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

Photograph by Eliott Mendelson

"Hay Fever" premieres
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 Lucchel), a young, handsome and unsophisticated boxer whom she expects will pay due homage to her grace and glamour. 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 respectability 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 fusion complete when each member of the family forms a foursome.

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 naturally.” 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 here 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 seem like 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 at 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 air. “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 sealer bottle that sprays the 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 is unusual for costumes to be completed as early as two weeks before opening night, but many have been for this play. Costume technicians 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.
Mostly bright — fabrics for each outfit. Scads of pleats, hardy the dressmaker’s delight, were the biggest construction headache.

If a look at Ma. Naught’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 fringe and feathers, beads, boas and bows, pleats and pintucks 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 30 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, with his reputation for absolute perfection of the stage, roaming behind the scenes of “Hay Fever,” giving orders about set construction, making recommendations to the costume designer. As a writer, actor, producer, he was intimately involved with his plays — and in order to daily supervise any of them, some knowledge of Coward is a must.

Noel Coward was named most apparently contributing to the cause of good cheer, for the man spent 73 years using his wit to entertain us. The first time he heard the name “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 fame.

Although Coward was not from a theatrical family, he was urged on by a “stage mother” who convinced her son was not only talented, but a genius. Almost immediately, the season of 1910 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, then 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 television special, and to continue writing fiction.

In 1924, the English National Theatre produced “Hay Fever,” bringing 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 names of culture or social problems, but not... The audience wants to laugh or cry or be amused.”

“Hay Fever” is among other high-faces, 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, bedonor, elegant gentleman who dazzlingly played opposite Gertrude Lawrence, and who was most interested in the “hands” as much as the “view”.

In truth he was, and remained until his final days, a skilled, disciplined professional who rose 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 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 television special, and to continue writing fiction.

In 1944 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 fewest 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.

Director Christian Moe points an accusing finger at Margaret Richardson during rehearsal for the Southern Players’ upcoming production. Other cast members are Jeannie Dressel (left), Larry Luchel, Margaret Funes and Steve Dressel.
By Julie T'itane
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, 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 hometown as staff artist for the Carlin 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," he said.

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 got me interested," 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 Ed and I knock 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 trying 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 she'll never give up art. "It's too tenacious," she said. "And it's fun."

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

"I'm a 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, where 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, and '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."
Man in Winter, by Edison Travelstead

Reproduction by Tom Porter

The Hard West, by Edison Travelstead

The Wise Man, by Edison Travelstead

Study of a Girl, by Lorie Kasdan
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; this time the latter was addressed particularly to students. The School Book Joseph is most to parents. Its implications are somewhat ambiguous: it is a book about schools, not textbooks. And yet, it is a book about schools.

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 in the knowing-unknown of schoolmen. Postman is chairman of the Department of Media Ecology (how's that?), 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 balanced in its appeal to the reader. Part I is an overview, written by the author of the first two books, and the chapters are relatively unaffected by the presence of the 1960s and 1970s, or correctly, relatively unaffected by the presence of the 1960s and 1970s.

The book is divided into three main chapters: (1) The Education of a Child; (2) The Social Study; and (3) The Teacher. The former chapter, on Language, contains brief descriptions of some 61 words and phrases now current in education, such 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 some court causes affecting education, especially in the area of students' rights, and also focusing on desegregation, financing, busing and discrimination in employment practices.

A two-page epilogue completes this admirable book.

The reader should have the opportunity to re-read a book as enthusiastic and readable as this book, but it should be read by all parents, but it should be.

Arthur E. Lea, a professor in the Department of Educational Administration and Foundations.

The reader at times may stumble on the American government at some point in its history. He does not and expectations of the people who have been born and raised in the United States.

The work obviously has suffered somewhat in the translation from the French. It had probably been somewhat of a journalistic endeavor, and for a new audience, the book was published in the United States.

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Stephen's Farm Band:
backlash to decadence

By Dave Sears
Staff Writer

Up in Your Thing
Stephen and the Farm Band
Farm Records, 1972

Dear Dave,

Here is our new record album. We made it in 10 days in a 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-scratched 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 brazen 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 highness, resulting in controversy.

"Colleges are morally decadent and teach so much relative truth that their truth is not solid," he declared. He also described SIU students as mean 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 the truth out" in order to feel satisfied with joining the Establishment after graduation.

Stephen himself lives in Liver- Tend, Tenn., preaching co-existence and running his 1,700-acre commune as an example of how 750 long-haired, pot-smoking hippies can live harmoniously amid rednecks.

The farm dwellers grow their own food and marijuana, deliver their own babies, raise their own meat, smoke, and 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, making because this excellent rock band is burdened by so many flaws and yet is still good.

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

Take, for example, "Hey Beatnik," an eccentric rap which depends upon 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 inventive 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, better than their more popular contemporaries such as the J. Geils Band and Grand Funk Railroad.

But not so with Soilt. Above all, else, it's not hard to start a conversation and some of the motives are worth stealing from your speakers, the listener returns to "The Memory of Hiroshima" - a highly moving memory. Best song on the album. The album closes with "Mountain Pass," a slow lifting melody. Very satisfying.

My brother said he thought this group sounded like Big Band. Emblems 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 dead grub underneath."

But who cares? It's still a good album. If you can find it anywhere.

Solti conducts a feat of orchestral balance

By Dave Sears
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 - still in its infancy - a nearly a thousand musicians to their maximum like Big, but not emotionally potential.

Past recordings of Mahler's Eighth symphony have been marred by a dramatic but fast-track texture of music. Consequently, the individual lyric 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 dispencer of joy.""Imagine that the universe bursts" into song," he wrote. "We bear no longer human voices but those of planets and suns circling in their orbit."

In separating the characteristic timbers 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 obbligato 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 indications. 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 complex structure.

Although the incredible engineering of this recording is probably efficiently 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. After listening to this recording, one also acquires a more solid bottom for the ensemble, and an extra melody not found in previous recordings of the Eighth.

Solti, 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 flexible and open, some of the vocalists also lose some of their individuality. But the warmth of Leonard Bernstein's version, in which most instrumental families have a more 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 could ease the performance's objectivity, wouldn't hurt a bit.

Top ten records

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

1. "Half-Breed," Cher
2. "Higher Ground," Stevie Wonder
3. "Rambin' 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
8. "My Name Is Woman," B. W. Stevenson
10. "China Grove," Doobie Brothers
Night', best musical on Broadway

By Glenn Amato  
Staff Writer

One comedy and four musicals are all that remain of the 1972-73 Broadway season. But in their frame of mind, The River Niger, an off-Broadway transfer, can join the list, giving Broadway its solelong-Run with dramatic success.

The audience survives and, in the process, attempt to understand why they haven't been confined to the repertory scene.

For years I've suspected that Neil Simon is a poor playwright. Now, with exemplary courtesy, he has taken the trouble to turn my suspicion into a fact.

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

The vaudeville trouper's title were evidently suggested by Smith and Dale, whose Dr. Krankefeld sketch is reported to have clutched 43 years in vaudeville Simon's duo quareled, and have not seen each other for 15 years.

Now they are being brought together for the first time in 40 years, and Simon, of course, is in command. The setting, except for the-seven sketches, describe what is clearly a comedy. A nudges "takes" to, tb, such-and-such."

Simon's next play. And some stunning

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

Seesaw is bright, slick and flashy in the last work in up-to-wise professionalism. The reason its central love story never affects us as strongly as it should be because of the unstinting "up" tempo that surrounds and, at times, threatens to engulf it. Based on William Inge's two-character play, Two for the Seesaw, this musical version boasts a huge supporting company and choral, 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 Nebraaskan lawyer to his pushy wife. Mrs. 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 seesea") 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 Good, 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.

Night Music - Hermione Gingold, right, as the hostess of a weekend party at her Swedish chateau, welcomes the guests on either side of a guest list that includes Glynis Johns (right), Len Cariou, Patricia Elliott, Laurence Gulright, George Lee Andrews, D. Jamin-Balliet and Victor Malfroy. The musical by Stephen Sondheim and Hugh Wheeler is based on Ingmar Bergman's Smiles of a Summer Night.

Pippin, son of Charlemagne. The story is told in st y lized, by Hugh Wheeler from

A Little Night Music - Hermione Gingold, right, as the hostess of a weekend party at her Swedish chateau on that night of the year when the sun never quite sets, seems to promise an old-fashioned opera.

However, when the show's major characters appear, waiving absurdly through a Swedish window screen, that this tale of sex and marriage gone berserk will be told in style and, cleverly, in terms. The promise of worldly sophistication is not disappointed: in two delightful allegic, touching truths are expressed in deceptively frivolous songs and two diminutive acts.

The first act flashes back to the incidents-leading up to the arrival at the house of a stranger. A UUIe

A UUIe

The Sloppiness of all these producers, under Harold Prince's direction, and with exemplary support, are weak.

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

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Rock agent recalls Haight-Ashbury days

By Dave Storm
Daily Egyptian Staff Writer

Zag comicbook existence is extinct. The National gets "paid for truckin." The morbid but awesome accounts of the Haight-Ashbury days are best left for Ballroom posters, once free, are now posted at high prices in the streets because they are relics of the days when Janis Joplin used to throw her clothes in the trash, then later, the Grateful Dead would do the same.

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

The 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. Before the rock concerts were in· timate euphoric gatherings that "laid down" the acid for generation next.

"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 Jana, The Theaster's owner, Bill Graham, gave the ballroom to the black community because, among other things, he was fed up with rent increases and unsubstantiated bigot tax 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 sweats."

It all started in 1966, when influential beatniks like Allen Ginsberg and 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 the deceased pets they had made (unreality by sponsoring concerts in which the pet's soul could dance), and by featuring light shows, started a rock-and-roll movement that paved the way for the fillmore generation next.

"At one concert in New York, they had the Grateful Dead, Jeff erson Airplane, it's a Beautiful Day and protection coming in, to get out by the end of the night. The bands were feeding off each other's energy and the roof and hall was literally blown off," Loyd said.

"Light shows reached a tremendous level of sophistication. They were magnificent. They had liquid projection, fog machines, large 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 in such publications. 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 back East. They produced hit albums. They were har...
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 Frazin 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 Dutilleux, Johann Sebastian Bach, Camille Saint-Saens, Ocs 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.

Erskine Caldwell

“Book Beat” features “Tobacco Road” author

Erskine Caldwell author of “Tobacco Road” (1932) and “God’s Little Acre” (1931), will discuss his latest book, entitled “Annette,” on “Book Beat” at 9:30 p.m. Monday on WSIY-TV, Channel 2.

“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 Cronin.

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 be 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.

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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 1806 manor house owned by the National Park Service, potters, woodworkers, jewelers, and others, are creating works of art and teaching others to follow in their footsteps.

The group, known as the Peters Valley Craftsmen, has formed a nonprofit, tax-exempt organization. The valley is surrounded by the government and are part of the Delaware Water Gap National Recreation Area.

The craftsmen’s village, formed in its brochure a “pilot project,” represents a new direction for the park service, attempting to open 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 park service visited the area and was drawn to 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 hallways of an old farmhouse in foul weather and on the lawns in better times.

The craftsmen joined together recently for an old-fashioned barn dance. In a few days they divided the old, single-story barn into a two-story house structure, doubling the floor space available. Potters’ wheels and clay fill the winterset 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 volunteer craftsmen, some of whom have taught in 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, and welding sculptures, as well as crocheting and knitting.

The school program can accommodate up to 80 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 50, 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 valley—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.

“Most of the artists...who live in the valley, live in 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 artist’s 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.

“Of course, what is going on here is a total commitment...” he said.

Willner and the other craftsmen produce their works for sale in the.

Art faculty win

Two faculty members and one graduate student from the School of Music at Southern Illinois University were winners in the current Mississippi River Craft Show at the Brooklyn Memorial Art Gallery, Memphis, Tenn. Bill H. Boyce, assistant professor in glass and ceramics, received the top award for his blown glass work entitled “Moonlight Sonata” ($600). Student Mark Schumacher received $218 and his hooked rugs won $34 by 15 inches.

Collegium to offer madrigal programs

By Dave Searns

Daily Egyptian Staff Writer

We’re getting mileage out of this program,” Julie, the director of the Collegium Musicum said.

He was referring to the upcoming spring 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 16th century on.

The Collegium will perform their next concert at 3 p.m. Tuesday Nov. 4 in the Old Baptist Foundation Chapel.

This complete 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 Ensemble Music Club, because, “it are straightforward, bright, accessible and in the English language.”

“But the complete program contains some more serious madrigals. A madrigal itself is a composition for any number of voices from two to eight or more, usually sung unaccompanied, though sometimes a late or guitar or viols might substitute for voices on occasion. We will feature 10 singers, three guitars and two viols de gambo,” he said.

Presented on the winterized stage, which became popular in England during the medieval Christmas century, will be John Scammon, Steve Schoones and Tom Senni, who will interpret the dances on guitar.

Madrigals by Thomas Morley will include “My Bonnie Lass,” “Fire, Fire,” “In Praise of May,” “Aricel Awake” and “It was a lover and his lass.” John Willner madrigals will include “Sweet Honeycumber Bee,” “Ye That Do Live in Pleasure,” “Bar Crysan,” and “All Pleasure Is of This Condition,” in addition to madrigals by Gibbons and Weelkes.

BICYCLE AUCTION

The Carbondale Police Department hereby announces auction of abandoned bicycles and bicycle parts to be held at the rear of Police Building at 218 East Main on Saturday November 10, 1973 at 10:00 a.m. All items will be sold to the highest bidder for cash.

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The Knot award, presented by the national fraternity of art and architecture students—the Memphis chapter of the American Institute of Architectural Students, was given to Louis Brent Kington, a junior, on behalf of his art class in ceramics, who were awarded honorable mention for a ceramic jar entitled “Black Luster.”

The news story is centered on the traditional arts and crafts movement in a New Jersey village, where a group of young craftsmen are working to preserve and promote traditional American arts and crafts, with a focus on education and community involvement.
Association sponsors Belgrade concert here

By Linda Lipman

Daily Egyptian Staff Writer

The Belgrade Chamber Orchestra of the former Yugoslavia will perform tonight at 8 p.m. in Shryock Auditorium. Marjorie Gillespie, secretary of the concert association, said, "It is currently in the U.S. for a first, limited tour. Following its first U.S. concerts, the orchestra will perform throughout Europe and in the cities of Ascona, Sunnyside, Kreuzlingen; in the cities of Barcelona, Milan, Florence, Bologna, Trieste; in the Dubrovnik Festival and annual tour of Yugoslavia, the Belgrade orchestra has performed 10 concerts in Paris, Strasbourg, London, Vienna and Rome."

Included in the program for Wednesday evening’s concert are works by Handel, Couperin, Mozart, Corelli and Tchaikovsky. "Nice pieces on concert," pieces from Corelli and Couperin.

Admission to the concert is by ticket only through the association. Ms. Gillespie said, "Because the group is composed of students from Yugoslav or- chestras throughout the country, and because they have performed at major music festivals in Europe, the orchestra will be playing in the Shryock Auditorium at 8 p.m. and the Belgrade students will be performing in the Student Center parking lot at 7:30 p.m. for the audience of 50 cents round trip.

When community associations in the area are in Cape Girardeau, south (the Missouri Association), Paducah and Cen- trella, Southern Illinois concert members will again be honored by the association. These programs will begin at 8 p.m. in the Student Center and 8 p.m. in the Missouri State University campus. Tuesday, Nov. 20 will feature Lee Evans, orchestra and voices; and Jan. 25, 1974 will be The Lemon Quartet, and Thursday, April 4 will be Robert de Gastone, pianist."

Interviewed before the concert with Miss Gillespie at 6:45 p.m., for information regarding memberships.

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

Mezzo soprano Sylvia Verrett 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 Bar- ndred Levin of the British broad- casting Corporation. Miss 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 Ber- nemstien 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 households 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 en-cores.

"Providing the music for Ms. Verrett in this program at 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 harmony and McGhee on guitar, will be "Howlin’ the Blues," "Mid- night Special," "Packin’ Up My Somny," "Life Is a Gamble," "Auto Mechanic," "My Father’s Words"

Organist performs

William T. Stewart, Jr. or Worthington, Ohio, organist, will present his second concert sponsored by the Students from Southern Illi- nois University at 8 p.m. Tuesday in Shryock Auditorium. Mr. Stewart, who received his BM and MM from Ohio State University, is presently staying with Marianne Webb Balle- man. He is also a full-time organist for the First United Methodist Church in Carbondale.

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