**Furies of Mother Jones: relevant, human drama**

By Jim Walker

The Furies of Mother Jones at the People's Theatre, Square, Thursday, Friday, at 8:30, Saturday, 7:30, and Sunday, 3:00 (through Nov. 6th, tickets: $3, $5, $10). The Furies of Mother Jones is a relevant story told with power and passion. A new musical drama by Maxine Klein, with music written and performed by James Oestreicher, it tells of the lives of several deep pit coal miners and their families as they strive to organize and unite the United Mine Workers. Starred are Jack Yablonski and James Oestreicher. Mother Jones appears on stage to narrate parts of this story as well as to relay anecdotes and sing songs from her own experiences as a labor organizer in the late 19th and early 20th centuries.

There is a certain nobility in the story of a people fighting to maintain their dignity in the face of oppression — in this case, the oppression of the big coal companies — and this play captures the human spirit behind that nobility.

But there are weak points in the play. The first half could have used some skillful cutting. Mother Jones' dialogue begins to sound the same when we hear her tell the third or fourth one. The play is also slow at a couple of points, due to disjointed songs which serve to slow down rather than maintain the momentum of the story.

The technical aspects of the play are handled well. The lighting helps create the tension of the struggle between the miners and the company men and is well coordinated with the set to give the appearance of the interior of a deep shaft mine. The costume reflects the culture of the Appalachians.

Overall, the acting is very good. They only real disappointment is Mother Jones herself. I envisioned her as a sort of female Abe Lincoln: a person with a crusty surface, but underneath a true strength and dignity. Ellen Field, who plays the role, has the exterior, but not the more important interior — that inner nobility, dignity and passion that made Mother Jones the commander she was.

However, these faults cannot mar the powerful subject of the play — the triumph of the indomitable human spirit. Little Flagg Theatre, which produced the show, is to be congratulated for a job well done. If you're looking for good entertainment, I recommend seeing Mother Jones.

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**New Supertremp, Queen, Rod, Cult and Carole**: By David B. Koretz

Even In The Quietest Moments — Supertremp on Elektra Records. From the Quietest Moments is quite without the best cuts on the entire album. A standout on the first side is "Lover Boy," a complex composition that is only a warmup for the little song. "Even In the Quietest Moments" is a fantastic blend of traditional rock with classical orchestral arrangements.

On the flip, one encounters the delightful ballad "Babtub," a great subdued piano-led "I'm From New York," that's reminiscent of the Eagles' "Lick It With A Straw," and the album's title track, "The Quietest Moments." In the style of the most progressive groups of the '70s, "The Quietest Moments" is a lush tapestry of orchestral and electric sounds that typifies Supertremp's emergence, with its recording session as one of the most talented bands around.

The second half of the album, including the second side, is even better. "You Keep Me Hangin' On," which Stewart croons better than the Supremes ever did, is a grueling throb of vocals that are smoother than ever before. When Kiss has put together a fairly good album. The result is a very fine music. Mother Jones, will be the musical highlight of the year. I hope you're looking for good entertainment. I recommend seeing Mother Jones.

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By Gordon Haff

The album as a whole, while nothing spectacular, is a very listenable collection. If you're tired of James Taylor and Linda Ronstadt, this might be a pleasant change.