

mcj

by Mark Johnson  
Blueprint Editorial Editor



## Dum-Dum —on—the—Stopp

Once upon a time, as most fairly tales begin, there lived a king. He ruled over a kingdom which we shall call "Dum-Dum-on-the-Stopp" (The "Stopp" you remember is the world's only river that doesn't flow. . . it merely sits where it is and stagnates.)

Now this king, whose christened name was King B. Fuddle ruled a rather unruly court. Not having done his homework as a child from his tutor, Sir Robert, good King B. Fuddle couldn't properly hold court meetings and as a result, his pious knights proverbially walked all over his flashy and flamboyant armor.

Futilely King B. Fuddle's second in command, Sir Struggle, attempted to keep order in the court meetings while the king busied himself with more important matters. . . like planning the next court ball.

The kingdom soon fell into evil times. Sir Dough, the royal treasurer, began forgetting whether the royal treasury was "84 gold Glocknies in the 'hole' or 84 gold Glocknies in the 'whole.'" Sir Show, the two-headed knight in charge of providing court entertainment, hadn't planned a court entertainment in such a long time that he actually had forgotten what the inside of the royal playhouse looked like. What's worse is that neither of Sir Show's heads would speak to the other.

Sir Dragon Slayer, the knight

who was appointed to take care of the king's business outside of the castle, was usually too busy worrying about the dragons in the kingdom to concern himself with "Dum-Dum-on-the-Stopp." Because of this, poor King B. Fuddle's land was over run with dragons and wizards and all sorts of nas...ess.

Still others were knighted and given impressive titles such as Sir Serf-Protectorate and Sir Serf-Consultant in the vain hope of making the simple peasants do their job for them. They even honorarily knighted two serfs to their court and called them, appropriately, "Honorary Sir Serf No. 1" and "Honorary Sir Serf No. 2." But a; failed. The peasants didn't fall for it and saw right through the veneer and the tinsel of the court's glamor.

Sir Pure, the court's only virtuous knight, finally realized the degradation of the court and, with a flair for the dramatic, committed suicide with a tarnished brass knife before the general assembly.

Finally, the knights themselves became frightened and unsure of themselves.

It is too bad that the court wasn't intelligent enough to see what they had become. Instead, they continued their foolish revelries until the country was over-run and all were slain by dragons.

And everyone lived happily ever after.

## BP gets Justo-Writer

There were a number of printing errors in the February 20 issue of Blueprint. The newspaper typists were adjusting to some new equipment—the Justo-Writer.

The Justo-Writer is a machine

which sets print for a newspaper. Blueprint is now able to set its own copy, eliminating some of the work of the printer. The cost for printing per issue will therefore be lowered.

The staff thanks the reader of Blueprint for his patience.

# 'Wanderer' aims for new style

by Walt Hard

"It's a nice place to sleep, but you have to pay," is the reaction of most people to opera according to John Ludwig, general manager of the Center Opera Company.

Center Opera, a recently-formed local organization, is presently putting on "The Wanderer", a play which Ludwig hopes will break the stereotype of old opera. It is being presented at the Cedar Village Theatre on the West Bank.

Folk-singers Paul and Martha Boesing, who wrote the play, designed it to be a hard-hitting and emotional piece which will create a reaction in the audience.

It concerns a character called the Wanderer who is searching for meaning in his life and the mystical trip he takes to find a new reality in himself. This fairly common theme requires

good writing and acting to escape the level of mediocrity.

The Boesings wrote the play and songs (there is no dialogue as such, the entire play is sung) in response to a request from Wesley Balk of the Center Opera who had heard them sing in coffeehouses.

They based the rather disconnected plot on I Ching, a book of mystical Chinese wisdom and philosophy which fortells the future. The various non-related episodes involve war, hippie communes, hallucinogens, and other modern social issues.

At a recent press conference, the Boesings sang two songs the production. If they were characteristic of the play, it appears that the "Wanderer" lacks the special writing which might have made it especially noteworthy. "The Gates of Freedom", one of the songs, clearly showed the Boesings' folk music background. When they stick to this type of music, something like that of


Peter, Paul, and Mary, they are good, but not excellent.

Unfortunately, they have tried to compose in areas which are not their strong points. The other song they sang was supposed to be closer to traditional opera, but came out as a mediocre piece with few distinguishing characteristics.

Ludwig admitted that he feels the young will get more of the message than older people, but he said the play aims at people in general. He felt that if the young became emotionally involved, they might induce a response in others.

From the Boesings' description, "Wanderer" is not so much a social criticism, despite its plot, but a plea for people to find reality inside themselves.

It may succeed, but it looks like more of a musical showboat for the Boesings than a significant comment on reality.




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