

Voice teacher to leave UNL for try at professional stage

By Dennis Ellermeler

"I really hope to sing, but it's a hard field to break into," said Margaret Eaves, UNL instructor of voice. Eaves will leave her teaching position at the end of the semester to go to New York City, where she plans to begin a career as a professional lyric soprano.

While professional singing is a competitive and difficult field, Eaves has a list of impressive credentials.

This spring she was winner of the Metropolitan Opera Regional Auditions for the Upper Midwest.

From there she went to the semifinals in New York City to compete among the winners from the 20 other regional auditions. Although eliminated at those auditions, she regards the experience as extremely valuable.

She noted the roughest competition is always among lyric sopranos because there are so many. Nevertheless, by virtue of her regional audition win, she may audition for the Metropolitan Opera Company again at any time.

Eaves also was recipient of the 1974 Singer of the Year Award from the National Assoc. of Teachers of Singing (NATS). The competition, in which she won \$1,000, was judged on the basis of an entire recital, not just a single aria like the Metropolitan auditions.

Because of the NATS Artist Award, she will give recitals throughout the year on college campuses across the country.

"This," said Eaves, "is an excellent opportunity, since half of getting a career started is getting some exposure."

The first of these recitals will be in two weeks in St. Paul, Minn. She will give recitals this summer in Cleveland, Portland, Indianapolis, Bloomington, Ind., Decorah, Iowa, and other places. Her recital schedule for the fall and winter has not yet firmed up but she anticipates several performances.

Eaves was raised in Havre, Mont. Her father was a farmer and ran a farm implement business. At the encouragement of a music teacher, Eaves decided while in high school to go into singing professionally.

She attended the Interlochen National Music Camp and there was encouraged to attend the Cleveland she earned both an undergraduate and masters degree in performance.

At the Institute, Eaves was active in both the recital and opera programs. She was given the Boris Goldovsky Award for her role as the Governess in Benjamin Britten's *Turn of the Screw*.

In 1972 Eaves went to Switzerland to study French song with the noted baritone Gerald Souzay.

Last summer she was an apprentice at the St. Paul Opera Co. Understudying the role of Abigail in Ron Ward's *The Crucible*, Eaves was able to sing for two weeks while the lead soprano was sick.

Although Eaves grew up far from the center of the classical music scene, she has no regrets about coming from Montana.

"I definitely think it was an aid in every way.

"I feel a better person for being there. I know a lot of kids who feel that way about Nebraska if they have a chance to get out, but if they don't, they don't appreciate it."

Teaching voice has been a rewarding experience, Eaves said, but she finds it demanding. It leaves her little time of her own to develop as an artist.

While wanting her career in art song and oratorio, she concedes that a singer today must start in opera. Opera has, temporarily, captured the public's fancy; that is where the jobs are and where reputations are to be made.

Eaves will be leaving Lincoln in May but said she hopes to return someday—on stage—as a professional performer.



Margaret Eaves, UNL instructor of voice.

Sex symbol to live again on Sheldon screen

She was the last of the Hollywood sex symbols, one of the last silver screen idols. And now in a society without idols her name is brought up again and again. Her story has been told by many authors, most recently by Norman Mailer. Artists such as Andy Warhol have paid her tribute.

At a time of rising curiosity about the life of one of Hollywood's most intriguing personalities, the Sheldon Film Theatre will present two of Marilyn Monroe's most important films.

The Misfits and *The Prince and the Showgirl* will be shown this weekend as part of the Feature Classics Series. Shown along with the two feature films will be an Evergreen Film, *The Apple Knockers and the Coke*, a short starring Monroe.

The Misfits was Clark Gable's last picture; it was Marilyn Monroe's last picture; it was one of Montgomery Clift's last pictures. The controversy and excitement that surrounded its filming was so strong that nobody now remembers how good the film really is.

Rattigan; the best British cinematographer, Jack Cardiff; and Olivier himself directed.

The result was the brilliant comedy *The Prince and the Showgirl*. Olivier plays the Grand Duke of Carpathia, who is determined to have the fabulous American showgirl he sees on stage in London. She is wooed superbly, but falls asleep. The duke is outraged and leaves her in his bedroom. When she finally awakens, she discovers she is rapturously in love and puzzled that the duke no longer wants her.

Political intrigue steps into play when the showgirl becomes involved in a plot with the duke's son to depose him. But in the end it is she who reconciles

father to son, settles the political questions and leaves the duke with the understanding that though they part, they will meet again some day.

The short film being shown before each feature dates from the early '50s, and it is a strange and perhaps frightening film. To a soundtrack of music, laughter and applause Monroe disrobes while playing with apples and a bottle of Coca-Cola. It makes one vaguely uncomfortable because the thought keeps recurring that maybe this was why she killed herself.

The films are being shown at 3, 7 and 9 p.m. on Friday and Saturday at the Sheldon Gallery Auditorium. Admission is \$1.25.

diane wanek out of my head

Monroe's role in the film seems terribly revealing; it is easy to see that the part was made for her. She displays a gentleness and a tired, childlike grace that are appropriate, moving and very evidently a reflection of herself.

The story of *The Misfits* concerns three sometime cowboys, played by Gable, Clift and Eli Wallach, and the recent divorcee whom they have met in Reno. She represents to each the idealized image of mother, wife, sweetheart, mistress. She, in turn, is confused, but loving, with a passionate desire for freedom, a desire that comes to a startling dramatic climax when she accompanies the three men on an expedition to catch wild horses for sale to a dog food factory.

Sir Laurence Olivier (three years before *The Misfits*) was among the very first to recognize the fact that Monroe could act. For several years he nursed the dream of making a very special picture with her in which her physical and intellectual attributes could be played against his own.

Olivier hired the best British playwright, Terence



Marilyn Monroe and Sir Laurence Olivier in *The Prince and the Showgirl*, featured this weekend at the Sheldon Film Theatre.