



Members of the Behrend Inter-campus bowling and ping-pong teams display trophies won in the Northwest District tournaments on Saturday.

Tourney champs

By Mark Reese
Sports Editor

The annual Penn State University Inter-campus bowling tournament for the Northwest District for 1975 was held last Saturday in DuBois, Pa. The two teams representing Behrend both came away with the top honors and first-place trophies, showing superiority over three other PSU campuses, DuBois, Beaver, and Shenango Valley.

The Behrend team of Leon Daniels, Dave Applebee, Craig Stone, Joe Warick, and Steve Felege went undefeated in all of the six games that constituted the bowling competition with 24 team points and 5,228 total pins. Coming in second was the host team, DuBois, with 14 points. Beaver campus placed third, with 8 team points. The winners of last year's tourney, the Shenango Valley campus, slid to last place this year with 2 team points.

The Behrend team is now officially the Northwest District Champions among PSU campuses. The meeting of the three other districts and northwest champion team is scheduled for May 9 and 10 at University Park to determine the overall best bowlers in the Penn State campus system. The scores achieved by our team and the fact that we have three team members that average 190 and two who average 174, along with the margin by which they defeated the other contenders in our district indicate that chances are excellent of our being state champs for the first time in several years. If funds for the trip to University Park can be appropriated by the SGA it is very possible.

In the fast and furious game of ping-pong our entries came home with the first-place trophy and honors also. Doug Carr and Bob Montford did a great job at the tables.

Coffee 'n Gay

By Cathleen McInerney

Gay Catania's interpretive and creative musical abilities far surpass her ability to converse with her audience, but the quality of her conorous forte overwhelms any trivial annoyances. Ms. Catania, who appeared at last Friday night's Coffee House, played some of her own wistful love songs as well as her expressive renditions of Joni Mitchell, Carole King, Neil Young, and the Beatles, to name a few.

She opened her repertoire with Bobby Hebb's "Sunny"—not exactly one of my favorite songs, but nicely played. And anyone who can sing Neil Young and not generate depression deserves my respect. While doing "Helpless" her voice acquired a raspy tone, suggestive of Bonnie Raitt, but that auspicious simulation did not continue. During "Both Sides Now" her idolization of Joni Mitchell became apparent, possessing similarities encompassing abrupt finales and melodic yodeling. Her expertise during the performance of Carole King's songs (Will You Still Love Me Tomorrow" and "Don't Let Me Be Lonely Tonight") created enough atmosphere to float me back to that summer of Tapestry. She allowed me to lose myself in memories, woken only by her strumming for "Norwegian Wood"—style during this Beetle's classic reminiscent of Ellen McIlwaine. She also presented a few of her own compositions—simple but sweet love songs again suggestive of something Joni Mitchell would compose.

Gay possesses numerable talents, but as yet her works remain for me simply a potpourri of remnants from various performers; a treasury of which is not necessarily original, but definitely entertaining. She has the capability to create her own unique stage presence, and this probably will occur with time. Meanwhile, following her progression from rags to riches will be absorbing and pleasurable.

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Terminal . . .

Open Theatre Dramatization

By Robert Curtiss

"In the Open Theater we make up symbols and metaphors of the things we care about and we perform them. But we don't present conclusions; we ask the audience to participate in an investigation. In this trip the actors are the vessel, the carrier of a mystery from the world they want to express," says Joseph Chaikin, founder and director of the Open Theater Ensemble, who first presented Terminal. The members of this avant-garde company meditated on death for a full year. The result of their collective observations is the movements, sounds and words (Susan Yankowitz wrote the text) that comprise Terminal.

It is from these words and the collaborative images of the Open Theater members that Behrend's Student Theatre Ensemble, directed by Gene Wirth, built its interpretation of the play.

Terminal, as indicated by its name, is about death. More properly, it uses the reality of death to define life and make us aware of the "space between what was done and what could have been done." The play seeks to engage the audience in its investigation of our cosmetic lives.

The play-goer is seen to his seat by usherettes (Debra Kurlancheek and Cathleen McInerney) clad like mourners and wearing so much make-up ("We can erase the lines of a lifetime in less than an hour.") we can barely recognize who they really are.

The play begins as the guide (Tim Newell) comes "among the dying to call upon the dead." Answering his call, the blanketed dead filter through the audience, making the sounds of the bones buried beneath us. The dead are born through one of the actresses (Kathy Donatelli) whose child-bearing cries evoke the grief of a mother who knows her children are doomed to death. Having shed their blankets, the new-born dying emerge, wearing white costumes reminiscent of shrouds. The rest of the play is a series of tableaux aimed at identifying the lies we perpetrate to avoid the actualization of our lives through an acceptance of death.

We are treated first to a humorous embalming and later

to a more serious repetition of the procedure while one of the cast members explains that "cosmetological procedures are employed to improve the appearance of the deceased." The humorous embalming plainly opens the viewer; prepares him for death and the subsequent horror-filled embalming.

After this, the members of the ensemble file in a circle to harsh, repressive orders (Mikel Wolfram) and supportive, suffocating love (Mary Beth Mellor). As the circle deteriorates, so do Miss Mellor's admonitions to circle orderly. One by one, the players break from the mass to tell their individual stories to the audience.

The runner who never gets started (Mark Studemund and Sally Geager) tries again and again to break from the starting position, but is continually thwarted. As this "ceremony" moves through the audience, a simultaneously distracting and soothing counterpoint is created by Marie LeVeau (Beth Moore) as she tells us how she sees her people "spending lives like slaves." One of the troupe (Virginia Driebelbis) cries, "I saw, I saw. I can't say I didn't. What have I done?" In answer to

this question, a team member (Thom LeBlanc) is beaten senseless by the society to which Miss Driebelbis' character has lent her support. The play's only optimistic note is sounded toward the end by the one "living" cast member (Mark Studemund), who claims, "My prison's made of steel, yours is in your head." I am doomed to life and death, but unlike you I have come to terms with my situation.

Terminal's production was brilliantly conceived, especially considering the scarcity of materials with which the Student Theatre Ensemble had to work. The lighting was effectively handled by one spot (Ed Fratus) and many gyrating flashlights (Miss Kurlancheek and Miss McInerney). The costumes were from the "wardrobes" of Robert Finley and the set consisted simply of three benches and a centrally positioned ladder.

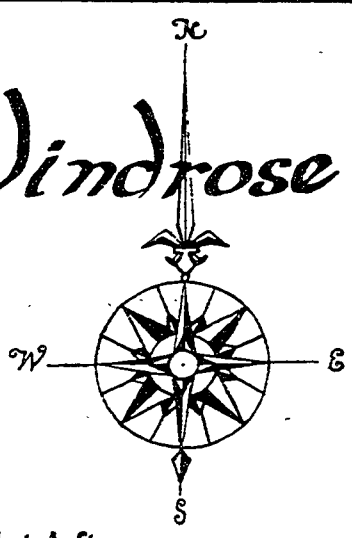
The play was presented on two consecutive Tuesday evenings to amazingly large (for a cultural event at Behrend) audiences. It is much to the Student Theatre Ensemble's credit that they could produce such a lively response to their efforts, and it is hoped that they can present Terminal again during the Spring Arts Festival.

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ATTENTION TRANSFER STUDENTS TO U.P.

Special Announcement on Housing and Food Service

Contracts - 1975, 1976 For University Park Campus

Students are reminded that filing a contract for housing does not constitute approval to transfer from a commonwealth campus to University Park. This approval must be cleared through the Assistant Director for resident instruction at the Commonwealth Campus.

Contract Cards with \$45.00 Advance Payment MUST be submitted to the Office of the Bursar, 103 Shields Building.

April 15 is the deadline date for priority consideration for branch campus transfers.

Assignments will be made according to date contract is received. If applicants contract is received before all available vacant spaces have been assigned, he or she will be assigned to the resident hall requests. If all space has been assigned for the specific residence hall requested, consideration for space in the residence hall area will be given until space available has been depleted.

Should no space be available in areas requested, assignments will be made in areas having housing spaces available.

IF SPACE IS NOT AVAILABLE, HOUSING CONTRACT WILL BE CANCELLED AND AN ADVANCE PAYMENT REFUND WILL BE PROCESSED BY MAY 31, 1975.

IF STUDENT IS NOT APPROVED TO TRANSFER TO UNIVERSITY PARK BY JUNE 13, 1975, HOUSING CONTRACT WILL BE CANCELLED AND ADVANCE PAYMENT REFUNDED.

ADVANCE PAYMENT WILL BE REFUNDED IF STUDENT NOTIFIES THE ASSIGNMENT OFFICE IN WRITING BEFORE 5:00 p.m., WEDNESDAY, APRIL 30, 1975, THAT HE WISHES TO CANCEL HIS HOUSING AND FOOD SERVICE CONTRACT.

ALL STUDENTS WITH HOUSING AND FOOD SERVICE CONTRACTS, IF ENROLLED FOR THE ACADEMIC YEAR, ARE OBLIGATED FOR THE FULL CHARGES IF THEY FAIL TO CANCEL THEIR CONTRACTS BY APRIL 30, 1975.

SUMMER TERM 1975

Students desiring residence hall accommodations at University Park Campus for Summer Term 1975 may obtain contracts at the Commonwealth Campus they are presently attending. NO ADVANCE PAYMENT IS REQUIRED FOR SUMMER TERM.

A SEPARATE CONTRACT MUST BE FILED FOR FALL-WINTER-SPRING TERMS. APPLICATIONS ARE AVAILABLE AT THE BEHREND COLLEGE RECORDS OFFICE