

'SUBMARINE' FLICK IS A REAL GAS FOR GROOVERS ONLY

At last—a flick for the real people of today. If you're straight, don't bother. But if you have ever grooved to anything great, "Yellow Submarine" is a must.

The feeling of being totally oblivious to the plot doesn't really matter since there is a total involvement with the psychedelic screen and the songs from "Sergeant Pepper."

The creatures of this animated flick stagger the viewers' imaginations and leave the audience completely but happily astounded.

Although the movie is a cartoon, the animation techniques used by Apple Enterprises (a Beatles Corporation) are so ingenious, imaginative and novel that the film loses all similarities to "Snow White and the Seven Dwarfs." It becomes hard for the viewer to distinguish whether he is watching a movie or a "grown up" cartoon.

The message of this flick is brought out by the songs and the appearance of our four long-haired heroes when they emerge victoriously singing "It was twenty years ago today . . ."

For anyone who can groove, you will, along with "Lucy floating through the sky sparkling from diamond brilliant colors," float away on the exploding colors and be left with the knowledge that the mile long line was worth waiting in.

D. B.

"THE SHOW-OFF" OFFERS SPOTLIGHT TO HELEN HAYES

On October 14, "The Show-Off," a classic American comedy by George Kelly, opened its limited engagement at the Walnut Street Theatre. The comedy, focusing on a 1924 Philadelphia family, spotlighted Miss Helen Hayes, long regarded as one of the theatre's finest actresses, brilliantly portraying the sharp-spoken, skeptical Mrs. Fisher. The other members of the cast of the APA Repertory Company gave an exceptionally fine performance. Clayton Corzatte, in particular, is marvelous as the loud-talking, boastful "Show-Off."

Although the play was first performed in 1924, don't think it's old-timey. The theme of the play—the problems of marriage among the young and the poor—is as modern as the mini-skirt. The play is full of little insights that still have relevance to today. In one scene, for example, Mrs. Fisher quips: "Many people are starving to death and it ain't from lack of food."

Brimming with laugh lines, "The Show-Off" is a very funny play. A few sequences tend to be melodramatic, causing the show to dip downhill, but Miss Hayes can rescue the audience from boredom with a naughty little witticism every time.

It is a play for all seasons. The acting of the APA company is superb. The scenery, designed by James Tilton, is colorful, and the costuming, done by Nancy Potts, costume designer for Broadway's

Young Singer-Composer Comes to Life on 'Eli and the 13th Confession'

By Yvonne Butler

*Amber was the color
Summer was a flame ride
Cookin' up the noon roads
Walkin' on God's good side,
God's good side with Lu*

Laura Nyro is a twenty-year-old singer/composer who has already dazzled the West Coast. Her album, "Eli and the 13th Confession" is one of the most played records in L. A.

If you haven't heard of her, you have probably heard one of her songs. Remember the Fifth Dimension's summer hit, "Stoned Soul Picnic?" Laura wrote it. She also sings it on "Eli."

Two other of her songs have been recorded by Peter, Paul & Mary and the Stone Poneys. So you see, she is not entirely unknown in the music world. She has quite an impressive following in the underground. In fact, "down under" she is hailed as one of the best female singer/composers around today.

*Kisses from you
In the flames of December's
budoir
They fill me like melons
Touch me with civalry
Truly I know, truly I know
who you are*

Raised in the Bronx, Laura started singing with a mixed Puerto Rican and Negro group at the age of fourteen. This "soul influence" has shown itself in both her albums. This girl has so much soul, she puts many of the top-billed "soul" singers back at the plate.

Her first album, "More Than a

Discovery," has been called "highly polished rock and roll." It's a good collection, but "Eli" is a masterpiece. Laura switched from the Verve/Folkways label to Columbia seeking more freedom and her music on the second record sounds like she found it.

Her voice freely soars and flies with a range you will have to hear to believe. She has a unique way of dubbing in her voice—sometimes four and five different ways—so that the background singing sounds similar to the Sweet Inspirations. But it's really only Laura wailing her heart out.

Laura Nyro defies categorizing. Some of her songs have the driving beat of the Motown Sound; some have the poetic mystery of much of the white rock. But her music is neither purely soul nor white rock. It's the sound of today: a mixture of soul, rock, and folk, written and sung by a brilliant young artist.

*I keep hearin mother cryin'
I keep hearin daddy thru his
grave;
"Little girl of all the daughters,
You were born a woman not
a slave."*

Her lyrics are fascinating. Many of them are enigmas in which she sings about semi-real persons: Naughty, the Devil, the Campaign, Timer. You don't know exactly what she means all the time, but you can feel what she is trying to say. It might be said that her music is more sense than intellect.

Laura can be many things in her lyrics. She can be beautiful:

*Emily
You're the natural snow,
The unstudied sea.
You're a cameo
And I swear you were born a
weaver's lover*

*Born for the loom's desire.
She can be brutal:
You can see the walls roar
See your brains on the floor
Become God, become cripple,
become funky and split—*

*Why was I born?
She can be blunt:
Got to get gone better ride
From the hill on heartache
Baby don't love me,
Shuffle cause another one . . .
Baby don't love me?
Hitchhike and damn be done.*

*She can be bluesy:
No one knows the blues like
lonely women do
No one knows the blues like
lonely women*

*Blues that make the walls
rush in
Walls that tell you where
you've been
And you've been to the hol-
low,
Lonely women.*

Oh yes, the Fifth Dimension's new single "Sweet Blindness" is another Laura Nyro song. They do a good rendition, but Laura sings it better.

*Holdin to my cradle at the
start
But now my hand is open
And now my hand is ready
for my heart*

*So let the wind blow, Timer
I like her song
And if the song goes minor,
I won't mind.*

'YOUR OWN THING' DOES ITS THING AT WALNUT THEATRE

By Fred Schray

On November 6, "Your Own Thing" opened at the Walnut Street Theatre. This musical comedy has the distinction of being the first off-Broadway show to have received the New York Critics Circle Award.

Author-director Donald Driver is able to do with "Twelfth Night" what Leonard Bernstein did with "Romeo and Juliet."

Although much of the complexity of "Twelfth Night" is removed, enough remains to both confuse and amuse. Viola and Sebastian, identical twins to the point of wearing the same clothes and having the same hair style, are separated in the confusion of an ocean disaster. Viola, thinking her brother drowned, calls herself Charlie and becomes a "male" singer for a rock group called the Apocalypse.

Orson, the manager of the group, tries desperately to be accepted into the world of the Apocalypse. He even tries to date this very hip chic named Olivia. But, being too square, he is rejected.

While delivering Orson's love letters, Viola suddenly finds Olivia making a pass at her. Orson himself starts fancying "Charlie," and begins reading about homosexuality. And then . . . well, you take it from there.

Designer Robert Gueria displays a simple set and excellent manipulation of projected images. These images of famous persons are flashed periodically to make comment on the actions. They come quickly and are sometimes hard to catch.

The music by Hal Hester and Danny Apolinas is passable. A few of the songs are above average. "Come Away Death" and "She Never Told Her Lover" are particularly noteworthy because their lyrics are verbatim from Shakespeare.

One of the major themes of the play is "being yourself." There is much protesting about personal hypocrisy and trying to be something you can't.

All things considered, "Your Own Thing" is a very entertaining ninety minutes.

though their repertoire consisted of songs already recorded on their best selling albums, the genius of Paul Simon's guitar playing made the songs seem new and exciting. Their showmanship shone through many times during the 40-minute sets.

At one part of the performance, as a result of the frequent guitar-tuning, the audience became impatient, but Simon, to ease the restlessness, joked, "I know this takes a lot of time, but it's worth it."

And indeed it was. It was worth it to hear them sing the melodious "Scarborough Fair," and the refreshing "Cloudy," or the happy-go-lucky "Punky's Dilemma." It was worth it to hear Garfunkel sing the lovely "For Emily, Whenever I May Find Her" in a clear, sweet tenor that was almost astonishing, or to hear Simon play the guitar instrumental "Angie" with amazing delicacy. It was beautiful.

"Hair," is great. It's too late to catch the play in Philadelphia but keep your eyes open for performances in other towns. And keep your eyes on the Walnut Theatre for future outstanding performances by this group.

Y. B.

THE EX-RUNNER

By David Berger

*he was running
not that he had to get there in
a hurry
he was just running
he had been running for such a
long time
couldn't remember ever not run-
ning
or even having started
he just ran*

*not that he was such a fine runner
he limped (left ped)
nothing wrong
perfect from all that running
just limped
he had been limping for such a
long time
couldn't remember ever not limp-
ing
or even having started
he just limped as he ran*

*one day
he was running and limping
asked himself
why limp
no reason
stopped
ran much better*

*one day
he was running
asked himself
why run
no reason
stopped
died*

PSU OFFERS AID TO STUDENTS WITH PERSONAL WOES

By Joan Scanlon

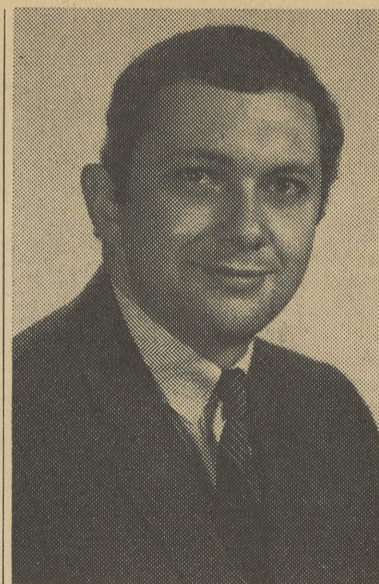
The Penn State system is one of the few universities in the country which offers a far-reaching program in psychotherapy and student counseling. In addition to the academic program of the Division of Counseling, the University, and the Delaware County Campus, offers to Penn State students the benefit of personal and career counseling by qualified personnel. At the Delaware County Campus, Mr. Edward M. Gehringer is the man to see.

In dealing with all cases brought to him, Mr. Gehringer uses an unconditional positive regard. Everything that is told to him is strictly confidential. There is only one record kept for each student and this is used for further counseling. It is sent to University Park's division of counseling when the individual transfers there.

Asked what kind of problems he encounters, Mr. Gehringer said that depression, or the tendency to despondency is one of the most frequent problems showing up on this campus.

"Most students, although they don't admit they are depressed, have a complete feeling of apathy," Gehringer said. "Many students are denying their true feelings even when they come in for counseling."

It is his job to get to the real



Edward M. Gehringer

reasons for feelings of apathy and depression. He hopes more students will take advantage of the programs offered here and stressed the confidential nature of the interviews.

No one can have access to these records without written permission from the student, Gehringer said. These records are destroyed when the individual graduates or leaves Penn State.

Mr. Gehringer received his B.S. degree at Muhlenberg College and his M.A. at Temple University. He did post master's work at George Washington University and is now working on his Ph.D. at Temple.

SIMON AND GARFUNKEL MAKE BEAUTIFUL MUSIC

The lyrical and harmonic sound of Simon and Garfunkel came to the Palestra on October 25. Al-