## Twosome featured

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They needed kids to play at Masses and I said I could play the guitar. My mother had a guitar at home, so that's the instrument that came to mind. I had to learn after I said I could play.

She learned well enough so that by the time she was a Seaholm senior she was the only female member of a band called Boulevard.

"Actually." Ms. Larin said, 'It was a good band and popular around school. We would play for dances and parties and we even won a battle of the band." After graduation, one of the band members went on to college and the others, like Mary, needed with the property of the bands." After graduation, one of the band members went on to college and the others, like Mary, needed with the property of the bands." After graduation, one of the band members went on the college and the others, like Mary, needed with a local talent agency and was promptly booked as a single act into a Holiday I min i Warren. 'I lost that job', she said, "because! wouldn't dress the way they wanted me to." She said she was more interested in music than in looking seary.

"Then whe was booked into 2's Place at Warten."

said she was more interested in most and said sing saxy.

Then she was booked into Z's Place at Warren and Woodward avenues in Detroit and from there the duo was formed.

"Here I was, right out of the suburbs. I was 18 years old and shy. They booked me into this place in Detroit. I started taking Dave along for protection." she said.

in Detroit. I statuse teams governments of the form of an audience."

knew none. But we worked out unings at 201 how in front of an admience."

After three weeks, they decided to make they arangement permanent. It turned out the audience liked the duet better than Ms. Larin as a single. Ms. Larin attributes that to Mason: "It think the audience liked us because they heard Dave's jazz

influence."

Mason modestly revised that with, "I think they liked the whole sound. The talent, I think, was there. They maybe were able to sense that we were

"Honest," Mary interjected.

THE SOUND Larin and Mason are striving for goes beyond the ordinary. They stretch chords and attempt to give music a fuller sound. They play two different parts on their guitars. Not the same guitar twice, it's more like a full piano. They try to stretch the harmonic structures to the limit.

the limit.

Laren and Mason do not do folk or country material. They believe it would be too much of a harmonic clash with what they now do.

"We do . . "she began.
"Writer's tunes . . "he continued.
"Writer's tunes . . "he continued.

"Writers we like..."
"The standard we use is...
"It a song is well written, we'll do it."
"We do anything from Todd Rundgren to Joan
Armatrading, with some newer Joni Mitchell and
some Kenny Loggins." Ms. Larin said.
"It we listen to a tune and say, God, I wish I had
written that, that's our criterion," Mason said,
summing up their music.
Both performers continue to work part-time in
other Jobs. Mason teaches guiter and Ms. Larin
other Jobs. Mason teaches guiter and some said that
the other Jobs are to pay bills,"so we don't have to
compromise our music."

THAT ATTITUDE has helped them attain a small but growing following.

"The neat thing is looking out in an audience and seeing familiar faces and knowing they have come there to see you. People are even requesting some of our original tunes by title. It's just a great feeling to know that people like us enough to come back to see us," said Mis. Larin.

"It means," Mason said, "that there are a lot of educated listeners who can hear what we are trying to do."

## Comedy offers lots of laughs

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times, they are a' changin' when "flower child" Doris arrives: beaded, barefooted, shaggy, long dishwater blond hair, bandana-tied and with a

backpack.
George, who has reached Beverly Hills and a top job as a "business manager" for the well-to-do, will have none of this hippie stuff. He has grey-flecked hair, with suit to match, wears a conservative pin-

har, with suit to match, wears a conservative pin-stripe shirt and tie.

His quasi-Goldwater sentiments soon clash with the suddenly liberated onetime-almost-nun. Instead of diatribes, they comfort each other—both react-ing to a war each hates, for different reasons.

FINALLY, 1975 brings a turn-about and con-trast, for a change, in the two. George is now a undershirted "curist," sporting shorts and a new career as a cocktail planist at some bar on the Pa-cific.

Dors is a grandmother, very prim and formal sounding, having taken a big bite out of the Estab-lishment with her new catering and hosters duties for large, posh parties.

for large, posh parties.

George is in analysis. Now it's he who mouths such memorable non-meaning phrases as "negative feedback," "lay it on you" and "high tension level."

BOTH ARE QUITE estranged from their spouses, so much so that Doris asks guilty George to make their arrangement permanent. He refuses. Swept up with his analysis fad, he believes he must paternally take care of his problem-ridden wife. In a later scene (obviously a bit later that year), Doris has sold her business, because of Harry's III, established their specific problems. George relates how his wife found out about their affair, then died, a few months before. He now asks her to marry him. She, concerned with a man she holds common feelings of "feeling comfortable and sharing memories with," refuses. But they agree to meet again, anyway.

## New degrees offered

A new program leading to a bachelor of fine arts degree in musical theater will be offered this fall by The University of Michigan School of Music in Ann Arbor.

"American musical theater has emerged during the past several decades as a significant, indigenous art form worthy of study and performance, said Dean Paul Boylan of the U-M music school.

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, "Composers and lyficists including George and
Tra Gershwin, Cole Porter, Rodgers and Hammerstein, Lerner and Loewe, Leonard Bernstein. and
Skephen Sondheim have created a continuous succession of masterpieces in musical theater."

