

the daily **Collegian arts**

Study sheds new light on silver screen writers

By SUSAN FROETSCHER
Collegian Staff Writer

SOME TIME IN THE SUN.
By Tom Dardis. Charles Scribner's Sons, 251 pages. \$9.95.

"Some Time in the Sun," by Tom Dardis, is an informative account of the Hollywood careers of five distinguished twentieth century authors. Dardis, through research, letters and interviews, examines the final days of F. Scott Fitzgerald, William Faulkner, Nathaniel West, Aldous Huxley and James Agee.

Dardis strongly refutes traditional biographical representations of the authors who became screenwriters. He opposes books that label the authors as "sell-outs,"

men in despair, who drank or used drugs constantly.

Dardis criticizes other biographers for ignoring or giving only sketchy accounts of the Hollywood years. He also notes many contradictions among the various biographies of each of the authors.

Dardis examines each writer's last days in great detail and advocates that the years were not wasted time. The authors did not write a vast amount of scripts simply because movies were visual and required none of the verbal quality characteristic of the five authors. Dardis asserts that all of the authors were hired by the major film studios for the potential ideas they could offer rather than formalized movie scripts.

He also attributes to the authors more ingenuity than needed at the time as another reason for the small number of popular scripts.

Likewise, the authors are considered to have been ahead of their time. They went to Hollywood out of financial need while their novels and stories were still not popular with the public. They all continued to write on their own in Hollywood.

book review

"Some Time in the Sun" is a sad yet rather enjoyable piece of nostalgia. Dardis considers the Hollywood years of the five as neither a degrading nor a glamorous experience, but as years of hard work that brought little acclaimed success.

Bedazzling bassist

By MARK MILLER
Special to the Collegian
Friday evening's concert in Schwab Auditorium seemed to have the best of two worlds. Gary Karr's bass playing was in the finest nineteenth century virtuosic tradition of Liszt or Paganini. The recital also had the benefits of twentieth century musicological research and technical scholarship.

Karr was playing a marvelous 360-year-old double bass previously owned by the last great double bass virtuoso, Serge Koussevitzky. He was accompanied by Harmon Lewis on the keyboard. The enjoyment of the music was enhanced by short talks given by the two performers before each piece. The talks contained interesting bits of trivia and humor about the music, the composers and Karr's instrument.

The first piece, a sonata by the English baroque composer Henry Eccles, enabled Karr to show his mastery of the instrument as well as the great tonal and dynamic range of the double bass. The second piece, played in honor of the Jewish New Year, was called "Prayer". It was taken from Ernst Bloch's "Sketches

from a Jewish Life." This piece was accompanied by organ. Schwab's acoustics made the sound very mellow.

Since the double bass is rarely used as a solo instrument, a tradition I can't understand after this concert, there has never been much music composed specifically for it. The following three works were all composed for the double bass. "Diver-timento Concertante on a Theme of Couperin" was written by Paul Ramsier, a contemporary composer and a friend of Karr's. The highlights of this piece were "March," a spoof of military style music, "Recitativo," in which jazz motifs were employed and in which Karr played the double bass like a giant guitar and "Cinematique" which represented the type of music usually heard in a house of ill repute.

The next piece was "Sonata for Doublebass and Piano" by Paul Hindemith. This was the highlight of the evening. Like all Hindemith's music this sonata contains elements of excitement and wistful nostalgia. The combination of music played so well, the intimacy of Schwab and the falling rain outside lulled the

audience into a mood of serenity.

concert review

Next came two short pieces by Koussevitzky that were originally played on Karr's instrument by the composer. These were followed by "Piece en forme de Habanera" by Maurice Ravel. This was a beautiful bit of music.

The last work on the program was "Fantasy on Themes from Rossini's Moses in Egypt" by Niccolo Paganini. Paganini, maniacal genius that he was, composed this violin piece, which is played on just one string, when he was in jail. All the other strings on his violin had broken from days of practice much to the distress of his fellow inmates. Karr did Paganini one better, his swift hands moving from top to bottom of the very long G-string with machine-like precision.

After it was all over the audience was enthusiastic enough that Karr and Harmon played two encores, ending with a folk tune from Nova Scotia.



Play it again, Francois

Charles Aznavour stars in Truffaut's "Shoot the Piano Player," to be shown in the University Auditorium at 8 p.m. Wednesday night. Tickets will be on sale at the box office the night of the performance.

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