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# mainstream

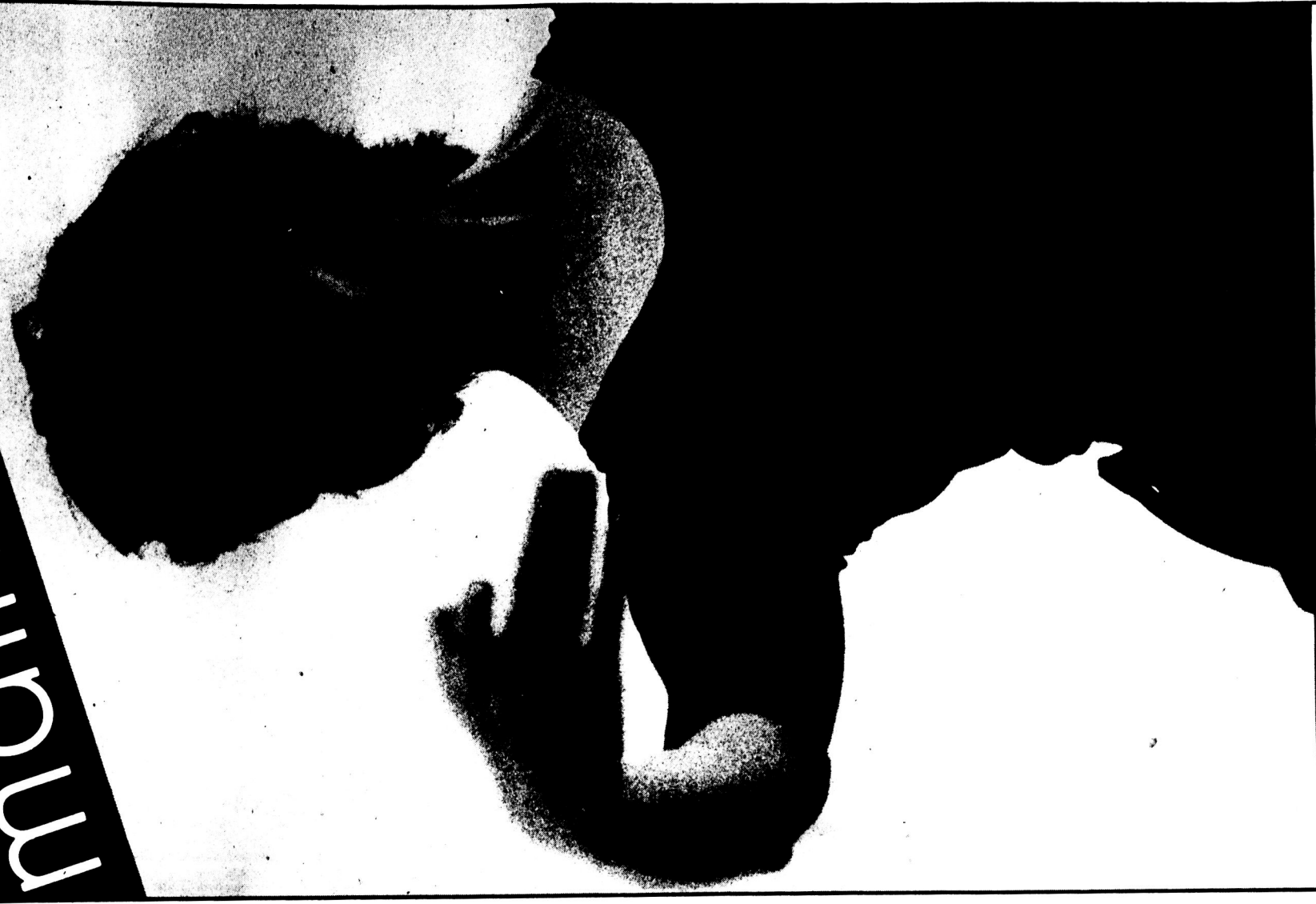
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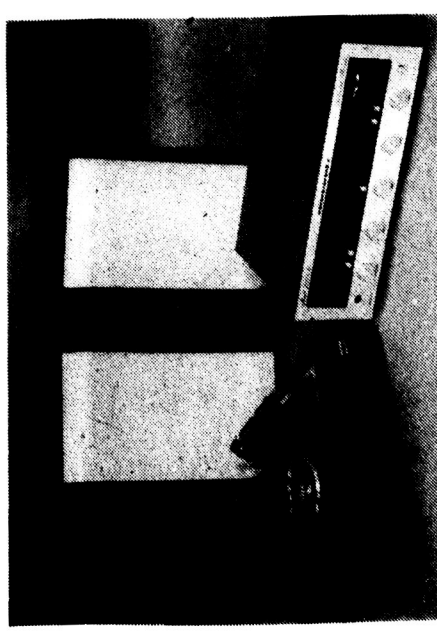


arts and entertainment supplement to the state news january 27, 1977

# MADNESS SALE

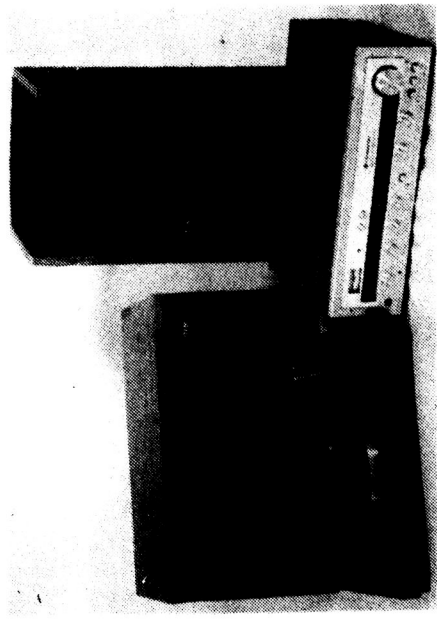
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level. We hope you find your current in these pages.

that a good film is poor because of falling ticket sales. Mainstream is simply a sampling of where the currents of our culture are flowing, both at the moment and in the past.

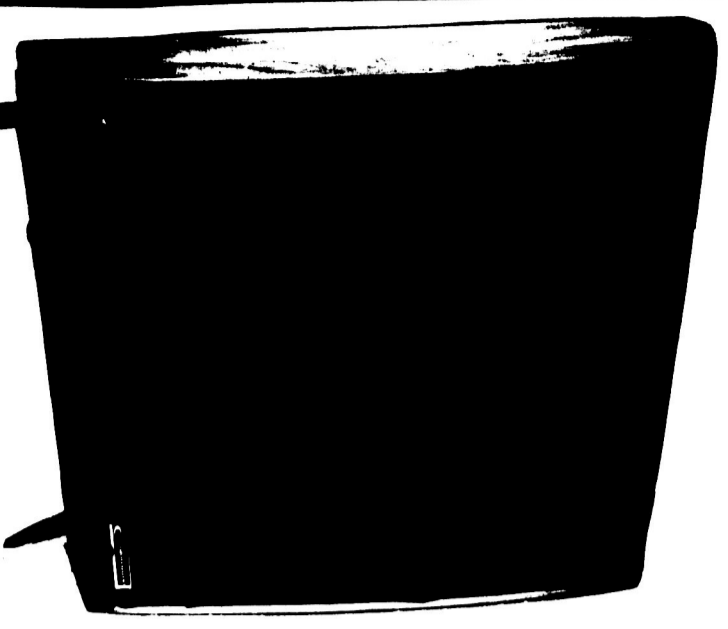
Mainstream is like a newspaper for the masses, but it is a different kind of newspaper. It is a place where the current of our culture is flowing, both at the moment and in the past.

Donna Bakun

Mainstream:

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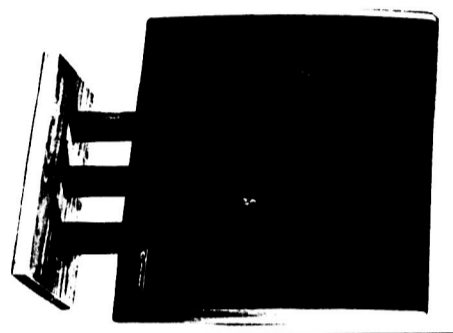
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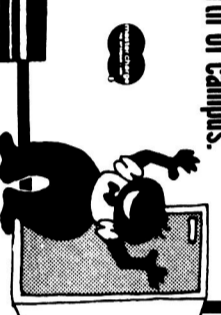
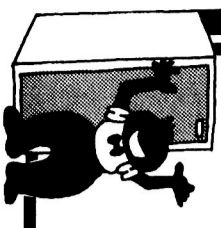
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# The PAC:

## Will the arts have a home at MSU?



The proposed Performing Arts Center, to be located across from Owen Graduate Hall, is projected for completion in 1980.

excellence of every spot, or create "dead" spots, especially underneath the balconies, he said.

The south wing of the structure will house Theater Department offices, dressing rooms, a dance studio and rehearsal and practice rooms.

It was at first hoped that the building would be ready for use by January 1979, but Perrin said this goal "might be pushing things now." He added that the building opening in 1980 would be especially nice, since that year will mark the 125th anniversary of the University.

Perrin said \$11 million has to be raised by contributions, and that the remainder (approximately \$5 million) will be requested from the state legislature. This is a "reasonable request," Perrin said, since the \$5 million portion of the building will house Theater Department classrooms.

Organizing donations is now the major activity of the University.

"Right now, we're putting the plan together for the major fundraising campaign," Perrin said. "The PAC is a major complex and a time-consuming project."

The building will consist of three theaters: the 2,500-seat Great Hall, a 600-seat Main Theater and a smaller Laboratory Theater with 250 mobile seats.

The Great Hall will feature large "acoustical columns" designed to enhance sound quality of concerts, opera and ballet productions.

Acoustical engineer Charles Boner said a concert hall with 1,800 seats is the ideal size. To place more than 2,500 seats in the hall would compromise the

Hall as the building site. Considerations that went into this decision were varied, and included walking distance to housing and parking. Also considered were heights of surrounding buildings, open space, availability to utilities, future development plans for the area, development costs and campus zoning regulations.

The final decision was based on such advantages as open space, residence halls proximity, accessibility by foot and auto and low demolition costs.

The center has been a priority of the University.

The 1980 target date includes the projected three years of construction. Between now and the first mention of a PAC ten years ago, many obstacles have been dealt with and overcome.

One major consideration of the proposed building was its location. The Houston-based architectural firm of Caudill, Rowlett and Scott was responsible for drawing up the preliminary plans. This firm surveyed six sites proposed by the University and made recommendations on the best-suited site.

President Wharton finally decided in November 1974 on the lot across from Owen Graduate

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## Mainstream: where the currents of our culture flow

Mainstream may seem like a nondescript title for the present state of arts and entertainment. But properly defined as the "prevailing current or direction of a movement or influence," it becomes evident that we all partake of one or more of its currents whether we see a film, watch a dancer or witness Johnny Rotten and his Sex Pistols mouth obscenities.

We sometimes allow ourselves to be fooled that what we are gulping is hefty doses of culture. No one should tell us that a bad film is superb because it grosses millions, or

that a good film is poor because of faltering ticket sales.

We hope you find your current in these pages.

Acknowledgements

Editor Donna Bakun  
Photo Editor Laura Lynn Fittler  
Layout Donna Bakun, Robert Ourlan  
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Writers Byron Baker, Donna Bakun, Mari Benedetti, Bill Brienza, Kai Brown, John Casey, Kathy Esselman, Daniel Herrman, Bill Holdship, Patricia LaCroix, Peter Vaccaro  
Cover photo of Dixie Durr by Laura Lynn Fittler

# Far Out? Bops, pops and brouhaha

indeed, once been the Queen of all Homecoming. Now, in flannel exile, away from Home, she had to settle for being the Hippie of Them All. But the mirror had just said the Hippie lived in the forest.

"The forest!" exclaimed Fro. "That nature crap is out. John Denver's playing Vegas. Come on."

The mirror insisted and Fro believed. Many of its relatives were disco walls, and after all, they did have ears painted on somewhere and they could relate all they heard worth repeating.

Wandering through the forest, Fro came to a thatched hut she'd seen somewhere before (Disney? Fantasia? No.) A scaled-down man who looked like Elton John and was dressed bi-

sexually, answered her knock. She looked past him to his six roommates, identically dressed, seated before identical small bowls of Granola and knew

this was Where It's At. She was delighted at the sameness (individuality being desirable up to the point of having a burger your way).

This was like actually meeting Benny and the Jets. "You're the Seven Dwarfs. I've caught all your flicks."

"No, we used to be the Seven Dwarfs. We liberated. Burned our coppieces. You know, 'Cartoons are People.' We moved out here and made a couple porno flicks. One was with Abbott and Costello, called 'Who's on First' and one with the Three Stooges, called 'Moe's Curly.' But they didn't sell, so we're retired. And those honky names are out...no slave names from books. Books aren't cool."

"I'm 'Maintain' (Doe), that's 'Crash' (Sleepy), 'Bomb' (Happy), 'Bogus' (Grumpy), 'Buzz' (Sneezy), 'Dopey' (Dopey), and 'Split' (Bashful) who doesn't seem to be around," the lead Dwarf said. Even as he spoke, Fro was formulating a plan to get them back into the mainstream of society.

They would have tiny painter pants tailored for them from other people's loops. And because they couldn't get onto much less into 10-speeds, they'd each buy a skateboard. And of course, some drugs. Which were the beginning of the end.

One evening after heavily indulging, the munchies began to change form.

level. We hope you find your current in these pages.

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Cover photo of Dixie Durr by Laura Lynn Fittler

becoming Munchkins, and they all knew they'd lost it and gotten off into the wrong story.

They were in the land of O.D./Z. Looking for the Wizard. With no Yellow Brick Road to follow, they just went with the flow until they came across him.

Through his disembodied voice, they communed with their own needs and were granted certain of them. Maintain was given a Mr. Coffee for all those times he'd need to be parental and in command of the situation. Bomb was offered the courage to stop smiling for an instant, but instead chose a Fonzi T-shirt. Crash got his own all-nighter, perpetual work impossible to complete; Bogus got his own table in the cafeteria, and he smiled for the first time. Buzz was given a rubber body suit with no holes in it — just the insulation he'd been looking for in more inefficient ways. Split was given permission to leave the room and Dopey was offered a brain, but chose instead merely to return to his home town of Grand Rapids as a private citizen.

And Fro? She was given a table in the bar by the dance floor and the ability to turn down every offer to dance for the rest of her days. And what could be hipper? As Oz signed off, he said, "10-4" and the Real World seemed more like Kansas.

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# Joy, spirit

## Roots: hope for adaptive integrity

television

By KATHY ESSELMAN  
State News Staff Writer

"Roots," airing on ABC for eight consecutive nights, represents the first example of a mini-series attempting to adapt a major novel.

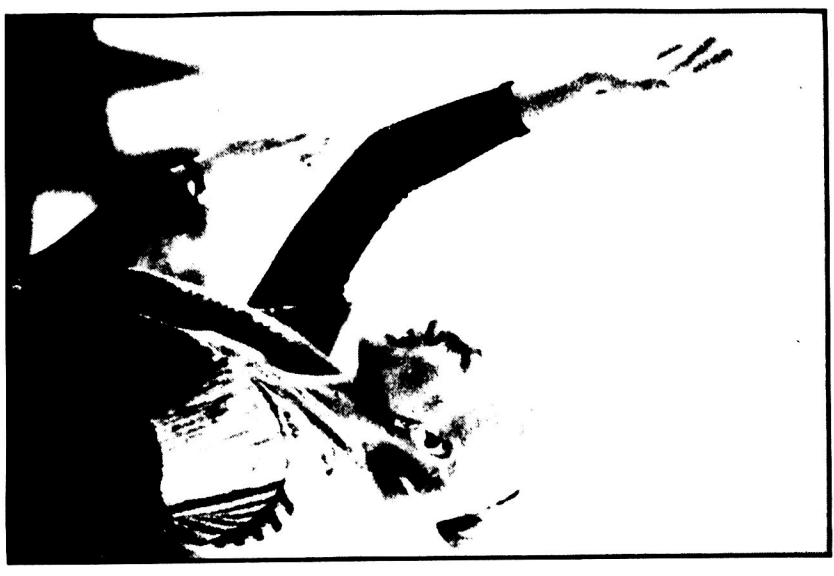
though a smashing rating winner and Emmy grabber, was hardly a success destined. That distinction rests, and has rested for the past five years, with the BBC, Thames Television and RAI, the Italian National Radio Network. "Elizabeth R," Henry the Eighth, "The Forsythe Saga," "Leonardo Davinci," "Upstairs, Downstairs I" and last season's "Jenny" were all distinguished by elegant style, excellent acting and both popular and critical success.

The first forays by the American colonialists into this uncharted territory produced "The (overpriced) Addams Chronicle," which almost bankrupted the New York educational station, WNET. Though it received satisfactory critical acceptance and inspired fanatical devotion from many viewers, the "Chronicles" failed to sell to the BBC, probably because the subject matter failed to achieve widespread popular success.

Fred Silverman and the intrepid adventurers at Universal last winter put "Sex and Money For Fun and Profit" on ABC. The serial drew the mass audience not inclined toward the "polite" mini-series favored by PBS and BBC audiences. "RM, PM" provided equal doses

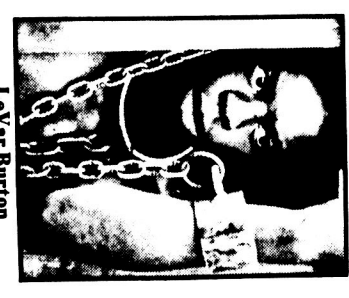


State News/Laura Lynn Fisher  
MSU's dance instructors Dixie Durr, left, and Barb Smith, right, find students who do, train them and watch others like Lansing's Horsebrook Elementary school, enjoy the performing.



of sex, violence and life among the very rich (Hollywood-style). Its creators threw everything in the pot except incest, too sensational for American mass media. The series was slick and sensational — "The San Francisco Examiner's" version of reality — and was about as close to reality as a 1930s Barbara Stanwyck melodrama, of which it reeked.

"Roots" is Silverman's bid for a creative coup. Alex Haley's fictional reconstruction of his family's odyssey from Africa to America has attained instant popular and critical success denied to all but a few books published in America. The book's fall publication has allowed the television serial the advantage of prepopularity, unprecedented in the short history of television.

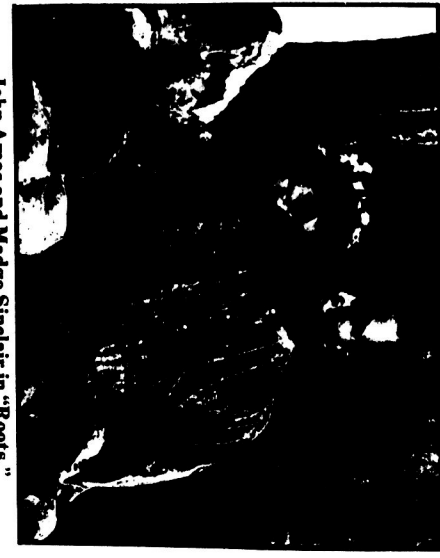


LeVar Burton

reaches to that rare presell status which enriched the popularity of "Jaws," and "Love Story."

"We stood and watched Dad lowered into grave No. 1429. Then we whom he had fathered — members of the seventh generation from Kunta Kinte — walked away rapidly, averting our faces from each other, having agreed we wouldn't cry. 'Sq Dad has joined the others up there. I feel that they do watch and guide, and I also feel that they join me in the hope that this story of our people can help to alleviate the legacies of the fact that preponderantly the histories have been written by the winner."

The tale chronicles Kunta Kinte's abduction in Gambia by slavers, his shipboard ordeal aboard the slaver and his resistance and survival on a Virginia plantation. He constantly runs away until the



John Amos and Midge Sinclair in "Roots."

overseer cuts off half his foot, enslaving his body, if not his spirit. This courage and independence he passes to his descendants.

Four of the eight episodes deal with Kunta Kinte, portrayed as a 16-year-old by newcomer LeVar Burton and as an adult by John Amos. The production features a Who's Who of American television actors, including Louis Gossett Jr., Cicely Tyson, Edward Asner, Ben Vereen and Ralph Waite, competent professionals resembling the backbone of the studio system. Stan Margulies produced the drama for David L. Wolper Productions. The dramatization of a current bestseller, which has the additional cachet of being a

(continued from page 14)

there is a basically nice sequence in which the star is picking out a slight melody on a keyboard. John Norman ambles over and says something to the effect that the tune might make a nice song. He croons some rough, seemingly improvised lyrics as she plays (Pierson has written that some of this scene was based on a pre-production encounter between Streisand and Leon Russell). Well and good.

Then, inexplicably, it happens: star and man fall in love. The underscoring (by Roger Kellaway) comes up on the soundtrack; camera tracks in; star and man embrace; star begins to take blouse off; camera tracks discreetly away. Ergo, love. It must be love, because later they balm together in a tub surrounded by hundreds of softly glowing candles.

It is a tragedy of sorts that a great many ticket-buyers passing through the turnstiles to see "A Star Is Born" will assume that this is romantic. It isn't, at least not directly; it's a romantic idea. Despite Kristofferson's muscular build and the star's pouty, sultry-eyed approach (and sexual aggressiveness), there really isn't any chemistry between the two. Their

reasons for loving each other are never satisfactorily defined, and the song-composing scene is too frail to bear the weight of a catalyst.

The old Wellman-Carson story functioned in its two previous incarnations (1937, with Janet Gaynor and Fredric March, 1954, with Judy Garland and James Mason) on several levels, but the root of the tale was a tragic love story with pygmalion-like elements — the declining star reaching out, attempting to refine and shape the rising star's talents. The crux of the love story was based in the metamorphosis of their relationship from one of adviser-pupil to becoming lovers and newlyweds; to the female star in ascendance, and the male star finally falling victim to his innate self-destructiveness.

John Norman doesn't really have very much to offer the rising star: if he does, it happens off-screen. The star seems to have everything she needs. Once John Norman unleashes her before a large audience — a benefit for Indian relief; reprieve with more Central Casting extras, a large rear of stage projection of a poverty-stricken Indian, and two turbaned gentlemen prominently seated — she seems to

have it all under control. The concert audience is enthralled.

But the love story falls apart. A piece is missing. The rationale for their relationship is gone and the story doesn't work very well without it. The film's redemption might have lain in its music. The songs could have stated beautifully, eloquently, the themes left undeveloped in the narrative. The star's voice, after all, remains awesomely beautiful, and Kristofferson is a talented composer-singer.

But the songs, mainly by Paul Williams and Kenny Asher, with some contributions by Rupert Holmes, Leon Russell, Streisand and others, are insubstantial pieces of melodic fluff. Williams has a very facile and superficial feel for a love song, and the star is ill-served. Her voice is certainly unmatched in selling a song — think back to the score of "Funny Girl," or more recently, to "The Way We Were" — but she must first have a song to sell. The ballads all sound very much alike, and the change-of-pace songs are simply not suited to her voice or style of singing.

The songs are such that her ability to captivate the movie's concert audiences comes into question, a credibility

gap never even broached in her previous musicals. Her vocal talents seem concealed by the mediocrity of the musical material.

Kristofferson is even more poorly treated by the songs he is given. Granted, this music isn't rock music, but that isn't nearly as important as the premise that music succeed on its own terms. There isn't any unifying theme, aspect or even sincerity in the music that might serve to establish it as material these characters might actually write and perform.

Person — or whomver — has evoked an interesting, if sick, view of the interior underside of the rock music world, with fairly sharp performances by Gary Busey and Paul Mazursky as John Norman's managerial associates. But the thrust of the picture is not involved in the creation of an analytic backstage glimpse of the music world as dream factory and habitat.

The thrust of the picture is the display of its star and guiding force, Barbara Streisand. Stiff, closed and inscrutable, she is simultaneously too much and not enough for the picture's good. The film is dreadful. "A Star Is Born" is now playing at the Meridian Four Theatres.



theater

Playwrights' pens find market at BoarsHead

By PETER J. VACCARO  
State News Reviewer

The BoarsHead Theater, long one of the most important assets to the arts in the Lansing area, is adding still another credit to its impressive list of contributions to the community. During the week of Feb. 7, the BoarsHead Theater is operating a Playwrights Workshop, dedicated to providing an outlet for new works by Midwestern playwrights.

During the past months, new scripts have been submitted to the BoarsHead Players by playwrights from a broad cross-section of the country. From these entries, four scripts have been selected, each to be given close attention by directors and actors of the BoarsHead Company in a workshop situation.

Playwrights whose works have been accepted are Doak Bloss, an MSU graduate from East Lansing; Kenneth Harrow, also of East Lansing; Julia Jensen, a member of the acting faculty at Wayne State University; and Michael Hohnstein, a student at Western Michigan University.

Scripts by the four playwrights present a variety of dramatic methods and themes. Bloss' "Jason's Future" is a realistic drama focusing on the relationships among members of a Midwestern American family. Harrow's "In For Life" bases itself on the prison experiences of George Jackson. The workshop is working from three short, feminist plays submitted by Julia Jensen: "The Birds," "Puppies" and "Genevieve." Michael Hohnstein's "The Contrast" is a two-character play that has been described as "Pinteresque" in tone and manner.

Richard Thomsen, Phil Heald, Kristie Thatcher and John Peakes, all members of the BoarsHead Theater's permanent acting company have each assumed directional responsibilities for one of the four plays.

On Feb. 7, the workshop begins as each playwright meets informally with his or her director to discuss trouble areas and concerns for revision in the script, as well as plans for rehearsal and production.

From Feb. 8 through Feb. 10, each play will receive 10 hours of intensive rehearsal in two-hour blocks, with sufficient time allowed between blocks for the author's work revising portions of script.

Public readings of excerpts from each play will be presented on the afternoon of Feb. 11, exact time to be announced. Readings will be given at the Center for the Arts, East Lenawee Street at Grand Avenue in Lansing. Admission for these readings is free.

Penny Owen, publicity director for the BoarsHead Theater, has indicated that "the purpose of the workshop is to encourage Midwestern playwrights in their efforts to reflect the regional American experience. It is theater's duty to encourage this expression."

Owen has as well made clear that the workshop is a pilot program for the BoarsHead Theater, that it must be understood that work be considered "work in progress," and adds that the workshop is part of "a search for new plays by new playwrights that might be incorporated in subsequent BoarsHead seasons."

The BoarsHead Theater deserves applause for its efforts in encouraging new work. Even more significantly, it deserves public praise for its belief in new talent and its vital propagation of an interest in art in the Lansing community.



Richard Thomsen and Phil Heald of the BoarsHead Players review a script submitted by playwright Doak Bloss.

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in a pair of practice shoes

dance

By DONNA J. BAKUN  
State News Staff Writer

The spirit of dance does have a home at MSU. And dance, like its fine arts counterparts, is subject to the *jeûs* (leaps) and *plés* (bends) of a budget. Dance does not have its own department, and nor does it have a major, except through Justin Morrill College.

What it does have is a coordinator named Dixie Durr and enrollments soaring in ballet, jazz and modern classes. "Dance is thriving here in spite of conditions," Durr said, "and it's an exciting challenge for me to work here."

Her determination is shared by her students, most of whom she said do not have previous training when they begin dance classes at MSU. "The desire is there. These

students don't have classes at their feet," she continued, explaining that in most universities, dance departments exist with a variety of classes for the aspiring dancer.

MSU's dance program is housed in the Health, Physical Education and Recreation Department, with classes taught by Durr and instructor Barbara Smith. Both women are codirectors of the MSU Repertory Company, formed three years ago for the serious dancer in search of an outlet for public performance and individual choreography.

"Students choreograph for experience with the public eye," she explained, adding that many students graduate without the chance to submit their choreography to public scrutiny.

producing its third annual children's concert Feb. 19 at the Lansing Center for the Arts. Featured will be Leo Janacek's "Rikadia," adapted for the company by Durr, and seven other works.

"Ken Beachler (Lecture-Concert Series director) loses money on every residency and dance company he brings in," she said.

In order for dancers to become informed on how funding is allocated through the legislature, Durr said many dancers are forming a statewide organization to give them a voice when bills are passed.

"Dance needs political clout," she said. Dancers are great for performing and giving concerts — and then worrying about where the money comes from."

But Durr, who has been a dance teacher at MSU for 12 years, looks forward to the completion of the Performing Arts Center as a permanent home for dance. Union costs however, will still be steep in the new facility, she added.

Durr said she is content to teach, something she has preferred since graduation from Butler University.

"I have no time to dance. If I wanted to perform, I wouldn't," she said.

Funds from arts foundations have always been a godsend for any artists, and dancers are no exception.

Support from the National Endowment for the Arts brings in artists-in-residence, such as the weekend residency of Daniel Nagrin. A grant from the Michigan Council for the Arts supports a Lecture-Demonstration Dance Team which travels to area elementary schools to educate school children on the dance and encourage an interest in attending dance performances.

"The endowment has been just a blessing," Durr said. Union costs for residencies and dance performances by such companies as Ritte-Woodbury, the Joffrey and the Alvin Ailey Dance Theater would be frustrating without endowment money, Durr explained.

classical

Classics repertoire gaining stature

By DANIEL HERMAN  
State News Staff Writer

The future of classical music at MSU is looking brighter than ever for the year ahead, and one of the most exciting prospects for 1977 is the announcement of the Juilliard String Quartet as artists-in-residence.

Many factors contributed to the Juilliard's selection of MSU, (this is the only residence the quartet has ever accepted, though numerous offers have been made) and violinist Samuel Rhodes summed up the quartet's basic feeling when he commented: "Last year during our Beethoven cycle, the rapport was so wonderful, you can feel it when an audience is cold and indifferent, but when we performed, it was like when a sports team plays at home."

The list of activities planned by the quartet includes a summer festival, or workshop, for area musicians, James Niblock, chairperson of the MSU Music Department and the person responsible for bringing the quartet to MSU, explained that during the chamber music festival, string quartets and chamber groups from high schools and colleges from all over the Midwest will be invited to come and participate in seminars and master's classes.

The quartet will be in residence at the beginning and end of each quarter. The summer festival will take place May 2 through 7. In addition to their teaching schedules, the members of the quartet will participate in the Chamber Music section of the Lecture-Concert Series. In fact, the Juilliard will be performing in three of the five regularly scheduled Chamber Music concerts. The quartet will perform Mozart's "String Quintets" and will bring another violinist with them.

The Chamber Music section of the Lecture-Concert series is the (continued on page 15)



The Juilliard String Quartet, MSU's 1977 artists-in-residence, include first violinist Robert Mann; second violinist Earl Carlyss; violist Samuel Rhodes and cellist Joel Krossnick.



cinema

SWORD-AND-SORCERY FANTASY

Animation revived in "Wizards"

By BYRON BAKER  
State News Staff Writer

Film-maker Ralph Bakshi, who visited MSU in late November with his latest animated feature, "Wizards," is an artist dedicated to the renaissance of his craft.

Former full animation nearly disappeared in the 1960s when the major studios, for economic reasons, closed their cartoon shops. Save for an occasional feature or featurette from Walt Disney Productions, the art was in eclipse.

The only real market for any sort of animation was television. As Bakshi related in an interview: "One struggle to learn one's craft. The ready employers were the 'animation mills' impersonally churning out tens of thousands of feet of extensively simplified 'limited' animation film for Saturday morning TV.

According to Bakshi, few of the working artists cared for their task. "That's when most of your best animators dropped out of the business — simply retired," he said. His personal turning point came soon.

"As a young TV animator, I was making \$3,000 a week, just turning out the stuff — the only thing that scotched the pain," he explained. "After a while, I realized that I was blowing something I loved very much, and I stopped and decided that I would try to bring back the art of film animation.

So, as he said, "I thought it was time for me to make animated

cartoons that I would enjoy, not that anyone else would necessarily enjoy."

After some years of more toiling in the vineyards of animation, he emerged in 1972 with his much-discussed popular success, "Fritz the Cat," an X-rated animated feature freely adapted from the underground comic strip by Robert Crumb.

He encoded the following year with a wholly original and personal work, "Heavy Traffic." A daily vivid, reputedly autobiographical story regarding the life and fantasies of a virginal young cartoonist, the film, marked Bakshi as a unique talent. Never before had an American animator achieved such obviously personal expression in a feature.

Then came "Conash," his R-rated retelling of the Uncle Remus stories in terms of the ghetto environment and contemporary black experience. Originally bank-rolled by Paramount and personally produced by Albert S. Ruddy ("The Godfather"), pressure from the NAACP and other black groups

caused the studio to first, shelve the picture and to eventually pass it on to a small independent distributor.

Next, Bakshi wrote and directed "Hey, Good Lookin'" for Warner Brothers. Described as a tough, but good natured "Sgs saga in the 'American Graffiti' mode, the film is not currently scheduled for release.

Now, Bakshi has made "Wizards" for 20th Century-Fox, set for release in February. A sword-and-sorcery fantasy set in the distant future, it is the most integrated — in terms of story, fluidity of animation and personal expression — of his released features. The winding narrative is sufficiently taut to intelligibly advance the tale, but it is also free-flowing enough to permit the indulgence of Bakshi and his team of artists to explore various methods of visually telling the story.

In certain scenes, elaborately designed and painted backgrounds express the tone and mood; in other scenes, simplicity of design is the appropriate hallmark. Occasionally,

"My big battle is finding young animators who can do the job. Animation is a methodical process: everything has to be done by hand.

"The films I've made — they're my films, and they're done with integrity. The subject matter is debatable for some people, and that's fine. At this point, because they're personal films, I have to have that kind of personal control." — Bakshi

The languid coffeehouse that could

By JOHN CASEY  
State News Staff Writer

If ever there were a book written on the history of ups and downs experienced by the Mariah Folk and Blues Coffee House, an appropriate title would be, "Mariah — The Destiny Kids." This student organization, concerned with bringing quality entertainment in the musical realms of folk, blues, jazz and jazz-rock, celebrates its fourth year of existence this month.

Mariah's beginning can be traced back to a floor in McDonel Hall where a majority of the group's originators lived, and where the name for this budding organization was drunkenly decided upon. One of these people was Jim Fleming, the major innovator of Mariah, and its first director.

It was the fall of 1972 when Fleming came to MSU as a graduate assistant in McDonel Hall. That previous spring, Fleming organized and promoted the Ohio University Folk Festival and had thoughts of doing the same in East Lansing. Once he set eyes on the McDonel Hall kiva, Fleming realized it would be an ideal setting for concerts. The des-

tiny began.

During that fall term, Fleming petitioned Pop Entertainment for support and funding of a coffeehouse, stipulating that it be all-volunteer-student-staffed, offering quality artists in an intimate atmosphere at the lowest possible ticket price. Pop Entertainment agreed to the support and the first shows were booked.

The duo of Sonny Terry and Brownie McGee in the McDonel Hall kiva on Jan. 11, 12 and 13 and the James Cotton Blues Band the following weekend kicked off Mariah's first season with a successful bang. Mariah began to grow steadily, but the process included some growing pains. In 1973 Jim Fleming was appointed Union Activities Board adviser, and Mariah followed Fleming to the Union.

A year later, things became bleak for Mariah when it was discovered that a debt to the time of \$10,000 had accumulated in its account. Pop Entertainment demanded Mariah become financially viable or disband. Choosing the former, Mariah attempted to rid itself of the debt by staging a week-long fundraising drive

across campus. With the help of other organizations this was a success. Jim Fleming left and Hugh Swartz, Pop Entertainment adviser, assumed direction. Mariah moved again, this time to the Student Services Building.

Under student director Tom Campion, from the fall of 1974 until the spring of 1976, Mariah expanded its base by including jazz (Dean-Luc Pomy) and jazz-rock (Tim Weisberg) in its presentations. With the help of Debbie Mazur, Campion cut Mariah's loss rate in half.

The organization changed to include a campuswide staff which became more business-oriented. Earlier in 1976 Pop Entertainment found itself in a financial hole, threatening to sever Mariah's monetary source. It was a critical period, since Mariah had lost the Ry Cooder concert and desperately wanted to present Leo Kotike. Borrowing funds from beneficent organizations, Mariah staged the Kotike concert, which turned out to be one of the finest artistic and financial successes of Mariah's roller-coaster history.

With Tim Kirkwood and Wendy Schultz as this year's

codirectors, Mariah maintained a financially sound fall term with sold-out performances for hope of future self-support.

(continued from page 5)  
newest addition to the Concert Series initiated in 1971 by Series director Kenneth Beachler.

"The Chamber Music Series was not immediately popular," Beachler said, noting that, "it took about three years to reach the point it has today, where every concert is sold out."

Beachler also pointed out that the Chamber Music Series attracts proportionately more sales than any other segment of the Lecture-Concert Series.

In the past, the Lecture-Concert Series has brought in such artists as Yehudi Menuhin, Van Cliburn and Leonid Breznev, not to mention Vladimir Horowitz in his sixth East Lansing appearance. The Lecture-Concert Series also saw the only American performance of the Juilliard String Quartet's Beethoven Cycle. Next year's season will yield such performers as Isaac Stern, Lazar Berman and Anna Russell. Rafael Kubelik and the Bavarian Symphony Orchestra and the Moscow State Symphony and Dmitri Kizenko will appear in the International Orchestra Series.

One basic flaw in the Lecture-Concert Series is that as far as the contemporary repertoire is concerned, little if any modern music is presented. This is not necessarily the fault of the concert series, since most performers and orchestras dictate their repertoire in advance.

The fault lies basically with audiences. Many believe that only those with an education in music can appreciate modern music, but that is pseudo-intellectual tripe. One piano student told me she did not like modern music. (George Crumb's "Macrossons" for piano) because it "sounded evil." Others complain that modern music hurts their ears, but the same complaints were made when Debussy and Stravinsky premiered their music. Beachler suggested that, "you schedule a modern work right before the intermission, so people have to listen to it."

But making an audience listen is not the solution. Audiences have to be more adventurous and less musically conservative.

Another interesting facet of the MSU music scene is the MSU Overseas International Program. This program brings performing artists from all over the world, including Eastern European countries, to work with the MSU Symphony Orchestra. Dennis Burth, the symphony's conductor, and the man responsible for the international program, said he feels the program gives students working in the symphony an opportunity to work with professionals and to be treated as professionals.

The performers usually bring a native work to be performed by the symphony, widening the horizons of students and audiences in East Lansing. Many works have received their American premieres in East Lansing.

The program, a valuable cultural addition to MSU and the United States, benefits MSU musically and has shown us that art transcends politics.

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film review

**Streisand:**  
A bore  
is born

By BYRON BAKER  
State News Reviewer  
"A Star Is Born" is Barbra Streisand's film. Her personal production company, Barwood, produced it in association with First Artists, the production unit jointly headed by Streisand, Paul Newman, Steve McQueen, Sidney Poitier and Dustin Hoffman. Though Warner Brothers financed (to the tune of \$6 or \$7 million) and is distributing the film, the ultimate creative input and responsibility of final cut were Streisand's, and she formally served as executive producer.

Jon Peters, the former master hairdresser who lives with Streisand, served as producer. Streisand and Peters have cradled and nurtured the project from the point they gobbled on to the basic concept — a rock musical remake of the already twice-filmed William A. Wellman-Robert Carson story — proposed in 1973 by Joan Dixon and John Gregory Dunne.

According to the production notes, Streisand and Peters "refined the script...line by line." They went through sev-



Barbra Streisand and Jon Peters

But he is never shown or heard in his prime and it is difficult to gauge just how far he has

gloss over and expect the audience to take for granted. From then on, the fate of John Norman is eclipsed and upstaged by the onscreen and offscreen presence of the picture's star. From the very moment the camera catches sight of her singing in a tacky nightclub with Vanetta Fields and Clyde King, the film has purpose, direction, drive. Unfortunately, most of that drive seems devoted to the aggrandizement and adoration of the star, not to the theme or story of the picture.

For instance, John Norman is in dire straits throughout the film: his self-destructive tendencies, fueled by drugs and booze, are eating away at him. But the film never really delves into his pain. Whenever he tries to discuss his troubles with the star, the camera largely remains fixed on her face, on her reaction, rather than upon his predicament.

The romantic scenes in the picture are similarly handled; (continued on page 17)

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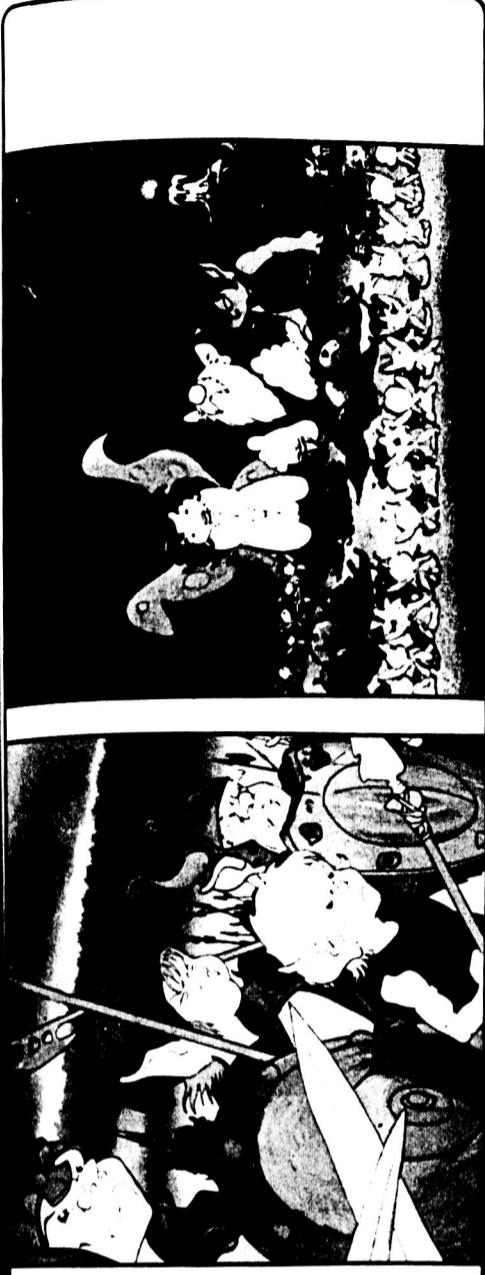


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- ROBIN HOOD**



Scenes from Ralph Bakshi's animated fantasy, "Wizards," set for release by 20th Century-Fox in February.

These animations would normally travel from storyboard to layout men, and then from animator to pencil test.

Bakshi, however, does his own storyboards, as he does not have the budget for a pencil test.

"It works," he said.

graphed, frame-by-frame, as the final product would be. This preliminary animation is known as a "pencil test". The animation director would then check the pencil test," he said.

"That's (that whole process) where the expense comes in. That's where the problem arises in trying to do an inexpensive film of quality. "Wizards" does not look cheap, yet "Wizards" is a cheap film (the film cost between \$750,000 and \$1.2 million)," he continued.

"The difference in my studio at this point — though I can't continue this way because the personal strain is immense — is that I do my own storyboards, give them to a layout man, who returns them to my office for any changes which I will personally discuss with an animator."

When the animator finishes the scene, I will flip it (like a flip-picture book) — 'cause we don't have the budget for a pencil test. Then we go ahead from there. It works. Obviously, there are some scenes that I would like to re-animate...but it works.

"My big battle," Bakshi said, "is finding young animators who can do the job. Animation is a medieval process; everything has to be done by hand."

"The films I've made — they're my films, and they're done with integrity. The subject matter is debatable for some people, and that's fine. At this point, because they're personal films, I have to have that kind of personal control."

## Encountering art in an old school

By MARTHA G. BENEDETTI  
State News Staff Writer

Within the confines of the Old Marble School, 693 N. Hagedorn Road, lies the core of the East Lansing Arts Workshop, a center of working artists and students who interact to create a valuable learning experience.

The workshop is a nonprofit corporation that opens its door to an artistic-learning encounter. Painting, drawing, sculpture, pottery, crafts, writing and dance are offered to people willing to learn or further develop a skill.

Newly-appointed director Jinger Vary and manager Darcy Brown, together with a six-member board of directors, comprise the organization.

The workshop has recently acquired the school's basement, formerly occupied by the East Lansing school district's media center.

The Old Marble School, erected in 1934, has the potential for a historical site. The structure is adorned with high ceilings, old wooden floors, cracked plaster and the large, noisy pipes of an earlier era. Furnishings throughout the building have been provided by donations.

The building tenants realize the structure needs time and hard work to undergo restoration. They have expressed the need for further funding, since utility and maintenance costs were acquired by the workshop with the shift in ownership. They have been able to make ends meet with a grant from the city, but breaking even does not allow for expansion, according to

board member Tina Ozer. "We need further funding to expand the existing programs," Ozer said. "Director Vary is a skilled grant writer and we are optimistic about obtaining further funding."

"We have received a lot of public support so far and it has kept the center going," Ozer said. "From this support we have been encouraged to expand our programs. We have gone from 14 classes to 52 classes in our four-year existence."

The workshop is taught by 30 instructors from various backgrounds, who were chosen in the fall on the basis of experience and talent.

"They are artists in their own right," dance instructor Darcy Brown said. "They have sold their work and taught their craft in varying capacities. Most of the instructors make their livings as working artists."

"We pay teachers better than any other instructional organization," Brown said. "Each teacher receives 60 per cent of money brought in by the tuition for their particular class."

"The majority of classes are conducted with no stress on who is the teacher or who is the student," Brown explained. "The teachers hold the concept that perpetuating art is held more important than just making a living."

The workshop teachers are interested in instructing a class from step one to step 10, while many other facilities may lack such thoroughness, she continued.

"One art or craft influences the other art or craft," Brown said.



East Lansing residents of all ages find crafts this winter entertaining at the East Lansing Arts Workshop.

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## They're white punks on rock

rock

By BILL HOLDSHIP  
State News Staff Writer

**PUNK** (punk, n. (Slang) 1. a young hoodlum or gangster. 2. a young person regarded as inexperienced, insignificant, etc.

Punks and the rock and roll spirit have gone together since the music's origin. James Dean and Marlon Brando defined the rebel punk in early 1950s movies, setting the state for Elvis and the audience he would reach. Elvis was the hood made good, and his pelvis spawned a generation of would-be-hoods in black leather and grease, among these a young Liverpudlian dropout named John Lennon. The pre-1964 Beatles were punks of the first order before Brian Epstein came along to clean up their "Teddy Boy" image.

And even with the Fab Four whitewashed, who can forget the ambivalent fear and forbidden thrill caused by the Stones during their first U.S. visit? No one would allow their daughter to marry a member of The Kinks or The Who in 1965, let alone a filthy Rolling Stone.

What were they rebelling against? "Whatta ya got?" Brando mumbled in "The Wild Ones," and his words were rewritten to become "Satisfaction" and "My Generation," the youth anthems of the 60s.

filthy Rolling Stone. What were they rebelling against?

"Whatta ya got?" Brando mumbled in "The Wild Ones," and his words were rewritten to become "Satisfaction" and "My Generation," the youth anthems of the 60s.

About the same time, The Velvet Underground formed in New York, headed by Lou Reed, the granddaddy of modern punk rock. The Velvet's redefined "punk" by adding an artistic decadence, and from that time on, NYC was the genre's capital. This carried on through the early 1970s glitter holidays of Bowie and the New York Dolls.

Today, American punk bands have returned to the basics in both music and style, carrying on in The Velvet's tradition, and performing in CBGB and Max's Kansas City. Though performers as varied as Bruce Springsteen and Van Morrison have been called punks due to their street persona, aside from The Modern Lovers, the best true punk rocker of today is Patti Smith, who combines the best traits from The Shangri-Las to Michigan's own Leggy Pop, and promotes revolution with a capital "R."

However, some redefinition is in order with the recent media blitz of a new British punk movement. As in the 60s, the English have taken some-

thing American and made it completely their own. Headed by The Sex Pistols, the new trend is the ultimate in vulgarity, with band members vomiting and performing other obscenities onstage. Its disciples are the young, working class generation of British who no future in sight. The Pistols' chic includes short dyed-purple hair, Nazi Swastikas, chains, and safety pins through the nose and eardrums. Their philosophy is expressed by Pistols leader Johnny Rotten as: "Who gives a fuck, anyway?" Punk concerts are the height of violence, and a young girl was blinded during a bottle fight at a recent "Punk Festival." A boy had his ear bitten off at the same event.

Despite critics terming the movement "punk," a better term might be "gross-out shock." Or perhaps critics will follow the example of "Rolling Stone," citing American punk as "Art Rock." After all, Smith is a talented poet, Reed was a child prodigy, and both are tame compared to the British.



David Bowie

The Pistols aren't even competition in hopes of making a quick rock dollar. After all, this ain't rock 'n' roll, this is renegade!



Patti Smith

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### By JOHN CASEY

**State News Staff Writer**  
Records are not another form of entertainment, but a way of life in East Lansing. Spindizzy record buyers have established it as one of the strongest record markets in the country, and the market continues to grow.

"Record reps love East Lansing because it's a good place to gauge record potential, helping to 'break' the record nationally," Jim Lindsey of Marshall Music said.

Lindsey, familiar with the local record scene since 1963, sees three reasons for surging sales.

"It is a large college town with a diversity of young people," Lindsey said. This, he said, is the main factor in East Lansing's strong record showing.

He also cited East Lansing's large audio market and a heavy black record buying population as reasons for this town's vinyl fever.

Randy Hegedus, manager of the East Lansing Discount Record outlet, is amazed at the strength of this market, agreeing with Lindsey that the college-town aspect makes East Lansing a vast buyer's market.

Large numbers of music-oriented students from Detroit contribute to market strength.

"These students have been listening to WRIF and WWWW (two Detroit FM rock stations) and are musically aware of what's happening," Hegedus said.

Discount Records sells approximately 50 percent "hot product" albums, those which receive heavy radio air play, and are steadily rising on the national record charts.

Wherehouse Records, the fifth record emporium to open in East Lansing, is discovering this town is a tough market to crack.

"We wanted to expand from our only store in Ypsilanti and considered the East Lansing market as the best place to do so," owner Dennis King said. He added that severe competition from other stores gave his establishment a slower start than he expected.

Price wars between the stores is nothing unusual. When an album such as Stevie Wonder's "Songs in the Key of Life" or the recent "Wings" release make their way into the record shops, the race begins to see who can sell it cheapest.

## recordings

# Turntables spinning discs, dollars

A case in point is the new Queen album, "A Day At The Races." All five stores are selling it at different prices. Another record source is Wazoo Records, catering to the bargain hunter and record collector in search of cheap or out-of-print albums. "People are the best source for records," Dick Rosemont of Wazoo, said.



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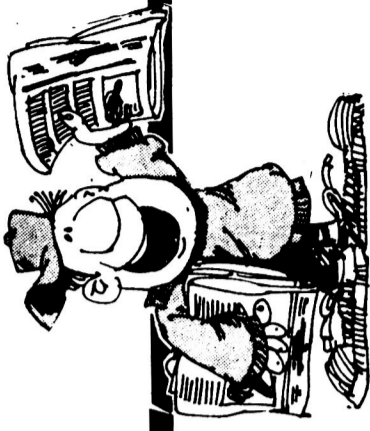
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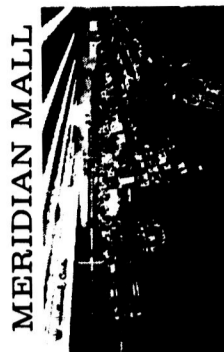
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## Armatrading's accolades come true in latest release

Joan Armatrading — (A&M — SP-4538)

After the debut of her first album in 1972, Joan Armatrading received rave reviews from critics who predicted the emergence of a star. The move did not occur as expected then, but now the acclaim has begun again with her third album, "Joan Armatrading."

With the album selling like "Whatever's For Us" never did, it appears that the prediction will come true. At 26, Armatrading has perfected her own bluesy jazz style with a combination of all her own lyrics, excellent guitar and a full, deep voice.

Armatrading was born in the West Indies and moved to England at the age of seven. The contrasting influence appears throughout the music that has been a part of her life since childhood.

Time and experience have provided Armatrading with the maturity and confidence needed of an artist. Her second release, "Back To The Night," was voted one of the top 10 albums in one critic's poll; "Joan Armatrading" is destined to rate in more than just one poll.

While her voice cannot be ignored, Armatrading does not have to depend solely on its quality. It is her songwriting and guitar playing that makes one realize her vast talents.

One reviewer calls her the "master of unconscious metaphor." The title is appropriate. In "Down to Zero" she is no longer No. 1 and laments: "Brand new dandy/first class scene stealer/walks through the crowd/and takes your man/send you rushing to the mirror/brush your eyebrows and say/there's more beauty in you/than anyone."

Switching from guitar to acoustic guitar to 12-string acoustic guitar, Armatrading really plays. An excellent mix of acoustic guitar and electric (by Jerry Donahue) makes "Save Me" match in music and words.

With Glyn Johns as producer and musicians Dave Markee (bass), Dave Mattacks (drums), Peter Wood (piano and organ) and Leroy & Peter for back-up vocals (not too overwhelming), Armatrading's third album is marked for success.

— Kat Brown

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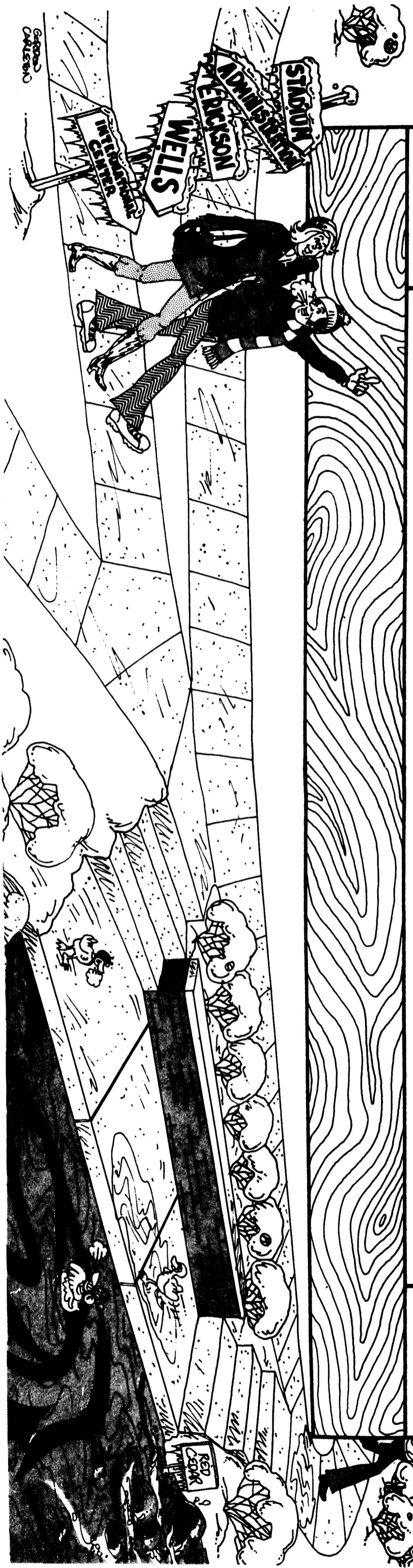
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Associated Press  
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