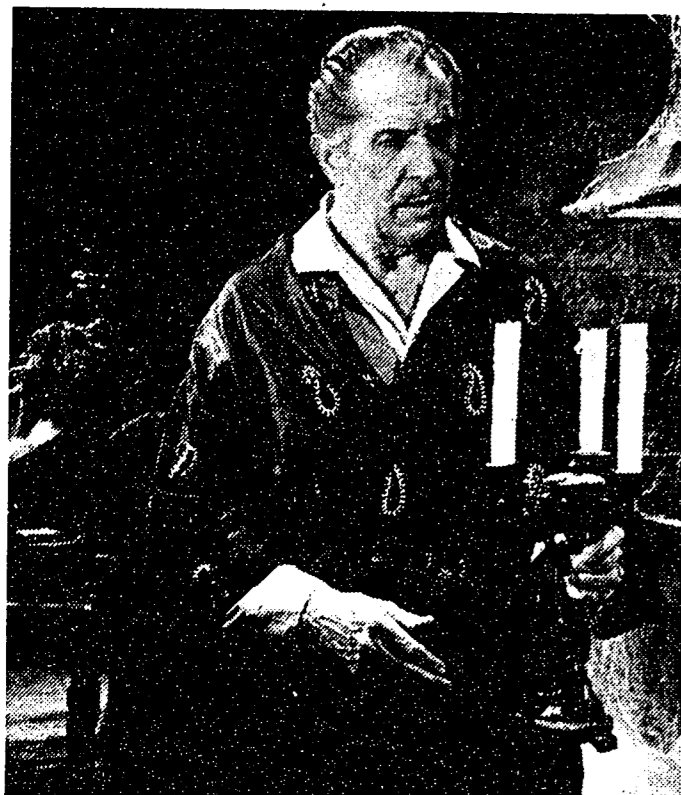


Price: a Wilde traveler



Vincent Price

By ANDY LINKER
Daily Collegian Staff Writer

Last night Vincent Price was performing somewhere in California. Saturday night he was in Schenectady. Friday night, he played before a sold-out Artists Series audience in Eisenhower Auditorium, and the night before that he was in Fort Myers, Fla. And every place Vincent Price goes he takes with him the philosophical wit and misfortunes of a man who has been dead more than 80 years.

Every night in a different city, Price recreates Oscar Wilde, the 19th-century playwright and conversationalist whose life ended alone in a self-imposed exile in France.

Price has been portraying Wilde since January in screen writer John Gay's one-man show "Divisions and Delights."

The tour includes 210 cities and it has already played in Canada, Hong Kong, Australia and New Zealand.

"This is the worst tour I've ever had in my life," Price said backstage after the performance. "(but) ... it's almost over."

Although the tour is long, Price said he enjoys playing Wilde.

"I think what intrigues me about him is his wit," Price said. "The comedians today are funny, but they are not witty. It is never resorts to dirty words or double meanings. It is pure wit. He is willing to take on all comers in all situations."

Wilde was one of the leading playwrights of his era, he was heavily ostracized and long remembered for his conviction for sodomy.

Price said he had no trouble preparing for the role. "It's easy to do because more was written about Wilde than any other author in the English language."

Because of Wilde's background, Price said, "Everybody who ever met him took down everything he said. The act (the play) is an absolute truth. You cannot play it technically. It has to be emotional."

Price, 69, said it is not difficult to hide his age in portraying a 45-year-old Wilde.

"He looked quite elderly when he died," Price said, noting that the two years Wilde spent in prison probably contributed to Wilde's condition.

"It's not enough to bring it out without trying," Price said. "Somebody once said, 'You should never play Juliet until you're old enough to play the nurse.' If you've ever seen a terribly young girl play Juliet, she doesn't know what it's about. Most of the great Juliets have been women in their 30s."

For half of Friday night's play, Price portrayed Wilde as a humorist patterned after Wilde's American contemporary,

Wilde's delightful diversion

By ANDY LINKER
Daily Collegian Staff Writer

Comedy and tragedy — two seemingly opposite words.

Without these words, however, you cannot have humor. And without humor, you cannot have tragedy. Oscar Wilde, the 19th-century playwright and conversationalist Oscar Wilde.

For a couple of hours Friday night in Eisenhower Auditorium, re-known actor Vincent Price molded together comedy and tragedy to breathe life into Wilde, who was more famous for tragedy than his comedy.

Utilizing his talents to recreate Wilde's wit, philosophy and misery in screen play writer John Gay's one-man show "Divisions and Delights," Price gave his audience a foot for the controversy which surrounded Wilde — an accused and convicted sodomist who eventually spent his latter years in prison.

In what was billed an evening in a Paris concert hall with Sebastian Memoth (the pen name Wilde used in France), no dimension of Wilde's life was omitted. As Price's Wilde told the audience, "I am years for the evening — a towering scandal!"

Wilde's cynicism, which can be interpreted as wit, was brought forward in the first half as Price, adopting a Mark Twain-like delivery, spared no member of the audience from insult.

On women, Wilde said: "They can talk brilliantly about any subject providing they know nothing about it."

On honeymooning brides: "Every American bride goes to the Niagara. And the site of that waterfall must be her second greatest disappointment."

On literary peer George Moore: "I can think of no other writer who leads his readers to the latrine then locks them in."

On poetry: "There are two ways to dislike poetry. One is to dislike it naturally. Two is to like it rationally."

On temperment: "I do believe one's temper should be like Mr. Hitler's painting. It should be kept from the public."

At the outset, Price came off as slightly arrogant to his audience, but apparently that was all part of Wilde's often egotistical personality.

Because he is acting alone, Price has no supporting actors from which to gauge his performance. But, Price does not rely on his audience for feedback.

"With an audience this big, you hear it (audience reaction) delayed, which makes it a little difficult. I've done a lot of places in my home town (St. Louis), which has a musical theatre of 12,000. You time everything differently because the laughs go out and come back."

And like the laughs, Price's Oscar Wilde comes back to play every night — wherever that may be.

"By the way," Price asked, "where is Schenectady?"

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Argento: colorful, vibrant, diverse

By BECKY JONES
Daily Collegian Staff Writer

In addition, the prominence given the wind soloists gave the chamber orchestra a flurry of new sounds not usually heard from the string-dominated group.

The precision of the performance lent crisp clarity to the scenes of each movement. Only a few flubs in the winds, especially the horns, flawed the even quality of the sound.

Especially delightful was the third movement, which describes the foxtrot lessons of the Queen. The da Camera played the movement with a bouncy swing that further brought the audience closer to the music.

The second work on the program was "To Be Sung Upon the Water" for soprano, clarinet and piano, performed by Trucilla Sabatino, Smith Toulson and Lawrence Leoberm, respectively.

After the vibrant, colorful performance of the "Royal Invitation," the cycle of eight songs on poems by William Wordsworth seemed dry by comparison.

Although Sabatino had little problem reaching the unusually high notes required by the score, her performance was uninspiring. Even the audience seemed to get increasingly restless during the number.

The program closed with the world premiere performance of "Peter Quince at the Clavier" by the Penn State Singers.

Although the style of this piece did not seem as easy for the audience to relate to as the "Royal Invitation," they responded enthusiastically to precision performance of Brown's well-trained group.

Especially outstanding was the dynamic control of the singers, which gave each line distinguishable shape and form.

Overall, the performances made for an enjoyable evening of music that showed contemporary composers can reach the hearts of their public.

Ragtime classics

By BECKY JONES
Daily Collegian Staff Writer

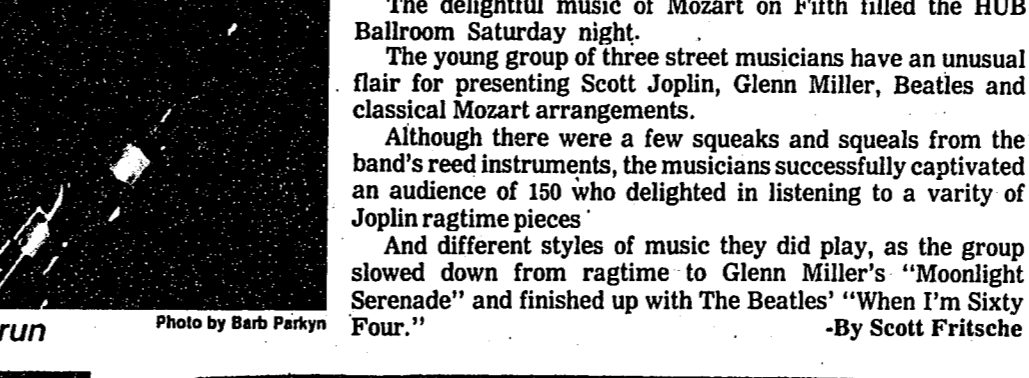
The delightful music of Mozart on Fifth filled the HUB Ballroom Saturday night.

The young group of three street musicians have an unusual flair for presenting Scott Joplin, Glenn Miller, Beatles and classical Mozart arrangements.

Although there were a few squeaks and squeals from the band's reed instruments, the musicians successfully captivated an audience of 150 who delighted in listening to a variety of Joplin ragtime pieces.

And different styles of music they did play, as the group slowed down from ragtime to Glenn Miller's "Moonlight Serenade" and finished up with The Beatles' "When I'm Sixty Four."

—By Scott Fritsche



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SAT. 11:30 AM - 1:30 PM
SUN. 11:30 AM - 1:30 PM

Symphonic Band sunny and bright

By REBECCA CLARK
Daily Collegian Staff Writer

Though the weather was dreary and somber yesterday, the inside of Eisenhower Auditorium was bright and alive with the sounds of the Symphonic Blue Band.

Under Dr. Ned C. Deihl's direction, the band skillfully performed an exciting and enjoyable concert. With spirit and professionalism, the band performed music by composers such as Shostakovich, Persichetti, Offenbach, and Alexander.

Pieces like "Jubilee," "Chimes of Liberty" and "Colossus of Columbia" were performed with ease and grace. Throughout the concert, one might have forgotten that the band members were students for they played with such expertise.

In his usual magnificent style, Deihl directed with skill and magical emotion, guiding the band through each number with care and poise.

Flutist Peggy Shipley (12th-month education) performed a solo, "Night Soliloquy," and though her performance was extremely outstanding, one might have thought that the band members were often her notes were flat and dull.

Trombonist Erik Edvar also delivered a solo performance during the three and a half hour concert. Unemotionally and spiritlessly, he performed "Moreau Symphonique" — playing the moreau with little or no magic at all.

Overall, the two soloists did not contribute much to the concert. But fortunately, the band helped to ease the dullness of their lackluster contributions.

The band as a whole performed an extremely outstanding concert. With each performance, the Symphonic Blue Band gets better and better.



Photo by Daniel Dukowski

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10:30	NEWS	11:00	NEWS	11:30	NEWS
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