

Brand Delights Audience With Songs, Comments

By CLAUDIA LEVY

Oscar Brand, perched on a tall stool, booted foot tapping, fingers busy at his 12-string guitar, brought the authentic, the satirical and the slightly risqué to a delighted audience at a Folklore Society-sponsored concert Sunday night in Schwab.

Referring occasionally to a list of songs taped to his guitar and frequently straying from it, Brand sang and commented his way through a program which included many of his better-known bawdy ballads and many of the old folk songs he has sung since he was five years old.

"Very often I change the sound of them to what is pleasing to me," he said of traditional ballads. He then illustrated how an ancient and bloody air like "Lord Randal" was revised through the years until it became "Billy Boy," a "happy children's song."

"WHAT MAKES these songs treacherous," he commented, "is that you fall in love with the first version you learn and from then on all others are not right."

Munching cough drops, "fortified with lint," Brand reached into his songbag and drew out ditties he learned from the Air Force, songs he has composed himself and parodies of old tunes.

"This tune," he said, picking out a gentle version of "Tramp, Tramp, Tramp the Boys are Marching," "was old when London Bridge was a plank and 'Beowulf' was the book-of-the-month." He sang various versions of the tune to show how the Civil War soldier adapted it to his particular situation.

AS BRAND sang "Flag of blue, white and red, man's got a right to earn his bread," the audience joined with him, as it did on various other numbers throughout the evening.

"I prefer college audiences and

children," Brand commented before the program. "Children are such fun and students know exactly what I'm talking about. It's unfortunate that I can't sing for college audiences those songs which I learned from them."

Brand kept up a running commentary during the program, telling of the adventures of fellow folk mongers, discussing folk singing today and leveling charges at those aspects of the scene which displease him.

"I DON'T like the self-conscious ethnic quality of some folk singing today—I'm against snobbery in folk music." The commercial sound in folk music, he said, has produced some good sounds, but he condemned it for trying to reach an audience only for sale value.

There are two schools of enthusiasts on American campuses, he said before the program, the pro-Kingston Trio, Peter, Paul and Mary or commercial division, and the anti-Kingston Trio, pro Joan Baez or non-commercial half.

5% Discount Set In Terrace Room

Otto E. Mueller, director of Housing and Food Services, said yesterday that beginning with the luncheon meal Friday, a student eating in the Terrace Room at the Hetzel Union Building will be eligible for a 5 per cent reduction on the price of his meal.

To obtain the discount, the student need only show the cashier his current student identification card. The presentation of the identification card will also exempt students from paying the 4 per cent Pennsylvania sales tax.

Alard Quartet, Violist, Harpist To Perform

Overda Lipp Page, violist, and Nan Gullo, harpist, will perform with the Alard Quartet in a concert at 8:30 tonight in Schwab.

Mrs. Page, wife of Raymond Page of the quartet, will perform in the Mozart Flute Quartet in D Major and in "A Night Piece," a string and flute quartet by Foote.

Miss Gullo, State College resident and second harpist with the Pittsburgh Symphony, will perform with Mrs. Page and the quartet in Debussy's Sonata for flute, viola and harp.

The quartet, currently in residence at the University, will play Dvorak's "American Quartet."

Members include: Donald Hopkins, violinist; Joanne Zagst, violinist; Raymond Page, violist; and Leonard Feldman, cellist.

MRS. PAGE has appeared as soloist with the Cincinnati Symphony, the Dayton Philharmonic Orchestra and the Alard Quartet. She was formerly a member of the Springfield Symphony and Dayton Philharmonic Orchestra and appears on occasion as first flutist with the Springfield Symphony Orchestra.

Miss Gullo has studied at the Eastman School of Music and the Juilliard School and has appeared in a Young Artists Concert at Carnegie Hall. Last September she was invited to be the harpist with Juilliard Orchestra for its appearance at Philharmonic Hall at the Lincoln Center for the Performing Arts in New York City.

Silva Book Published

Ruth C. Silva, professor of political science, is the author of the book, "Rum, Religion, and Votes: 1928 Re-examined," recently published by The Pennsylvania State University Press.

Spender Says New Social Class Provides Fresh Writing Material

By NANCY EGAN

A new post-war social class in England is providing the bulk of the subject material for England's young playwrights and poets, according to poet and critic Stephen Spender.

Spender, who appeared Friday night in Schwab under the sponsorship of the Artists and Lecture Series, discussed many of the differences between university-educated poets and the primarily anti-university playwrights.

The anti-university playwrights, with their views "of the extreme left," are conscious of the new social class and its problems, Spender said. Their characters are "their own people," and they are projecting the drama of their own feelings and conflicts onto the stage.

LOOKING inwards in despair and employing violent solutions for their dramatic problems, the playwrights seem to use "sex, socialism and peace," as their by-words, Spender said.

Modern English poets, on the other hand, are more rational and

reasonable than the playwrights, Spender said. They believe essentially in the intellect and in an Anglo-American intellectual community, opposing the anti-American English playwrights. The poets have learned much about the techniques of poetry writing from the Americans, Spender said, and belong—with the Americans—to what he termed an "International Academy of English Language Poetry."

UNFORTUNATELY, Spender added, the poets are generally content with "minor results" and have developed a feeling of complacency which is derived from a lack of competition in their field.

During a coffee hour held in the Hetzel Union lounge after the lecture, Spender touched on topics ranging from beatnik poetry ("fundamentally boring") to Walt Whitman ("marvelous vision").

Before reading a few of his poems aloud, Spender said that one of the first pieces of advice he would offer to aspiring writers would be "to write as if no one has ever written the same thing before."

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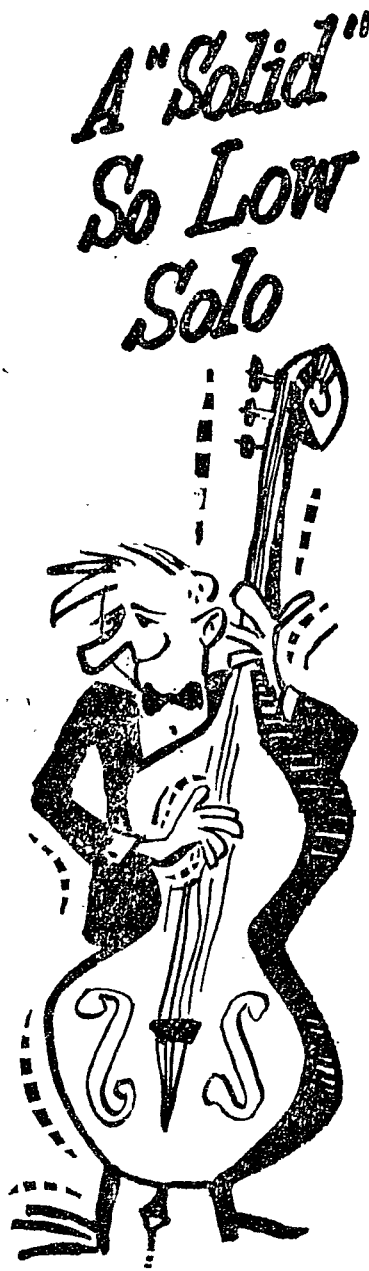
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