

Summer Repertory season opens tonight

Lilla Barton refuses to budge from rectory



Lilla Barton is the central character of the comedy/drama *The Moving of Lilla Barton* written by USC playwright-in-residence John MacNicholas.

The play which opens tonight at Longstreet Theatre tells the story of Lilla Barton, a widow who lived with her minister husband for 28 years at All Saints.

Now, a new minister is coming to the church and Miss Lilla decides not to move out. Church members and townspeople urge her to go, but she only becomes more resolved to stay.

"The play is about getting on with life after a major loss and the fundamental changes that occur," MacNicholas said. "It's also about good Christians that really get angry with each other."

"It's a funny, yet compassionate play, that presents a wonderful depiction of small town life," said USC professor Jim Patterson, who directs the play.

"Everyone will recognize someone they know," MacNicholas added.

"The character of Luwanna Harp is a lovely creation —half Episcopalian, half real estate agent," Patterson said.

This is the second major collaboration between MacNicholas and Patterson. Last summer, Patterson directed MacNicholas' translation of the French comedy *Deja Vu*, which played to sold-out audiences.

Last February, Patterson staged a reading of *The Moving of Lilla Barton* at Longstreet Theatre, and then proceeded to work with MacNicholas to stage the play for the summer repertory season.

Patterson calls MacNicholas' new play his "best work".

This is MacNicholas' fifth play produced in Columbia. "Having a university environment to write a play in, then being able to work closely with the production is very valuable to creating new work," MacNicholas said.

In addition to being produced in town, *The Moving of Lilla Barton* will open in July at the Mount Gretna Playhouse in Pennsylvania.

It will be staged by the same person who directed MacNicholas' *Alexander Dumas* at the Walnut Theatre in Philadelphia. *Dumas* also premiered at Longstreet Theatre.

The cast includes Lisa Norman as Lilla Barton, Ray Lind as Bishop Harold Clark, Karen Eterovich as Luwanna Harp, Paul McMahon as Jonas Mabry, George Hughes as Matthew Parker and Bernard Addison as Sheriff Hannibal Tate.

Costumes were created by Sherry Lyon, Dean Wilcox designed the lighting and Robert Kinglehoefer designed the set.

"Lilla Barton" marks the return of Bernard Addison to USC theater. Addison, who acted in several productions as an undergraduate, recently received his masters in Fine Arts from UNC at Chapel Hill while earning his union card from the Actor's Equity Association.

Lisa Norman, a veteran of summer repertory is also an Actor's Equity member.

Within five years, the theatre department hopes to achieve full professional standing for the Summer Repertory program.

The Moving of Lilla Barton opens the 15th season of summer theatre at USC. Other productions in the season include: Tennessee Williams' *Summer and Smoke*, Andrew Bergman's *Social Security* and *Charlotte's Web*, a production for children by Joe Robinette.

USC's Summer Repertory theater has produced about 50 plays and given more than 500 performances since its debut in 1975.

The company consists of 17 actors, 11 technicians, four directors and five designers.

The Moving of Lilla Barton will continue through Sunday, then will be performed in rolling repertory July 7, 13, 15, 19, 21, 26 and 30. Performances will be at 8 p.m. weekdays and Saturdays and 3 p.m. Sundays.

Tickets for the play are \$8 for the public, \$7 for USC faculty, staff, military personnel and senior citizens and \$4 for students. Season tickets are still available. Call 777-2551 for reservations.



Karen Eterovich as Luwanna Harp and Lisa Norman as Lilla Barton rehearse for "The Moving of Lilla Barton."

By PAMME EADES
Staff writer

Everyone in Lowndes, Ala. wants to know why Miss Lilla Barton refuses to move out of the All Saints Episcopal rectory.



Damian Lang, Elvis Hitler, Warren Defever and John Defever are ELVIS HITLER who will thrash at Rockafellas' tomorrow night.

ELVIS HITLER

Detroit band tries to cash in on weird name

By BECKY ODOM
Staff writer

What do blue suede shoes and the Third Reich have in common?

Not much unless you're a fan of the raging Detroit-based band Elvis Hitler appearing at Rockafellas' tomorrow night in Five Points.

Everyone loves Elvis and hates Hitler. So, sensing that people would either love him or hate him, Jim Leedy put together the two biggest names of our century.

Thus, Elvis Hitler and the love-hate motif was born along with the band's brand of tight, ultra-fast thrash.

Leedy's roots stem from a wide range including The Ramones, GBH, Misfits, Eddie Cochran and Carl Perkins, so Elvis Hitler's punkabilly style and diversity will keep audiences guessing with its unpredictable lyrics and new sounds.

The group's album, *Disgraceland*, first appeared in 1987 on the Wang Head label but has been recently re-released on Restless Records, whose roster includes such groups as The Dead Milkmen and Green on Red.

With tunes like "Green Haze," the lovechild born of Hendrix's "Purple Haze" and the theme from the television show *Green Acres*, *Disgraceland* more than

fulfills the non-conventional reputation of the group.

Lead vocalist and guitarist, Elvis Hitler (a.k.a. Jim Leedy), co-produced *Disgraceland* with Len Punch, formerly of Snake-Out fame.

There are apparently ties between the two groups since some of Elvis Hitler's album covers were printed on the other side of Snake-Out covers.

Although the band's name has sparked controversy among Elvis-loving freedom fighting fans, Elvis Hitler does not stand for fascism, racial hatred, or bad movies. Rather, it is a symbol of the iconoclastic spirit inherent in the greatest rock and roll.

Other members of Elvis Hitler include John Defever, lead guitar and vocals, Damian Young, who shares drums with Todd Glass, and Warren Defever on fretless bass.

Rockafellas' will sponsor a matinee showing of the group tomorrow at 6 p.m. for all ages. So, though they are no Bon Jovi, you can be sure that Elvis Hitler will rock at Rockafellas'.

Between The Covers



Famous writer discovers true nature of the South

By JACK STREET
Staff writer

Editor's note: This is the first in a summer series of book review columns.

A Turn in the South, V.S. Naipaul. 1989. Alfred A. Knopf, New York, N.Y. 307 pages.

Acclaimed novelist and travel writer V.S. Naipaul has penned an outsider's impression of Southeast America.

"A travel book is as much about the traveler as the travels," wrote Paul Theroux, master of the genre. Interviews conducted by Naipaul, an Oxford-trained Trinidad native, reveal his own fascination with racial relations.

Rednecks, crackers and jive artists do not escape Naipaul's literary undressing. Even girls "raised to be belles" and catfish farmers spin hilarious tales of life in the Deep South.

The journeying author takes the reader to Atlanta, Ga., Charleston, S.C., Tallahassee, Fla., Tuskegee, Ala., Jackson, Miss., Nashville, Tenn., and Chapel Hill, N.C. American distances and the heat of the Southern summer slow the pace to allow an examination of the pull of history.

Ethnic and racial issues are never out of mind. Naipaul describes the "oddity of slavery in the New World, of the two far-removed races it had brought together, African, European. Now there was a common language and even a common religion."

Booker T. Washington is revered; in fact, Naipaul read *Up from Slavery* twice during his journey. Respect for and a rapport with blacks emerges from Naipaul's training. Most of the teachers at the elementary school he went to in Trinidad were black.

Naipaul writes: "If you moved to a new neighborhood or took a new job, and people

were not too friendly, then it could be a help if you knew who you were —if you were dependent on other people for your idea of your own worth —then you were in trouble."

History buffs will be absorbed by the anecdotes. The cheeseburger originated when black cooks served take-out food to other blacks. The cooks would defy the restaurant owners who refused sit-down service to blacks by giving out cheeseburgers and double burgers for the price of a single.

Less trivial stories are told by people along the way. Descendants of South Carolinian planters relate the series of events which resulted in the economic decline of their families.

Before the Civil War, planters built the houses of Charleston and Newport, R.I. After the war, three great hurricanes broke plantation dykes, boll weevils set in, California began agricultural production, and the Great Depression finished off any remaining fortunes.

Elvis Presley who, although born in a dirt-poor shotgun house in Mississippi, personified a whole new culture of "music and community, tears and faith."

Naipaul is bewildered at first by country music. He writes: "How much talent was there on display?" But travelling is learning, and Naipaul finds that country music is the basis for a distinctive lifestyle.

Travellers in the South experience a mix of Southern hospitality and a "Yankee-go-home" attitude. Suspicion of outsiders is common which explains the "American Owned" signs on many motels.

A Turn in the South is pleasurable reading for anyone interested in travel, history and Southern culture.

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