

Student actress benefits from college experiences

By MARGARET HERRING
Collegian Staff Writer

Acting, like life itself, has challenges, stumbling blocks and sometimes a lucky break. Anyone wanting to be a serious actor or actress must be able to cope with all these factors and more. Sarah Rush (11th-theater and film) wants to be such an actress, and what's more, she's willing to work at it.

Sarah feels that after four years of college she'll be ready to apply the theater techniques she developed at Penn State to the stage. But why go to college for acting? Why not just go to

New York and audition for roles? "That's crazy," she said.

At college, the acting student gets to see and learn from many experts while training. The student actor needn't land roles just to put food on his table, rather to gain experience and meet people. Often, Sarah added, the large emotional adjustment from small-town to metropolitan life would be impossible without college as a transitional stage.

After her transitional period at Penn State, Sarah hopes to become a working actress. She said while performers used to dream of the silver screen, "I think an

actor's dream in 1977 is to be workin.'" After some vocal and dance training at Juillard Conservatory in New York, she hopes to work in the Big Apple. She said, "Somebody can tell me New York is cold; I'm sure it is," she said. "But I have to find that out for myself. So I just might go and say, 'Well, let's try something!' But no matter what, I'll be fulfilled."

Before an actress can go to New York, however, she first must have plenty of job experience. Sarah began doing plays in third grade, continuing through high school. She stayed with acting rather

than cheerleading because she was so shy. "I was too embarrassed to say I was going to be an actress, so I would say I was going into English," she said.

Nevertheless, Sarah came to Penn State and has since played numerous small roles and several large ones in "Noon," last summer's "Bus Stop" and last fall's "Scapino!" During Spring Term, she will portray Nora in "A Doll's House." And last week, Sarah replaced Patricia Angelin Skemp as Lucy Lockitt in "The Beggar's Opera." Skemp fell opening night, receiving a concussion. Sarah took over with one and one-half

days of rehearsal, and plenty of help from everyone involved with the musical.

Although this acting experience is valuable toward landing future roles, acting has other values. Sarah feels acting helps develop personality. "Through acting, you find yourself; you get a kind of self-respect. People used to push me around all the time. That's why I'm an actress—it really helps me know what my ideas are, what I really want in life," she said.

But theater can also be a stumbling block. It can be lonely for winners as

well as for losers. "Sometimes it's very hard when you win a role and you know that you hurt a very good friend," Sarah said.

Sarah Rush is finding out that acting is hard work, a challenge and sometimes even a stumbling block. But despite her crammed schedule, she still has time for herself. She makes the time to teach Sunday School, keep a clean house, do her needlework and go to football games. "But," she added, "I hate to spread myself too thin. I like to commit myself 100 per cent to things."

Plays folk, light rock mixture

Singer's music not just hobby

By MARK KISER
Collegian Staff Writer

Students at Penn State have various ways of supporting themselves. Tom Breton (graduate music), uses his musical talent for performances, and for private guitar lessons to support himself.

Breton has performed at Skimont, the University Club, the Corner Room and the Sheraton Campus Inn. Until November he performed in a duo with Peter Cavanagh, an associate professor of biomechanics at the University. But because of a lack of time on the professor's part, Breton decided to go it alone.

Breton prefers to play a mixture of folk and light rock but also has played jazz and soul music.

Breton finds the most rewarding part of performing is the ability to grab people's emotions and imaginations and communicate deep feelings. "I want to uplift them and bring them closer together," Breton says.

Breton does his own arrangements. In order for a

previously-written or recorded song to fit his talents and personality, Breton develops it in a different way than it was originally done.

Although Breton enjoys singing, he prefers the instrumental aspect of music. He has played the guitar for fifteen years and also plays the piano and trombone.

Breton says that the music of today is more diversified than that of the recent past. "Today's music ranges from trash to well-thought-out music with integrity," Breton says. "AM radio generally represents the lower spectrum of the scale: Billy Joel, Harry Chapin and Loggins and Messina represent some of the better," Breton says.

Breton says his interest in music began when, as a child, he was fascinated with the children's records of Gries, Bizet and Prokofiev. He also said that he was influenced by the musicals he attended in New York City and the fact that his grandfather had a musical background.

Before coming to Penn State, Breton attended

Gettysburg College, where he received a BA degree in religion. He chose religion as a major because the music department at Gettysburg trained mostly future secondary and elementary school teachers. "I liked religious thought," Breton says.

Aside from music, Breton also has an interest in the theater. He was an actor and dancer in Penn State's summer production of "Finian's Rainbow" and also played the role of Judas in "Jesus Christ Superstar" at Gettysburg. Upon receiving his degree in music composition this May Breton plans to attend Southern Illinois University where he will seek another master's degree. His chosen major is opera-music theater.

Breton's activities outside of Penn State include work at the Philadelphia '76 Folk Festival as well as performances in rock bands.

"Playing popular music is not just a hobby," Breton says. "Music is my way of communicating with the people around me." Breton's next engagement will be at the Corner Room, March 7-19.

LP recreates ragtime rhythm

By BOB FRICK
Collegian Staff Writer

"Scott Joplin" (music by Scott Joplin, arranged by and performed by Dick Hyman) MCA 2098

Music from the motion picture soundtrack of "Scott Joplin," a soon-to-be-released flick starring Billy Dee Williams, brings well-deserved recognition to one of the greatest ragtime composers.

This latest release from Motown does justice to Joplin's music, which has been all but dormant in America since around the time of his death in 1917.

Joplin, you'll remember, wrote "The Entertainer," which was used as the theme for "The Sting." He also wrote "The Maple Leaf Rag," one of those familiar tunes you often find yourself humming but are never quite sure who wrote it.

"The Maple Leaf Rag" appears in four different places on the Scott Joplin album and is generally played to death. In one version, it is heavily orchestrated, as part of the finale along with the "Entertainer."

Also, it appears in two notable versions arranged and performed by Dick Hyman.

Hyman's concise piano tickling and his sparkling keyboard gymnastics do justice to Joplin's "Heliotrope Bouquet" (stomp version) and an arrangement of Hyman's own "Cutting Contest Tune" and "The Maple Leaf Rag."

Some of Hyman's arrangements, however, are overdone, probably because they were written for a movie soundtrack or as an attempt to dress up Joplin's sometimes repetitious melodies. "Weeping Willow" and "Courtship" in particular sound more like fancy background music than pieces arranged to stand by themselves.

Hyman's arrangement of "Solace" sounds too much like a tango-complete with castanets. "The Entertainer" is dressed up with too many strings and is generally overorchestrated.

For the most part, however, Hyman's modernization of Joplin's tunes work well, improving subtly on the original.

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UNIVERSITY CALENDAR
Monday, February 14

MEETINGS

College of Education Student Council, 7 p.m., Room 104 Chambers.
Gamma Sigma Sigma, 7 p.m., Room 103 Osmond.
G.S.A. Council, 7 p.m., Room 101 Kern.
Penn State Folklore Society, 7:30 p.m., Room 324 HUB.
Camera Club, 8 p.m., Room 87 Willard.

EXHIBITS

Chambers Gallery: Contemporary Tapestries by Joy Rushfelt and Vicki Haskell; Ceramic Stones by Paul Nowicki.
HUB Gallery A: Drawings and paintings by Shirley Buell Bernreuter.
Kern Gallery: Sculpture by Nabil El-Husseini.
Museum of Art: Recent Works by James Stephenson, Gallery A. Selections from the permanent collection, Gallery B. The Material Dominant (some current artists and their media), Gallery C.
Zoller Gallery: Work by Harold Altman.
212A Arts Bldg: Photographs by Marcia Prager.
HUB Gallery A: Craft demonstrations sponsored by HUB Craft Center, Monday-Thursdays, 12 noon-2 p.m.