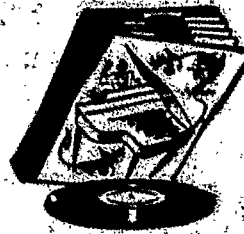


Disc Notes

From Paul Contestabile



(Great reviews for this series of records playing them as if they were new. S.S.J., instructor in English at Nazareth College.)

Hearing poetry is an experience for which very few educational programs can provide sufficient time. We read it, analyze it, discuss it, prize it, but we rarely have the opportunity to hear it in great swatches. Here and there gives us which stands almost independently of the tantalizing intuition that we are missing a great deal, just possibly missing the very essence of poetry.

The appearance then of these three record series of readings, *A Little Treasury of 20th Century Poetry*, on which poets of this century read their own works, is a boon to poetry-lovers. Colpix Records is responsible and their contribution to the world of literature must be acknowledged. Any one of these or all three will add a new dimension to a record library. Besides the obvious historical value, there is the distinctly modern phenomenon of the concept of beauty expressed by the very conceits of the syllables uttered from the lips of the poet.

One cannot help feeling that this electronic contact with the voice of their structure is a pure bonus. It is, of course, an entirely new phenomenon. Robert Frost, W. H. Auden, T. S. Eliot have all cut extensive readings of their own works. But this collection represents a serious nature, satire, downright spoofery.

Ogden Nash, for example, is outrageously impertinent with *O Please Don't Get Up*. T. S. Eliot and Robert Frost are by and others; his smoothness of delivery carries the listener pell-mell into the case, the printed text is added; one enjoys the visual incongruity as much as the aural.

The late e. e. cummings works rather too hard in a few of his five selections. If his word order and typographical/visual patterns are deliberately used to foil the reader, then perhaps much of his work is best experienced in the reading rather than in the hearing. William Carlos Williams, Marianne Moore, Robinson Jeffers, Conrad Aiken are among the many who underline the delivery, forcing the listener's ear into recognizing beauty of sound and image with almost no help from inflection or interpretative reading.

Teachers of poetry, note: In most cases, these poets would seem to say that a good poem does not need our histrionics. Leo needs its gold frame. As a matter of fact, carrying this to an extreme, an interesting experiment League.

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'Music Man' Thrills Sellout Audience

PROFESSOR HAROLD HILL (Nick LaTessa) charms some of the ladies of River City in this scene from "The Music Man" slated to continue performances tonight through Sunday, Oct. 4, 5 and 6 at the Eastman Theatre at 8:15 p.m. There will also be a matinee Sunday, Oct. 6 at 2:15 p.m. The annual Firemen's Benefit Show has been playing to capacity audiences. Shown from left are Cyndie Grantham, LaTessa, Anne Keefe and Marilyn Benedict.

Theater News

Luther

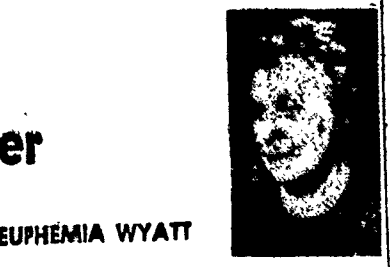
By EUPHEMIA WYATT

LUTHER: THE play by John Osborne is an extraordinary love of God, he galvanizes the character study of an extraordinary man written with objective and impartial clarity. No historically minded Catholic can deny the need for reform in the Church in the 16th century above all in Rome where simony, immorality and corruption were overgrown weeds. The shocking sale of indulgences for the building of St. Peter's for the princely Archbishop of Mainz received 50 per cent was the occasion but not primarily the cause of Luther's revolt which lay deep buried in his long-rooted fear of sin. Inspired by a misguided theologian, William of Occam, Luther, as a monk, had come to believe that as all men must sin continually, salvation lay not in men's deeds but in their faith—that famous "Justification by faith" which developed with Calvin into predestination.

Though 20th century Catholics must wince, it is likely that the traffic in indulgences by his friar named Tetzel was just as crude with its drums and bells as the rowdy stage scene. Certainly the Medical Pope, Leo X, was far more interested in his pleasures, his sex and his hunt for Cardinal Cajetan, the legate to Genoa, could understand the peril of a divided Christianity but not the urgency of reform and, albeit with repugnance, condoned the mortal sin of the reprobate Tetzel. When the Augustinians advised Martin and to irritate the Frick of Wittenberg whose castle contained so many spurious relics, it must be admitted that in this case, Martin's zealous acceptance of compromise.

The play opens with young Martin's reception as monk in the Convent of the Augustinian Order of Eremites, his religious intensity, his error of sinning, his most unpleasant physical weakness, his burning idealism are graphically dramatized as well as his secure in the choir while listening the Office, when after some yelping groans, heard above the chant, Albert Finney as Martin, makes a samurai-like backward fall and two monks try to control his convulsions and finally carry him off as the others move on, with never a pause, their play.

Mr. Finney's portrayal of the complex personality of Martin is magnificent, eliciting sympathy for the young man's shaven head so desperately in



THE HIGHWAYMEN

where, instead of preaching the multitude in ugly invective against the Pope. Yet he is completely dignified, courageous and fearless at the Diet of Worms. Four years later in a trenchant scene, he is accused by a knight, his former follower, of betraying the peasants in their uprising when their German nobility made Luther their figurehead against the Emperor. The knight rolls off the bleeding body, symbol of the massacred peasantry and smashes the Lutheran banner he had carried.

In the last act, Finney wears the full hair cut and full short coat well known in his pictures and it is hard to recognize in this coarsened figure, the young ascetic Martin, who is now married to an ex-nun and has a son. One point Osborne has brought out is that Luther never possessed the actual "sweet odor" of sanctity so often mentioned in regard to the saints; instead the malodorous quality of his person is constantly emphasized. The production is strong and compelling. John Moffat as Cardinal Cajetan, Peter Bull as Tetzel, Frank Shelley as the Vicar, Stauffitz are outstanding. The plainchant is sonorous; Tetzel's scene is rowdy as Leo X's falcons and dogs theologian, Karl Adam, speaks traditional Mission Day fund-raising "carnival" annually staged at the college.

The Highwaymen have become famous for their single recordings of "Michael," "Well, Well, Well," "Cotton Fields," "Praetoria," as well as five albums including "The Highwaymen," "March On, Brothers," and their latest, "Hootenanny with the Highwaymen."



Highwaymen Concert Listed At Nazareth

One of the most popular "Hootenanny" vocal groups will appear in the Nazareth College auditorium Sunday, Oct. 6, in a program designed to raise funds for the Missions.

The appearance of the Highwaymen in the 8 p.m. concert arranged by the Fremont Mission Unit of the college, during a performance. This year's concert replaces the traditional Mission Day fund-raising "carnival" annually staged at the college.

The five-man group sing in four languages — English, French Hebrew and Spanish — and use up to 20 instruments during a performance. The original four-man Highwaymen group was formed when the members were fraternity brothers at Wesleyan University in Connecticut.

Concert program co-chairmen are Maureen Bell and Peggy Rooney. Other committee members are: Marleen Bowman and Pat Cooper, publicity, and Peggy Simmons and Mary Bond, tickets. Tickets will be available at the door.

Clambake Set By More Club

Elison Parks' south cabin will be the setting for the Oct. 6 clambake given by the St. Thomas More Club. All are invited. Two groups will leave St. Andrew's parking lot for the clambake, one at 9 a.m. and another at 1 p.m.

Reservations will be necessary with a \$1 deposit by Oct. 1. Total cost for this day of fun and food will be \$3.75 for members and \$4 for guests. Reservations are being taken by Jerry Menz, 122 Waring Rd., SU 4-9452 and Gary Schaeffer, 132 Dearcap Dr., ID 6-9409.

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