

REVIEWS

NEW PLAYS: SUMMERTREE

By Peter Lane Stambler

SUMMERTREE is a very bad play. In its somewhat deleted version (performed with customary aplomb by undergraduate actors at Carnegie-Mellon's Drama School), Ron Cowen fills three hours' time with five minutes' action, ten seconds' suspense, and an eternity of cliché-oppressed language. A memory play (the show begins with the hero's death in Viet Nam), Cowen deftly directs us through the adolescence of an adolescent's memory of trauma worthy of remembrance only on the death bed--or, in this case, in the death swamp. We are introduced to Mom, Dad, the Girl Friend, the little Boy, and (so we know what scenes are in jungle) a soldier. No one has a name, nor are names necessary; pick an afternoon re-run and fill in the required dog tags. Mom loves her son; so does Dad but he's too busy with business; Girl Friend promises to be true but she stops writing; Little Boy doesn't want to play with his toy rifle any longer ("I don't like it. What's it good for" school of dialogue. But we know what it's for, don't we?). All the Young Man wants is to play the piano; Dad won't pay for the music school....it won't pay off. But Young Man won't stay on at school to avoid the draft because Dad wants him to stop spending so much time with his room-mate ("you think I'm queer, don't you?" school of obligatory rhetoric) because he should be out making friends "who can help you later on." Young Man manages to make Dad proud of him, dying, as he does, a soldier's proud death. Bravo! Saving Grace Department: One must add, through, that Cowen's attempt is rather admirable in at least one respect. Few other writers have ventured into a valid discussion of modern politics, especially those related to the war in Viet Nam. The very clinche of the play lends a kind of credence to its topic; if the work were meant to be ironic comment on the clichés of the war, one would doff thankful hats to the author, at times, a rough humor of young lovers sneaks into the script and those of us who had not drifted off into sleep (and many did) or had not closed our ears to the unmerciful palaver (the only character we did not have was the I-love-America recruiting officer, but then Dad took his role fairly happily) were treated to some exchanges of innocence most any one would have been pleased to write.

Final Essential Words: It is unlikely, in this polarized world, that one can choose his issue,

AN EVENING OF DANCE

By Tess Morton

The curtain of the N.C.S.A. auditorium rose on an excellent, well-balanced dance performance on the evenings of October 18th and 19th.

The first ballet was "Adagio for Ten and Two" choreographed by Richard Gibson of California. The leads were admirably portrayed by Marjorie Philpot and Cam Lorendo. The total effect was one of beauty and poignancy.

The "Peasant Pasde Deux" from "Giselle" appeared next. It was done with preciseness and animation by Kenneth Delmar and Kristine Elliott, pupils of Richard Gibson. It is felt that both will go far with their talent and dedication.

Job Sanders' "Summernight" was next on the program. A ballet that left the audience with a strange feeling, giving the audience a lot to talk about.

Last on the program was Duncan Noble's "Symphony 13." It is hard to believe the performers are still only students. They did an excellent job on this extremely difficult ballet.

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choose his side, formulate his editorial opinion and present a play which will change the minds of his adversaries if his statement is of the fact itself. Eg: I hate Fruit Loops; here's a play saying why in which the hero is named Hater of Fruit Loops. Those who believe continue to do so; those who do not are not moved. But what of those who have no opinion, those who grace the Gallup polls with uncertainty? They are the rub, and in business language, if they rub our backs, we'll rub theirs. But they need to be persuaded, not bombarded. Therefore, Shakespeare (at his best), Milton, Blake, Dante included, it becomes the artist's internal philo-philos to excoriate the real world through the fiction of metaphor. A good metaphor illumines our darkest efforts of protecting ourselves from what might be real but is not. A good metaphor sustains what is true and inviolate and admits of no "no opinion" response. A good metaphor works on its beholder like a con-

WINSTON SYMPHONY CONCERT

By William Duyn

On Tuesday, October 15, the Winston-Salem Symphony Orchestra presented its first concert under the auspices of the Rockefeller grant.

The value of this grant and the performance of faculty members in the orchestra are certainly evident.

The first two compositions of the program, the introduction to the third act of Wagner's Lohengrin and the Fourth Symphony by Brahms benefited greatly by the "German School" timbre of the horns and accurate playing by the trombone trio (after a long pause!) in the passacaglia.

The Mozart concert aria received a refined and intimate rendition by Mr. Farrow, although it was somewhat hindered by a solid-sounding accompaniment. The three Ruckert songs by Mahler were the highlight of the evening as we could enjoy Mr. Farrow's profound understanding of the poems in its entirety as well as detail, his finished phrasing and exemplary German diction.

The accompaniment was a "notable contribution, although the wind instruments (in spite of Mr. Tuele's clear indications) were dominating, especially in "Um Mitternacht." If you can't hear the soloist, you're "overplaying" dynamically.

To summarize, fine work was done in particular by the brass section, the alto-oboist in Mahler's "leh bin der Welt abhander gekommen" and in the middle part of the "chucker-out," (Dvorak's Carnival Overture).

Objectively viewed, it is obvious that the Winston-Salem Symphony started to walk in the road to professionalism.

(con't from P. 1)

Casting:

- Mr. Smith - - - - - Stanley Bernstein
- Mrs. Smith - - - - - Chris Rosania
- Mr. Martin - - - - - Gene Johnson
- Mrs. Martin - - - - - Tina Menzies
- Mary (the maid) - - - - - Lesley Hunt
Stephanie Sugioka
- The Fire Chief - - - - - David Sutor
- Directed by - - - - - Ira Zuckerman
- Assistant Director - - Jimmy Greenwood
- Stage Manager - - Charles Vanderpool
- Assistant State Managers - - - - -
- - - - - Joyce Reehling
- - - - - Julian Eubanks

ductor, leading his tour through the scenic and essential back ways directly to the heart of the city.

Young artists must learn this; thankfully, Mr. Cowen is not yet too old.