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GLEN YARBROUGHP CONCERT;
A MELLOW, MAGIC MOMENT

(REVIEW by Ken Myers)

First came the Stanyon Street Quartet. It moved wistfully through "Girl from Ipanema" and glided into a soulful "Watermelon Man."

And then he entered. Glen Yarbrough, husky of build, mellow of voice, wore a simple russet sport coat, black shirt and trousers. The shirt was open at the throat. It was the first of two University Theatre concerts. He smiled, not shyly, but quietly. When he sang sadly, you could have heard an angel cry in the crowded University Theatre. It was like "the sound of a needle passing through water."

His repertoire ranged from the edge of ecstasy to the perimeter of pathos. Some ballads were longing, sorrowful, aching. But the Theatre also thundered with the sound of hundreds of clapping hands and snapping fingers. Yarbrough sang, and almost spoke, about life and the way we all must live it.

Comedian Murray Roman relied heavily on local color for his monologue. His sketches were filled with references to the Kaimin, University protest marches and Missoula. He beamed with wry grin of a celebrating squirrel and breathily exhaled terribly funny, if somewhat controversial, stories.

The second half of the program was devoted entirely to the mellow sometimes moody magic of Glen Yarbrough. His sweet sorrow is the tale of a life of intensities. Yarbrough, probably the last of the traveling troubadours, brought a mild and mystical message. And when it ended, one remembered him standing in a single spotlight saying "I have total recall of you...for I knew it would be important later."