

# World-Acclaimed Guitarist To Be First OPAS Attraction

Christopher Parkening, who first commanded national attention while still in his teens, now ranks as America's leading virtuoso of the classical guitar.

Andres Segovia, the master guitarist of this century, has proclaimed "Christopher Parkening is a great artist—one of the most brilliant guitarists in the world!"

Parkening will be presented in concert November 5 at 8 p. m. as a Town Hall-OPAS special attraction.

When Parkening took up the guitar at the age of eleven, his interest was so intense that he mastered the instrument swiftly. His first recital at 12 stirred the critics. He created a sensation two years later when he played the Bach "Chaconne" at the annual auditions of the California Young Musicians Foundation. In 1966, composer Mario Castelnuovo-Tedesco chose Parkening to play the world premiere of his Second Concerto in C for Guitar and Orchestra.

In subsequent years, Parkening

took up academic and musical studies at the University of Southern California. He was also a scholarship student in Segovia's master classes, both at the University of California at Berkeley and at the North Carolina School of the Arts.

In July 1968, Parkening was named one of the outstanding young artists of the year by "High Fidelity" magazine. The following September he signed with Columbia Artists Management Inc., for his first concert tour of the United States and Canada. Parkening takes lengthy tours. In addition to concert halls, his engagements include a number of appearances on college and university recital series where he has an especially warm rapport with his audiences.

During the 1972-73 season,

Parkening was soloist with the New York Philharmonic, the Minnesota Orchestra, the Milwaukee Symphony, and he was featured on television with the Boston Pops Orchestra, Arthur Fiedler conducting. He made his New York recital debut in the handsome new Tully Hall on November 2, 1972. His concert itinerary includes tours of both Japan and Europe.

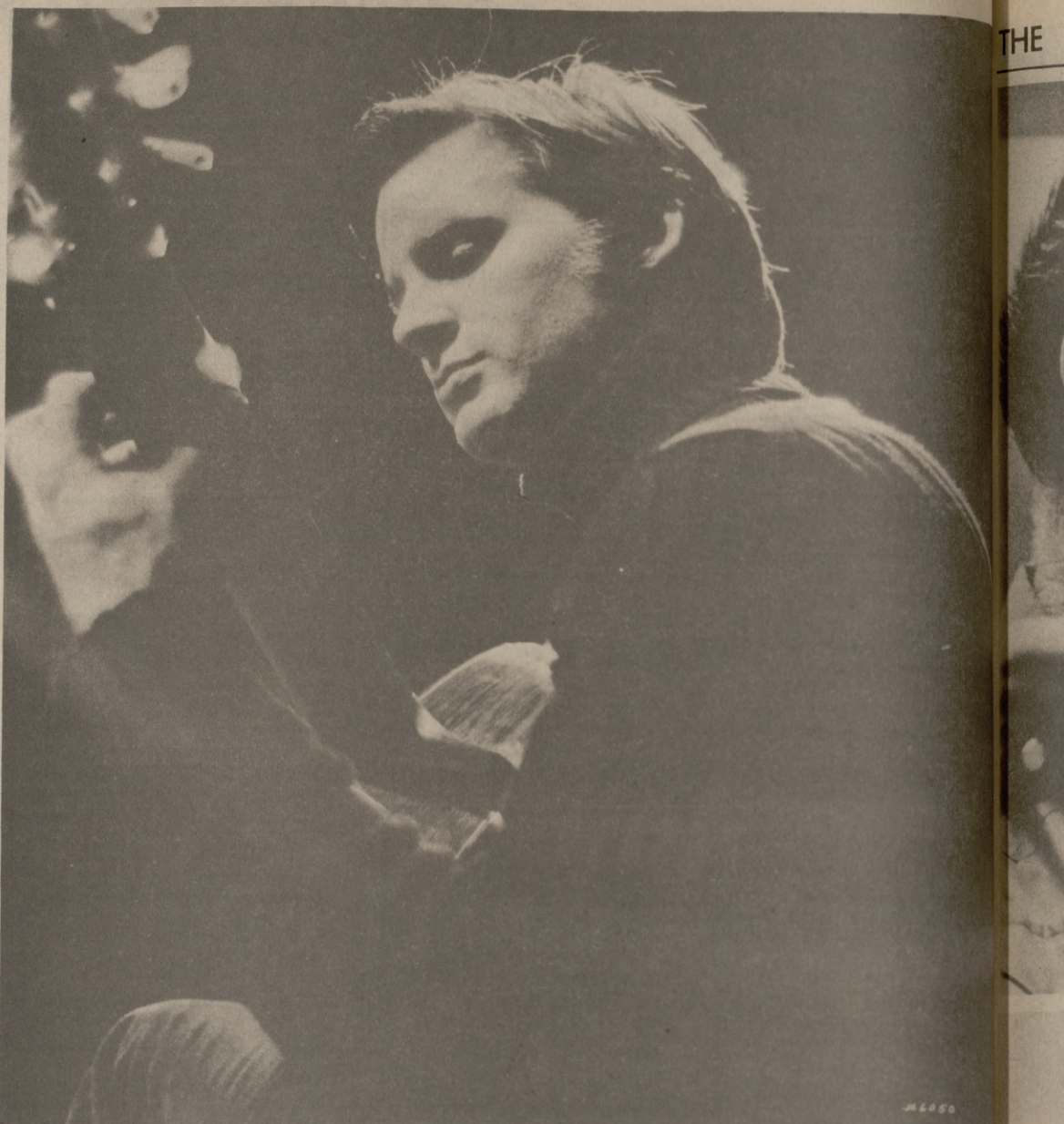
Parkening, like Segovia, recognizes the obligation to pass along the heritage of knowledge to younger musicians. Since 1968, he has been the head of the Guitar Department at the University of Southern California School of Music. He believes the guitar will ultimately play a vital role in enlarging the audience for classical music. He points out, "There are more than thirteen

million guitars in the United States and young people own most of them."

In his foreword to his method book, "The Christopher Parkening Guitar method, Volume 1, he writes, "The guitar is one of the most beautiful, sensitive and intimate instruments in the world. I will be grateful if I can to some extent convey its beauty through performing, and if I can teach it properly to those who love it."

In his concert here, Parkening will play works by Bach, Mandel, Weiss, Ravel, Debussy, Paulenc, Villa-Lobos, Lauro and Albeniz.

Tickets are available at the University Box Office, telephone 845-2916. Admission will be by individual ticket purchase only. Only orchestra level seating of the University Center Auditorium will be used.



CHRISTOPHER PARKENING, twenty-five year old guitarist will appear as the premier attraction of the OPAS season.

## Voodoo Cult Responsible For 'Weird' Happenings

MIAMI (AP) — Police here are investigating a voodoo cult in the Latin community following the slaying of a man who reportedly threatened to use the head of his attacker in a sacrificial ritual.

Police said Monday they were sifting through the belongings of Juan Olivier Hernandez, 36, for information about the cult and clues to the identity of his killer. One officer said they found a "lot of weird stuff" in his room.

Hernandez was killed Saturday night when he was shot three times by an attacker who witnesses said had chased him through Miami's Little Havana section.

Police said witnesses told them Hernandez had earlier told the killer — described as a male in his 30s — that he intended to use his head in a sacrificial rite. These witnesses also told police that Hernandez practiced a form of voodoo or black magic.

Police said Hernandez was carrying a gold-painted hammer when he was killed. His trousers were decorated with two one-inch strips of freshly glued glitter, they said.

Dr. Hazel Weldman, a University of Miami anthropologist who has been studying the growth of voodoo in the Cuban community, said a cult was flourishing in the area.

"It is a combination of Western African religion and Roman Catholicism," she said. "In Cuba it was a lower class phenomenon but here it is beginning to be used by Cubans of all classes. It helps them make the transition from Cuban culture to American culture."

Police said there were a num-

ber of bizarre incidents in the city's Latin community over the weekend.

Roberto Gonzalez, 42, discovered the skinned body of what appeared to be a dog in front of his home. The body of the animal had pennies under its feet, a banana in its mouth and an apple in its rectum, police said.

Neighbors said a gasoline-soaked cross was found in the backyard of Raul Pacheco, 42, a minister of the Church of God.

For several months, residents of the area have complained to police of finding bowls of blood at the base of trees, what appeared to be a cow's tongue nailed to one tree and findings of goat heads, chicken heads, pigeons and other animal parts.

## Sonny Steals Show Emits Sex Appeal

By JULIA JONES

Sonny Bono could be the next big star of the flicks. He has the sex appeal of Paul Newman and Frank Sinatra combined. The crowd at the coliseum got a heavy dose of it Sunday night in a spectacular show.

Dressed in spangled skin tight outfits he wiggled and twisted like Presley never dreamed. In one fantastic number "Bang, Bang, my Baby shot me down" he actually moaned and groaned and got down on his knees. Eat your heart out, Elvis. If you are surprised at this, you aren't the only one. He was an entirely new Sonny. He tried to be funny and pass off the show as a joke, but it came out sexy.

At one point he asked a girl to scream, but by the time it hap-

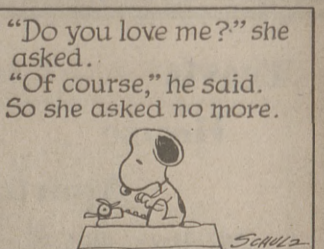
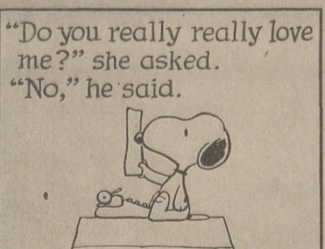
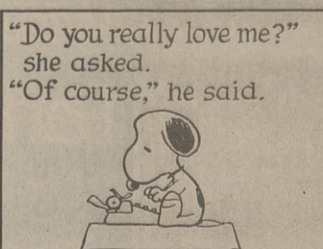
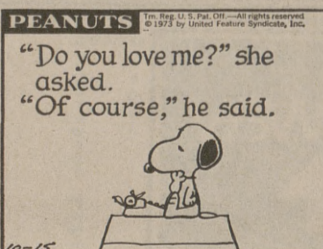
pened the screams were sounding sincere. On their weekly show Cher usually has the spotlight and Sonny is the shorty that hands her the lines. But not Sunday night. Cher stayed off stage a noticeable amount of time and it was Sonny's show all the way.

Cher, when she was present, couldn't be missed. She wore a total of four outfits that promised her every eye in the house. Skintight gowns (the little that was covered) showed her off to every advantage (if she needs any). One silver outfit was a halter top with a long lincloth that hung between her legs and covered nothing. She has a long pair of legs. Other than that, however, she made little impact. She sang few songs and stayed off stage. When she was on she did little except fool with her hair. Her timing was off in the monologue. She acted as if she would rather be somewhere else, but the crowd, loyal to the last, loved every minute.

Their act as a whole was interesting. It was a big change from their TV show. For one thing, as their manager explained earlier, there was no Charley, the television censor. Most jokes were sexual in content. It was refreshing to hear two people talk about going to bed together. As permissive as our society is supposed to be it is rare that sex is joked about, or even discussed in an adult way. But they didn't need to discuss sex. Sonny put off enough heat to solve the energy problem for a week.

The act we saw is the one they are opening with in Las Vegas, and if Sonny keeps up the bumps and grinds, A&M may be able to boast we discovered a new star.

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### By Charles M. Schulz