

In concert at Mershon

Michael Lorimer's guitar music individual, personal

By ROSEMARY CURTIN HITE

Citizen-Journal Music Critic

I feel as if I am in a dream. I have just come from hearing Michael Lorimer play the guitar on the Guitar Series at Ohio State's Mershon Auditorium.

And I am having difficulty extracting myself from the individual dreamlike world that Lorimer creates and wrenching myself back to reality.

IT'S A PECULIAR sensation. The guitar is, of course, the most individual and personal of all concert instruments. But in Lorimer's hands the individual becomes idiosyncratic, the personal becomes esoteric.

In some works such an approach lends an aura of charm and fascination, in others it skirts perilously close to disaster.

THE FIRST half of the program belonged to the first category. The good-sized

and attentive audience seemed quite mesmerized by Lorimer's gentle, exquisite sound, by the relaxed undulation of his melodic expression, by the casual disregard for rhythmic articulation.

These qualities made the 16th century Capriola's "Ricercar" extremely free and fluid, and while it did not sound like any "ricercar" I had ever heard before, it was nevertheless attractive.

AND FRANK Martin's "Four Short Pieces" with their harmonic eclecticism, and pleasantly contrasting melodic forms, fitted well into the atmosphere of remote fantasy, far removed from passion or tension.

As for Villa Lobos' "Choros No. 1" and five "Preludes" Lorimer's vision of these works was so introspective that he seemed like a high priest of some mysterious rite brooding over eternal enigmas rather than a musician communicating to an audience.

And Segovia's "Studies" rounded-out the image of delicious escape as Lorimer

made the most of the warm, tender sentimentalism of these three pieces.

ALL OF THIS is lovely, wonderfully relaxing, and probably therapeutic. But so is a sauna bath.

But it just won't do for the Bach "Suite in A major, BWV 1010," one of the cello suites. Lorimer's lack of rhythmic momentum, his vague linear definition, his occasional technical inaccuracies, obscure the nature of the suite and do it less than justice.

And finally, Segovia's transcriptions of Albeniz' "Zambra Granadina" and "Sevilla" cry out for a great deal more brilliance, more rhythmic insistence, and more pungent accentuation than Lorimer seems willing to give them.

DRIVE-IN THEATERS

AIRPORT, N. James-rd at E. Seventh-av "Poor White Trash" and "Sweet Sugar." Both (R). Show starts at 7:30 p.m. 225-9542.

CCC 1, 1375 Harrisburg-pk — "The Bears and I" and "The Shaggy Dog." Both (G). Show starts at 7:30 p.m. 272-9896.

CCC II, 1375 Harrisburg-pk — "Bananas" and "Sleeper." Both (PG). Also "Everything You Always Wanted to Know About Sex." Show starts at 7:30 p.m. 272-9896.

CHAKERS E. MAIN, 4750 E. Main-st — "The Trial of Billy Jack" (PG) with Tom Laughlin, 7:30 and 10:30 p.m. 866-1490.

CHAKERS HOLIDAY, 3750 W. Broad-st — "The Trial of Billy Jack" (PG) with Tom Laughlin, 7:30 and 10:30 p.m. 274-3376.

CHAKERS N. HIGH, 8750 N. High-st — "The Trial of Billy Jack" (PG) with Tom Laughlin, 7:30 and 10:30 p.m. 865-0721.

DUBLIN, 4148 Granville-rd — "What's Up Doc" (G) with Barbra Streisand, and "Big Jake" (PG). 887-2644.

EASTSIDE, 3811 E. Main-st — "Depraved" and "Room of Chains." Also "Three in the Attic." All (R). Show starts at 7:30 p.m. 221-3213.

LINDEN AIR, 3148 Westerville-rd — "The Bears and I" and "The Shaggy Dog." Both (G). 471-9370.

17TH AVENUE, 1770 E. 17th-av — "Truck Turner" with Isaac Hayes and "Foxy Brown." Both (R).

SOUTH, 3050 S. High-st — "Poor White Trash" and "Sweet Sugar." Both (R). Show starts at 7:30 p.m. 491-4771.

WEST FIFTH, 900 W. Fifth-av — "Depraved" and "Room of Chains." Also "Three in the Attic." All (R). Plus extra midnight show, Fri. Sat. Sun. "Oni Calculus" and "What Do You Say to a Naked Lady." Both (X). 291-3034.

DOWNTOWN THEATERS

RKO PALACE, 34 W. Broad-st — "The Street Fighter" (X) with Sonny Chiba. Mat. daily, 278-4714.

TOWNE CINEMA, 21 E. Main-st — Andy Warhol's "Frankenstein" (X) and "Blackenstein" (R). Mat. daily, 221-3050.

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NUMBER ONE — Rory Gallagher, Ireland's number one popular guitarist, will rock Veterans Memorial Thursday, Nov. 14, at 8 p.m. Special guest is the trio Rush. Tickets available at Central Ticket Office, 69 S. High; Sears Stores; Mershon Ticket Office (on campus); and all local and out-of-town CTO outlets.

Windom interprets Thurber

The well-known actor of stage and television, William Windom, brings his one-man show on Ohio State's own James Thurber to Mershon Auditorium at 8 p.m. Wednesday, Nov. 20.

Best known for his Emmy Award-winning lead role in TV's "My World and Welcome To It," based on the writings of James Thurber, Mr. Windom now brings those and other stories and fables before live audiences in a delightful look into Thurber's enchanted world.

"Thurber" is a rare and memorable evening which reintroduces the work of the Quiet Colossus of American Letters as seen by William Windom, American Actor, and should be of particular appeal to Columbus audiences.

Reserved seat tickets sale in a variety of price ranges are available at the Mershon Ticket Office at 15th and High-st where information is available at 422-2354. Special ticket rates are in effect for school and student groups.

American Film Theatre sets second season

The American Film Theatre remains the first and only operative "National Theatre-on-Film" anywhere in the world. Its primary reason for existence is to bring great plays, performed by consummate artists under the guidance of major directors, to film audiences everywhere on a regular, sustained basis.

The legitimate theater has developed to its highest form on Broadway and in London and is perhaps the most prized and respected of the performing arts! Yet up until last season, no one had been able to solve the logistic and financial problems which have prevented all but a relative handful of people from seeing theater at its best and most professional.

This challenge was met by The American Film Theatre, in its premiere season, which brought eight great works of the contemporary theater to the public with all the technical qualities and all the magic that only film can create.

The popular critical response to that first season was so gratifying, and belief in the concept of The American Film Theatre so thoroughly vindicated, that there are even greater expectations for its second season, which will consist of five distinguished new productions. They will be shown on a Monday and a Tuesday in approximately 600 theaters throughout the United States and Canada beginning on January 27, 1975, and continuing, at the rate of one a month, through May. (In some cities, there will be a Tuesday only series, February through June).

The five attractions to be shown on the Second Season of The American Film

Theatre are: Ber "Galileo," "The Glass Booth" (replay by Edward I. Storey's "In C Jean Genet's "and "Jacques Brel and Well And Paris," from a s. Eric Blau.

The American Theatre will present what it believes definitive performances. The such distinguished Glenda Jackson, Topol, Maximilian Susannah York, gud, Vivien J. Jacques Brel, Georgia Brown, Lois Nettleton, directed by Joseph M. Hillier, Linson, Christopher Denis Heroux.

Tickets will be subscription based, with the following further informal North, Carouselle and Gracel.

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