

Hippopotamus

by Karen Reehling

Let's face it — the prospect of returning to school (and the work that entails) after Spring break is a let down. Usually we have all been able to get away to some place we really wanted to go, with the best folks doing some of the best things. And no matter how much one might enjoy Guilford, there is a moment or two of recognizable depression to be expected around April 9 & 10.

All is not lost however! On the night of April 10 The Greensboro Little Theatre is sponsoring a Guilford College night of their production of "Hippopotamus in the Bath," a sex comedy at Town Hall in the Coliseum complex. Curtain time is 8:15. Student tickets are a dollar, adults Two.

Their reason for Guilford College night is twofold. First, the play was written by Dave Owens of the Guilford College News Bureau, and second, the female ingenue lead will be played by Susan Meeker, a Guilford freshman from Maryland.

The play, to say the least, has a highly unusual name, but the plot is one which is familiar and excellent for dinner theatre productions, which is what Dave had in mind while writing it.

Owens had been entertainment editor of the Greensboro Daily News, leaving that job to become a partner in the Showboat Dinner Theatre in its early days. "I saw so many plays then, and so few were really funny. I mean, just how many Neil Simon plays can you keep putting on?" So with this in mind, Dave set aside two years to write a novel, a musical (performed at the Showboat two summers ago) and this play.

The plot centers around Sally Stuart, (Susan Meeker) a young girl from the South who goes to New York to make her way in acting. Once there, she meets and

is befriended by Bill Greene (Flip Young) who makes it his job for the young hopeful to meet "The people who know the people" who get them started on the way up. Bill is a "young lech" who uses sex as his negotiating tender (bedroom audition?). But, never fear, Sally is under the tutelage of her cousin Scott Stuart (Larry Morgan), but Scott's life is almost as involved as the soap opera he stars in. The fun really starts when Scott's mother Aunt Em (Doris Hansen) who reared Sally, comes to New York and exposes sub plots and new horizons for all.

Others in the cast are Mary Ramsey as Liz Lawson, and Jack Catham as Michael Sludge.

Yes it's a simple, even tried and true, plot, but one which by its nature and the playwrights talents almost guarantees a night of good laughs. It is sex comedy, designed to amuse.

Dave feels very lucky about getting this show put together. Owens is very grateful to Maynard French, director of the Little Theatre, for helping "tighten up" the production. The cast, Owens feels, is "simply superb," especially for a community theatre. "Susan Meeker just fits the lead perfectly — she is Sally Stuart."

What happens next for Dave if the play is a success? He'll put it up to dinner theatre producer. He has already received great encouragement from people in the theatre who should know about such things.

The play will run April 6, 7, and 8, with an 8:15 curtain, at the Greensboro Town Hall. The regular ticket price will be \$1.50 for students and \$2.50 for adults. Guilford College night, on the tenth, is a regular bargain for a fun night out.

Tickets are available on campus from Ted Edgerton, 226 Milner, 299-9883.

Steve Miller is Back

by Thom Rednour

Steve Miller Band/Recall The Beginning . . . A Journey From Eden (Capitol SMAS-11022)
Savoy Brown/Hellbound Train (Parrot XPAS 71052)
Jesse 'Ed' Davis/Uhulu (Atco SD 33-382)
Live Cream Volume II/Atco SD 7005)

It's springtime and 'tis the season for the older artists to release their spring-summer material that we've waited all winter long for. Three of these albums are by well-known oldies, one by an unknown oldie. Jesse Davis has been playing with just about everybody for the last year or so, after splitting from Taj Mahal, with whom he played for three or so years, including Leon Russell. This is his second solo album, the first being a very hot little number that people are finally picking up on. He had lots of "friends" help him out on that, and on this he benefits from the services of Leon, Dr. John, Merry Clayton and a small host of other studio musicians.

There is much more to offer the listener on this than the first. More slower numbers and some arrangements of others songs. Frankly, I wish that he'd stick with original material, as his stuff has such a good feel about it, lyrically as well as musically. He pussy-foots through Leon's ode to the Indians, (Jesse is an American Indian) "Alcatraz" and stumbles thru Merle Haggard's "White Line Fever" (We won't mention his stirring version of "Strawberry Wine", a stupid song to begin with). But two non-originals fair much better, one George Harrison wrote for him at Bangla Desh Benefit, "Sue Me, Sue You Blues" (on which everything

clicks) and the old traditional favorite, "Oh! Susannah." Of his other songs, "Red Dirt Boogie, Brother," "Ululu" and "My Captain" are the best. Incorporating a gravelly voice and stinging guitar and a fine back-up band make this album a nice progression from his last, and I'll be awaiting his next effort.

Why can't producers and record execs leave sleeping dogs lie? (This month sees the release of two works by a defunct group and an unfortunately dead guitarist.) *Live Cream Volume II* is trash. It was recorded at one of the Cream's final concerts, probably the one at Madison Round Garden (It's such a wonderful place for a concert!) and it sounds like it. By that time Clapton, Bruce and Baker were getting a little tired of playing the same old stuff, and getting very tired of the group. But they played anyway. The last Cream album, *Live Cream*, was excellent in the fact that it was recorded somewhere in between *Fresh Cream* and *Disraeli Gears*, at a point when they really were a hard-working band. Everybody played with a passion and the numbers they did all excellent. They were playing. This one they aren't. They just get up and slop their way thru "the standards, what we all came down to hear." Mediocre versions of "White Room," "Sunshine Of Your Love," a horrible ditty "Politician" (worse than the other live version of Goodbye), etc. with the audience eating it up. They were a great group, lets leave them that way. (The other, I'll only mention in passing: There can't be much left of Hendrix by now, as *Hendrix In The West* shows. God, the poor man's dead, why can't Reprise or whoever is responsible for

continually releasing "Another Glorious Posthumous Work By . . ." leave Jimi alone? I'm sure he doesn't want any more of this shit released. Oh, shit — that's life (and death).

The last two bands being mentioned today have both gone thru numerous personnel changes. Savoy Brown started with Kim Simmonds, an incredible English guitarist, who is the last remaining original member. For about three albums they were great, when Chris Youlden handled the vocals, then he split and the others continued, with Lonesome Dave singing. All of a sudden, *Street Corner Talking* appeared with a completely new back-up and lead vocalist. It took a while, but that album, too turned out to be fairly good. Now, we continue with this new band (Andy Silvester, bass; Dave Bidwell, drums; Paul Raymond, keyboards; Dave Walker, vocals; and of course, Kim) in a new, very good album, *Hellbound Train*. The band has tightened up even more, fusing rock, blues and gospel into a form of boogie that remains undefinable. A few out-right rockers, "Doin' Fine," "I'll Make Everything Alright" and "If I Could See An End," a real gospelly number, "Troubled By These Days and Nights," and a nine minute conglomerate of all styles in the title track, "Hellbound Train." I must also mention the simply outrageous art work of David Anstey, who has done magnificent cover work for the last few SB albums, the best being for *Blue Matter*. Another great album by one of England's oldest blues & boogie bands.

The Steve Miller Band has been thru many changes from its original line-up, too. First Boz Scaggs left, then Tim Davis and finally Lonnie Turner. That working combination (along with Ben Sidran and Jim Peterson) produced some of the classics we have today, *Sailor, Children Of The Future, Brave New World and Your Saving Grace*. Two completely wasted efforts followed after those, *Number 5 and Rock Loves*, (both do have a coupla goodies on them, but on the whole — nothing). Now Steve's back, with yet a different line-up, including the aforementioned Jesse Davis (on "Heal Your Heart"). The material, all written by Miller (and the album completed on the full eclipse of the moon, Jan. 29, 1972) is miles above the stuff on the last two, it even comes close to being damn great stuff. I haven't had a chance to listen to it in its entirety, so I won't pass any concrete judgments on, except that this album sounds worth the price, and I'm listening to it now and liking it more and more. The age old question has been answered, that being "Will Steve Miller ever again be as good as he was?" The answer, a hesitant, but firm "YES."

CHEEP THRILLS



WQFS Programs

Despite frenzied reaction from some members of its hard-working staff, the radio station management has boldly decided to give away some dormant portions of its album collection. When WQFS was established three years ago, some friends of good music donated a number of platters for the station's use. With the transformation this year of WQFS into a "progressive rock" radio station, many of these became obsolete. So, in order to prevent some of our announcers from giving these albums airplay, we shall now give them away.

Come one, come all, Sunday afternoon from 1 to 5 p.m. (to WQFS) and pick up a few free discs.

Despite momentous effort (on the part of the staff) to build up its album collection, there are still some records in the modern rock genre that we would like to obtain. If you have any that you would either like to donate to WQFS in appreciation of the fine job it has done this year, or sell to us, come down to the station anytime and talk to whoever is there, or you could call, 294-0706.

JOB

female — telephone operator, no exper. nec.; I.M.S., Freeman Bldg., near Wesley Long Hospital; full-time and part-time positions, 5 days/week, salaried position, to be announced; Call Mr. Barrett at 299-7079.

Friday, March 17

All day: Pick up some garbage and help things be a little greener.

8:00 — LIVE LIKE PIGS — produced by the Revelers — Dana

8:30 — FILM ODYSSEY — "Intimate Lighting" — Czechoslovakia, 1965. Ivan Passers gentle gem of the flowering Czech cinema of the early '60's tells the story of a musician from a big city who returns to his home town to give a concert. PBS-TV — 90 minutes.

Saturday, March 18

8:00 — LIVE LIKE PIGS — Dana

Monday, March 20

8:00 — Keith McClelland, Wind Ensemble — Union Lounge

Thursday, March 23

Last day for finishing up courses still incomplete from last semester.

Saturday, March 25

8:00 — IKE AND TINA TURNER with the Ikettes — University of Virginia — tickets \$3.50 advance, \$4.00 at door.