

Area weavers at workshop

Designer-weavers, Hal Painter and Jim Brown, from Chiloquin, Oregon, directed a tapestry workshop for area weavers on August 23, and 4 in Potsdam. The workshop was sponsored by the Northern Adirondack Weavers and Spinners with the assistance of a grant from the America the Beautiful Fund. Space for the three-day workshop was provided by the Art Department at the State University College at Potsdam.

Workshop participants came from numerous towns in northern New York and southeastern Ontario, and the tapestries designed and woven by the participants will be on public exhibition at the Potsdam Museum in the fall. Hal Painter studied in France, Mexico and San Francisco. His work has been included in over 60 shows from the Museum of Modern Art and the opening of the Museum of Contemporary Crafts in New York City, to the DeYoung and Legion of Honor Museums in San Francisco, plus a traveling tapestry show in Alaska. He has woven many commissioned tapestries for public buildings and private homes during and has given workshops during the past 15 years.

Jim Brown has been an associate of Painter for the past five years in running a summer workshop in Oregon, offering weaving, handspinning and plant dyeing. He has won awards in several California shows.



A PARTICIPANT in the weavers workshop held last week in Potsdam works her design with a drawn pattern or "cartoon" behind the loom. (Victoria Levitt photo).



LIFTING THE YARN above her loom, this woman works on a tapestry design as part of the weavers workshop under the direction of Hal Painter an Oregon-based weaver. (Victoria Levitt photo).

'Music Man' production entertaining and funny

The Crane Summer Music Theater's production of Meredith Willson's "The Music Man" was, on the whole, an excellent one. Without a doubt, the music was excellent and so was the choreography for the group numbers. Eugene Dybdahl and Joan Wickstrom are to be congratulated for their efforts in these respects.

The production's shortcomings were two—solo numbers and spoken parts often could not be heard as far back as the tenth row, and in general, the acting was a bit wooden. At times the orchestra overpowered the soloists, contributing to the first problem. And there were moments when it was all too obvious that singing rather than acting was the cast's strong point.

There were, however, some delightful exceptions. Bruce Campbell, as Charlie Cowell, was a fine and funny villain, and his repartee with Marion was excellent. I thought Michael Almasian did a good job with Winthrop Paroo's lisp, at least when he could be heard, and physically, he looked just like a little fellow named

Winthrop Paroo ought to look. Mayor Shinn, played by Bruce Conroe, and Eulalie MacKeeknie Shinn played by Rose Holcomb were a fine match, and the ladies in their dance numbers, especially the rehearsal with the barbershopping town council men were delightfully funny. They all looked so appropriately matronly in their navy gym suits, and their face-bursting bright smiles, as well as their attempts at representing the classic beauty of Grecian urns and flowing fountains were hilarious.

The singing town council received enthusiastic applause during the curtain calls, as well as they should have. And Harold and Marcellus's rendition of the Sadder-But-Wiser Girl was very good too.

The principals, Marion Paroo and Professor Harold Hill, played by Virginia Santo and William Swain, could certainly not be criticized for their excellent singing, although Santo was occasionally overpowered by the orchestra, and unfortunately, both Santo and Swain did not seem to be entirely at ease in their spoken parts.

I would have preferred a bit more forcefulness and enthusiasm in the "Iowa Stubborn" and "Ya Got Trouble" numbers, and a bit more energy in the "Gary, Indiana" rendition. On the other hand, "Shippoo!" was well done, and the foot bridge scene, with Marian and Harold singing against the dark-blue backlighting and slow motion of the ice cream sociable was a visual pleasure as well as an aural one.

The River City Townspeople were good with extra touches—a yawn here, a nudge, a kick in the shins, a giggle, and lot of general enthusiasm, to keep the background interesting when the focal point of a scene was elsewhere. Many of the young girls of that group also were delightfully out of step in the Indian dance under the direction of Eulalie Shinn.

And it was worth the entire price of the ticket to see the straggling, misfitted, undirected, out of tune and out of step boys' band come marching in uniformed splendor to save Hill's hide to the tune of the "Minuet in G." It was a fine finale with an enthusiastic audience applauding in time to the marching beat of "Seventy-six Trombones."

It was, in fact, a delightful production, and provided a fine evening of entertainment.

Victoria Levitt

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WORKSHOP DIRECTOR Hal Painter holds up one of his tapestries to illustrate a point about techniques of hand-weaving. (Victoria Levitt photo).

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