

Record Review

By Joe Hohman

Melissa Manchester's new album, *Don't Cry Out Loud*, is certainly welcome. Miss Manchester is an excellent entertainer, if you're ever lucky enough to see her in concert; but if this isn't possible, then I would recommend any of her albums.

I, of course, am personally biased; I've been in love with Melissa ever since "Midnight Blue" and her superb rendition of Michael Franks' underground classic, "Monkey See, Monkey Do." The fact that Melissa is also extremely beautiful does not detract in the least in my enthusiasm over her abilities. Ah, but on with the review.

"Shine Like You Should" and "Caravan" are the opening two tracks on the album, and they're happy in different ways. "Shine Like You Should" is an up-beat number that falls somewhere between disco and jazz. "Caravan" is a laid back, soft, and extremely mellow piece of music; the listener just sits back, sighs, and (if he has a competent set of speakers) imagines that Melissa is singing directly to him. Ah, almost Heaven!

"Don't Cry Out Loud" is that one that everybody has heard by now, and if you're not sick of it yet (Erie stations do have a habit of indulging in overplay), you have to admit that it's a pretty lovely piece, even if you disagree with the lyrics. "Through the Eyes of Grace" is one of my favorites, telling the story of a couple growing old together. "Yesterday the kids came by to see them-Celebrating thirty years of holding on-Lift a loving cup for couple number one-Look across the table Johnny-Look across the table to me-There's still a young girl in the old girl's face-Look across the table honey-So the day begins-Through the eyes of Grace."

Of course, my brother is always singing "Almost Everything" around the house, but I think I prefer "Bad Weather", a remake of an old Stevie Wonder tune. It features an excellent brass arrangement by Tom Saviano, and is the type of song that almost anybody can dance to. Well, maybe not anybody.

Walker Award

Nominations for the Eric A. and Josephine Walker Award are currently being accepted by the Office of Student Affairs.

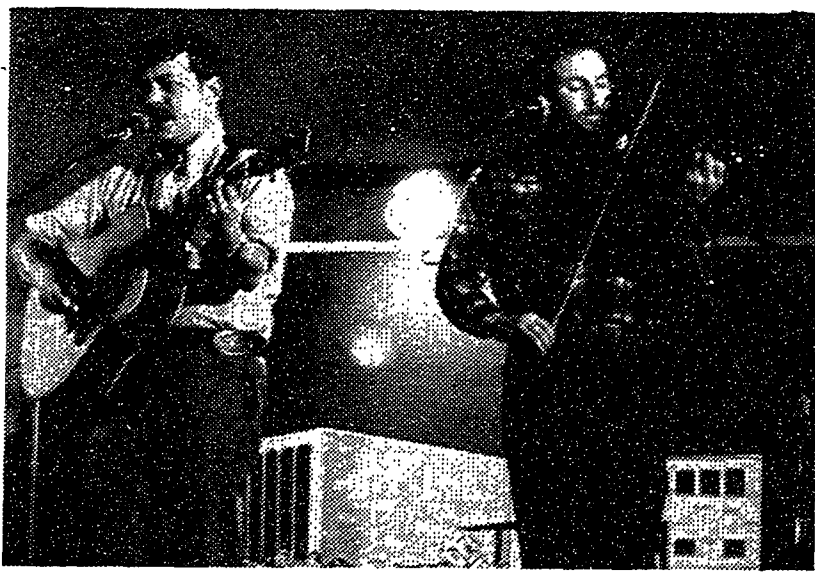
The award, established and funded by Eric A. Walker, past president of the University, is presented annually to the Commonwealth Campus student whose "outstanding qualities of character, scholarship, leadership and citizenship have been directed into programs and services that have positively influenced fellow students and have contributed to the prestige and well-being of their campus and, hence, to the reputation of the University as a whole."

Nominees for the Walker Award must be students who are completing two full years of freshman-sophomore study at the Behrend College. Students with seventh term standing or higher will not be considered for this award.

The Behrend College Walker Award recipient will be selected by a committee composed of the Dean of Faculty, Dean of Student Affairs, and the Behrend College Director. Presentation of the award will take place at the Honors and Awards banquet.

The Behrend College recipient will also have the opportunity along with the recipients from each of the other commonwealth campuses, to compete for the statewide Walker Award honors.

Anyone wishing to nominate a student for the Walker Award must complete a form available in the Office of Student Affairs. The student nominated should be 5th or 6th term. Students who are



Coffee House

By Joe Hohman

It's unfortunate, but a lot of good entertainment is going unnoticed at Behrend.

Take, for example, the coffee house last week, featuring Bob Doyle and Tad Marks. The duo performed old ballads and traditional bluegrass songs on guitar, banjo, and violin; Marks is about the best damn fiddler in Pennsylvania, and Doyle is a walking warehouse full of ancient Irish and Australian folk ballads. The audience present at this event thoroughly enjoyed the evening (particularly some of the bawdier Australian rugby songs), but the audience was a disappointingly small group of about eight people.

Coffee houses are held every other Wednesday night at 8:00 p.m. in the RUB cafeteria (faculty side). They provide a relaxed and laid back evening, unless you drink too much coffee! Admission is 75 cents without an activity card, 35 cents with activity card. For any further information, students are advised to talk to any SUB committee member.

GREASE Another View

By Mark Porterfield

In the event you missed the "Broadway production" of Grease, you were lucky. To pay 10 bucks for a great play which could not be heard was totally horrid.

Sitting in the first row of the balcony, we heard very little of the show, and when we did hear something, it was so mumbled that it was once again inaudible.

The profanity in the beginning was at first humorous, but at the end of the show it went un-noticed and became boring.

To top off a perfect evening we paid 2 more bucks for show programs which contained 6 pages: 4 of which were song lyrics of the fifties, 1 of which listed the real names of the "actors" — but not their parts,

and the other was an ad for Zippo Zippers. Now here is the clincher: after the "show" I found out from the actors that for most it was their first time for the show. Boy, did the advertisers get us all on that line!

If this was to be a true taste of Broadway, I am certainly going to take plenty of Alka Seltzer with me to New York City.

Dance and Party

The Warren Behrend Athletic Association Dance will be held on April 20, 1979, at Rainbow Gardens. The cost per couple will be \$10.00.

We would like to emphasize that this is not just for faculty, Staff, and administration. We want you, the student body! Come and get to know your faculty and administrators better. Dance and party with them. If you need transportation, it will be provided.

Sandy Edwards

GREASE Reviewed

by Mike Callaghan

Last Tuesday I was on hand at the Warner Theater on State Street in Erie when the curtain opened for the one-night only production of the Broadway musical hit, "Grease" with an original Broadway cast and musical score.

After buying a program and popcorn and soda (usual movie theater fare, for sure!), I had sunk, including the ticket, 25 dollars into this night and hadn't even had dinner yet! Taking this into account, my initial thoughts, as the lights dimmed, were on the order of, "This damned thing better be excellent, or Tuesday night would see one mad Irishman!"

Now I know that skepticism is no way to greet the very beginning of the show, but I equated Grease with John Travolta and Olivia Newton-John, neither of whom are high on my list of favorite show-biz personalities.

But I was to be pleasantly surprised as the play progressed. My attitude rapidly changed from skepticism to surprise to enjoyment. This old (sorry faculty) time stuff was good!

The time period was middle to late fifties, when the birth of a new music, rock and roll, spawned a whole new generation of kids with new attitudes towards life and a new culture complete with language, customs, and social standards. This was the time of the ducktail haircut, the leather jacket and chino pants, the bobby soxers, pony-tails, and the jukebox at the corner malt shop.

The play accurately depicted the joys and sorrows of first

lovers, hot-rod cars, slumber parties, and being one of the gang. The principal character remarkably resembled Elvis, and the leading actress was an excellent imitation of Sandra Dee.

The acting as well as the singing was professional and entertaining, although, as usual, the audio quality of the Warner Theater was very poor. The natural talent and vivacity exhibited by the cast shone through this difficulty, and the play went off quite well and was received warmly by a packed house, most of whom were of the over 35 age group. Ah, memory lane beckons, eh faculty! Young folks like myself were duly represented, however, and seemed to enjoy it as much as the reminiscing older set.

Developed during the peak of the current nostalgia craze, Grease was produced by Kenneth Waissman and Maxine Fox, Broadway's youngest producers, and directed by Tom Moore, one of the youngest directors on Broadway, so the format of the music was decidedly different from the run-of-the-mill Broadway musicals. The language is frank and fairly explicit, and the music is rock and roll. (No Glen Miller or George Gershwin here!)

When I left the theater that night, I had a better insight into the fifties mentality and the roots of rock and roll, as well as having enjoyed myself immensely in the process. Say . . . if we could get a few courses like that around here, I think attendance could be guaranteed!

A RALPH BAKSHI FILM

WIZARDS



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