



'Old Lace' Cast Praised

by Steve Harris

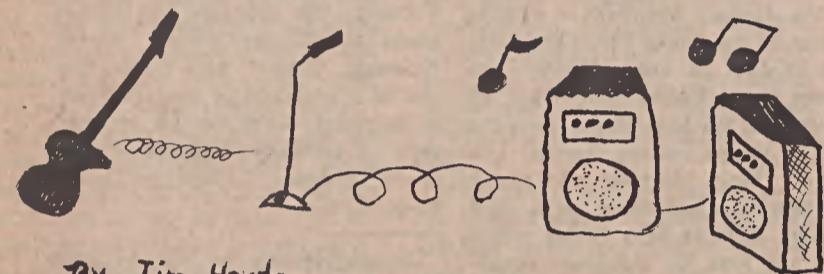
"Arsenic and Old Lace", performed at Owen Theatre Sept. 7th and 8th was all in all a delight. The play is a tale of two old aunts living together in Brooklyn, who with a special mixture of poisons and wine, put lonely, friendless, old men out of their misery.

The two aunts, Abby and Martha, were played by Becky Compton, a veteran of the Mars Hill stage, and Lisa Fallin, a freshman. The acting of these two was most likely the best in the play. They were convincing as old spinsters, running about like happy hens, rather than mere caricatures. Miss Compton and Miss Fallin retained throughout their lovable innocence which was necessary for the audience to like them in spite of their strange charities.

Mortimer Brewster, Abby and Martha's nephew was played by Mike Ellis. He has a glowing vibrance that is appealing on stage. He also has a good feeling for comedy and he gave the audience the laughs they wanted. However, he did not display the fine sense of underplay evidenced in the performances of Becky Compton and Lisa Fallin. Another minor flaw was in his portrayal of age: there was none. Except for what can be deduced from the context of the play, Mortimer could have been aged anywhere from ten to thirty-five. At times the pacing of his punch lines would have been benefitted by more variety. But these things aside, he was most entertaining.

Jonathan Brewster and Dr. Einstein were played by Warren Pearson and David Anders, respectively. They filled well the parts of a hulking, sadistic, murderer and cowardly, free-lance plastic surgeon. Jonathan was dislikeable with his bullying, stubbornness, and presumptuousness, as he should have been.

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By Tim Hayden

Tired of the monotonous crunch of screaming guitars and guttural singers clamoring for little deserved attention? Are you listening more and enjoying it less? Do you find that the "Osmond Brothers" and the "Jackson Five" just do not meet the cravings of your innermost needs and desires? Do yourself a favor and switch the pitch of your musical experience away from the boring "hum and drums" of the Top Forty disasters to something new and challengingly different. I hereby present for your consideration the avant-garde, that is, classically avant-garde "music" of Gyorgy Ligeti! Perhaps you have heard the name; maybe you are even familiar with his work; more than likely, however, you think he is a partner in the Ligeti Spaghetti Company of Rome writing background music for Italian food parlors. In the last conclusion you are decidedly wrong even though some music critics have recommended the pizza house as logical and just fate for his compositions.

In reality, Ligeti is the composer of much of the music heard in "2001 A Space Odyssey", a movie and book that achieved great popularity a few years ago and is still a topic of animated conversation. His music appeared whenever the great "monolith" appeared and was primarily responsible for the excitement generated during the mind-boggling journey through simulated time and space near the end of the movie: If this type of sound experience appeals to you, then Ligeti's various other works will undoubtedly be of great interest by presenting new nutrients for experimental tastes in music.

Describing Ligeti's compositions as music is perhaps a misrepresentation. Some critics claim that Ligeti created a world of sound that is not, in fact, music in the traditional sense, suggesting that a new classification for his style, and those com-

posers who work within a similar mode of artistic expression, is necessary. In substituting "sound" for "music", melodies or themes are discarded. According to Ligeti, "... I have attempted to supersede the structural approach to music which once, in turn superseded the motivic-thematic approach and to establish a new textured concept of music." A prime example of this musical philosophy is a composition titled **Volumina** which was performed so fantastically in Moore Auditorium last year by Mrs. Donna Robertson of the Mars Hill College music faculty. This organ solo emphasizes the textural sounds of tone clusters which must be realized by making use of the performers arms and elbows. Rather than playing individual notes separately, large groups of notes are sounded whose variations in timbre and dynamics are aided by two assistants who manipulate organ stops according to the directions of the composer. The score itself is in the nature of a graph with various measured symbols representing the approximate number of notes to be depressed or rhythms to be played and length of time they are to be sustained. Due to the unorthodox methods used in performing this composition it appears from the audience that the performer is practically "banging" on the organ (one conservative student complained last year that such compositions were blasphemy to "God's instrument.") Nevertheless the auditory results are amazing representing remarkable workmanship in the organization of sound.

Aventures is another innovative approach that utilizes the many intrinsic characteristics of the human voice. Legiti employs laughter, mumbling, crying, coughing, and in fact practically any imaginable voice sound to create an eerie and humorous but always stimulating sound composition. One work that created a great response at its premiere performance was his **Poeme Symphonique** for one-hundred metronomes (1967). Obviously not content with convention, Legiti strikes out in all directions constantly breaking new ground in artistic expression.

So, as you wander about in throes of musical dissatisfaction searching for a new spark to light a path through dark indifference, try the music library and delve into the inventive world of Gyorgy Ligeti!

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MOVIE BULLETIN

Plaza I "Cancel My Reservations": Sept. 22-28; "Slaughter": Sept. 29-Oct. 5.

Plaza II "Clockwork Orange": Starts Sept. 22. (Uncut Version)

Imperial "Tales of the Crypt": Sept. 22-28; "The Man": Sept. 29-Oct. 8.

Terrace "The Boyfriend": Sept. 22-28; "Where Does It Hurt": Sept. 28-Oct. 8

Fine Arts "Deep Throat": Sept. 21-27; "Bust Out": Sept. 28-Oct. 5.; "Let's Play Doctor": Starts Oct. 5.

COLLEGE BULLETIN

September 21 (Thursday) 9:00 a.m., 2:00 p.m. **MOVIE** Library Auditorium Human Society Courses - Sponsor

September 23 (Saturday) 2:30 p.m. **FOOTBALL** Clinton, S. C. Mars Hill vs. Presbyterian 7:30 Square Dance Fox Parking Lot

September 24 (Sunday) 8:30 p.m. **MOVIE** Moore Auditorium "Lost Flight"

September 26 (Tuesday) 9:00 a.m., 2:00 p.m., 7:00 p.m. **MOVIE** Library Auditorium Human Society Courses - Sponsor

September 27 (Wednesday) 7:00 p.m. Library Auditorium. Dr. Frank Quick will give a lecture on Contraceptives

September 28 (Thursday) 9:00 a.m., 2:00 p.m. **MOVIE** Library Auditorium Human Society Courses - Sponsor

September 30 (Saturday) 2:30 p.m. **FOOTBALL** Jefferson City, Tenn. Mars Hill vs. Carson-Newman.

VERHULST: Kubrick & 'Clockwork Orange'

In his years as a director, Stanley Kubrick has constantly approached controversial and unpopular themes. In the quiescent fifties, he satirized the military mind with Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb. Peter Sellers and George C. Scott portrayed the crude, anesthetized, irresponsible attitudes of men committed to nuclear war, and the movie ended with an insane bombardier who rode the first bomb of the nuclear holocaust as if it were a bucking bronco, whooping his way to his death and the destruction of the universe. Yet this was a comedy, one of the first "black comedies" in which deeply serious and shocking topics were presented as targets for embittered laughter. This mixture of comedy and horror foreshadowed the technique of Clockwork Orange. In the next big movie, 2001, Kubrick linked space travel and religion.

The modd was awe and reverence, perfectly conveyed by Richard Strauss' "Thus Spake Zarathustra!" Kubrick has used the black comic mood of Dr. Strangelove and a classical music soundtrack like the one in 2001 in Clockwork Orange. The hero is a charming young monster, a midnight rambler, named Alex. His two passions are Beethoven and violence. Alex lays waste the countryside with Beethoven's Ninth Symphony crashing through his mind, and the main rape scene is accompanied by a cheerful song called "Singing in the Rain." Yet the movie is a study of values, not of violence. Alex is a product of a thoroughly hopeless society made up of cowards with no values of their own. Alex has created his own values, and Kubrick does not scold him. If Alex' behavior is disgusting, and it is, the viewer is left to provide the judgment. Rather than

an attack on our crumbling moral values, the film seems to me to be a call to analyze and defend individual values. Violence in the movies is always stylized, and it does not hurt this viewer as badly as random gun-fights on TV; but it is still clearly brutal, unmotivated and sickening behavior. Thus Kubrick has left the interpretation of the movie open for the viewers, as he did in his earlier works. Not everyone who loved 2001 will love Clockwork Orange more, but it is Kubrick's most serious movie so far, and his best.

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