

Local musicians play their stuff

Concert to feature musical mix

By EVE MARKOWITZ
Collegian Staff Writer
Sometimes you hear them and sometimes you don't because they play in local nightspots as background music.

This weekend, though, six local musicians are treating State College to a bona-fide concert.

"Jazz, blues, folk, rock — they'll all be represented in some way," says guitarist Jerry Zolten. The concert will be held at the Hillel Foundation at 8 Sunday night.

All of the musicians are professionals who have been all over the country since the early 60's when they saw their music "hatch."

"Jerry and I go back to the beginning of the movement

here at Penn State in '63, '64," said Ken Mathieu, who plays a six-night a week circuit at Tofrees and the Holiday Inn.

"That was when girls were still required to be in at 11:30 on weeknights and at 1 p.m. on the weekends," he said. "Music-wise, Peter, Paul and Mary were just the tip of the iceberg; we were interested in the obscure."

Zolten and Mathieu were working with the Folklore Society then, "an extremely potent force on campus that booked a lot of concerts," presenting acts like Richie Havens and Janis Ian. Zolten said in those days Richie Havens and other unknowns would play for \$50 and about 50 students would show up for the concerts. He can

remember when the then-obscure Arlo Guthrie came to State College and couldn't perform just because the Society hadn't the \$50 to pay for it.

"People like Tom Rush and Tom Paxton came here before they were famous — we wanted the real rootsy people," Zolten said.

All of the performers in the concert have acted as opening acts to major performers.

They admit it can be uncomfortable playing to audiences who are impatient for the main act to begin.

"Often you get an audience that's pretty appreciative," said Mathieu. "But I've seen really good groups booted off the stage because an

audience wanted to see, say, Poco."

"That's part of the tragedy of the music scene. You have to suffer. Music's the kind of business where you starve until you're a millionaire."

"From the opening act point of view there's sometimes this tremendous fear," Zolten said. "For various reasons, and this isn't always because of quality, we can't be the main act. There's this crazy myth around that big names are synonymous with quality and it's just not true."

In addition to Zolten and Mathieu, the concert, "a strictly non-religious event," will also feature pianist Arthur Goldstein of the local groups Silent Way and

Marley.

Goldstein, who earned his masters degree in music composition here at Penn State said he has had good experience with "the three kinds of music that interest me most — classical, jazz and serious rock and roll."

David Fox, currently performing in the dim atmosphere of the Corner Lounge, is the most prolific songwriter in the concert. "I write most of my own songs," he says. "They're done mostly to piano or to acoustic guitar."

Tommy Wareham, described by Fox as "one of the most exciting and one of the finest guitarists in the area" will add to the rhythms of the concert.



Musicians Arthur Goldstein, Jerry Zolten, Ken Mathieu and David Fox, local performers, will appear in concert at 8 p.m. Sunday at the Hillel Foundation. The concert will feature a repertoire of jazz, folk and rock music.

Castro viewed from new perspective

By SUSAN FROETSCHER
Collegian Staff Writer
WITH FIDEL. By Frank Mankiewicz and Kirby Jones.
Ballantine Books, 212 pp. \$1.75.

"With Fidel" is Frank Mankiewicz and Kirby Jones' account of their three trips to Cuba in 1974 and 1975.

The trips totaled over six weeks and their purpose was to interview Cuban Prime Minister Fidel Castro.

The authors were not restricted in their travels

through Cuba. They said that they would often change their daily schedules and there would be no protests or apparent advanced preparations.

The bulk of the book is in question and answer form and is based on the interviews with Castro. For clarity, the authors integrate the interviews from the different trips and then separate them into subjects such as the Communist Party, the Soviet Union, Watergate and various

aspects of Cuban life.

Certain parts of the book are tedious because of the continuous question and answer style. For example, Castro's conversations with citizens in the rum factory and on the beach are typical everyday conversations and have little political or social impact.

Otherwise, Castro's opinions on President Ford, Cuba's relations with the Soviet Union and the United States and the economies of

the three countries are sometimes surprising. His criticisms of the United States are always of the government and not of the people and they are informative and provocative.

In the introduction and the conclusion, Mankiewicz and Jones give their own views of Castro and Cuba. They note incidents that demonstrate his simplicity, charisma, force and stubbornness.

Mankiewicz and Jones portray the Cuban

Revolution as a success. They note that Cuba is a unique Communist country without labor camps and secret police. Unlike other Communist countries, Castro permitted Cubans to leave if they wished. Although Cuba is a dictatorship, it is not totalitarian, the authors said.

Through their travels, interviews, and this book, Mankiewicz and Jones add to American's knowledge of Cuban history and clear up some myths which persist due to ignorance and bias.

Jazz great dead at 86

NEW ORLEANS (AP) — The drum and bass horns boomed and the trombones and trumpets wailed a dirge yesterday as New Orleans jazzmen escorted Nathan "Big Jim" Robinson to his grave.

Big Jim, 86, had been one of them, a trombonist who played with the best for more than 50 years, and they gave him the traditional New Orleans sendoff, a jazz funeral.

Robinson, who died Tuesday, was buried from St. Mark's Missionary Baptist church, housed in a building that once was the home of Kid Howard, the legendary trumpeter who used to play with Big Jim.

Little Ernie Cagnolari, who played trumpet in the Preservation Hall Jazz Band with Robinson, leaned on his crutches against the front of the church as the Olympia Brass Band shuffled around the corner, leading the hearse.

"I played with Jim since 1928," Cagnolari said. "I must of played 200 of these funerals with him. Lord knows how many he played." He talked about missing Jim when the band performs. "Jim is missing a trip," he said. "We gotta get out of here as soon as the service is over. We're going over in Georgia, to Savannah, to play a job."

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