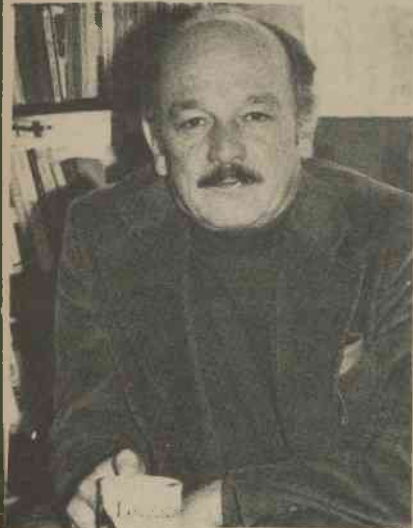


the ARTS at ST. ANDREWS

International Magazine on Campus



Ron Bayes, Jack Roper, Judy Diogo

By KIM BECKNELL
There is a printing press and magazine on campus that has gone unduly neglected by St. Andrews students (the majority, that is) for far too long. As Judy Diogo, this year's student associate editor of the St. Andrews Review put it: "it's an international magazine and students here on campus don't even know what it is." An international magazine

is right. The Review has loyal subscribers in Ireland, England, Alaska, Japan, and Italy just to being naming.

The St. Andrews Press and Review publishes "a twice-yearly Magazine of the arts and humanities" as is phrased in the title page of each publication. The magazine prints poetry, short stories, essays and artwork.

Manuscripts are accepted from some students, but

mainly from Southern writers and poets.

Such well-known writers as Yukio Mishima, John Casteen, Kathryn Gurkin, Chuck Sullivan, Ron Bayes, Carolyn Kizer, and Jonathan Williams have been published in Review publications.

The Review, founded in 1969 by Ron Bayes, has, thus, developed a name for itself in the literary world. The first issue of the St. Andrews Review included Ezra Pound Criticism, on the occasion of his seventy-fifth birthday. The second issue was devoted to work by Buckminster Fuller. A third of his later book, *Intuition*, was published in the same edition.

Ron Bayes said this was done in an effort to "build around strong literary work for a good start." After publishing issues mainly on Carolyn Kizer and Yukio Mishima, the fifth issue began to diversify.

The Review has continued to exist, monetarily, by generous grants from the Na-

tional Endowment for the Arts, the N.C. Council of the Arts, and St. Andrews patrons.

This year Jack Roper, the executive editor, said they have tried to become "cost efficient to persuade owners to contribute." It costs five to six thousand dollars to put out one issue of the Review.

Steve Rogers helped make improvements this year by doing a critical report of the Review for his Productivity course fall term. He, also, did computer work for them: making a list of subscribers for the mailing list and labeling file.

With this computer list, the Review can be mailed at one time to save half the mailing costs. It is cheaper to mail three hundred or more copies at once.

Besides printing two issues of the Review a year, the Press publishes at least three other books at approximately three thousand dollars each.

They try to sell the

magazines and books at an acceptable price and "then we beg for money from money sources," said Jack Roper.

Private donors, who usually remain anonymous often contribute enough money to cover a lot of the printing costs. Jack Roper claimed that "Ron Bayes and Barrett Carson (the Reviews business manager) keep it alive. Ron knows people everywhere!"

The next issue of the St. Andrews Review will contain Robert F. Goheen's speech from the S.A. Twentieth Anniversary Convocation, "Liberal Education In and For Our Times." The issue will cost \$6.

Any manuscripts or subscriptions should be sent to the publication office. Poetry goes to Rex McGuinn, the poetry editor, and fiction goes to the fiction editor, Craig Smith.

When there is a world renowned magazine on campus, there is just cause for notation.

Laurie and Friends Perform



Photo by Jeff Aiken

By ROBIN CLAYTOR
When one attends an entirely baroque performance, the one name that seems to prevail among the composers is J.S. Bach. This was not the case Monday night. A refreshing program of Handel, Zelenka, and Boismortier was presented in a most professional manner.

The instrumentation consisted of a spectrum of early woodwind instruments with harpsichord and viola da gamba. These instruments added a great deal of interest to the program, not only in appearance, but in tonal quality as well. The recorders called to the listener as the Sirens of Odysseus did, taunting the listener to sing along, or, at least, tap a foot.

The baroque oboes were of special interest; instead of the usual piercing sound of the modern oboe, these instruments had a sweet, dolce

offers variety sound that added still another dimension to the ensemble. The big brother of these woodwind instruments is the baroque bassoon. Playing mostly cello parts, this instrument dominated the terupos, but still allowed the oboes, with their higher register, the freedom of expression.

When the bassoon wasn't conducting the ensemble with a tempo, the harpsichord and gamba added a taste of strings to establish a "semi-obstanato" beat of their own. The tonal qualities of all the instruments mixed well and a perfect balance of ensembleness and flashy virtuosity highlighted the group's tonality.

Laurie Wadsworth exemplified her versatility by performing on the baroque oboe, recorder, and gamba. Her pinched high notes and ever-persent crescendoes and

diminuendoes accentuated the articulation that is a trademark of the baroque era.

Mark Kleinman performed on recorder and baroque oboe with a very self-assured style. Fast, articulated passages were no match for his technical facilities and were rattled off as a beautiful woman wishes away an unwelcome suitor.

Dennis Godburn performed on the recorder and baroque bassoon. He was particularly impressive on the bassoon. His professional mannerism let the audience know who the leader of the ensemble was. With the raise of an eyebrow or a simple shake of his head, he started each piece, set tempos, and ended each piece.

Herbert Horn was his usual self; musically dependable, self-assured, and, of course, flawless. The harpsichord added percussiveness that acted as a springboard for the melody and counterpoint of each piece.

All pieces were impressive and played well, but the Zelenka was the most impressive.

Laurie and Mark seemed to be trying to outdo each other as fast passages were passed back and forth between

them. The passages went like the wind, but with each note having its own distinct start and finish; bravo on articulation!

The bassoon stated a melody of its own as Dennis seemed to make the bassoon whimper in ecstasy as high notes were pinched off.

As the oboes competed against each other and the

bassoon strained for another high note, Herbert Horn played happily along, pressing or retarding the beat when musical expression demanded it.

Although the attendance was only average, the people that came are impatiently waiting for Laurie to bring her friends back and perform once again.

Freeman Exposes Emotion



By NANCY HOGG

On Thursday, March 4th, Grace Freeman from Rock Hill, S.C. read her poetry in Granville's lounge. . .What a treat! Grace Freeman's poetry reveals her personality as a "people person."

She's a poet and a poetry therapist who helps bring the best out of children and adults through the use of "free-flow" expression of "human foibles and life's wonders", as said by freelance editor Martha

Whitfield of the *Charlotte Observer*.

Mrs. Freeman read from two collections of her poetry "No Costumes or Masks" and "Midnight to Dawn" which was published by St. Andrews Press. "Her poetry incorporates honest, unpretentious feelings about being a child, wife, a mother, a daughter, and a friend."

Grace Freeman exposes all sorts of human emotions that appeal or come close to each listener on a personal basis.

"Mrs. Freeman's humanity is great and is quickly obvious to the reader. But she is tough and realistic, too," said Ron Bayes in the foreword to "Midnight to Dawn." She was a pleasant poet to listen to as well as to read because of the comfort of feelings she projects in each poem.'