon's duo quarreled, and have not seen each other for 11 years.

Now they are being brought together for a television "cavalcade" of old comedy. The setting, except for the second-act television studio where they run through their sketch, is Jack Albertson's dowdy hotel room. To it comes his old partner Sam Levene, brought here by Albertson's nephew, and who now lives with his daughter in New Jersey.

There is no play, in any organic sense. There are some maneuvers, there is a heart attack, there is a final twist, but mostly we are (in effect) backstage before the sketch, then backstage again after it. It's a good sketch, but if you can think of this evening without it, you see that there would be even less to discuss.

Simon gets his laughs from two series of recognitions: first, the show biz knowledge that is now common currency among "civilians"; second, the details of "civilian" life, made funny, apparently, just by being reproduced on stage. For instance, when the curtain rises, Albertson is watching a television soap opera. The night I was there, this brought a few titters at once. Then there was a break and on came the same Lipton's tea commercial that you can hear at home. This brought a loud laugh. Thus Simon sets the key for the kind of humor that's to follow: nudge-jokes. A nudges B, implying, "Isn't that just like so-and-so or such-and-such."

I certainly don't mean to imply that Simon has no ability. If what he is doing, year after year, were easy, thousands would do it, because he seems to be making more money than any playwright in world history. He keeps his ears and eyes open to a superficial area of experience, and he knows how to phrase a crack. He is the cleverest man around Broadway.

But his plays never hold up as well as those of George S. Kaufman, who was the cleverest man before him, because Kaufman — essentially a sketchwriter and gag man himself — had sense enough to collaborate with others who could provide something like the body of a play.

Alan Arkin has directed with revue tactics throughout. The pauses, the "takes," the business — in and around the central sketch — are those of sketch-performing, not realism. It would come as no surprise to learn that Simon's next play, **The Good Doctor**, is a literal series of sketches. The one surprise — shock, really — is that the sketches are based on Anton Chekov's short stories.

The lovely musical, **A Little Night Music**, adapted by Hugh Wheeler from Ingmar Bergman's **Smiles of a Summer Night**, is set at a northern Swedish chateau on that night of the year when the sun never quite sets. The overture seems to promise an old-fashioned operetta.

However, when the show's major characters appear, waltzing absurdly through a Swedish wood, it is obvious that this tale of sex and marriage gone berserk will be told in stylized, civilized terms. The promise of worldly sophistication is not disappointed: in two delightful acts, touching truths are expressed in deceptively frivolous arias, duets and trios.

The first act flashes back to the incidents leading up to the arrival at the chateau of a strange collection of husbands, wives and lovers.

There is a 49-year-old lawyer, Fredrick Egerman, trying to renew his unrenewable youth — an enterprise that has led him into a frustrated marriage with a sexually retarded, innocent 18-year-old. Fredrik's bride is loved by his idealistic 19-year-old son, and Fredrik is loved by his former mistress, Desiree, who is herself loved, or at least desired, by a handsome, brainless count, who is in turn loved by his masochistic wife.

The sloppiness of all these relationships horrifies Desiree's mother, whose well-organized and well-remunerated career as a courtesan has allowed her to live out her years in comfortable elegance.

Composer and lyricist Stephen Sonheim seems deliberately to have fashioned the music in the style of many composers, so that the show is richly varied. His lyrics are relaxed and urbane, never settling for less than his vision of the truth. The words are not always easy to assimilate, so it might be advisable to listen to the album **before** seeing the show.

Under Harold Prince's direction, **A Little Night Music** is performed with great style. Len Cariou as Fredrik is masterfully droll in moments of embarrassment. His duets with the sharp-tongued Glynis Johns, who plays Desiree with charming candor, achieve an intensity of conflicting but controlled emotional involvement. Hermione Gingold is completely successful at seeming a visitor from another era — a fairy queen, so to speak, who stays around just long enough to see things put happily in order.

Designer Boris Aronson has ingeniously evolved a series of sliding birch-tree panels that keep us aware that the story is really happening in the country during the long first-act flashbacks to city scenes. Florence Klotz's costumes are pure whipped cream and contribute subtly to the civilized elegance. Indeed, "civilized " is the word for **A Little Night Music**, whose airy composite of little pleasures establishes it as the finest musical of the season.

Pippin is simultaneously a superb production and a poor musical. The gifted inventors of this paradox are quickly named. They are Bob Fosse, the director and choreographer; Tony Walton, who designed the sets; Patricia Zipprodt, who designed the costumes; and Jules Fisher, who designed the lighting. Among them, they have succeeded in outwitting the skimpy book, which is by Roger O. Hirson, and the competent but not very interesting music and lyrics, by Stephen Schwartz.

From first to last, in a long evening that can afford no time for an intermission, Fosse and his colleagues fling one marvelous theatrical coup after another into our astonished faces. The intention is to stun us with delight and thus prevent us from thinking, and the intention is triumphantly fulfilled.

Hirson's plot pretends to concern itself with Pippin, son of Charlemagne. The time is noted as being "780 A.D. and thereabouts" and the place, "The Holy Roman Empire and thereabouts."

A Little Night Music — Hermione Gingold, right, as the hostess of a weekend party at her Swedish chateau, presides over a guest list which includes Glynis Johns (right), Len Cariou, Patricia Elliott, Laurence Guittard, George Lee Andrews, D. Jamin-Bartlett and Victoria Mallory. The musical by Stephen Sondheim and Hugh Wheeler is based on Ingmar Bergman's **Smiles of a Summer Night**.

Since there has been no detectable need on Broadway and thereabouts for recounting the imaginary early life of a man who, in history, conscientiously carried out his father's bidding and failed him only once — by predeceasing him and thereby upsetting the succession — it is just as well that the plot has been encapsulated within a framework of magic and horseplay.

This framework is treated with a Pirandelloesque disdain for conventional dramaturgic make-believe — the actors often step outside their roles to comment on the action and exhort each other by their own real first names. I am rarely amused by such devices, but in a production that could easily have been called "Hellzapippin," every calculated outrage adds to the general merriment.

One gasps and laughs at trifles — and some of the trifles are trememdous. The creative personnel have ransacked their fantasies, farther in and deeper down than perhaps they realized, and in doing so they have devised a world that is both daft and habitable.

No such luck befalls **Irene**, the much-ballyhooed revival of the vintage musical comedy hit (670 performances back in 1919, when post-War hearts were young and gay) about an Irish Cinderella from a Ninth Avenue slum who charms her way into Long Island society and scoops up its most eligible bachelor. The little darling is played by Debbie Reynolds, who is quite a dynamic performer, with a winning singing style and a snappy pair of dancing feet.

Ms. Reynolds' vivacity, the light-hearted Harry Tierney-Joseph A. McCarthy score (with numerous additions) and some stunning production numbers, staged by Peter Gennaro, are the backbone of the show.

But, although director Gower Champion has imposed his stylistic imprint in places, he fails to pull many elements together. For a giddy-happy entertainment, the musical has a heavy, unwieldy feel. It's like a fat little girl at dancing class — cute, perhaps, but clumsy.

Sets have a skimpy, unpainted, pre-**Coconuts** look; the orchestrations are undernourished and, except for George S. Irving and Carmen Alvarez, who hit their comic strides with smooth skill, the supporting performances are weak.

The bid for nostalgic affection is too insistent, and the innocence that underlies true nostalgia is lost in the breathless crunch. Needless to say, Ms. Reynolds draws the lion's share of the applause, and it's richly deserved.

Seesaw is bright, slick and jazzy and the last word in ultraprofessionalism. The reason its central love story never affects us as strongly as it should is because of the unstinting "up" tempo that surrounds and, at times, threatens to engulf it. Based on William Gibson's two-character play, **Two for the Seesaw**, this musical version boasts a huge supporting company and chorus, snappy media projections and scads of production numbers.

It also has Michele Lee as Gittel Mosca, the nice young Jewish girl from the Bronx who meets, falls in love with and loses a young Nebraskan lawyer to his pushy wife. Ms. Lee is perfectly credible and zany, with a show biz passion that is absolutely exultant. It is impossible not to love her.

The show itself inspires mixed emotions. Cy Coleman's music bounces along very pleasantly, but Dorothy Fields' lyrics are either plain-spoken ("Everybody's traveling on a crazy seesaw") or embarrassingly rhymed ("sexual" with "intellectual"). Michael Bennett's staging has no lapses, but it seldom allows us to feel the pathos of this ill-fated romance.

Everything is a little too bright and polished for what is basically, even in this enlarged form, an intimate piece. It's fun to watch, but it leaves little aftertaste.

Thank God, then for **A Little Night Music**, the season's only unqualified success. It would have been nice, though, to see it face some really stiff competition.

Rock agent recalls Haight-Ashbury days

By Dave Stearns
Daily Egyptian Staff Writer

Zap comicbook existence is extinct.

Mr. Natural gets paid for truckin'. The morbid but awesome art of the Fillmore West and Avalon Ballroom posters, once free, are purchased at $2,500 for a set of 260. They are relics of the days when Janis Joplin used to screech over the abrasive sounds of Big Brother and the Holding Company.

"They used to play a 1964 tape on one of the radio stations of Janis Joplin singing 'Trouble in Mind' with Jorma Kaukonen playing acoustic guitar. You could hear Jorma's wife typing a term paper in the background," said John Loyd, who now runs Shawnee Talent Agency here, but lived out in San Francisco in those days.

"Jorma, who later played with the Jefferson Airplane, had to switch to electric guitar with Janis because she sang so loud," Loyd said.

A new concept of concerts came into being, one that featured complex light shows and rock music combining to induce highs without drugs and better highs with drugs.

The Grateful Dead used to play free concerts in the park. Back then, they didn't care about being famous, only making good music.

And the rock concerts were intimate euphoric gatherings that "implied a mildly religious nature . . . It was like a feast day or a saint's birthday and (there was) the thought at the time that a new religion was in the process of evolving," wrote Ralph Gleason in his book, "The Jefferson Airplane and the San Francisco Sound."

The Fillmore West is gone, and so is Janis. The Theaters' owner, Bill Graham, gave the ballroom to the black community because, among other things, he was fed up with rising rents and exhorbitant pop star salaries. The erosion of the San Francisco rock scene might best be summed up in the words of Bob Dylan, "Money doesn't talk, it swears."

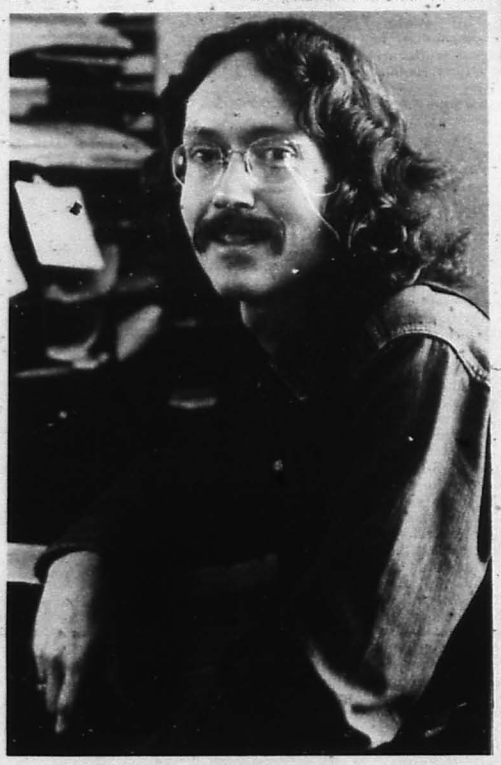
It all started in 1965, when intellectual beatniks like Lawrence Ferlingetti and Allen Ginsberg moved to the Haight-Ashbury district in San Francisco because of lower rents. The Family Dog, a commune of concert promoters whose name was a tribute to one of their deceased pets, made this unreality reality by sponsoring concerts in ballrooms (so the people could dance), and by featuring light shows. According to Gleason they didn't care if they got rich, they just wanted the community to have a few hours of good music. "At one concert — it was New Year's Eve — they had the Grateful Dead, Jefferson Airplane, It's a Beautiful Day and free breakfast in the morning. The bands were feeding off each other's energy and the roof of the hall was literally blown off," Loyd said.

"Light shows reached a tremendous level of sophistication. They were magnificent. They had liquid projection, fog machines, laser beams, 15 projectors on one wall . . ."

These outrageous happenings, along with the alternative hippie culture of San Francisco, soon had the focus of television and magazine writers. First-hand reports of "what it's like to be a hippie" were cover stories on major magazines. By 1968, the Jefferson Airplane were on the cover of Life, and their "White Levi" commercials peppered the AM radio waves. Record companies promised the San Francisco groups artistic freedom that was unheard of before 1968, thus profitably harnessing "flower power."

"By 1969, the publicity of 1967 had a bitter taste in peoples' mouths," said Loyd, who managed the Carbondale band, Devil's Kitchen during their frequent gigs at the Avalon Ballroom. "There were some true people, but the media had sold the image of the hippie to the public and all sorts of high school kids started coming in, not to get high, but to get loaded. Bill Graham once said, 'They took your ideas and sold them back to you.' Naturally, when kids started coming in by the thousands, there was thievery and murder."

Money's purple language hit the San Francisco scene where it partly began, the Family Dog. Their main outpost, the Avalon Ballroom, was too small to hold enough people to make a profit on big name groups. If they booked cheaper lesser known groups, they didn't have enough drawing power to make a profit, Loyd said.



John Loyd

"The promoters didn't want the light shows either, because they were expensive and the big groups would draw a crowd whether there was a light show or not," he said. "Everyone in the Family Dog was an amateur, they didn't know how to handle business. Disorganization killed the Family Dog."

When the Dog's lease on the Avalon Ballroom expired, it was obvious that if they were to stay in business they would have to make money. Loyd worked with them in an old Victorian ballroom left over from the trolley car days on the Great Highway near San Francisco.

"We did all sorts of things to come up with the rent money. We sponsored square dances, flamenco troupes, tape and film presentations, anything that would draw a crowd and make money," he said.

But the good times weren't all gone. Loyd remembers how everybody in San Francisco enjoyed a good time whether they were hippie or straight.

"We played at a party that was thrown by the Board of Trustees from the San Francisco Art Institute. Everybody was there from the mayor and city council on down to the street urchins.

There was a pool there, and people were taking off their clothes and jumping in. Everybody was wasted. At the end of the party there were bodies lying around that were just being picked up and hauled away."

Loyd now makes a "comfortable living" (Although I write my checkbook down to zero every month.") filling 30 entertainment spots a week in Southern Illinois.

"There has always been one or two good bands in town, but now there's a whole handful. The business is interesting and challenging, but not as glamorous as you would think," he said.

Well anyway, as the Grateful Dead wrote in their song, "Trucking," "Sometimes the light is shining on me. Other times I can barely see. Lately it occurs to me, what a long strange trip it's been."

Sardines pack them in

WOODS HOLE, Mass. (AP)— There may be a bumper crop of sardines in New England waters this year.

The National Marine Fisheries Service says that larval herring spawned in 1971 were the most numerous in eight years and that if all continues to go well with them there should be a strong rise in the sardine pack.

Two Latins headline symphony

Latin musicians will be featured in the performance of the Detroit Symphony Orchestra at 8 p.m. Monday, Nov. 5 in Shryock Auditorium.

Christina Ortiz

Rafael de Burgos, a young conductor from Spain, will lead the Detroit Symphony in Stravinsky's "Petrouchka," Ravel's "Bolero," Glinka's "Overture to Russlan and Ludmilla" and Rachmaninoff's Second Piano Concerto. After guest appearances with the Philadelphia Orchestra, the Los Angeles Philharmonic and the Chicago Symphony, critics have hailed de Burgos as a top notch conductor. In Spain, he is noted for his phonograph recordings of Schumann's "Rhenish Symphony" and various works by de Falla.

Featured on the Rachmaninoff piano concerto will be Christina Ortiz from Brazil. Ms. Ortiz was a child prodigy and entered the Brazilian Conservatory of Music at the age of eight. By age 18, her pianistic abilities had won her the Van Cliburn International Competition.

These two performers join the roster of acclaimed musicians that have performed with the Detroit Symphony, which includes Isaac Stern, Artur Rubenstein and Igor Stravinsky.

Founded in 1914, the 97 member Detroit Symphony comes to Shryock Auditorium after performing in such halls as the John F. Kennedy Center for the Performing Arts in Washington, D.C. and Carnegie Hall in New York City.

Concerning their latest performance at Carnegie Hall, the New York Daily News said, "The best news out of Detroit for some time has been its symphony orchestra. (It is) among the great orchestras in the nation."

Erskine Caldwell

"Book Beat" features "Tobacco Road" author

Erskine Caldwell, author of "Tobacco Road" (1932) and "God's Little Acre" (1933), will discuss his latest book, entitled "Annette," on "Book Beat" at 9:30 p.m. Monday on WSIU-TV, Channel 8.

"Annette" focuses on a young girl whose mind and emotions become twisted after the violent death of her husband. The fears, fantasies and loneliness she suffers compel her inevitably to her own destruction.

Caldwell is well noted for his stark, earthy, tragicomic studies of life in the southern back country. Having traveled the deep South at the age of fourteen, he gathered first hand experiences that later formed the backbone of his most famous works. The son of a Presbyterian minister from Georgia, his works have often been attacked as immoral.

"Book Beat" is a production of WTTW-TV, Channel 11, Chicago. The host of the series is Robert Cromie.

Music teachers meet here

The Illinois State Music Teachers Association will hold its 1973 convention at Southern Illinois University — Carbondale Nov. 4 and 5. Guest speaker at the Nov. 4 luncheon will be Celia Mae Bryant, immediate past president of the Music Teachers National Association, who will discuss "Professional Reality."

Guest recitalist and workshop leader will by Sydney Foster, concert pianist and artist-in-residence at Indiana University.

The Illinois State Music Teachers Association is a liaison group between private teachers and college and university teachers, according to Kent Werner, SIU-C School of Music professor and convention chairman. Werner currently is serving his second year as association vice-president.

Piano, organ, guitar artists

Music school concerts planned

By Linda Lipman
Daily Egyptian Staff Writer

Concerts scheduled for this week by the School of Music include a variety of piano, organ and guitar performances, presented by graduate students and faculty.

Monday will feature Marjorie Frazee Oldfield, pianist, who will play Aaron Copland's "Sonata," Beethoven's "Sonata in E-flat Major" and "Symphonic Etudes," by Schumann.

Mrs. Oldfield has appeared in chamber ensembles, as a soloist with orchestras and in solo recitals in the Midwest and South. Her undergraduate studies were at Moorhead State College and her Master of Music degree from the University of Texas, where she is a candidate for the Doctor of Musical Arts degree.

William T. Stewart, Jr. of Worthington, Ohio, will present his graduate organ recital on Tuesday. The recital is being given in partial fulfillment of the requirements for the Master of Music degree. Stewart will perform works by Pierre DuMage, Johann Sebastian Bach, Camille Saint-Saens, Cesar Franck and Maurice Durufle. Stewart is currently the organist for the First United Methodist Church in Carbondale.

Both these concerts will begin at 8 p.m. at Shryock Auditorium.

John Scammon, guitar instructor at SIU, will give his guitar recital on Friday, Nov. 2 at the Old Baptist Foundation Chapel at 8 p.m. The week's activities will conclude with a guest recital by Sydney Foster, pianist, at 3:30 p.m. Sunday, Nov. 4 in the Student Center Auditorium.

'Neo primitive' painter defies critical brickbats

LONDON (AP)--People who have nearly $1,800 dollars to spend on a modern painting don't usually telephone an art dealer for a description and then say "I'll buy it" without seeing the work.

But that has been happening at the Arthur Tooth gallery here after it advertised new paintings by E. Box.

"The calls began immediately," said Andrew Colvin of Tooth's. "Half of the paintings were sold before the preview on the strength of what we told callers on the phone or after we had sent out photographs, and after a week 20 were bought and one reserved out of the 25 on show. There aren't many living artists who are as popular as that."

Yet the artist didn't attend the preview and said that she might not hold another exhibition.

"I feel I can't go through the hoop again," said E. Box, Mrs. Eden Fleming. "After doing those 25 pictures I felt I must have a convalescence. They took me nearly three years and I have a house to run as well."

Doggedly pursuing their music

It will be a fit night out for a dog when Three Dog Night comes to the SIU Arena on Nov. 9. The group will appear with "Deodato," whose version of "2001 Space Odyssey" hit the top 40 charts last spring.

Traditional art forms preserved by villagers

LAYTON, N.J. (AP)—In an old, northwestern New Jersey village, the federal government and a handful of young craftsmen have joined forces to preserve and promote traditional American arts and crafts—many with a modern design.

Working in 10 old buildings—including a country store, several farmhouses, a barn, and a restored 1830s manor—on land owned by the National Park Service, potters, wood sculptors and jewelers, among others, are creating works of art and teaching others to follow in their footsteps.

The group, know as the Peters Valley Craftsmen, has formed a nonprofit, tax-exempt organization. Their homes and studios are owned by the government and are part of the Delaware Water Gap National Recreation Area.

The craftsmen's village, termed in its brochure a "pilot project," represents a new direction for the park service, attempting to open up national parkland for day-to-day use, expanding the scope of its recreation facilities.

The program began several years ago when the wife of the district director of the National Park Service hit on the idea of trying to preserve a New Jersey village, with its mixed architecture, buildings and styles, as it originally stood, without turning it into a museum.

She decided the government might preserve the village and open it up as a work center and display case of the arts and crafts that have been part of American culture since colonial days.

Thus, the Peters Valley Craftsmen eventually was founded in the Peters Valley section of Layton in Sussex County.

The resident craftsmen have studio spaces here—several woodworkers share a barn, equipped with sanding machines and lathes—potters, with their clay and potters' wheels, are in a garage, and weavers, using looms and hand-dyed textiles, work in the hallway of an old farmhouse in foul weather and on the lawns in better times.

The craftsmen joined together recently for an old-fashioned barnraising: In a few days they divided the old, single-story barn into a two-floor structure, doubling the floor-space available. Potters' wheels and clay fill the winterized basement of the barn.

Much of the reconstruction of the buildings has been done by craftsmen who left their lathes and looms temporarily to work on a volunteer basis. Members of the park service, responsible for the maintenance of the grounds and the building exteriors, also have helped.

Students attend courses given by the resident craftsmen during the summer and in January. The courses, which cost $50 each week, run for several weeks. Instructions are given in numerous crafts, including wood design, ceramics, leather work, tapestry, welded sculpture and crocheting.

The school program can accommodate up to 60 students each week — six courses with 10 students each. Most of the students live in dormitories. Last year students ranged in age from 18 to the 50s, with the average age 31 years old.

Visitors are welcome in the valley and are invited to tour the studios and watch the students and teachers at work.

The resident craftsmen live in the old country homes of the village — as they are acquired by the park service from the local residents — and spend up to two years in the valley. Most craftsmen have their own living and eating arrangements.

"It is not a commune" one craftsman said.

They are limited in their stay, according to Andrew J. Willner, a woodworking instructor, to permit others to take advantage of the opportunity to work in an artists' colony without the economic pressures of the outside world.

"It gives an opportunity to young persons who want to become professional craftsmen," said Willner, who, although under 30 years old, has been a woodworker for a number of years, a city planning consultant for two years, and has a bachelor of arts degree from the University of Virginia.

"There is no free ride but the edge is taken off of the economic need," he said.

Willner and the other craftsmen produce their works for sale in the group's store and on commission from private customers. Prices range from 25 cents for a musical string toy to $1,400 for a quarter-globe-shaped wood desk made by Willner's colleague in the woodworking barn, Karl Seemuller.

Many of the goods — hand-woven fabrics, ceramic cups baken in a kiln made by the craftsmen, silkscreened stationery, silver earrings and leather bags — are in the $5 to $35 range.

The designs are original and many reflect a modern bent.

The craftsmen set the prices for their products. The group takes a 10 per cent commission on products made and sold to order and 25 per cent on products made in the store.

The residents pay $30 a month in studio fees, they rent their cottages and homes, and receive 50 per cent of the $50 weekly tuition costs paid by each of their students.

Many of their raw materials come from the surrounding area.

Some of the large pieces of equipment are owned by the school and some belong to the individual craftsmen.

Art faculty win craft show

Two faculty members and one graduate student from the School of Art at Southern Illinois University were award winners in the current Mississippi River Craft Show at the Brooks Memorial Art Gallery, Memphis, Tenn. Bill H. Boysen, associate professor in glass and ceramics, received the top award for his blown glass work entitled "S.F.S. No. 6," a piece measuring 20 1 8 by 34 3 8 by 15 inches.

The Knott award, presented by the women's executive committee of the Memphis chapter of the American Association of University Women, was given to Louis Brent Kington, metals professor, for a welded steel pot standing 30 inches tall.

Mary Kathleen Thielen, Murphysboro, a graduate student in ceramics under Boysen, was awarded honorable mention for a ceramic jar, entitled "Black Lustre."

Collegium to offer madrigal programs

By Dave Stearns
Daily Egyptian Staff Writer

We're getting mileage out of this program," John Boe, director of the Collegium Musicum said.

He was referring to the upcoming string of concerts to be performed by the Collegium Musicum, a group of faculty and students from the School of Music that performs music from the 1300's to 1650.

The Collegium will perform their new program of 16th century English madrigals and lute dances for an audience of children at 1:30 p.m. Tuesday Oct. 30 in Shryock Auditorium.

A more complete program of madrigals will be performed at 8 p.m. Tuesday Nov. 6 in the Old Baptist Student Foundation Chapel. Excerpts from the program will be heard by the Illinois State Music Teachers Association Convention Nov. 4 and will be taped by WSIU television on Nov. 7.

A program of madrigals was chosen for the Children's Concert, sponsored by the Morning Etude Music Club, because," they are straightforward, bright, accessible and in the English language."

"But the complete program contains some more serious melancholy madrigals. A madrigal itself is a composition for any number of voices from two to eight or more, usually sung unaccompanied, though sometimes a lute or guitar or viols might substitute for voices or play with the singers. We will feature 19 singers, three guitars and two viol de gambas," Boe said.

Featured on the lute dances, which became popular in England after the madrigal 16th century craze, will be John Scammon, Steve Schenkel and Tom Strini, who will interpret the dances on guitar.

Madrigals by Thomas Morley will include "My Bonny Lass," "Fire, Fire," "In Pride of May," "Arise Awake" and "It was a Lover and His Lass." John Wilbye madrigals will include "Sweet Honeysucking Bees," "Ye That Do Live in Pleasures," "Stay Corydon," and "All Pleasure Is of This Condition," in addition to madrigals by Gibbons and Weelkes.

John Scammon

Association sponsors Belgrade concert here

By Linda Lipman
Daily Egyptian Staff Writer

The Belgrade Chamber Orchestra of Yugoslavia, conducted by Antonio Janigro, will headline the 39th annual season of the Southern Illinois Concert Association on Wednesday at 8 p.m. in Shryock Auditorium.

Italian born Janigro has a career as both cellist and conductor. He has conducted the symphony orchestras of Boston, Chicago and Washington D.C., the Philharmonics of Berlin, Israel, and Japan. Janigro will perform dual roles of conductor and cellist soloist on Wednesday.

Janigro also founded the I Solisti di Zagreb orchestra before performing with the Belgrade. The Belgrade was founded in 1966, Nancy Gillespie, secretary of the concert association, said. It is currently in the U.S. for a first, limited tour. Outstanding first chair musicians from Yugoslavian orchestras compose the Belgrade and have performed at major music festivals. The orchestra recently won the Yugoslav Radio Competition, the Orpheus Award for the best performance of the Yugoslav Radio Diffusion.

At the Dubrovnik Festival, critics said, "It is more like an instrument of luxurious colors, registers and ranges than a group of players who make an ensemble. This instrument did everything possible."

Besides having toured extensively in Yugoslavia, the Belgrade has also performed throughout Italy in Milan, Florence, Bologna, Trieste; in Switzerland at the Montreux Festival and in the cities of Ascona, Schaffhausen, Kreuzlingen; in France at the Divonne Festival as well as in Paris, Strasbourg, Avignon and in Hungary.

Included in the program for Wednesday are selections from Handel, Couperin, Mozart, Corelli and Tchaikovsky. Janigro will solo in "Pieces en concert," pieces from Couperin.

Admission to the concert is by membership card only, Ms. Gillespie said. Fees for the year are $25 for family (two adults with all children through high school), $10 for adult and $5 for students and include admission to the three concerts scheduled for this year.

The Southern Illinois Concert Association was founded in 1935, affiliated with National Community Concerts, to "bring concerts to communities where it was difficult to book them" Ms. Gillespie explained.

Membership fees are used to defray expenses for the entertainment. More than 30 area towns have members in the association and a membership drive is held each spring. Students or new townspeople may purchase the memberships through Ms. Gillespie or at the door the day of the first concert.

Future concerts in the 1973-74 series will be Wednesday, March 6 — "America Singing" with the Paul Hill chorale and orchestral ensemble and Sunday, April 21, Bruce Yarnell, baritone soloist.

The chorale will feature American music, songs from revolutionary times through the Civil War, presidential campaign songs and New England hymns. Ms. Gillespie said the show should be both entertaining and educational because "many people know little of our musical heritage. Much emphasis has always been given to European music and training."

The chorale will also perform the original "Star Spangled Banner." Last year they had performed at the Kennedy Center and received "rave" reviews, Ms. Gillespie said.

Yarnell takes a theater or opera scene, makes a speech and performs in the opera, Ms. Gillespie said. She added vocal soloists have been very popular in the past. The audience is an "amalgamation" of people from professional musicians to people who simply enjoy music, and the concert association tries to bring varied entertainment within their financial range, Ms. Gillespie explained. A board of directors from 12 towns books the concerts.

All concerts are held in the Shryock Auditorium at 8 p.m. and bus service from Murdale Shopping Center parking lot departs at 7:20 and 7:30 p.m. for the auditorium for 50 cents round trip.

Other community associations in the area are in Cape Girardeau, southeast Missouri (Delta Association), Paducah and Centralia. Southern Illinois memberships will again be honored by the Cape Girardeau Association. These programs will begin at 8 p.m. in the Academic Hall on the Southeast Missouri State University campus. Tuesday, Nov. 20 will feature Lee Evans, orchestra and voices; Monday, Jan. 21 will be the Lenox Quartet; and Thursday, April 4 will be Robert de Gaetano, pianist.

Interested persons may call Ms. Gillespie at 684-3552, for information regarding memberships.

Sonny Terry and Brownie McGhee

WSIU spotlights black music

Black musical artists whose styles are at opposite ends of the musical spectrum are the subject of back-to-back shows on WSIU, Channel 8 Monday evening.

Mezzo soprano Sylvia Verret is the subject of a 90-minute "profile in music" beginning at 7 p.m.

The program features an in-depth interview with the internationally acclaimed black opera star by Bernard Levin of the British Broadcasting Corporation. Ms. Verrett performs arias that mark highlights in her career, including selections from "Carmen," "Samson and Delilah," "Aida" and "Il Trovatore."

A favorite with conductors, Ms. Verrett was chosen by Leonard Bernstein as soloist in the first concert performed at Lincoln Center. She also appeared with the Philadelphia Orchestra when Leopold Stokowski returned to conduct the orchestra after a 19-year absence.

She is particularly noted for her interpretation of Carmen in the opera of the same name. Ms. Verrett has performed the role of the sultry gypsy queen in opera houses throughout the world. At the Bolshoi Opera in Moscow, where she sang in the original French while the rest of the cast sang in Russian, she was called for nine encores.

Providing the music for Ms. Verrett in this program is The New York Philharmonic Orchestra, under the direction of Charles Mackerras.

The legendary blues team of Sonny Terry and Brownie McGhee will bring their distinctive blend of harmonica and guitar to WSIU-TV at 8:30.

Their selections, with Terry on harmonica and McGhee on guitar, will be "Hooting the Flues," "Midnight Special," "Packin' Up Sonny," "Life Is a Gamble," "Auto Mechanic," "My Father's Words" and "Walkin' My Blues Away."

The blues musicians, who came out of similar backgrounds, have been entertaining for nearly 50 years. Both grew up on small farms in the South, and both hit the road as itinerant performers during the 1920's, playing before diverse audiences ranging from church groups to medicine shows.

Terry and McGhee became friends in New York during the 1940's, when they often performed together in concerts with Pete Seeger and Leadbelly. They have now been working as a team for more than 20 years, turning out a steady stream of albums along with appearances at the nation's folk festivals and clubs.

"Robin Hood" back

Walt Disney Productions will release "Robin Hood" as a feature cartoon at Christmas.

Included in the cast of voices for the cartoon characters will be Peter Ustinov as Prince John, Phil Harris as Little John, Terry Thomas as Sir Hiss, Roger Miller as Allan a Dale and Andy Devine as Friar Tuck.

Organist performs

William T. Stewart, Jr. or Worthington, Ohio, organist, will present his graduate recital at Southern Illinois University at Carbondale at 8 p.m. Tuesday in Shryock Auditorium.

Stewart, who received his BM and BME at Ohio State, presently is studying with Marianne Webb Bateman. He is the organist for the First United Methodist Church in Carbondale.

Activities

29 Monday

SGAC film: "Derby," 6:30 & 9 p.m., Student Center Auditorium.
Bridge Club: 7-11 p.m., Student Center, 4th floor.
School of Music: Faculty Recital, Marjorie Oldfield, piano, 8 p.m., Shryock Auditorium.
Placement and Proficiency Testing: 8 a.m.—2:30 p.m., Washington Square Building C.

30 Tuesday

Government Careers Information Day: 9 a.m.—4 p.m., Student Center Ballroom B.
School of Music: Graduate Recital, William T. Stewart, organ, 8 p.m., Shryock Auditorium.
Childrens Concert: Morning Etude Club, 1:30 p.m. Shryock Auditorium.
BAC: Halloween Party for Children, 5-9 p.m., Student Center Ballroom D.

31 Wednesday

Drug Overdose Workshop: 8 a.m.—5 p.m., Student Center Auditorium.
Consumer Conference: 9 a.m., Student Center Ballrooms.
Southern Illinois Film Society: "Halloween Film Orgy" 12 noon—closing, Student Center Ballrooms C & D.
SCPC: Dance, 7 p.m., Student Center Roman Room.
SCAC: "Spook Spectaculars," 7 p.m., Student Center Auditorium.
Southern Illinois Concert Association: Belgrade Chamber Orchestra, 8 p.m., Shryock Auditorium.

1 Thursday

Resources, Reuse & Recovery Conference: al day, Student Center Ballrooms.

2 Friday

Resources, Reuse & Recovery Conference: all day, Student Center Ballrooms.
SGAC Film: "Billy Jack," 8 & 10 p.m., Student Center Auditorium.
Southern Players: "Hay Fever," 8 p.m., University Theater.

3 Saturday

Cartoon: "Gay Pur-ee," 2 p.m., Student Center Auditorium.
Roller Derby: 8 p.m., Arena.
SGAC Film: "Billy Jack," 8 & 10 p.m., Student Center Auditorium.
Southern Players: "Hay Fever," 8 p.m., University Theater.
Alpha Phi Alpha dance: 9 - 12:45 a.m., Student Center Ballroom D.

4 Sunday

ISMTA Concert: 3:30 p.m.—5 p.m., Student Center Auditorium.
SGAC Film: "Billy Jack," 7 & 9 p.m., Student Center Auditorium.
Southern Players: "Hay Fever," 8 p.m., University Theater.