

## Editorial opinion: Who says?

THE DAILY COLLEGIAN, as an independent newspaper, reserves the right to express itself responsibly and freely concerning certain issues.

When the opinion expressed is the opinion of The Collegian, it is plainly marked "Editorial opinion" and usually appears in the upper left hand corner of the second page. Editorial opinion is determined by the editor and by the Board of Editors.

The remainder of the opinion page is devoted to expressions of opinion by staff members and members of the community.

ANY STAFF MEMBER of The Collegian may submit a signed column for the editorial page expressing his

view. Signed columns reflect the staff writer's feelings only and not The Collegian's.

The most popular method of reader expression is through the "Letters to the editor of The Collegian." Occasionally members of the community also respond through faculty, graduate or undergraduate forums. The Collegian attempts to maintain a balance of views on the page, and edits all material for libel and poor taste.

ALTHOUGH THE COLLEGIAN recognizes its responsibility to print public opinion, it stresses that unless indicated otherwise, these views are solely the opinions of the individual authors and not of the editors or staff of The Daily Collegian.

## Koloc no 'American Pie'

By JIM BAKER  
Collegian Junior Reporter

It always has surprised me to see how many fine musicians there are these days and to see how few of them ever achieve recognition.

I doubt that Don McLean would have made it had he not received one of the heaviest promotional campaigns I've seen in the folk-rock field. I had heard him before he hit, he did have an album of reasonably good folk fare out two years ago called "Tapestry," but I never imagined he would gain the attention he did over such a nebulous song as "American Pie."

I remember asking the CBS producer of a news special on Don McLean why she thought he had been given so much promotional backing. She said, "The agency who handles him knew a good thing when they saw it."

I knew then my concept of a "good thing" and her concept of a "good thing" were far apart. It seemed clear to me that the quality of the performer was no longer attached to his ability to write a moving song or play a masterful guitar, but to what degree the booking agency sees the musician as "promotable."

This has all been said to point out that there is someone new in the folk-rock-blues field and, despite her obvious talent, she has passed almost entirely unheard to date.

Her name is Bonnie Koloc.

In fact I doubt I would have heard of her if I had not, by a stroke of luck, received a free copy of her first and only album — "After All This Time."

The music is generally low key, and Koloc, who sings and writes most of the songs, dominates the whole album. Her voice is

almost magical, very much like Judy Collins, and she uses it with perfect style and a versatility I've never heard before among singers of her genre.

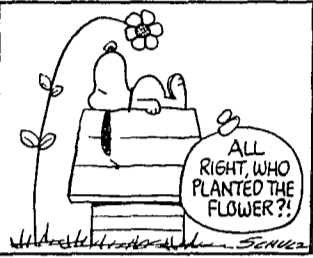
She's backed up by a tight but quiet band with the usual guitar (electric and acoustic), harmonica and drums. However, like Koloc's voice, they're used in an unusual manner and, again, with versatility uncommon to most bands.

The whole band holds back for almost the entire album, providing only the essential music and rhythm necessary to support Koloc's singing. However, a couple times the harp player and guitarist, in particular, break out and show you what they can really do.

The guitarist, for instance, leads the band for a riff that lasts possibly 15 seconds on the last cut of the album. No where else on the record does he really show up, but during those 15 seconds he does everything Robin Trower and Eric Clapton ever knew about guitar and then again fades into the background.

If reviews of the group's past performances are any indication Koloc and her band will be getting around soon. Recently Koloc filled in for David Blue as an opening act for Tim Hardin at the Main Point outside Philadelphia. According to one reviewer, Koloc damn near stole the show from veteran performer Hardin. Other reviews have typically read the same.

But will she ever gain recognition by the mass audience? Will she reach the stardom of a Don McLean — and fade as quickly? It probably doesn't matter. I have a feeling talent like hers is here to stay despite what the promotional agents of the top-40 set feel. She's no "Miss American Pie."



## French comedy at 'Flick' 'Murmur' one of best

By JOE MEYERS  
Collegian Film Critic

Louis Malle's "Murmur of the Heart" ("Le Souffle Au Cœur") ranks with the best French films of the past ten years or so, including great films like "Jules and Jim," "Weekend" and "The 400 Blows." But unlike those masterpieces, Malle's latest film is a highly entertaining, and commercial, comedy.

The picture is so good, and the material it deals with has such universal appeal, that I think nearly anyone would have a great time at it. It is one of the few recent films that you come out of feeling happy, and entirely satisfied. This is the rare movie for which that old cliché — "If you only see one film this year..." — seems entirely appropriate; I can't think of a single movie this past year that I enjoyed more. For bringing it to State College, one can almost forgive Associated Theatres entirely for all of its past transgressions.

The film would, I suppose, properly be labeled as belonging to the boy-becomes-man genre, a "Summer of '42" or "The Last Picture Show," but the wisdom and wit of Louis Malle's treatment of the material far surpasses that of the two American films. Despite its being a French film, I felt much closer to young Laurent and his mother in "Murmur of the Heart" than I did to any of the characters in the Bogdanovich and Mulligan films.

Malle's portrait of middle class home life and family relationships is closer to my own experience than anything else that I've encountered in films. While it has become common practice in American movies to both patronize and condemn middle class life, Malle views it with warmth and compassion — much like Renee Taylor and Joe Bologna's screenplay for last year's best American comedy, "Made For Each Other."

"Murmur of the Heart" is remarkably accurate in observing the love-hate atmosphere in family life. The scenes involving the relationships between the three brothers are extremely well done. It seems incredible that the young actors aren't actually related.

The film has several scenes of practical joking between members of the family that quickly brought back memories of my own experiences. Early in the film, for example, one of the brothers switches one of his father's valuable paintings with a cheap copy. Several weeks pass and the father doesn't notice the change. So, one night while the parents are entertaining friends, the son jumps up from the table, says that the painting is bourgeois trash and proceeds to slash the canvas.

The father turns purple with rage. To some, it may seem a hideous thing to do to a person, but events similar to this happen often in my family, and we have come to relish the skillfully constructed practical joke.

"Murmur of the Heart" takes place in Dijon in 1954 (there are many references to the French involvement in Indochina) and involves an upper middle class doctor and his Italian wife (Lea Massari) and their three sons. The picture's main focus is on the youngest son Laurent (Benoit Ferreux) and his sexual awakening. Midway through the film, Laurent comes down with scarlet fever (hence the title) and goes off with his mother to a spa for recuperation.

Following a long, drunken Bastille Day celebration, the climax of the film comes when the boy and his mother make love. The next day, she tells her son that the previous night's incident will of course never happen again, but that she will look back on it as a "tender and happy" moment in her life, and that she hopes he will do the same. The scene is so credibly prepared for, and so tastefully done that I doubt that even the stodgiest members of the audience will be offended.

Lea Massari couldn't be any better as Carla, the boys' mother. This Italian actress (who you may remember as the disappearing girl in "L'Avventura") has the beauty, charm and sensuality of the young Sophia Loren. Very few actresses

could carry off the difficult incest scene as skillfully as Miss Massari does.

Surprisingly enough, though, she lost out for the best actress award at Cannes to Kitty Winn's shrill, unimpressive performance in "The Panic in Needle Park." Lea Massari's performance joins the ranks of classic movie mothers — right up there with Angela Lansbury's work in "All Fall Down" and "The Manchurian Candidate."

As Laurent, Benoit Ferreux gives one of the most appealing performances by an adolescent since Jean Pierre Leaud's debut in "The 400 Blows." And, his resemblance to the Lauren Bacall of the 40's is startling, to say the least.

Writer-Director Louis Malle, who has been neglected by most film historians, is probably best known in America for his scandalous film of the fifties, "The Lovers," and "The Fire Within," his extraordinary study of alienation and suicide (Malle's legendary six hour documentary on India, "Calcutta," will have its American premiere next month in New York). "Murmur of the Heart" should belatedly establish his rightful place among the best European directors.

If you let "Murmur of the Heart" slip by you during its short stay here, you are foolishly (and recklessly) denying yourself one of the richest and most pleasurable experiences in recent film history.

## the Collegian

PAUL H. SCHAFER Editor  
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Successor to The Free Lance, est. 1887  
Member of the Associated Press

Opinions expressed by the editors and staff of The Daily Collegian are not necessarily those of the University Administration, faculty or students.

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### Letter policy

The Daily Collegian welcomes comments on news coverage, editorial policy or non-campus affairs. Letters must be typewritten, double spaced, signed by no more than two persons and no longer than 30 lines. Students' letters should include name, term and major of the writer.

They should be brought to The Collegian office, 20 Sackett, in person so proper identification of the writer can be made, although names will be withheld by request. If letters are received by mail, Collegian will contact the signer for verification.

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**UNIVERSITY CALENDAR**  
Monday, May 1, 1972

**SPECIAL EVENTS**  
Black Arts Festival talent show, 8 p.m., HUB ballroom. Singing, dancing, and bands.  
Thalia trio recital, 8:30 p.m., Music Building recital hall.

**MEETINGS**  
Interfraternity Council, 7:30 p.m., Delta Sigma Phi.

**INTEREST GROUPS**  
Eco-Action group, PSOC, 8:30 p.m., Room 303 Boucke.  
Archery Club, 7 p.m., White Building range.

**SEMINARS**  
Population Research, 7:45 p.m., Room 26 Mineral Sciences. Gladys Bowles, University of Georgia, on "Changing Migration Patterns of Pennsylvania."  
Food Science, 4 p.m., Room 202 Borland, Dr. Ralph E. Kunkle. University of California at Davis, on "Recent Developments in Wine Microbiology."  
Animal Science, 11:10 a.m., Room 111 Animal Industries. D.E. Younkin and Dr. J. L. Gobble, on "A Review of Non-Credit Instructional Programs of the Department of Animal Science."  
Aerospace Engineering, 2:20 p.m., Room 232 Hammond. E.J. Hinch, Trinity College, Cambridge University, on "The Rheology on a Suspension of Particles Subject to Brownian Rotations."  
Environmental Pollution and Plant Pathology, 11:10 a.m., Room 213 Buckhout. Loral Castor, on "Saline Waters and Plant Disease."

**EXHIBITS**  
Pattee Library—Main Lobby, art works of Oliver LaGrone, lecturer in arts and Afro-American history, Capitol Campus, Rare Books Room, "American Wildflowers," until May 20.  
Kern Graduate Building—Photographs by Barton Smookler, Camera Club, until May 14. Collages of May Reisz, until May 14. Jewelry of Bill Russel, until May 31.  
HUB Gallery—Bronzes and castings of John Cook and Paintings of Stuart Frost.  
Black Cultural Center—Local artists' works; also in HUB main lounge.  
(Note: Items for this calendar should be sent to Room 312 Old Main by the morning preceding date of publication.)

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