

N.Y. Art Show Set For Grad

An exhibition by the late designer and artist Frank Marsden London will be presented at The Contemporaries Art Gallery in New York City January 31 through February 18, in observation of the current re-evaluation of American Painting of the Twenties, Thirties and early Forties.

Born in Pittsboro in 1876, a direct descendant of John London, secretary to the last Royal Governor of North Carolina, London attended the University here, from 1893 to 1895. He also attended Pratt Institute in New York (1895) and the William M. Chase School of Art (1900).

After his death in 1945, he was the recipient of a memorial exhibition at Chapel Hill in 1959.

London made a significant contribution to American Still Life Painting during the period between the Wars. He was closely associated with the Woodstock Artists (Speicher, Ludins, Fletcher, Martin, Tomlin, Kunyoshi and others) and original member of the Whitney Studio Club and the American Federation of Modern Painters and Sculptors.

Until 1923, London was primarily occupied as a designer of stained glass windows—the famous windows of The Belmont Chapel at The Cathedral of St. John the Divine in New York are one example of his work. In 1923 he went to Paris for 10 years and devoted his entire time to painting until his death in 1945.

Exhibitions of his work appeared in Paris during the twenties and at the Montross Gallery in New York during the Twenties and Thirties. A memorial exhibition of his work was presented by The Woodstock Artists Association in 1948 by an introduction by Bradley Walker Tomlin which toured a number of museums in the South.

London was highly regarded by the Critics of his time (Edward Alden Jewell, Margaret Breuninger, Royal Cortissoz, Henry McBride) and his fellow artists at Woodstock. His work is represented in the permanent collections of The Metropolitan Museum, The Whitney Museum, UNC and others.

NOT TOO YOUNG
PARIS (UPI)—A court here ruled that a 6-year-old boy's morality was endangered when he appeared in a movie scene with a nude actress. Film maker Consuela Dominguez argued unsuccessfully that the boy was too young to care whether a woman was clothed or unclothed but the judge decided otherwise and fined Dominguez \$300.

CHRISTY'S VICTIMS
NEW YORK (UPI)—The St. Louis Cardinals were victims of Christy Mathewson's pitching for the New York Giants 24 consecutive times, from 1904 through 1908.



JOHN, GEORGE, PAUL AND RINGO — The most popular of all of rock 'n' roll's mop-top crooners will appear in a television special tonight at 7:30 over WRAL-TV, Channel 5. Ten of the Beatles singing hits will be heard. The special is based

on the group's performance at New York's Shea Stadium during their last American tour this past summer. The program is complete with the well-tuned vocal chords of 60,000 Beatlemaniac fans who attended the Shea Stadium Concert.

'Municipal Housekeeping'

Teams Of Experts Show Cities How To End Blighted Areas

By MAGGIE BELLOWS
WASHINGTON (UPI) Blight - battered cities can get diagnostic first - aid from a team of experts - simply for the asking.

The team, usually four men whose experiences in city-rebuilding match the specific needs of the queuing city, come into town, prowl, consult and survey, then present a proposal for cure to city officials a few weeks later.

So far team members of "Build America Better" (BAB) have diagnosed the ills of 39 cities, from small towns like Clarvson, Mich., Belleville, Ill., Kent, Ohio, to such areas as DeKalb County, Ga., West Philadelphia, Pa., and cities with king - size problems - like San Francisco, Pittsburgh, and Dallas.

The volunteers, all members of the National Association of Real Estate Boards, have given months of their time helping sick cities tailor action plans to renew slum - blighted areas since their formation almost 10 years ago.

Among the "experts" are such men as Guy T. O. Hollyday of Baltimore, former Commissioner of the Federal Housing Administration and past president of the Mortgage Bankers Association, former director of the American Council to Improve Our Neighborhoods; Paul B. Guthery of Charlotte, N. C., pioneer in housing code enforcement programs, past president of the North Carolina Association of Real Estate Boards, and John A. Dodds, past president of the

Detroit City Plan Commission and the Detroit Real Estate Board.

50 PROS

Some 50 experts, headed by William H. Doblen Jr., of Boston, are on call for consultation. All have had experience in at least one cause of "city rot," such as poor zoning laws, ineffective housing codes, financing, poor city planning, lack of leadership.

"They've all cracked their knuckles on hard facts," says J. William Venable, staff director of Build America Better in Washington, D. C. "They come up with practical recommendations - no pie-in-the-sky stuff."

Emphasis is on rehabilitation, not bulldozing. "All the gold in Fort Knox can't bulldoze the blight in America," says Venable. "But small miracles can happen when community leaders and city officials work together to pass and enforce sound housing, building and zoning codes, concentrate on 'municipal housekeeping' such as roads, sewers, street lights, curbs, and wake up the community spirit which often has fallen asleep in run - down neighborhoods."

Success stories are many. Santa Clara County and the City of San Jose, in California, set up a joint planning commission on recommendation of BAB. The Chamber of Commerce is now working with this commission in pilot project neighborhoods.

'BLOCK' PLANS

"Block" programs are in work by the "Rockford 1975 Committee" in that Illinois city. In Honolulu, the Mayor's Fifth Annual Conference on Urban Renewal spotlighted the

team's report. A top priority suggestion by the BAB team in Seattle, Wash., resulted in a redevelopment plan for the Pike Place Market area.

When urban renewal is indicated, as in the beautifully situated but aging town of Barre in the granite country of Vermont, team members make personal "feasibility" studies, knocking on doors, block by block, talking with owners and tenants to discover which buildings are salvageable, which should be torn down.

Their recommendation: Phase the bulldozing, to avoid too much vacant land sitting around; involve community in general improvement programs; sharpen municipal housekeeping.

"Sometimes a group of experienced outsiders can take a clearer look when no one has an axe to grind. They can state the obvious, pinpoint a cause," notes Venable. "This sparks public debate, and when the public gets involved, things begin to happen."

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"The key to better cities is to get citizens and their government thinking together. Then pick out some one thing to do right away—and do it," says Venable.

Schoenberg Calls Acting 'A Meaningful Experience'

By BARRY SCHWARTZ
Special To The DTH

A serious drama should affect the viewer's life or his way of looking at himself, says Mark Schoenberg, the director of "The Three Sisters," the Carolina Playmakers next production.

Schoenberg, a native New Yorker and a lecturer in the Dramatic Arts Department, says a play must convey a "meaningful human experience," a selected view of the spectator's life and times, from which he might learn something about himself and the world he lives in.

This experience can only come about, says Schoenberg, if the characters are brought alive by the actors, who must on stage merge their personalities with those of the characters in the play. The actor creates a new and vital character by channeling the character he is playing through his emotions. He thus creates a character which is neither the one in the play or himself.

He must be careful not to lose his sense of identity, however. "It is impossible for an actor to transform himself into another entity and give over his identity," says Schoenberg. "If he does, he is psychopathic."

A FRAMEWORK

"My job as a director is primarily to provide a framework within which the actor can create and to summon forth creation in the actors," says the director. "I only prescribe a course or relationship when the actor's creativity is not sparked, though I constantly suggest (new approaches)."

Schoenberg calls himself a member of the "method school" of directing, which to him is the only way to create meaningful characters with depth.

The widespread idea that those actors who are part of the "method school" actually live the character off the stage is largely fiction, says Schoenberg, "but some of the Americans perverted the method."

Schoenberg himself is a stocky 5'7" with a neatly trimmed black beard and sparkling brown eyes. He has great patience. When you talk

to him, you know he is sincere and dedicated, the same qualities he demands in actors.

GOOD PLAY

Schoenberg loves Anton Chekhov's "The Three Sisters" because of the complex character development and the superficial relationships among the main characters. "The audience will find itself exposed to a frighteningly real human tragedy which they can relate to their lives," says Schoenberg.

The main characters are members of the gentry in Czarist Russia that is being dispossessed by the middle class. The upper class is trained to do nothing and its members do nothing to prevent its fate. You pity them, but have little sympathy for them.

Nothing really happens. The main characters (representatives of the aristocracy) can only communicate superficially and are incapable of meaningful action. They do not even talk to each other, but around each other. They achieve nothing obvious and there are no complications.

When training young actors, Schoenberg teaches them to use the theater for their benefit. After an emotional scene, for example, the actor is upset, but the stage has been a place to release pent-up emotions. The actors must never forget that a theatrical reality separate from their life exists.

Schoenberg has much teaching and directing experience. He received his B.F.A. from Carnegie and his M.F.A. from Tulane, where he only has to complete his dissertation for a Ph.D.

While directing 5 off-Broad-

way plays during seven years in New York, he was on the faculty of the American Academy of Dramatic Arts and a member of the Actors' Studio. At least two of his plays were artistic and critical successes — "All the King's Men" and "Here Come the Clowns."

BROADWAY PLAYS

Schoenberg also worked on ten big Broadway plays, which were "absolute garbage with no artistic merit." He is not against entertainment in theater, but cuts and unfortunate mistakes should be avoided. Furthermore, "as soon as an art form becomes a multi-million dollar business, it is no longer an art form," says Schoenberg.

For example, Marlon Brando, one of the famous "method actors" had the potential for greatness, but he was ruined by "the stifling atmosphere of Hollywood," says Schoenberg. He was forced to stick to a trademark and did not grow as an actor.

The director carefully re-researches the period and the playwright's ideas to get a greater understanding of the play. During rehearsal, he is constantly suggesting changes in movement, and the actors respond. The play evolves under Schoenberg's gifted hand into a more meaningful experience for the actors and the audience.

The atmosphere of the rehearsal is light, thanks largely to the director's sharp sense of humor. But you know that the director and the cast realize there is a job at hand and you are sure that they will produce an outstanding effort in the first week of March.

'Porgy And Bess' Slated For Duke

DURHAM — Concert and stage star Joyce Bryant will be in the role of "Bess" when the national touring company of George Gershwin's folk opera, "Porgy and Bess" performs at Duke University at 8:30 p.m. Wednesday.

clubs, in legitimate theater roles, and as a soprano soloist in oratorio and with symphony orchestras. At Duke, she will sing such favorites as "I Love You, Porgy," and the duet "Bess You Is My Woman." Her million - record selling torch song, "Love For Sale"

THE FIRESIDE GIRL OF THE WEEK

ANNETTE FAIRLESS, a resident of Spencer Dorm from Colerain, N. C., is ready for the snow in this Danish hand-knit ski sweater with stretch ski pants from THE FIRESIDE.

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