

STUDENT VOICE

by Lynn Popovich and Lisa Hahn
 Collegian Feature Editors

We asked a random sample of students if they thought that there is a problem with alcohol consumption among Behrend students. This was completely provoked by curiosity.



Mike Mohrey, 5th semester, Economics—"I don't think there's a problem. I know that everyone's different and some people have more problems than others. I think that the winter months, being cold and dreary, will cause people to drink more because there's not much else to do but stay inside."



Doug Gaior, 9th semester, Math/Comp. Sci.—"I don't think there's an alcohol consumption problem at Behrend. I think there is a lot of alcohol consumed, but I don't see this as a problem. It's kind of expected at colleges and I don't see it being worse at Behrend than anywhere else."

photos by Mary Beth Zaviszowski



Shawn Crago, 1st semester, Business—"I don't think that there is a problem with alcohol consumption on campus because all the kids are basically going to drink whether you want them to or not. Everyone drinks and you can't stop it. As long as people are careful when they drink there should be no problem with drinking on campus."



Ken Pratt, 3rd semester, Aerospace Engineering—"I would have to say that I don't think alcohol consumption is a problem on this campus. For one because there just aren't as many parties on this campus compared to other college campuses. Another reason is that the campus police are very strict on busting parties."



Tamara Smith, 3rd semester, Rehab. Ed.—"I don't think there's that much of a problem say compared to University Park because there aren't as many apartments or dorms here. You can't just walk around and find a party like you can down there! There also aren't that many accidents around here so I don't think there is that much of a problem."



Are there any particular questions that you would like to see asked in Student Voice? If so, drop them in the Collegian office c/o Lynn or Lisa.

Theatre Itinerary

by Sue Jalosky
 Collegian Staff Writer

Attention! The Behrend Studio Theater is letting everyone in on a little secret, there's going to be a murder! Word has it that Inspector Hound will come to investigate...but wait, that's not Inspector Hound...and where's the weapon? Will the Real Inspector Hound please stand up! He will, on November 11th and 12th at 7:30 pm. The Real Inspector Hound is one of two season previews. An Actor's Nightmare is the second. Both one-act plays are described as being "a play within a play". The Real Inspector Hound is a sort of who-done-it. There is a room of suspects, a body, motives, and mysterious visitor. The Real Inspector Hound is not, however, just an old Hardy Boy's re-run. As the play progresses, the plot thickens. The difference is, two of the characters are Theater critics apparently sitting in the audience watching the play. Suddenly, the telephone rings on stage, no one is around so Birdboot, the first critic, answers the phone only to discover that it is his wife. Still on stage, Birdboot finds himself an actor in the play. The story starts all over again, only this time Birdboot takes the place of the stranger in the first scene. The play is a comedy, and a mystery rolled into one-act of confusing hilarity. If you can figure out who is playing what character during the second half, than you're missing out on half of the fun. The confusion is part of the mystery.

In An Actor's Nightmare, a stranger wanders on stage and is told that another actor is unable to

perform and he must take his place immediately. Apparently nobody knows what play is being performed, but the stranger is dressed as Hamlet. He fumbles through missed cues and wrong lines until he finally says the right line. Unfortunately, a axe, which was intended for Sir Thomas More, sends poor George to his demise, and denies him a well deserved curtain call. Again, the confusion is part of the play, but this time it's melodramatic comedy that makes this production.

This two-for-one deal previews on November 11th and 12th and opens November 13th. There are also performances on November 14th and from the 16th through the 22nd. Doors will open each night at 7:30 pm with the exception of Sunday. Doors will open at 2:30 for a matinee, and again at 8 pm. Previews are free and seats are on a first come, first serve basis. For reservations and ticket information, call 898-6331.

An Actor's Nightmare
 Playing the role of George Spelvin is Ed Smith, playing Meg, Joye Dado, playing Sarah Siddons is Sharon Burns, playing Ellen Terry is Suzanne Segal, playing Henry Irving is Eric Yutz, and playing the role of the Executioner Jon Pulino. Stage manager is Joyce Angela Wells, assistant stage manager is Eric Dinfer. Technical work by Theater 189.

Real Inspector Hound
 Playing the role of Moon is Erik Fuldman, playing Birdboot is Chip Hamilton, playing Mrs. Drudge is Tina Kierzek, playing Simon is Leo Bonner, playing Felicity is Cheryl Prassack, playing Cynthia is Becky Morinione and playing Magnus is Michael Mohrey.

Dancers of Spain

by Tonya V. Williams
 Collegian Staff Writer

The crowd went Ole as Pascual Olivera and Angela del Moral danced. They appeared in Reed 117, October 30th at 8 pm. "Dances of Spain" was a program of classical, folk, and flamenco dancing that has awed Americans, Europeans, and Japanese. They dance with style and grace while wearing elegant costumes.

Pascual Olivera was born in Canton, Ohio to Spanish parents. After watching his grandfather, Emilio Cabezas, playing flamenco guitar for Carmen Amaya, Olivera decided to become a flamenco dancer. At the age of nine, he was already studying dance and drama in Ohio.

He later went to Spain to be an understudy in Sevilla. Olivera worked with Enrique El Cojo, Ramon Roy, Mercedes, and Albano. By this time, he was the first American in Spain to get a professional license for Spanish dance. Olivera came back to the states to tour. Pascual then toured the U.S. and Europe for the President's Council for the Arts and Army. After leaving the service, he worked for Jose Creco's company. Olivera started as a soloist in the Royal Festival Hall, London. Creco created the ballet, The Adventures of Don Quixote, for Olivera to lead. The ballet was success.

After being with Creco for 3 years he got an invitation from the Spanish Dance Company of Pilar Lopez, to tour summer dance-festivals in Spain. The tour was a success both artistically and romantically for Olivera. He got to see Angel del Moral perform in "Antonio's Ballets de Madrid" at the theatre De La Zazuela. "I

went back stage and asked her for an autograph, it was a long autograph," he commented with a smile. For seven years, they had a transatlantic correspondence, they were married in both Spain and America in 1976.

Angela el Moral has been a professional dancer since the age of three. Moral would bring her father, the theater manager. She would often stay to watch the performers traveling through her hometown (Joen, Spain). In this theater, Moral made her debut with the touring company. She attended the Conservatorio de Musica y dance. The Spanish government sent became the Prima ballerina for Antonio's Ballets de Madrid. She remained one for almost 16 years. "Acclaimed by critics all over the world, she has merited special praise for her roles as the miller's wife in 'The three Cornered Hat', Lucia in 'El Almor Brujo' and as a young mother in 'Antonio's Eternal Castilla,'" says Massimo Agency, N.Y. Angela del Moral has been in six movies in Spain, been on Spanish television for three years, and toured the continent at least five times. If that was not enough, the Spanish government to be the first soloist for the newly created National Festival Spanish Dance Company.

Since their marriage in 1976, Olivera and Moral have appeared in the Chicago Symphony, Minnesota Orchestra, Baltimore Symphony, and the Cincinnati Pops Orchestra. "In 1984, they toured 22 cities in Japan, and were awarded the Gold Medal for peace by Japanese President Daisaku Ikeda for their efforts promoting world peace through culture," says the Siegee Artist Management.

Their performance at Behrend at Behrend was not only entertaining but educational. They began their



show with an excerpt from "Zasabanda." Olivera taught the audience how to play the Castenet. He considers their styles of dancing to be much more complex than other types. The styles of clothing worn were backed by a Spanish history and their customs.

Del Moral returned to the stage in a French designed dress to perform the "Basque Dance." Following this dance, both dancers performed a dance called the "Jota."

The Jota is the national dance of Spain. For the grand finale Olivera and Del Moral did the Rumba.

The Behrend audience enjoyed the show as expected. As a Chicago Reader once commented: "Pascual Olivera and Angela del Moral present an evening of Spanish dance that made one feel good about life, dance, and especially about the charming performers who know how to put on a great show!"

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