

# ENTERTAINMENT

By W.I.T.

## Hair Is Hit

HAIR is what's happening on Broadway, and Galt MacDermot's rock score is what gives the show its life. Verve's super-recording of it is an exciting experiment in sound, and it's well worth checking out. MacDermot's audience can't help hearing the glories and feeling the ideas of the "new art", and every minute is laced with new discoveries. The pulsating brass and percussion backed by moody strings and voices jump out and say "groove." One is easily won over to MacDermot's sound, a sound which only the most deaf suburbanites can escape. MacDermot's electric piano dominates side one and delivers the new sound with an even newer zest. Side two is the more interesting of the two for it features a mysterious rhythm that escapes any vocabulary of description. "Hare Krishna" brings in wild noise affects and psychedelic sounds that establish an unforgettable tonal quality. "Aquarius" enchants the listener and deepens the spell that lingers long after the needle reaches the end of the disc. The title song "Hair" is another captivating instrumental with hints of the psychedelic, equally as new for Broadway as the play itself, and equally as exciting. In the words of Nat Hentoff, "The windows have indeed been opened, and in so far as the American musical theater is concerned, that institution will never be the same. And one of those most responsible for bringing new life to musical theater is Galt MacDermot."

### Sunday Afternoon Sofa Music

For those with tamer tastes, the Howard Roberts Chorus and Orchestra recording of Dream a Little Dream of Me has much to offer. The strong trumpet background to "Lady Will Power" provides a new treatment of that song, a worthwhile one. "The Look of Love" receives the usual excellent treatment of Burt Bacharach's hit tune. With feeling! Roberts tries a new approach to Paul Simon's now-famous sound from THE GRADUATE in his version of "Mrs. Robinson". The Chorus lacks the personal touch of Simon & Garfunkel, but they do such an excellent job that their version has merit of its own. The cascading voices of "Autumn of My Life" give the tune a more sentimental tone than the original version and make the ballad easier to identify with. The haunting travel-beat of "Do You Know the Way to San Jose" quickly captures the imagination and urges the listener to get up and go. "This Guy's in Love with You", another Bacharach tune, comes on soft and quiet, but doesn't quite convey the one-to-one, lover-to-loved message that Herb Alpert radiates when he sings it. Other fine cuts on the album include the title song and "Honey" and "Angle of the Morning", two contemporary pop songs destined to become standards. The album was recorded on the Kapp label. Howard Roberts has put out a great album to listen to while "sitting on a sofa on a Sunday afternoon".

### The Paupers Come On Strong

Getting back to the "happening" side of life, The Paupers have a new LP on Verve titled ELLIS ISLAND. The album, according to the jacket, features "Theateroeternallylivesound (How else can we survive)". Adam Mitchell wrote most of the songs and is the featured vocalist throughout most of the album. The emphasis of the LP is on the psychedelic instrumentalism, but a few cuts, such as "Cairo Hotel", have loaded lyrics (Sitting in the lobby of the Cairo Hotel a man finished dying one day. He'd been doing it for years but you couldn't really tell for he did it in his own peculiar way.). "South Down Road" is eight-and-a-half minutes of pulsating, gyrating rhythm for electric sound buffs. And then there's that "nice" ballad "Another Man's Hair on My Razor". It's about a traveler who is looking forward to getting home to his "faithful" wife. On arriving home he finds that there's another man's hair on his razor and goes into a frenzy. "Numbers" psychs you out and "Oh That She Might" brings you back to earth with one of the tenderest lyrics to come out of the hard rock genre of music. The haunting sound of an Oriental koto in the background adds to the misty dream atmosphere. The Paupers are on their way up!

"Bravo!" Ian & Sylvia

Let it never be said that Ian and Sylvia are afraid of change. With an established style that has proved successful in the past, it would seem that they would be content to continue singing in that zesty Canadian manner and keep raking in the money. Not so in the case of these bold pioneers of the traditional folk song. In their newest LP release FULL CIRCLE they work with several variations of their trademark style. From the Nashville sound of "Here's to You" to the folk rock resonance of "Shinbone Alley" they glide up and down the chords with the usual Ian and Sylvia skill. Sylvia's rendition of "Woman's World" is the emotional story of a woman who is not content to live in a world dominated by men. "Mr. Spoons" is one of Ian's best ballads to date. It is the tender tale of a little boy who brings happiness to a confused man. The flip side features two real fine English ballads - "Stories He'd Tell" and "The Minstrel". Both are tales of travelers and "memories of old, dead soldier friends so long ago". When Ian and Sylvia tell/sing stories like these with their dynamic delivery, M-G-M can do nothing but stand back and shout "Bravo!"

### Singles

The Scarlet Letter's single "Macaroni Mountain" on the Mainstream label is a whimsical slice at society with lyrics that just don't quite make it. The pot calling the kettle dirty?

The Status Quo's release "Ice in the Sun" tells of a young man who "melts away like ice in the sun whenever she approaches". The record may disappear from the record stands in much the same manner before long. The back side, "When My Mind Is Not Live" is a good sample of the Quo's brand of electric sound.

# The Chef Is Not For Choking

F. N. Stewart

The Pineville Country Dinner Theatre is presenting its production of Neil Simon's new comedy BAREFOOT IN THE PARK. The play opened on August 27th and will run thru September 22nd.

Neil Simon writes a very funny play, so the actors had only a little work to do to make the show really enjoyable. And they do their work well. The story line is simple, a newly married couple moves into a deficient-fifth-floor-walk-up-efficiency apartment, and the fun begins with that. For added spice to the plot there is, one, a fifty-eight year old playboy living above the couple and, two, the bride's mother who is later to be paired with the playboy. Corie Bratter, the wife, is played by Madelon Thomas. Unlike the movie, her role is second to that of Paul Bratter the husband, who is played by Joseph Lambie.

James Davis plays the part of the telephone repairman. The only thing to be said for him is that he does a great job. Ariel Clark acts out the part of Mrs. Banks, Corie's mother. The fact that she is acting comes across clearly in the second half of the play when she does a "serious" scene with her daughter. Victor Velasco, the playboy, is played by Frank Richmond. And Frank needs some work on the accent that he tries to carry. He does do a good job with his movements and mannerisms, which make one believe that he is a fifty-eight-year-old playboy.

The rating on the play will vary in direct relation to the good or bad job that Joseph Lambie does with his part. The drunk scene reminds one of a party of college students who have had a little to drink then overact the part of being really drunk. Both Madelon Thomas and Joseph Lambie do this particular segment badly and

since Lambie is doing badly so is the play. In comparison, a fight scene between the young marrieds is done excellently because Lambie is doing a fine job of acting. Plus James Davis the telephone repairman is on the stage at the same time so the scene couldn't go wrong.

James Roddey, the chef for the dinner theatre, is not for choking. He handles a mean knife and serves a fine piece of Prime roast beef.

The dinner theatre is an excellent way to spend the evening. Its best to go as a foursome so you won't be put at a table with a strange couple as some members of the press were.

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 The questions will begin next week.  
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 Read Oh Yeah! on Page 9  
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# From The Couch

By Phil Wilson

There are two kinds of people in the world: those who ask the questions and those who give the answers. Phil Wilson has the answers. And you can't argue with Phil's answers. Why? Because he has a quick mind in a sound body and is as strong as a bull. You can't argue with him because he's Captain Midnight, the Batman, T.S. Eliot, and John Doe. He's Howard Hughes, Virgil, Tom Jones, Albert Camus, Hugh Hefner, J. D. Salinger, and Mercurio all rolled into one frame. He's Adam in the Garden, the artist as a young man, Tarzan in the lost cities, Ovid in the oranges, Phil Blundell. He is Miracle ingredient E-27. He is, in one word- CRAZY.

Write to Phil and ask him any questions that might be pressing on your mind, consciously or otherwise. Just address your cards, letters, and summons to Phil, in care of THE CAROLINA JOURNAL, or leave them at the Union Information Desk.

Dear Phil,

When dances are given on campus, the students are told to dress "casual," "school dress," "semi-formal," or formal." What attire is prescribed by each of these types of dress?

Bewildered

Dear Bewildered,

When a dance is classed as casual or school dress, that's precisely what it means. If you are

a bewildered lady, that means you should appear in your everyday school attire-whatever that may be. If you are a bewildered male, you might chose to wear a sports coat and tie, but usually you would be expected to wear your normal school slacks, shirt, sweater, and so forth.

The semi-formal occasion is the tricky one. Guys are normally seen in a suit, which now includes the Nehru, the turtle neck, and other assorted novelties. Girls have their choice of a "Sunday" dress or cocktail attire.

Formal dances seem to be few and far between here, but a floor length gown is customary feminine attire, while tux or dinner jacket and "black tie" is appropriate for the men.

Dear Phil,

Here I am 19 years old, never been in love and totally dissatisfied with everyone I date. What can I do?

Dear Upset,

Assuming that you have attended to such atrocities as your breath problem, your dandruff, and perspiration odor; and assuming that your teeth glitter and your hands are not dishwater raunchy; and assuming that you have stuck to your Tab and Metracal diet, and that your "cross-your-heart" bra is not washed lifeless; and assuming that your nails are hard and beautiful and that you don't have ring around your collar, I would say that your knight in shining armor simply has not tied up at your dock-yet.

At 19, you shouldn't be in such a trauma about having never been in love. Did you ever think that you're not ready to be in love? Obviously, if you are dissatisfied with every boy you date, you are NOT ready to fall in love. Hence, your problem is cut in half. Now your only problem is why you are dissatisfied with all your dates. If you are sure you have in mind several realistic goals that your "ideal" man must meet, then you're in the right lane. The trick is to discard all the panic-that's what's scaring you and maybe even scaring those dates. To repeat and to use a cliché, "keep the faith, baby". you have plenty of love-looking time left before you become an old maid.

### THE CHITLING TEST

Those schooled in psychometrics have known for some time that traditional test of intelligence are discriminatory. White, urban, verbal, middle-class people score as relatively more intelligent. The tests do not measure special aptitudes and nonverbal skills of rural, ghetto, lower-class types - people who don't know and don't need to know the difference between "exoteric" and "esoteric." There have been various, but not very successful, attempts to develop a test of innate abilities that doesn't penalize poor Negroes and farm boys.

There is a test, however, which

does not purport to be fair, but which is intended as a rebuke to all the others. Devised by ADRIAN DOVE, A SOCIAL WORKER in Watts, it is called the Dover Counterbalance Intelligence Test. It is currently making the rounds among VISTA volunteers and other white young people who work in the ghetto and who want to know their "ghetto IQ" and whether they are "culturally deprived."

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If "Poor Baby" sells, it will be because the Cowsills name is on that M-G-M label. The Cowsills are still hot sellers, even when the records aren't good. The words are weak and shallow, even for the Cowsills. To the chargin of the promoters, the disc may move because of the flip side, "Meet Me at the Wishing Well". It's the record's best selling point.

"I Live for the Sun" by Vanity Fair on the Page One label has a good beat, but it fits the usual beach bag with supersimple wording and no message.

The Marvellettes new one "Destination: Anywhere" is a Motown sound from the word go. It carries the old broken-heart theme with a hint of despair on the part of the rejected lover in the song.

### Next Week

Next week we'll have a look at the Status Quo's new album MESSAGES FROM THE STATUS QUO, featuring the hit sound of "Pictures of Matchstick Men" and we'll check out the two-record album of mystic Harumi. The rock sound of ORPHEUS ASCENDING will also receive attention and special attention will go to David McWilliams, who may well be on his way to fame as the Dylan of the seventies. The powerful singer-writer from Ireland looks up from his first album and says, "Here I come. Make room."

