

Today's Dylan to appear

BEHREND-Described as the Dylan of the 90's, Grammy nominee Greg Brown will appear as part of the Creative Writer Speaker Series at Penn State Erie, The Behrend College, on Wednesday, April 17 at 7 p.m. in the Reed Lecture Hall on the second floor of the Reed Commons Building.

The performance is free and open to the public.

Praised by critics everywhere, Brown is a brilliant, seasoned songwriter, storyteller, and soulful musician. The *New York Times* raves, "[His] voice is a gravel-floored basement full of memories, ruminations, lust, and last-ditch humor...Mr. Brown finds his only solace in clarity and resilience." Brown's insightful lyrics reveal powerful images painted on a canvas of gospel, blues, rock, calypso, and jazz. Other performers, including Willie Nelson, Carlos Santana, Michael Johnson and Mary Chapin Carpenter, have paid tribute to his music by recording his songs. He is well known to fans of the public radio show, *A Prairie Home Companion*.

Brown has recorded eleven albums, reaching Top 10 playlists around the country. His 1985 release, *In the Dark With You*, was called one of the best recordings of the eighties. In 1986, *Songs of Innocence and of Experience* (poems by William Blake which Brown set to music) also won high acclaim.

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- *New York Times*

One Big Town, recorded in 1989, earned Brown his first NAIRD (National Association of Independent Record Distributors) Indie Award for Adult Contemporary Album of the Year, as well as three and a half stars in *Rolling Stones*. Brown's 1992 release, *Dream Cafe*, was also a huge critical success. The

Washington Post called it an "unassuming triumph," and in the opinion of *Z Magazine*, it rivaled Bob Dylan's *Blood on the Tracks*.

In 1993, Brown earned his first Grammy nomination with the release *Friend of Mine* with Bill Morrissey. During this year, Brown entered into kids' music with *Bath Tub Blues*. 1994's *The Poet Game* is Brown's most critically acclaimed recording to date, winning him the NAIRD Indie as Singer-songwriter Album of the Year. Brown's 1995 release of *The Live One* depicts the energy and humor in his songwriting.

The 1995-96 Creative Writers Speaker Series is sponsored by the Penn State-Behrend Division of Humanities and Social Sciences, its Creative Writing Program, and the Clarence A. and Eugenie Smith Endowment Fund. Brown's performance is made possible by support from the *Mary Behrend Cultural Fund*.

For more information about the performance or the series, please call the division of Humanities and Social Sciences at 898-6108.



Dylan of the 90's, Greg Brown

Profit cashes in

Fox tests waters with seven episodes

by Adria Kovaly
Collegian Staff

Ever watch a shark? They cruise around, testing the waters, until just before they're ready to strike. Then they lunge in for the kill. Strange as it may seem, this is the best way I can think of to describe Fox's new antihero, Jim Profit.

A junior executive for conglomerate Gracen & Gracen, Profit (Adrian Pasdar) schemes to become the company's president of acquisitions. He does this mainly by computer, hacking into files and creating fake documents electronically. His original angle in is Gail Koner (Lisa Darr), whom he blackmails. Later, Gail becomes his assistant after he has been promoted. This gives her greater power to help him with his various plots to

eliminate his competition. As reward for her part, Jim forgets about the blackmail (or at least appears to) and moves Gail's mother to a private facility where she can be treated for her MS.

Profit does nothing physically violent to those that stand in his way. Instead, he manipulates things to produce the outcome he desires. For example, after blackmailing Gail, he uses the information he acquires to get one of his fellow executives fired (thus opening up a chance for advancement). When this plan is discovered by security chief Joanne Meltzer (Lisa Zane), Profit and Gail cook up a plan to frame one of the other executives, which results in her being terminated from the company.

A foil for Profit's plans is his stepmother, played by Lisa Blout. She knows that Jim had

set fire to his father years ago and plans to blackmail him. He turns the tables on her by killing his father with a needle similar to

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part. For years, after his mother had run away, Profit's father kept him in a moving box, throwing him food occasionally. The boy's only company, and schooling, came from the television he could see from a hole cut in the side of the box.

"Profit" has a gruesome feel to it, particularly due to its main character. Jim delivers voiceovers throughout the show, explaining his plots and telling the viewer about the other characters. Another thing that give "Profit" a spooky feel is how Jim knows things about the people he is playing mind games with, no matter how minute or disturbing. And even though the show deals with business wheelings and dealings, they keep the jargon simple. You may not catch all the terms, but you can tell what's going on.

Fox is testing the waters with seven episodes of the new show to see how audiences take to it. Personally, I see it as something different from the prime time dramas of today, mainly because there is no drama. Suspense and tension, yes, but no drama. This promises to be an interesting series, to say the least.

"Profit" airs Monday nights on Fox, from 9 to 10 p.m.

brutally honest music is revelatory. As its title indicates, this disc tells a survivor's tale, one that is by turns defiant, wary, humble and pained.

Earle sets the tone with the opening title track, making it clear that this won't be an exercise in self pity. Over a strident, rhythmic guitar, he takes on his detractors: "Now some of you would live through me/Lock me up and throw away the key/Or just find a place to hide away/Hope that I'll just go away."

Later, though, in a pair of stark blues tunes, Earle acknowledges his addictive, self-destructive nature. The title of one of those songs, "CCKMP," is an abbreviation of the line "cocaine cannot kill my pain."

Only heroin can do that, he reveals.

And yet Earle remains, to quote one of his earlier songs, a hopeless romantic. In the breezy, jubilant "Hard-Core Troubadour," a musician makes a bravado plea for a woman's affection. It's a hillbilly rocker's take on Springsteen's "Rosalita," and Earle even quotes that song in his final refrain.

In the end, the dozen cuts on this disc explore the many implications of the title track's closing line: "I've been to hell and now I'm back again." These songs show that Earle has survived that nightmarish journey, and he has emerged with his wit, righteousness and honesty intact.

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