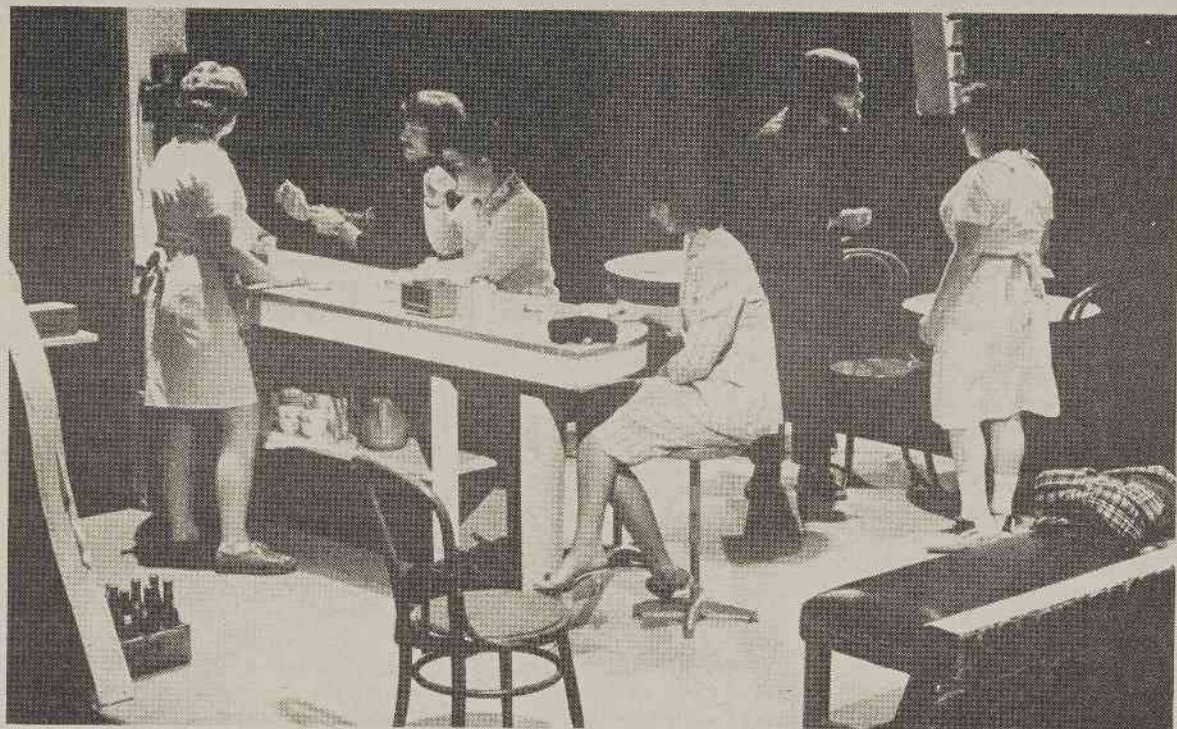


THAT'S ENTERTAINMENT



Amazing Grace

As a preview to the performance, one needed only notice the fantastic set. The construction crew should be congratulated on such a fine job. Every aspect of the set conveyed authenticity . . . a crate of sodas on the floor behind the counter, a neon sign reading "GRACES" in the front window, fading and peeling wallpaper, accumulated dirt in all the correct places, and a tile floor faded from the years of stamping feet. With such meticulous consideration having been given even the minutest details, one was quite confident a superb performance was about to begin.

Jan Wilson and Susie Williams opened the play, displaying immediately that Richard Kagey is a perfect casting artist, as he has demonstrated many times in the past with his memorable productions. Jan Wilson is Grace Hoyland. What more need be said? She portrayed all aspects of Grace beautifully. And Susie so innocently makes the character of Elma Buckworth, even though at instances we see glimpses of awareness seeping in.

Denise Juren, in her first performance ever on stage, showed the audience a spectacular display of her new-found talent in portraying Cherie, a chanteuse. Her performance skillfully emulated the very elements exuded by a young lady from a small town in the Ozarks. She is by no means naive, but possesses a heart of gold. This is the impression one gets after hearing of her dilemma with Bo Decker.

Bo, played by Ken Rogers, is hot on the trail of Cherie. He has been captivated by her performance at the Blue Dragon. Being a bit naive about certain matters, Bo cannot say

goodbye after his first taste of the finer side of life. Ken Rogers most aptly demonstrated the moods of Bo Decker . . . sadness, despair, passion, anger, joy and contentment. His vacillating feelings are properly compared to Beethoven's Fifth Symphony, fluctuating from highs to lows, with transitional movements. One can imagine the difficulty involved playing such a character.

Dr. Lyman, a former college professor played by Clyde Cash, possesses a very well stocked vocabulary. (Changing style for a moment) Clyde, your voice is a natural. Your dialogue could not have been better, with perfect enunciation and

Frampton Comes Alive

Peter Frampton, since he left Humble Pie four years ago on his solo career, did not make the studio his stage. He stays on the road most of the time. "Frampton's Camel," was his second album in which the stage is strongly felt. "Something's Happening" and "Frampton" are two more really good albums that have a lot of his best songs like "Money," "Show Me the Way," "Waterfall" and "I Wanna go to the Sun." "Frampton" may be one of his best albums yet. This album was recorded at Clearwell Castle near Waks, England with Frampton playing all guitar and keyboards. His newest album called "Frampton Comes Alive" is one of his most full range, live albums yet. It was recorded from a series of Frampton concerts all around the nation. All types of acoustic and electric work appear on this album.

By WES VANHOOK

such realistic gestures and expressions.

Bo Decker's sidekick, Virgil Blessing, a cool-headed fellow, is hilariously immortalized upon our memories by Michael Sledge. Again, the voice has been made a capital feature of this character by Mick's mastering of an exact type of speech. A fine job!

David Knotts was superlative with his actions (expressions), especially in his Casanovic role. Steve Bryant played the steady-going, public-minded servant, Will Masters, who keeps the peace in "Dodge City."

Bus Stop is undoubtedly one of the best performances ever staged here at Wesleyan. Everyone was magnificent. Richard Kagey, you've done it again.

By STEVE CAHOON

this is your typical fillup a blank space gimmick, but we would like to seize the chance for feeding our egos, so if you please tear out this square and check yes if you're with us, no if you're not. Now if you'd like to save the paper to take home and show your little brother or mom, just jot yes or no on a piece of paper and slip it under the Degree office door.

- Yes
- No

Fleetwood Mac

Through the years, "Fleetwood Mac" has had many new members in and out of the group. They started out in 1967 as a blues band. The members were Mick Fleetwood, Jeremy Spencer, John McVie, and Peter Green. Before "Fleetwood Mac" was started, Mick Fleetwood was a member of "John Mayall's Bluesbreakers" and "Shotgun Express." John McVie was the founder-member of the "Bluesbreakers Band." In 1968 Danny Kirwin joined the band from "Boilerhouse Blues Band." Peter Green left the band in 1969. The next new member, a really great singer and songwriter, Christine McVie joined in the summer of 1970 from Chicken Shack. Six months later Jeremy Spencer left. In the spring of 1971, Bob Welch, guitar player and singer-songwriter joined the band. His contributions to the band were really great. One of his best songs to me is called "Future Games" found on the album of the same title. Welch left the band about one year ago, leaving "Fleetwood Mac" on their own, after three years of successful music together. After he left, two new members joined; guitarist Lindsay Buckingham, and vocalist Stephanie Nicks. They soon started working on their new album called "Fleetwood Mac." This album has shown signs of being their most successful album since "Bare Trees." A new album is promised to be released within the next few weeks.

By WES VANHOOK

Woman Of Heart

Playing before a sold out Cameron Indoor Stadium audience, Joni Mitchell and the L. A. Express displayed Saturday night a performance that will long be remembered. The L. A. Express, (with the absence of Tom Scott), opened the concert playing some of their more familiar songs as well as a few new ones that will be released soon on their forthcoming album. They gave a "fantasmagorical" performance, especially with solos by John Guerin on drums and Vicor Feldman on electric piano and bongos. After a short break, the L. A. Express returned on stage with the presence of Joni Mitchell. Wearing a three piece tailored suit with an English-styled hat, Joni opened with "Love or Money", electrifying the audience. She continued to sing songs from all of her previous albums, with special emphasis on her latest album, Hissing of Summer Lawns. Some songs that stood out were "Rainy Night House," "Big Yellow Taxi," for which she wore a cab drivers hat, and on the piano, "Real Good For Free". Although she made no mention of an album Joni did sing two new songs, "Kaiobe" and "Don Juan's Wreckless Doctor." Closing with the song "Twisted," the audience let her know that she is and always will be one of the great performers in the entertainment world. Even though she did not sing such classics as "Blue" or "Woodstock", Joni Mitchell gave an intense and extensive concert that demonstrated why she has such a large following today.

By KEN ROGERS

Bob Dylan: "Desire"

Following the releases of "Plant Waves" and "Blood on the Tracks," Bob Dylan has come out with what is probably his best album to date. On "Desire," Dylan displays the best singing voice he has revealed on records, retaining the old intimacy and individuality, but adding a new-found intensity. Lacking the usual batch of personal, political songs, Dylan has for the first time used a co-lyricist, Jacques Levy. The song that really stands out on the album is "Hurricane," an insistent protest song defending Rubin Carter. With this song, Dylan has drawn nationwide attention to the imprisoned boxer who was falsely tried in 1967. On the song "Joey," Dylan also tries to defend slain mobster Joey Gallo, as well as make a hero out of him. "Sara" is a song dealing with Sara Lowndes, who married Dylan in 1965. Other standouts on the album include the lyrics of "Isis" and the backup singing of Emmy

Lou Harris on "One More Cup of Coffee" and "Oh, Sister." And the violin playing of Scarlet Kivera adds a unique and "gypsy" touch to the album. The Bob Dylan of today may not be the awesome figure he once was, but maybe he is something more real and a true performer.

By KEN ROGERS

The opinions expressed in this paper are not necessarily those of Wesleyan College.