

1776

Love Inn This Weekend

This will be a short review, for there isn't much to say about 1776. It was a good show, executed with vitality and a masterful grasp of the actor's craft, though I will admit to fears of this being 'just another musical' before I saw it, no such idea remained following the show.

I am not a fan of the musical comedy, and still have my intellectual disagreements with the form, I cannot deny that the show was extraordinarily entertaining. All of the cast, without exception, played well. Especially noteworthy probably because they spent more time on stage than anyone else, were Dick McDonald, Richard Romito, Joe Krygier and John DeLeLys; Franklin, Adams, Hancock, and Jefferson respectively.

McDonald's Franklin was a very good portrayal of that portly, egocentric malcontent who helped (probably in more ways than one) to father our country. Hancock's non-verbal intensities of thought were done with great justice and Jefferson's retiring demeanor could not have been done more sensitively.

On the whole, the musical numbers were done very well. Notable were 'Lees of Virginia' (with Adams, Franklin, and John Sloman as Richard Henry Lee, and 'But, Mr. Adams' with Bill Collier as New York's Robert Livingston.

Technically, the show was done with the same excellence that the actors performed with. Lighting, costumes, were seemingly flawless. The orchestra performed with merit and the set was fantastic.

This show, with less vitality, could easily have died on the audience. The audience, however, remained responsive throughout the show, even to the most subtle humor. My congratulations go to all who were involved in a fine production.

The Great Pumpkin

Those who walked through Sturges Quad Monday and Tuesday probably noticed part of one of the biggest promotions the campus radio station, WGBC has initiated. For two days, WGBC radio announcers broadcast from a booth covered with a facade of a pumpkin. In conjunction with this, the station sold pumpkins for carving jack-o-lanterns.

The promotion terminated in a jack-o-lantern carving contest. The judge was Geneseo's beloved mayor, Mr. George Scodras. The judging festivities were also marked by over 75 dozen free doughnuts and an incredible amount of apple cider provided free by WGBC and activities commission.

The winners of the jack-o-lantern contest received albums by Crosby, Stills, Nash and Young...prizes that totalled more than \$300. The albums were awarded at a bonfire held at the baseball diamond Tuesday night.

Danny Taylor & The Love Inn Company will appear in concert in three different locations in Geneseo on the weekend of November 3, 4, and 5. The Love Inn Company consists of Lynn Nochole on lead guitar, Terry Anderson on drums and Bill Yance on bass guitar.

Danny will sing songs, many written by himself and share with those present some of his personal experiences. Danny was born in Brewerton, Washington and graduated from high school in Tucson, Arizona. He then became drummer for a rock group that made its way to Hollywood and a record contract with a major label. While in Hollywood, Danny became disenchanted with the bright lights and madness he found there and through a friend, who is now his wife, Danny found new hope and meaning for his life in the teachings and life style of Jesus Christ.

Several weeks later a drug bust broke up the group, causing the loss of the record contract and putting his new found faith to the test. Danny was cleared of the drug charges. He spent the next year playing club dates and reading the Bible. Then the old rock group reformed in New York City and during the next two years they worked a

network T.V. contract, recorded for another major label and did college and club dates on the East coast. At this point, Danny bought a guitar and worked at learning to sing.

In 1967, he started to write songs about Jesus-songs that were too religious for the world and too hip for the church. In March of 1969 he left the group and developed a contemporary witness to Christ that has been well received on campus and in communities in many parts of the U.S. and Canada.

The Ballroom of the Student Union will be the scene of the first concert on Friday, November 3 at 8 p.m. A free will offering will be collected. The Saturday night concert will be at Geneseo Central School at 7:30 p.m.

Sunday, Danny will put in appearances at the Central Presbyterian Church at 9 p.m., Geneseo Methodist Church at 10:30 a.m. and at the Geneseo Baptist at 11 p.m. A community and areawide concert will be held Sunday night in the Geneseo Baptist Church at 7:30 p.m. Danny's return to Geneseo is the result of a tremendous response to his appearance on campus and in the community last February in the midst of a snow storm.

Record Review

If Blood, Sweat and Tears hasn't molded a new personality here, they've at least taken a step in the right direction; away from the top 40 format of their fourth album, towards a more open, free atmosphere.

There are still problems. 'Alone' and 'I Can't Move No Mountains' seem more suited to the departed David Clayton Thomas, than to new lead Jerry Fisher. Fisher is a much smoother singer than David Clayton, without any of the forced, gussy sound that made the latter's work so irritating at times. The horns on 'No Mountains' build layer on layer until they sound like, well... Chicago. I had always felt that BS & T was musically ahead of Chicago, but regressing for success is allowed, if in small doses.

For the first time, a majority of the songs aren't written by BS & T. Bob Dylan's 'Down In the Flood' opens Side 1, Side 2 includes the current single from the Barry Mann-Cynthia Weil hit machine, 'So Long Dixie.' The highlight of the album is the extended piece closing the second side. It starts with 'Snow Queen', an old Carole King song, possessing the usually fine King-Goffin sound and lyrics: 'You may think you're a winner, But with her you will soon bite the dust, And discover you are just a beginner.' (Obviously, she's a very cold person.)

Near the finish of 'Snow Queen', Lou Marini takes his best tenor solo, the horns ring tight for a chorus, then Dave Bargerion completes a stomping outing on trombone. After a brief Bobby Colomby drum solo, they're into Herbie

Hancock's 'Maiden Voyage', which is George Wadenius' tune all the way. He does a very effective vocals, matching his voice to his guitar lines, creating some interesting melodic and harmonic effects. A pretty, swirling, electric piano, by Larry Willis, closes things.

'Velvet', by Steve Katz, has a lovely Katz-Wadenius arrangement. The idea is 'Indian summer, turning colors on me', and everything fits perfectly to illustrate that feeling. Why more of Katz's solo work is never included on BS & T's albums always puzzles me. He never seems to miss, here his vocal is lovely, just as touching as 'Sometimes In Winter', from the second album. 'Over The Hill' could be described as a funky (Wah-Wah guitar et al) circus. Clever lyrics by Bargerion produces a happy, good times feeling; '29 years and it's over the hill, They got your wheel chair ready, And your hiking boots are not even dirty.'

Although an over forced vocal by Jerry Fisher lessens 'Alone's' effect, George Wadenius does get into a jazzy guitar bit, sounding slightly Coryellish, ripping through some clean, undistorted lines.

Overall, NEW BLOOD is a definite improvement over their last two releases. Although uneven in spots, 'Snow Queen', 'Maiden Voyage', 'Velvet', and 'Over The Hill' are excellent, and they constitute a good portion of the album. Nothing earthshaking or revolutionary here, but a move towards a bright future, thanks to new blood (Fisher, Willis, Wadenius, and Marini) on NEW BLOOD.

From Mark
With Regards

Dear Ms. Greer and Molod;

I wish to thank you very much for your letters to the editor concerning my reviews of the entertainment of Homecoming week. As always, the substance of criticism is a view from two sides. Allow me, if you will, to reply to your views.

You both seem to think that I am limited in outlook and I contend that it is you who limit your view of art. Please take this not as a personal jibe, but rather as a sad commentary on the background society has provided you and I alike.

As for you, Ms. Greer, let me thank you for the constructive nature of your letter. I beg to differ, though, with your charge that I look down in disgust and disbelief. I don't look down, I sat in the audience just like you did. I believed what I saw, I just did not like it. Jokes aside, though, you and I basically differ in two aspects, taste (some call it discrimination) and definition of art.

First of all, when I wish to spend an evening watching a performance, I want to see, hear, sense and realize things that I won't see, hear, sense or realize every day. For someone to tell me that religion is joyous and not always somber, they would have to assume that I don't already know these things. On the contrary, I do. The insight is not new, it is as old as man himself. The substance of art, at least to me, is the sense of wonder that comes with new insight, for creativity is nothing more than a fresh look at some of the things about us. I think I can safely say this separates Godspell from that which I can consider art. Godspell qualifies as entertainment, and I am not adverse to being entertained, but I realize that my job is to write about the fine arts and I found no art to that performance. Yes, musical theatre can be art, but this play did nothing more than to mimic the artistic form of the art, and it added no substance. My taste, therefore, is rooted in

this definition and I could do nothing more than give the review I did.

Aerosmith

Comes Nov. 7

On Tuesday, Nov. 7 at 8:15 Concert Council will present the second in a series of mini-concerts. The group will be Aerosmith and the admission is free to fee paying students. Aerosmith's sound has been described as the style of rock and roll made famous by the Stones and Rod Stewart. They will soon release an album on Columbia records so this is not just another bar band.

The purpose of the mini-concert series is to provide exposure of relatively unknown groups that we believe have good potential to make it big. Anyway you look at it, you have nothing to lose, so make a point to be there, the C.U. Ballroom on Nov. 7.

In regard to your letter, Ms. Molod, I would like to thank you for your re-constructivity. I had a hard time deciding whether your letter was a stylistic criticism of a criticism of the articles themselves. If it is stylistic, I do not purport to be a good writer, just a communicator of ideas. If it is artistic criticism, then you are guilty of the same failings that Loggins and Messina are, reproducibility. To take the things I said and return the criticisms with the same words implies, at the very least, that the criticism was valid. But, in the same sense, you then deprive yourself of the opportunity to creatively respond. You added nothing to the issue, just as Loggins and Messina added nothing to their music. When I saw them for the first time, last April, they did exactly the same show and for that matter sound exactly the same as they did on their first album. To hear that I can sit in the comfort of my room; to read what you said, I could have read my own article.

Overall, let me again state my position. The articles were strictly my own opinion, stemming from my own tastes and concepts. In my own mind, what I saw that week was entertainment and not art, something our whole generation, especially because of television programming, has come to accept as an artistic endeavor. I am not an effete, intellectual type who considers himself far above his peers. On the contrary, I'd hate to match I.Q. scores with either of you. I believe my attitude is positive, in terms of a constant re-evaluation of the things I see about me, something I believe helpful but painfully absent in the world today.

Sincerely,
Mark F. Semmelmayr

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