



*Arts &
Entertainment*

SUPPLEMENT TO THE STATE NEWS MAY 9, 1980

PAC gears up for 'Pippin' production

By MARY TINNEY
State News Reviewer

If they look this good two weeks before opening night, PAC's final production of the year could very well be their best ever.

That's the impression after watching the very talented and dedicated cast of *Pippin* rehearsing for their May 13 through 17 performances in Fairchild Theater. The play, which opened on Broadway in 1972 staged by the incomparable Bob Fosse, was just this season made available for college production. MSU's theatrical movement instructor, Nan Burling, was anxious to accept the challenge of directing the show.

Burling was a PAC actress herself five years ago, also appearing in BoarsHead's *Uncle Vanya* and Okemos Barn's *Follies*. "I saw *Pippin* in New York in the summer of 1973," says Burling. "Of course, the production was very extravagant. They spent so much money on technical things. But I've found that it's a show that can be done very simply. I can see now how it could even have been staged in the Arena Theater."

"Musical theater is like Shakespeare for me. Everything has to work together, the music and the dance, and it takes a tremendous amount of energy."

— Nan Burling, *Pippin* director

Pippin written by Roger O. Hirson, with music and lyrics by Stephen Schwartz (*Godspell*), is very loosely based on the story of Charlemagne's son, Pepin, who was reputed to be a hunchback. Well, Hirson's Pippin is no hunchback, but he does have trouble finding his place in society after he returns from Pachuca trained as a scholar. His athletic brother Lewis is his parent's favorite and Pippin at first tries desperately to match his brother's accomplishments. He volunteers to go with his father and brother to war against the Visigoths, but is very disillusioned with battle and so seeks other diversions. When he finds "pleasures of the flesh" similarly unfulfilling, he tries his hand at politics. Once again, he is dissatisfied. It is not, alas, until he meets a beautiful young widow and falls in love that he feels that he has found his "corner of the sky."

Burling researched the age of Charlemagne extensively to prepare for the show, extracting what she felt were the most "theatrical images" of the age.

"When I saw the production," Burling recalls, "Ben Vereen (the narrator and leading player) made the whole show. I don't find that it's been difficult to avoid mimicking Fosse's techniques. The interpretation depends entirely on the people with whom you're working."

PAC's production stars undergraduate Curtis Osmun as the soul-searching Pippin, with Dick Major, an MFA candidate in theater, in the role of the Narrator. Jack

Hexum, a senior and former member of the Spartan football team, plays the overbearing father, Charlemagne, and MSU cheerleader Ken Rose is the athletic, far from humble son, Lewis. Other cast members include Shawn M. Dale as Pippin's stepmother, Fastrada, Jennifer Marx as Katherine, the woman Pippin falls in love with, Sharon Snapp as Pippin's free-wheeling grandmother, Berthe, and Doug Stephan as Theo. There are 14 additional players.

About 125 people auditioned for the 22 parts in *Pippin*. They were required to sing, dance, read and improvise. Following the final selection, the cast was given voice lessons by musical consultant Kay Hickey, a DFA candidate in voice.

Rehearsals began at the beginning of March and ran five days a week for four hours a night. "This will be such a big achievement when we finally pull it off," says Burling. "A full scale musical with no intermission. And you have to remember, we're working with people who have full class schedules besides these rehearsals. If there's one thing I've worried about it's the kids' stamina. Musical theater is like Shakespeare for me. Everything has to work together, the music and the dance, and it takes a tremendous amount of energy."

From the looks of rehearsals, the *Pippin* cast, even after months of intense rehearsal, is far from lacking in energy. As Burling directs "the orgy people" to take



Pippin, the award-winning Broadway musical, will be presented by the Performing Arts Company in Fairchild Theatre May 13-17. Curtis Osmun (front) portrays the title role.

The Who will survive

NEW YORK (AP) — First came the death of drummer Keith Moon, then the concert in Cincinnati that claimed the lives of 11 fans. But the Who stuck it out, and now the revitalized rock group is about to finish an 18-show tour of the U.S. and Canada.

"We used to be one of the most self-conscious, narcissistic and over-idealistic bands in the world," Peter Dinklage, co-founder of the group, is quoted as saying in this week's *People* magazine.

"Keith's death broke that spell."

The British band, which first made it big in 1966, went back on the road after Moon's drug-related death. In Cincinnati last December, 11 young people died as fans shoved for the best seats. Members of The Who were not aware of the incident until the show ended.

Townshend said the band had received "encouraging and warming letters" from the victim's families: "It's given us a whole new insight into the American character."

their places, the other actors warm up in the wings, whistling *Pippin* songs and enthusiastically going over tricky dance steps. And except for a few minor problems — an actor throwing his arm out of joint during a battle scene, or the painful discovery that those foam rubber swords have nasty points of wood at their base — the show looks remarkably polished.

"It's so exciting to see it come together," Burling says eagerly, "because one person can't do it alone. It's like a family that all comes together to make it work. That's what makes musical theater so exciting and such a unique art."

Tickets for *Pippin* are available at the PAC box office in Fairchild Theater, 355-0148. Prices are \$4 for Tuesday through Thursday show, \$4.50 on Saturday and Sunday.

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HIFI BUYS

AN INTERVIEW WITH JOEY RAMONE

A teenage lobotomy speaks his mind

Story by **BILL HOLDSHIP**
Interview by **BILL HOLDSHIP**
and **JOHN NEILSON**
State News Reviewers

The Ramones have become something of an American rock 'n roll institution. The band formed in 1974, and became part of an underground East Coast rock scene that also included Patti Smith, Television and Talking Heads. The scene was a deliberate antithesis to the monotonous structure mainstream "rock" had become, and it was a step back toward the primitive spirit of early rock 'n roll. Along with Smith, the Ramones were probably the single biggest catalyst in the British punk movement, since the phenomenon began to take shape shortly after both acts toured the United Kingdom.

The band managed to survive the punk rock stigma, and — through non-stop touring — the Ramones soon attracted a large cult following to their comical, **MAD** magazine-inspired brand of "stoopid" rock. The Ramones created a new satirical rock mythology out of an American pop

Ramone. Joey seemed as amiable as ever, although the entire band appeared to be quite burnt-out from the day's activities. The interview went well, but it was rather formal and a far cry from the one The State News conducted in 1978 when we were invited backstage to share pizza and rap informally with the boys.

There is often a Catch-22 dilemma in rock 'n roll fandom. On one hand, you want your favorite performers to become popular and receive the fame they deserve. On the other hand, it becomes just a bit disillusioning when they begin to take on the trappings of stars. (Can we blame it on Monty?)

Oh, well, The Ramones still basically seem to be a group of nice guys. What follows is a verbatim conversation with the Ramones' most familiar pinhead.

State News: How was your experience with Phil Spector?

Joey Ramone: It was really great. He approached us two and a half years ago, and he wanted to make his comeback with

"We hoped to kick something off — something massive."

— Joey Ramone

culture wasteland inhabited by teen-age geeks who have been lobotomized by rock 'n roll (which everyone knows is a commie plot to infiltrate the minds of American youth). As Charles Sharr Murray wrote in the **New Musical Express**: the Ramones are "simultaneously so funny, such a cartoon vision of rock 'n roll, and so genuinely tight and powerful, that they're just bound to enchant anyone who fell in love with rock 'n roll for the right reasons."

The Ramones have released five albums of their unique adrenaline rock in this country (six in England), but their first big step toward commercial acceptance came when the group was chosen to star in Roger Corman's **Rock 'N Roll High School**. The film received unanimous rave reviews. Michael Clark called it one of the best films of 1979 in the Detroit Free Press, while Chicago film critics Gene Siskel and Roger Ebert consider **Rock 'N Roll High School** to be perhaps THE definitive cult film classic. (The State News liked it a lot, too.)

The band took another step toward mainstream acceptance with its most recent release, **End Of The Century** — a collaboration with legendary rock 'n roll producer, Phil Spector. **End Of The Century** has received more airplay time than any previous Ramones release, and the LP earned the band a two-page spread in **Time** magazine.

The Ramones were in East Lansing last Saturday to headline Pop Entertainment's "Eight-A-Day-For-The-Eighties" festival of superb rock 'n roll. The band recently broke with its long-time manager, Danny Fields (a former editor of **16** magazine), whom they replaced with Gary Kurfust and Monty Melnick. Monty, who was with the band Saturday, appears to have Colonel Tom Parker delusions, and he acts accordingly. It's clear that he plans to take the band to the top, and he appears to have the group totally in his control. As Dee Dee told a State News photographer earlier in the day when she inquired when the band would take the stage: "Ask Monty. I'm just the bass player."

We were introduced to Monty (who didn't seem all that pleased to make our acquaintance) shortly after the band's performance. He re-introduced us to Joey

us because he thought we were a real rock 'n roll band. And he didn't want to make a comeback with Toto or someone like that.

SN: Is it going to be a permanent arrangement?

JR: Well, he wants to continue doing us. But I'm not sure if we'll go along. We may want somebody else.

SN: Are you satisfied with the results of the album?

JR: Yeah, I'm really happy with it. It turned out great.

SN: How's it doing for you commercially?

JR: It's doing real good, ya know? It's out-sold everything we've done in the past. We have a new single from it coming out in about a week or two. But we don't know if it's going to be "Rock 'N Roll High School" or "Rock 'N Roll Radio." It'll be one of the two.

SN: How did you like playing in a place this size today?

JR: Well, the crowd was great, but we don't like playing in halls this size because the sound is terrible and the music isn't right. And like we were in Chicago today, so we had to get up at 8 in the morning to drive here 'cause we drive everywhere. And there was no time for a soundcheck, so you don't know what the sound is going to be like, ya know? And it wasn't real organized, either, so we just hoped for the best. Our soundman and our people tried to hopefully get everything on OK.

SN: Did it affect your show?

JR: Well, it's rough, ya know, because you don't know how the conditions are. The way we work our shows is we like to have the best conditions possible so everything sounds right. So the show can be the best it can be. But today, like, you just don't know. We just got here, and we're on. We wanted to be on even earlier than we were, and they told us we were supposed to be on later. So we don't know.

SN: Well, you looked real good. We just recently saw you in Detroit at the roller rink, and you seem to keep getting better. You seem to have a lot of fans in Detroit.

JR: Oh, yeah. Well, Michigan is a great town, ya know. (Laughter) A great state. We really like it here. The whole Midwest is great. Everything seems to be coming around for us.

SN: Finally.



State News Ira Strickstein

Johnny, Marky, Joey and Dee Dee Ramone pose for a photo in Magic Johnson's old hang-out, gabba, gabba, hey!

JR: Yeah, finally. It's only taken six years.

SN: Right. With every other garage band doing covers of your songs. We read sometime before **End Of The Century** was released that Bruce Springsteen wanted to write a song for the Ramones. Did anything happen with that?

JR: Nah. That was just . . . uh, whatever, ya know?

SN: Yeah. OK.

JR: We're going to write a song for him.

SN: You guys should trade songs with him and record his "Sherry, Darling."

JR: Right. We're gonna write a song for Linda Ronstadt, too.

SN: Are you still better accepted in Europe than in America, or is it about the same now?

JR: Well, response-wise, it's probably a little better in Europe. It's a whole different system over in Europe and Canada, say, than America. America is a little slower — it's a little bigger, though. Everything is different. The radio works differently. Everyone goes on the radio over there 'cause it's one station for the whole country, ya know? It's government-owned radio and stuff. But in America, it's just business. It's not "our" radio anymore and it's not "our" music. Music has practically nothing to do with American radio, especially the FM. It's all a business, just like everything else. So it's

tough. The heavy metal bands seem to dominate American radio. It is coming around, though. Things are picking up and looking a little brighter than they did last year this time. It's still got a long way to go, though. We did hear that the radio has been playing us here, so we like that.

SN: Yeah. WLS has been playing a lot of **End Of The Century**. The Ramones are real prolific. Do you guys ever get in a rut where you can't write songs?

JR: Nah. I mean, that'll never happen. We get frustrated, yeah, but we never get quite that down. Maybe for about 10 minutes you'll say, "What am I doing this for?" But then you'll wake up. Or you'll go out and do a show and the crowd will be so great, it'll take you right out of it. The crowds, they make the total difference, ya know. Sometimes it's really tough, but once you get out there, you forget anything that was bugging you.

SN: Is it still as much fun playing the old material as it was when you started?

JR: It's more fun 'cause you try to do it better. It's like you can always improve on things. It's fun. It's kinda like a "greatest hits" type thing. You mix it all up and try to do the best of each album.

SN: There's also probably more and more recognition as time goes by, and more and more fans turn on to you.

(continued on page 10)



MARK FELLOWS

The future of neo-classic rock

When historians look back on the past couple decades and analyze them in terms of music, "progressive rock" will probably only be a footnote. The golden age of this neo-classical form of music was the 1970s, but like all art styles it gave way to a new wave, in this case a back to basics attitude.

This is not a eulogy, however. To misquote Zappa, progressive rock is not dead — it just smells funny. Let me explain.

When the Moody Blues started experimenting with real and synthesized orchestral sounds in the late 1960s, they showed a dissatisfaction with mainstream rock which was then, I think, at its zenith. The rock heroes would soon become legends and memories.

Other groups soon took up the gauntlet flung in the face of rock music.

Some progressive groups like Yes and Genesis carry on, occasionally flirting with commerciality to broaden their appeal at the risk of alienating their established audience.

King Crimson did much to broaden the scope of rock with electronics and new recording engineering techniques. By the 1970s, groups like Yes, PFM, Focus and other English and European bands proved that orchestral embellishments and an altogether different approach to rock had their place. America followed later with its own synthesis of styles,

jazz rock fusion.

The door to innovation opened even wider with more advanced recording techniques and the advent of theatrics in concert. Nektar, Genesis and other reintroduced light and other visuals to performances, making their concerts elaborate productions.

But what happened since then? Many groups continued in this direction, further polishing their technique. Some grew disillusioned with the pain involved in staging such productions. Perhaps the sensory bombardment of disco numbed the public into forgetting rock synthesis. Maybe the elaborate productions of many bands bred a dialectic movement toward simplicity and power.

Happily, some progressive groups like Yes and Genesis carry on, occasionally flirting with commerciality to broaden their appeal at the risk of alienating their established audience. These days, neo-classic music walks a thin rope to survive.

But positive signs abound for progressive music. One of these is the survival of many progressive bands and another is the continuing efforts of solo musicians seeking a further synthesis for this hybrid art.

For example, ex-Yes keyboard player Patrick Moraz has proved over and over that such diverse musical styles as latin rhythm and orchestral arrangements can form a coherent new sound. Then there's Steve Hackett, late of Genesis, who has done more than anyone in rock to make the electric guitar sound human using only

(continued on page 10)

MSU jazz bands shine

By ROSS BOISSONEAU
State News Reviewer

MSU has never been known as a breeding ground for exciting jazz music, but over the past few years the jazz programs here have improved markedly. With the appointment of Ron Newman as director of jazz studies three years ago, the university took a positive step towards the creation of a solid jazz program. This has resulted in the creation of two top-flight jazz bands as well as several informal small groups.

These two bands play a variety of jazz styles, drawing mainly on the straight-ahead tradition of the big bands. With charts by Buddy Rich, Thad Jones/Mel Lewis, and Les Hooper, among others, as well as several originals, they serve up something for most all big band aficionados.

Both bands feature top-notch performers. At last year's Ohio State Jazz festival, Chuck Peterson was named outstanding trumpet soloist. This year's Aquinas Jazz

Festival brought out the best in both bands: the saxophone section of Jazz Band I was named the outstanding saxophone section of the festival, and Joe Luloff of Jazz Band I and Bob Lyons of Jazz Band II were named outstanding alto sax soloists.

As you can hear if you've attended their concerts, there is not that much difference in the caliber of the two bands. Newman concurs. "When we first started out, we had a hard time getting enough people together for two bands. Now we've got so many talented people trying out that there isn't a lot of difference between the two bands. Jazz Band II is pushing Jazz Band I, and that keeps both bands in shape. In fact, we could easily have three jazz bands, if time would permit."

The bands appear on campus many times each year, and perform several shows outside the East Lansing area as well. This year they've played at Traverse City and at the Aquinas and Notre Dame Jazz festivals, and they have an upcoming

(continued on page 6)

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Gonzo king

(continued from page 10)

completely alien concept.

When Terrible Ted has completed his final encore all of the stage crew leap into action again. The stage is awash with people throwing gear into the road cases and rolling speakers and monitors back to where the forklift is. The process is essentially the reverse of the set-up, but it goes much quicker, and in just under three hours the last piece of the lighting truss is shoved into place in the back of the semi. As the truck pulls out on its way to the next concert date, I get in line to receive my money and my free State of Shock T-shirt.

I'm tired, but overall I had a great time. Of course, for me being a roadie was a once-in-a-lifetime experience, while the real roadies will probably be doing the same thing all over again tomorrow.

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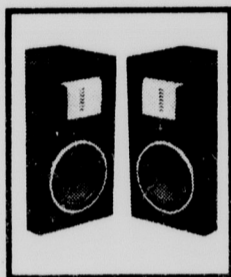
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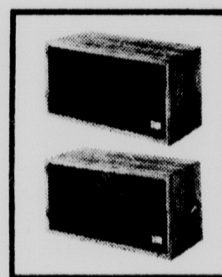
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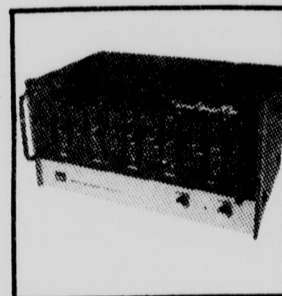
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It's a clown's life for MSU graduate student

By SHARON L. BROOKS

Even the heat couldn't melt the smiles of the expectant crowd when Scratches finally appeared.

Dressed in red checkered pants and striped socks, tangerine tuxedo tails, a sunny yellow tie and a huge yellow mum on his

top hat, he floated in on what appeared to be a size 19 pair of shoes.

Scratches is a clown, the product of Michael Teifer, an MSU graduate assistant in poultry science.

Teifer is also the youngest member of a non-profit organization of professional clowns called Circus Clown Alley, which is based in Lansing.

They perform mostly for children's birthday parties and grand openings like the opening of Lansing Mall.

"We usually perform for kids aged 3 to 10," Teifer said. "After 10 they tend to lose the fantasy."

The satisfaction is in the kids' smiles, he continued, though some of them are frightened by clowns.

Generally, Teifer enjoys "making people look at themselves without being affronted."

Teifer was instructed in the art of clowning at Lansing Community College.

"First you develop a character for your clown," he said. "You don't just do everything and anything."

Once the type of clown is chosen — white-face, tramp or auguste — a face must be developed for him, he said.

Scratches, an auguste clown, is still being refined. So far he's happy and quite colorful, Teifer added.

The act for Scratches

changes according to the function he is to appear at. Therefore Teifer has developed a variety of skills to allow for spontaneity and versatility.

Scratches juggles, performs pocket magic, tomfoolery and molds animal balloons.

Whatever nervousness he might feel initially, disappears as the audience starts to play along, Teifer said.

Performing can be a mental release as you can do things out of the ordinary, he said.

"In make-up you're a

different character than when you're out," Teifer explained, "or you're not a clown."

Teifer, who auditioned for the Ringling Brothers Circus in October, also performed at the annual Small Animals Day at MSU on May 3.



State News/Val Cocking
Scratches the clown

MSU jazz study programs excel

(continued from page 4)

show in Plymouth. Their final MSU appearances are Wednesday, May 14 (Jazz Band II) and Sunday, May 18 (Jazz Band I). Both these shows begin at 8:15 and will be held in the music building auditorium. They're free of charge to the public.

They also accompany many of the jazz performers who appear on campus each year. In the past, they've appeared with Anthony Braxton and Roscoe Mitchell. This year they accompanied Ursula Walker and Buddy Budson, and this past Saturday they played with baritone saxophonist Nick Brignola.

The best is yet to come for the bands. They were so impressive at the Notre Dame Jazz festival this year that they

were invited to the prestigious Montreux Jazz Festival. With the festival being held in both Montreux and its adopted sister city of Detroit, the MSU jazz bands will be getting some much needed exposure.

The two jazz bands are not the only jazz programs offered here at MSU. Various courses in improvisation and arranging are also being offered, and Dr. Newman hopes to increase the course offerings to include more beginning courses as time and budgeting permit. With only one member of the music faculty teaching jazz courses, the offerings are necessarily limited, but hopefully the enthusiasm and abilities of the students will result in MSU becoming known not just for its classical and marching bands, but for its jazz bands as well.

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Kresge Undergraduate Exhibit ends this weekend



No it's not a photo. It's an ink drawing by Tom Carey entitled *Step One*.



This is Grant Wood one better. *Gamma* by Andrea Stork.



Jean Cooley has developed an astoundingly realistic sense of printing. Here's an example of her award-winning work.



Dennis Inhulsen's striking *Garage* is among the finest of prize-winning paintings.

By WILLIAM BARNHARDT
State News Reviewer

The current exhibit of undergraduate art at the Kresge Art Gallery is certainly worth a trip over to see the contents. MSU's resident artists no doubt gave the jurors — Larry Cole, Alice Caskey, and John Willats — some difficult decisions, but the awards have been given and are posted nearby the winners in the gallery. Here are the award-winners:

PAINTING

Kei Shimamoto's *Meditative Wall* took the first award with its mystifying blend of different darknesses among the high-lighted geometry — the same repeated geometric motifs found in other works by the artist. Lila Radway's *Complicated Lady*, a colorful oil abstract took second, and the special Ralf Henricksen award — given to outstanding achievement in painting — went to Susan Beller for the busy *Nath II*, though the subtler *Untitled* on the other side of the gallery was just as deserving.

I feel the most striking work — perhaps in the whole exhibit — was Dennis

Inhulsen's 3rd place *Garage* done in acrylics. This thickly painted near-impression portrait shows mom and dad in the heat of the day lifting the garage door — vaguely sketched but as incisive as a photograph. Inhulsen resists the contemporary notion of "painting nothing" and applies his style to a distinct subject. If you go over to Kresge, don't miss this one.

INDUSTRIAL DESIGN

First award, Bob Martinez; second award, Linda Greiner; third award, Terri Erickson.

METALSMITHING

First award, Carol Matthies; second award, Natalie Matson; third award, John Moquist.

PRINTING

Jean Cooley's remarkably realistic lithographs earned the artist a first award for her Wyeth-like portraits of decaying shacks and barnwood detail. Andrea Stork's second-place *Gamma* captures the concept completely, and Marilyn Joubert's third-place handmade paper constructions add another perspective to the exhibit. Cheryl Calkins *Innisfree II* has a delicacy of print that so well captures the natural setting of her landscape.

DRAWING

Debra Wiitala — whose etchings in the printing category were also notable — took third award in the drawing entries. Second place was Lisa Hornaday, and first place went to the photographic ink picture by Tom Carey entitled *Step One*. Two works named *Untitled* (c'mon, any kind of a title is better than "Untitled") by Diane Cole and the other by Carol Miller also were impressive ways to capture the human form in art.

GRAPHIC DESIGN

First award, Amy Wood; second award, Anita Koppier; third award, Scott Clemens.

CERAMICS

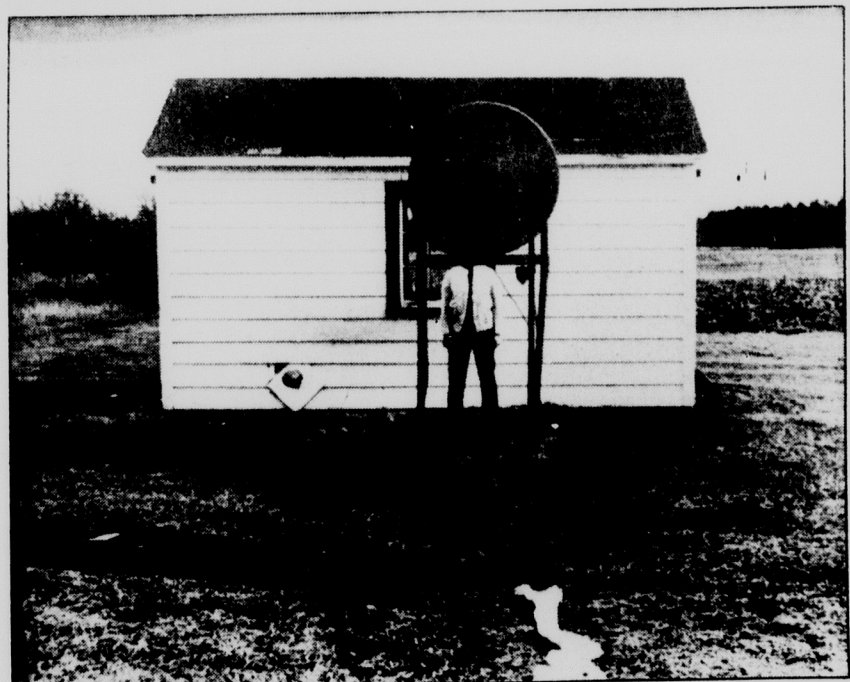
First award, Joan Hemingway; second award, Cynthia Bourgeau; third award, Karen Andrews.

PHOTOGRAPHY

First award, Hideki Kihata; second award, Jerry Hackett; third award, Mark Orr.

SCULPTURE

First award, Mariann Bryant; second award, Henry Sosa; third award, Liz Daly.



This unique shot is among the collection of first-place photos by Hideki Kihata.

For more information

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Downstairs

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Michigan Dance Month

By WILLIAM BARNHARDT
State News Reviewer

Governor Milliken designated April 14 through May 14 as Michigan Dance Month and the Greater Lansing Area Dance Council, with the Lansing School District, is keeping in step with Dance Festival '80.

The festival itself started April 28 and will run through Sunday, and will feature performances as well as workshops within its two weeks. Three touring groups and four local companies combine to provide a diverse and well-rounded selection of dance styles and forms.

This is the first such dance festival in Lansing and it is already getting enthusiastic support from dance troupes as well as appreciators of dance in the Lansing area.

In the past, the old Council for the Arts had sponsored dance series with all the local groups participating. This year, the recently-formed Arts Council is helping to publicize and arrange this dance festival — instead of managing it — and the Greater Lansing Area Dance Council and the Lansing School System are producing the festival this year. In return for performance space from the school system, the various dance troupes open their dress rehearsal to local student audiences from elementary and middle schools.

Jim Cleveland, director of audience development for the Arts Council commented on the acceptance of Lansing's first dance festival. "We've had good verbal support from the various dance groups as well as good coverage on talk shows and the local media," Cleveland said. "Of course, one would always like to better financially, but what we've got here is a

good solid start.

"What makes this particular festival so important is that the dancers that perform are getting paid — there is actual monetary support going to these troupes from the proceeds," he said. "They're not just doing it for free publicity — and that makes things better for dance in Lansing all the way around."

In summary, here is the performance schedule:

Still remaining in the series is CMU'S COUNTRY DANCERS (tonight) who explore international and American folk and square dancing as well as contemporary dance in their more than 30 member company under the direction of Carol Howard. Saturday night brings the LANSING COMMUNITY COLLEGE DANCERS highlighting the modern works of five choreographers — including one student, Emily Sargant.

Both of these concerts will be held in Partington Auditorium (at Chestnut and Kalamazoo in downtown Lansing) at 8 each evening. Admission either night is \$4 adult, \$3 student, and \$2 for children. Call 372-4636 for reservations.

The series began with the WAYNE STATE UNIVERSITY DANCE COMPANY (April 29) who danced to themes of children's songs and games. The colorful BALLETT HISPANICO (May 1) drew from flamenco and Spanish-American dance culture. PASHAMI DANCERS (May 3) dazzled the audience with their West African dances accompanied by rhythmic drums. The accomplished duet of DIANA (continued on page 10)



The Wayne State University Dance Company.

State News Eileen Blas

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**"FIREFALL
"UNDERTOW"**

A backstage locker room interview with Joey Ramone

(continued from page 3)

JR: Yeah. I guess we're getting a lot of new fans since the new album. A real broad audience. We're getting a lot of the real hardcore HARD rock fanatics — the Ted Nugent, Aerosmith, Kiss, Black Sabbath type crowd. And then we're getting a lot of the kids — little kids, ya know. And it's great — a lot of fun. It's a constant evolving type of thing. New people are being introduced to our older material, and going out to buy the first album. Ya know, one thing we hate is a lot of times you

go to see a band because you like their older stuff, but they have a new album out, and all they do is their new stuff — things you never heard before. So we like doing things our fans our familiar with.

SN: Do you think **Rock 'N Roll High School** helped your success?

JR: Well, I think our time was due. And also **Rock 'N Roll High School** and the **Spector** album. It all helped.

SN: Was doing the movie a good experience?

JR: Oh, yeah. It was great. And the greatest thing is it

was Roger Corman's own comment. He wasn't doing just any movie.

SN: You got to live out all your Monkees' fantasies?

JR: Yeah, right, It was all great, ya know? I mean, the whole staff was made up of old rock 'n roll veterans. Allan Arkush, the director, goes back to the days of the Fillmore East, where he used to run the lights and he was also an usher. And everyone's background was pretty much rock 'n roll. It wasn't a Robert Stigwood in-it-for-the-bucks thing or, ya know, having no knowledge of music whatsoever. It was real good.

SN: In addition to your music, do you get the impression that rock 'n roll is making another real comeback?

JR: Yeah, yeah. Definitely. And that's what we always hoped for. We hoped to kick something off — something massive. And we always wanted to show kids that rock 'n roll is fun and exciting. It's spontaneous, and anyone can just go out, pick up a guitar, and do it. You don't have to worry about having played for 20 years like Ted Nugent or Jeff Beck or whoever, ya know?

Monty: OK. That's it!

SN: Well, Joey. It's been real nice talking to you. Thanks a lot.

JR: Sure.

Gonzo swingin' with Terrible Ted Nugent

(continued from page 11)

— all have pot bellies. I'm beginning to understand why.

With time on our hands and our taste for Heinekens whetted, we grab a case of the brew and go out to the bus to while away some time. A long day and a big meal (or rather several big

meals) have sapped me of much of my energy, so I'm more than happy to stretch out with a few beers for a while and wait for the opening act to finish their set. If this is work, I'm all for it.

When it's time for Nugent's show to begin, I

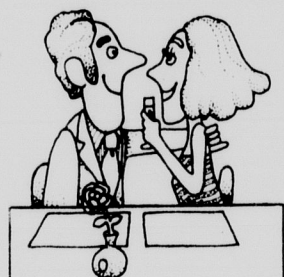
wander back indoors and drift in with the crowd, most of which looks much younger than myself. I can't help but feel proud when I look at the stage, however. Those are MY lights. MY P.A. speakers. MY amps. MY drums. MY stage. Whether I like Nugent or not, I feel that without my help he wouldn't be able to put on his show for these fans.

Realizing that the beer is going to my head, I find myself a place to sit just as the lights go down to the applause of the Nugent freaks. Then, with his band already blasting out the first if the evening's many skull-splitting riffs, the Motor City himself swings across the stage from the P.A., dressed only in a loincloth and leggings. Shaking his mane wildly from side to side, he pounces on the microphone and lets out a bloodcurdling "OOBA — GOOBA — GONNA — DO — IT — TO — YA — ALL — NIGHT — ALL — RIGHT — OUTASIGHT — BABY!!!" He beats his chest. He picks up his guitar as if to offer it to some pagan god. The crowd goes wild, and I begin to convulse with fits of laughter.

This just great, I think as the show continues. Forty people have put in a solid twelve hours of work apiece, moving several tons of expensive equipment in from across the state and setting it up with

machine-like efficiency, all so some missing link can go onstage and act out his George Of the Jungle fantasies and play Megadeath Guitar God for two hours. I'm laughing so hard at the absurdity of it all that tears are streaming down my face. This is rock 'n roll? Are we not apemen? Grateful for the earplugs and the beer, I can only marvel as the gonzo geek puts on his spectacle for the Michigan crowd — a spectacle in which subtlety is a

(continued on page 4)



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Music

(continued from page 4)
technique. His last album, the grossly underrated **Spectral Mornings**, successfully showcases his potential to help carry progressive rock into the 1980s.

Another positive sign is that the airwaves still carry material by the more popular progressive bands. A local radio station has even begun playing songs from Gentle Giant's new **Civilian** album, a positive sign indeed. As long as progressive's small but hard-core audience still listens, rock synthesis will live. Amen.

Dance month

(continued from page 9)

HART AND VALERIE FELT (May 5), exhibited their previous experience with Martha Graham and Alvin Ailey. And **HAPPENDANCE** (May 7), another local troupe, presented their unique array of contemporary dance.

A popular aspect of the dance festival is the weekend workshops offered by the Modern Dance Workshop on the campus of the Lansing Community College.

"The diversity of people that have shown up for these workshops is what's really amazing," Cleveland said, "people with as varied a dance background as you can imagine. We're quite happy with the attention and attendance that this particular facet of the festival has attracted."

This Saturday, beginners are eligible to take classes in Mexican-Spanish dance, clogging or mime.

On Sunday, beginners are offered classes in African dance, Tai Chi, and intermediates are offered a workshop in classical ballet. Fees are \$3.50 for adults, and \$2.50 for children. For workshop reservations call 372-4636.



State News Richard Marshall

Ah, Flamenco! Espana! The flavor of Mexican and Spanish-based folkdances were captured by the local Ballet Hispanico who performed May 1.

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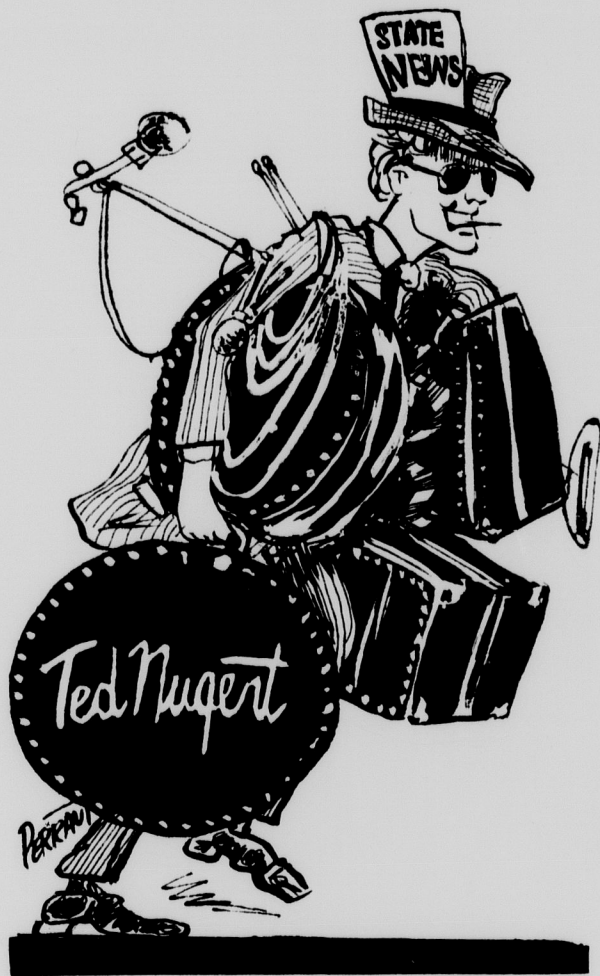
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'I was a roadie for 'Terrible Ted'

By JOHN NEILSON
State News Reviewer
"A roadie? Me?"

In the commotion of a rock 'n roll show at Dooley's I can't be too sure I'm hearing right. An old acquaintance — formerly an employee of Pop Entertainment — is rounding up a crew to work backstage at Ted Nugent's upcoming show in Saginaw, and he wants me to come along. It'll be fun, he tells me, and adds that the money I'll earn for a day's work won't be anything to sneeze at, either. I assure him that I don't need any convincing — money or not I'd love to do it — and he promises to get back in touch with me as the concert date gets nearer. We shake on it and go our separate ways.

At 6:30 a.m. the day of the show I'm not so enthusiastic about the whole deal, but I somehow manage to crawl out of bed nonetheless. An hour later I find myself shivering in the cold of the Blookfield Plaza parking lot, gulping down the first of the day's many Pepsis and waiting amid a growing cluster of people for the customized double-decker schoolbus that will take us to Saginaw. Many of the guys seem to be old hands at this sort of thing — a few look as mystified as I feel. All told there are 14 of us, and each finds a different way to amuse himself during the bus ride north.

We arrive at the Saginaw Civic Center shortly after 9 a.m. Outside there are several trucks loaded with equipment. Inside, the stage that had been erected earlier sits empty and waiting. Our job will be to help Nugent's official crew transfer several tons of rock 'n roll gear from truck to stage, but first we are given a free hand at a table loaded with breakfast rolls, bagels, fresh fruit, juices and milk.

"This is my kinda work," I think as I help myself to a little of everything and absorb my first lesson on the lifestyle of the adult male roadie: You don't have to worry about starving in this business!

Our first task is to assemble the huge overhead truss from which the stage lights will be hung, so one by one the erector-set-like sections are hauled from the truck and laid out on the stage. After being bolted together and strung with power cables, the entire assembly is winched up waist high so that the multi-colored lamps can be fitted in place.

I soon come to admire the ease with which the set-up is slowly being accomplished. Every piece of equipment has its place, every task its time, and my fellow stage hands and I are shunted from one job to another with routine

efficiency by the more experienced road crew. While some of us help to aim the lights and check for broken color scrims, the others are rolling in the P.A. speakers from the semis for the next phase of the operation. These cabinets are then fork-lifted into massive stacks at either end of the stage, as Iwo Jima-like webs of upstretched arms try to keep them from toppling over. As the walls grow taller and taller we scramble up onto them to help slide the still-higher horns into place.

With the lighting truss winched up to its full height and all of the speakers in place, the stage looks remarkably complete by the time our supervisor tells us we can break for lunch. This time the table we raided earlier is covered with breads, soft drinks, and a tremendous variety of slices meats and cheeses. This seems too good to be true, and I soon settle down with a double-deck ham and Swiss sandwich in one hand and a leaning tower of turkey in the other. A mound of chops another can of Coke — who could ask for more?

After eating we get back to work and find that Nugent's amps and other gear — all packed away in matching red road cases — are being forklifted and rolled onstage. I am assigned to help the drum roadie, and after the heavy muscle work involved in putting up the P.A. stacks this seems like a piece of cake (stop thinking like that — you just ate!). For the next hour or so I help to assemble the drum riser, polish the transparent screens on either side of Cliff Davies' kit, aim his monitors, and even scour out the canisters that hold the flash powder for the onstage explosions that everyone loves so much.

By this time Nugent and his band have arrived for their sound check accompanied by the Gonza-man's red Labrador retriever and a number of hangers-on. Our work completed for the moment, the stage hands all hang out in the stands during the band's workout. The veterans among us brought earplugs for everyone, and with these firmly in place we can sit and smile without the fear of having our eardrums pummeled into oblivion. With the volume set at a notch or two above the pain threshold Nugent seems happy with everything, so after a few numbers the band wanders off and leaves us to set up the equipment to be used by the opening act, Roadmaster, in the space that is left.

Once that is done, there's really nothing more to do until showtime, which is still a couple hours away. Half of our group will be working during the show itself, either running spotlights or guarding Nugent's bus outside, so these guys are given a break for now. Myself and a few others will technically remain working until 7:30 p.m., just being of assistance to whoever needs it, but in reality we just try to keep out of the way of everybody and amuse ourselves. Just for kicks I try swinging on the rope that Nugent will later use to make his stage entrance with, and imagine what it must be like to pull this Tarzan trick in front of thousands of screaming fans. It must be a very heady experience.

Thanks, no doubt to the six-pack of colas I've slugged down by this time, I begin to hear the faint, but urgent, call of nature from the direction of the rest rooms. In the process of answering, I notice that that isn't the only

sound emanating from this area, for down the same hall as the lavatories is the dressing room, and as I approach I hear Nugent and his band wailing through a few of his cock-rock anthems. I poke my head in and watch for a few minutes, but then one of the Nugent hangers-on taps my on the shoulder and tells me somewhat officiously that as a stage hand I'll have to leave. Second rule of backstage life: Everybody fits into a pecking-order, with Nugent and his manager on the top, his crew beneath him, and us stage hands somewhere near the bottom (just one notch above the fans, I guess).

It's alright, though, for as I leave the dressing area I notice by companions streaming towards the dining table again, and if breakfast and lunch surprised me, dinner just leaves me speechless. Soon I'm sitting down with a dormitory-styled steak, baked potato, vegetables, salad, fresh cherry pie and a Heinekin. All day I've noticed that the road crew — despite being muscular from all of the heavy lifting

(continued on page 10)



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