

# MUSIC PLAYING IN MY HEAD

by Mike Ferguson, Staff Reporter

I want to slow down; too many things are happening too fast. The new Stones' LP is out and a gas. The Airplane's *Volunteers* is their most important release since *Surrealistic Pillow*. Sandwiched in between are Steve Miller's beautiful *Your Saving Grace* and Creedence Clearwater's latest gut-kicking view of Americana. We're just coming off the heels of new things from Led Zeppelin, Byrds, Dillards, Johnny Winter, Frank Zappa, Dillard & Clark, etc. And Lord knows what awaits us over Christmas. Like Randy Burns.

Randy Burns? Who's he? Simply a singer/writer/guitarist whose music has found its way onto my turntable nearly every day of late. Burns was once a member of Morning, a group who did gigs around Yale University for a time and then split to the West Coast. There, they played all over, lived with the Grateful Dead, and fought off money hungry record companies. Finally, the pressures of several internal and external hassles broke the music and the trust; Morning dispersed, not without hard-feelings, it's reported. But now, the group's lead singer, Burns, has an

album out (with at least one other member of Morning playing) filled with honest, folk music that avoids the outlandish pretense that often turns rock into pablum.

*Evening of the Magician* is an easy record to listen to, but not as simple to hear. The music isn't striking in the sense that grips you, siezes you immediately. Instead, these low-key acoustical performances, like a new friendship meant to last, take time to grow. Put this record on in a quiet room. Sit and listen to what Randy Burns has to say. Watch his thoughts and words form before a December fire. Your head won't be the same again.

Technically, the record isn't top quality. The production is weak and the performances themselves less than polished (although Bruce Samuels adds a sturdy bass and mellow flute throughout). But within the imperfections there is a precious, delicate beauty, a beauty that even a hastily planned studio

session couldn't hide. The songs, inherently innocent, seem to somehow benefit by the shoddiness of the studio. Like the infant Byrds, Burns' work is filled with a sense of wonder that overcomes other inadequacies.

Randy's songs are sketches, richly colored and textured pictures of feelings and dreams that calm the ear as Japanese landscape paintings soothe the eye. The titles tell you much about Randy Burns. *Evening Magician*, *Echoes of Mary's Songs*, *Ron's Song*, *You've Got All Of Love Standing At Your Door*, *Susan Your Mind's Got Wings*, *Girl From England*, *Lady*, *Rain Again*, *Rainy Day Children*, *Springtime Song*, and *When Daylight Comes In Everything*. Like an early morning sleeper, you dart in and out of Randy's visions, storing them away in your memory.

Few songs have moved me as much as *Lady Rain Again*. The song conveys a paradox of moods; absolute

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## REPUTATION AND CHARACTER

by David Wood

In as far as I can determine at this point, we here at the North Carolina School of the Arts should be concerned with two very important aspects of this very great and very unique adventure. And I refer to the school's reputation and the school's character.

I think they are both extremely vital aspects of our growth here, and whether consciously or subconsciously, we are influenced by both in our lives not only at NCSA, but in the fast paced world around us.

The hang-up comes in our inability to recognize the differences between the two, and our subsequent failure to arrange our sense of values accordingly.

We hear much about the responsibility we have to uphold and improve this school's reputation. We don't hear quite as much about upholding and improving the school's character, for one reason or another, and this is too bad. There is, I firmly believe, a very genuine concern about this matter of character, but strangely enough along with the concern there is a definite lack of commitment to any kind of concrete action. Perhaps there is some confusion in that people often think of the two as being the same thing. This is a very grave mistake.

William Hersey Davis once wrote about character and reputation, and if I may, I would like to give you my translation of what he said.

The circumstances in which you live determine your reputation; the truth you believe determines your character.

Where we are concerned:

Reputation is what this school

of ours is supposed to be; character is what it really is. I think then, we can see the first difference already.

Reputation is the photograph in the brochure, or in the *N.C. Essay*; character is the real face of the person, or teacher.

Reputation is what you have when you come to the School of the Arts, simply, if for no other reason, because you were accepted. Character is what you have when you leave this place.

Reputation, the artist must quickly learn, makes you rich or poor; while character makes you happy or makes you miserable.

A single newspaper report can give an artist his reputation - but that lifetime of hard work, and even failure, will give him his character.

It was once said that character is what a man would do if he knew he would never be caught.

There are two freedoms in this world. One, where man is free to do what he likes. The other, where man is free to do what he ought. And each of us, whether we like it or not, must one day decide which freedom we execute.

The tragedy of this world of ours, however, is that men too often decide to give their first class loyalty and devotion to too many second class causes. And in each case, the cause has betrayed them.

We must become something more than mere artists - something more than mere men and women on pain of becoming otherwise something less.

## CHAMBER MUSIC RECITAL IS REWARDING

by Ruth Rendleman

The Student Recital Sunday, December 7, in the Main Auditorium was rewarding for the handful of people that were present. Cathy Tait and Bruce Moss opened with the Mozart Sonata in Eb Major, K. 380. The opening brilliant Allegro with its intricate interweaving of lines between the piano and violin were handled with technical skill and fine balance. In the intensely chromatic slow movement in Mozart's grand "grand tragic" key of G minor it was rewarding to hear Mr. Moss' tonal control at its best with a beautiful Mozart sound. The final Rondo based on a typical "hunting" theme also contains a dark and passionate central episode in C minor. The control in this movement is hard to maintain, perhaps because of the fast tempo that was taken, but it was handled well.

After a short break Mr. Moss and Miss Tait were joined by Philip Wachowski (viola) and Mark Ward (cello) to play the Schumann Piano Quartet in Eb Major, Opus 47. The piano quartet repertoire is rather limited: aside from the two Mozart and three Brahms quartets there are relatively few other really great works. But the Schumann has much to offer and was approached with such a thorough knowledge of what the piece contained that the result was a great

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