

features

STUDENT VOICE

by Lynn Popovich and Lisa Hahn
Collegian Feature Editors.

For the Student Voice question this week, we asked several students for their reactions to the U.S. retaliation against Iran. During the incident, which occurred one week ago today in the Persian Gulf, an American observational helicopter was fired on by Iranians in a speedboat. The U.S. immediately retaliated by blowing at least three of four boats out of the water. Here are the reactions:



photo by Rick Brooks
Ken Allgeier

Ken Allgeier 7th semester, History—"Of course you have to retaliate if you're attacked. You just can't sit there like a big dinosaur and swat flies, you have to step on them down there. That's a pragmatic view. You'll probably get several different views. You've got the Liberals who ship you there in the first place. Conservatives say 'of course we have to do it because it's a vital interest to keep the oil flowing.'"



photo by Rick Brooks
Ryan Mauer

Ryan Mauer 8th semester, Engineering—"We could very well have just retaliated like we did. I think it was a good idea. It was a defensive move not an offensive."



photo by Rick Brooks
Kirk Ervin

Kirk Ervin 7th semester, Engineering—"Iran had no business firing because we were in international waters and that is recognized, in peaceful times, as being non-combat zone. For the U.S. to react, that was their only course of action. It is either to kill or be killed. The whole situation is just pointless, because all that it is killing. The needs for mans' survival is just basically aggressive and we're stuck in that dilemma."

Ken White 9th semester, Engineering—"Our ships were in international water and if we're fired on, we should fire on them. It's a very simple question. To be killed or not be killed."



photo by Rick Brooks
Ken White

Michelle McClellan 1st semester, Eng. Journalism—"I feel that we should either do something major to Iran to show that we mean business or get our asses out of there because I feel that we're making fools out of ourselves in the public eye. If it does come down to war I don't think our allies are going to back us up as much because we're getting ourselves in too deep. It's in our best interest to help them out but it's going too far."



photo by Rick Brooks
Michelle McClellan

Two For One

by Sue Jalosky
Collegian Staff Writer

The Behrend Studio Theater has begun rehearsals for this season's openers, *The Real Inspector Hound* by Tom Stoppard and *The Actor's Nightmare* by Christopher Durang.

The Real Inspector Hound, copyrighted 1968, is a play within a play about two critics, one described as lustful and the other is a substitute sitting in, who are watching a performance. The characters in the play are milling about, unaware of a body lying on the floor. As the play progresses, the characters are playing cards and Inspector Hound arrives. He stumbles upon the body and the telephone rings. The 'lustful critic' gets up from his seat to answer; it is his wife. He begins to berate her for calling him at work. Suddenly the characters change. The 'lustful critic' becomes the Inspector, and the substitute critic takes the place of the body. While the original Inspector becomes the long lost husband to the countess. Suddenly the play begins all over again. The New York Post described *The Real Inspector Hound* as being, "Comedy satire of delightful quality, admirably done."

The Actor's Nightmare by Christopher Durang, copyrighted 1981, is a play about a stranger (actor) who is elected to replace an actor who, due to a car accident, is unable to perform. Dressed as Hamlet, the stranger finds himself performing a scene from *Private Lives* while the other actors begin performing *Hamlet*, then another play by Samuel Becket, and finally a scene from what seems to be *A Man For All Seasons*. No one is sure what play they are doing and

the stranger fumbles through with missed cues and wrong lines. Finally, he says the correct line, but is unfortunately given way to reality; whereupon an executioner's axe (intended for Sir Thomas More) "sends poor George to Oblivion" and "denying him a well deserved curtain call", stated in Dramatists Play Series Inc.

Jack Hunter, the director, described both one-act plays as being "yuk yuk comedies". They are both a "play within a play" says Hunter. "I just want people to come in and have a funny night; it should just be enjoyable," he added.

The first show is said to be on November 11th and will run for eight performances until November 22nd. All shows will be at 8:00 p.m. except the last performance. It will be a matinee at 2:30.

The cast list is as follows: *The Real Inspector Hound*; Inspector Hound is played by Erin Lee Cunningham, Moon is played by Erik Fuldman, Birdboot is played by Chip Hamilton, Mrs. Drudge is played by Tina Kierzek, Simon is played by Leo Bonner, Felicity is played by Cheryl Prssack, Cynthia is played by Becky Morinone, and Magnus is played by Michael Mohry. For *The Actor's Nightmare*; George Spelvin is played by Ed Smith, Meg is played by Joye Dado, Sarah Siddons is played by Sharon Burns, Ellen Terry is played by Susan Seigel, Henry Irving is played by Eric Yutz, and the Executioner is played by John Pulino. Also, Stage Manager is Joyce Angela Wells, assistant stage manager is Eric Dinter, Set and Lighting by Theater 189. For ticket information, make reservations with Norma in Turnbull. Phone number is 6331.

Cotton Sings

by Tanya Williams
Collegian Staff Writer

Singer, Gene Cotton, will be appearing in the Wintergreen Cafe, October 27th at 8pm. Cotton has been increasing the number of solo appearances in the last few years.

Gene Cotton has recorded 13 albums and has had several hits in his career. He has songs on "Midnight Special", Dick Clark's "American Bandstand", and other TV specials. He tours college and university campuses throughout the nation and Canada.

Born in Columbus, Ohio, Cotton is one of nine kids. He attended Ohio University as a political science major, but he began his music career playing at small clubs and colleges in the Mid-West.

After releasing three albums, Cotton recorded and produced his fourth album and sold the original to a small company in Texas. On his fifth album, the hit, "Sunshine Roses", was released. In 1975, ABC Records hired Cotton. There he had two albums: "For All The Young Writers" and "Rain On". On the album "Rain On" was the song "You Got Me Runnin'" which gave Cotton his first Top 10 hit.

In 1977, Gene Cotton signed with Ariola Records. During the year of 1978, e had hit songs on the national charts. His first album with them was entitled "Save The Dancer" which contained songs like "Before My Heart Finds Out", "You're A Part Of Me", a duet with Kim Carnes, and "Like A Sunday". "Like A Sunday" or "That Joe McCarthy song" as it



was nicknamed held the number two slot on the national FM singles chart for over two months.

Ariola ended closing down in 1980, Gene immediately went back to studio writing and producing another, "Eclipse Of The Blue Moon". It was released on Knoll Records in 1983. Two songs from this album, "Bein' Here With You Tonight" and "If I Could Get You" were performed on network TV shows.

Knoll Records fell into an economic recession of 1983 and Cotton unfortunately found himself with out a job. Frustrated, he established his own recording company, People Song Records. This label has released three albums: "The Best of Gene Cotton", "The Edgehill File", and "Live at Tennessee Tech". He is currently working on the forth album entitled "Up The Elevator", a duet with Jennifer Warnes.

"To anyone who has ever heard Gene Cotton live, it is obvious that he is an incredible performer. A closer look reveals an intelligent, observant and committed participant in life. Gene Cotton thinks of

himself not as a 'producer' or 'singer - songwriter', but rather a 'purveyor of good music'. He comes on stage with something to say, says it very well, and leaves." says People Songs Records.

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