

**Editorial  
opinion:**

**They  
need  
you**

Poor attendance is damaging the Academic Assembly's efforts to serve students.

Although Assembly President Bob Mazur has said members are hurting only themselves by not coming, their lack of interest limits the ability of the college councils to serve students.

Assembly membership is composed of the president, vice-president, a member-at-large and student senator from each of the 10 college councils.

Mazur believes they have become overinvolved in activities within their own college. He wonders why they cannot send another member of their council to represent them.

According to Mazur, the Assembly can accomplish a great deal for students in the coming terms by working more closely with the USG Senate. Next Fall Term, the Assembly will publicize

a list of special courses including Liberal Arts 198 and 498.

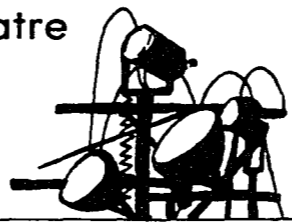
Much of the work toward establishing a .5 grading system will be done by the Assembly. It also will be continuing to investigate the extent to which colleges and departments include student representation in academic policy making.

The Assembly, because it is composed of representatives from 10 different colleges, always will be more of a communications body than a service body. College council representatives can share problems and solutions, tactics and concerns.

If one student is aided by information learned at an Assembly meeting, it is worth two hours of committee reports.

Assembly members should attend their meetings. If they cannot, they should send representatives who will listen.

**theatre**



By DAVID CAWLEY  
Collegian Columnist

A giant white K lays on the black floor. Panels of corrugated steel within wooden frames begin to move as the air is filled with electronic music and mechanical sounds. Actors, faces hidden in the shadows, push the panels downstage, face forward, to introduce themselves and then march away. The stage darkens.

So begins one of the most exciting productions ever brought to Penn State theatre. Innovative is perhaps one of the best words to describe the University Theatre's production of "Kafka on Kafka." Directed and adapted for the stage by Archie Smith, with production design by Rafael Ferrer, "Kafka" is more than the "collage" described in the program. It is an oftentimes fluid blending of several works by Franz Kafka with a running monologue by Kafka the artist.

Each sequence seems almost to melt into the next as actors appear on stage to change the set. They move with a madness indicative of the mood of the next scene. For example, when the office scene comes on stage, everyone seems to be a part of a huge machine and when a siren sounds they all cower or run across afraid. This decision to use the actors as an integral part of the action, even in set changes, is a daring one which often works.

The set design by Rafael Ferrer is instrumental in creating the surrealistic atmosphere of the show. Furry furniture, bedsprads matching the actor's costumes (and the mood in the scene at the beginning of Act II) and slides projected onto the panels from time to time are all effectively used and add to the mood. The contrast between the hard, bleakness of the steel and the softness in the furniture and costumes is good and the use of the entire depth of the stage gives the feeling of a warehouse.

I was slightly confused, however, by the back wall of the stage. It was unclear to me whether the emergency exit door was supposed to be seen or if it was just a necessity of the depth of the stage.

Delbert Boarts' sound design and Charles H. Firmin's lighting are gratefully effective. Sirens scream, a heart beats, clocks tick as the mood of each scene is set. Spotlights follow the siren and a red light colors a torture scene, but the glaring scoops which blind the audience momentarily at the end are the most effective.

The costume design by Al Kohout,

**REVIEW**

**'Kafka on Kafka'**

starting in tones of gray and white and moving into bright colors and wild designs, also adds a great deal to the mood. A large cape which forms an effigy of Kafka's father is the most dramatic while a jumpsuit worn by Jonathan Frakes is the most creative and noteworthy design.

The company of 12 actors, with the help of several stagehands, create the illusion that there are a great deal of people in the show. The separate definition of each character is strong enough to make each believable and one has trouble telling them apart only when the physical appearances are similar.

As the three Kafkas, John Pielmeier, Ralph William Allred and Dan Ellentuck turn in extremely competent performances. Pielmeier, as the guilty Kafka, is excellent in a leading role which is quite demanding and which affords him the more dramatic moments of the play. Allred evokes a mood of emptiness and alienation which is exemplified by his appearance throughout the show atop a platform tower. In a part which is more emoting than actual acting, he is effective and believable as Kafka the artist. Ellentuck has some good moments but seems underused as the alienated Kafka.

For the most part "Kafka on Kafka" not only held my interest, but also kept me involved in the action of the show. The production reminded me a great deal of Tom O'Horgan's imaginative "Lenny" in the smooth transition between scenes and in the inventiveness of the production itself. But, there was a lack of power in the scenes, especially in the first act, which prevented the show from realizing its full emotion impact and made some parts a little long.

Archie Smith, in adapting Kafka for the stage, and Rafael Ferrer, in designing the show, have done a very commendable job.

The minor flaws of the show in movement and length are not so important as the fact that for once in the history of Penn State theatre, someone has dared to present a work so different in its concept and presentation that it may have offended some people and disturbed others, but it could not have left anyone cold or unaffected. I would be very much interested to see "Kafka on Kafka," the rough edges smoothed out and polished a little bit, produced to its full extent on the Broadway or Off-Broadway stage. For, in my opinion, it has the potential to be one of the most exciting works of modern theatre

**REVIEW**

**'Harrad Experiment'**

By JOHN F. WILSON  
Collegian Columnist

Based on Robert H. Rimmer's best-selling novel about sexual liberation, "The Harrad Experiment" emerges on screen as a mish-mash of sex education and soap opera.

Harrad is an experimental college founded by Philip and Margaret Tenhausen. Here male and female students are paired with each other and encouraged to have sexual relations. The only rule is that roommates stick together for at least a month before switching around.

Like the novel, the film concentrates on the experiences of four freshman students — a sexual athlete, a shy virgin, a fumbling introvert and a sexpot.

Rimmer's book showed the four slowly losing their hang-ups over a four-year period, but the screenplay by Michael Werner and Ted Cassidy speeds up the process so that this takes place within a few weeks, thereby losing the novel's depth.

Whereas incidents in the original story took place in varied locales, the film never moves off the small Harrad campus except for a few scenes at a nearby diner. Here a silly effort to inject

some excitement into the proceedings takes place, an attempt by a lustful old man to carry off one girl in order to have his wicked way with her.

Presumably the film was curtailed to only two locations in order to keep it within a skimpy budget. Along the same lines, producer Dennis Stevens assembled an inexpensive cast, headed by James Whitmore and Tippi Hedren as the Tenhausens.

Whitmore, a talented actor, is wasted in a small role which gives him little to do besides moderating some group discussions about love. Hedren starred for Hitchcock about 10 years ago in "The Birds" and "Marnie" and then sank into obscurity. Her few scenes in "The Harrad Experiment" show that she still acts as woodenly as ever.

The young members of the cast who handle the central roles perform adequately but hardly memorably. Handicapped by the poor script and direction, they are unable to make their characters seem real enough to engage the viewer's interest.

Ted Post was a strange choice to direct this film, since he is primarily a director of action films such as "Hang 'Em High" and the forthcoming

"Magnum Force." His unimaginative handling of "The Harrad Experiment" contributes to the picture's dullness.

Even among the many second-rate scores being written for movies today, Artie Butler's stands out as being notably poor. He supplies a melange of bubblegum tunes and soap opera organ bits, all applied with the subtlety of a karate chop. For reasons unknown, a soundtrack album of this ridiculous score has been issued.

Although this film is rated R, it hardly fits into the skin-flick category. The students are shown taking their gym classes in the buff, but the love scenes are rather modest and will not interest the sex film audience at which the movie ads aim.

Both readers and non-readers of Rimmer's book should find little merit or interest in the film. Perhaps the novel could inspire a good movie, but "The Harrad Experiment" is not it.

**Letter policy**

The Daily Collegian welcomes comments on news coverage, editorial policy or noncampus affairs. Letters should be typewritten.

**the Collegian**  
daily

PATRICIA J. STEWART  
Editor

JOHN J. TODD  
Business Manager

Successor to the Free Lance, est. 1887

Member of the Associated Press

Editorial policy is determined by the Editor. Opinions expressed by the editors and staff of The Daily Collegian are not necessarily those of the University administration, faculty or students.

Mail Subscription price: \$17.50 a year.

Mailing Address: Box 467, State College, Pa. 16801

Office: 126 Carnegie

Editorial Staff: 865-1828  
Business Staff: 865-2531  
Sports Staff: 865-1820

Business Office Hours:  
Monday through Friday  
9:30 a.m. to 4 p.m.

Collegian Editors: Managing Editor, Rick Nelson; Editorial Editor, Rich Grant; Assistant City Editor, Jeff DeBray; Layout Editors, Betty Holman, Steve Ivey; Copy Editors, Maureen Keely, Diane Nottle, Kathy Suhorsky; Sports Editor, Ray McAllister; Assistant Sports Editors, Mark Simanson, Rick Starr; Photo Editor, Randy Woodbury; Assistant Photo Editor, Joe Rudick; Graphic Artist, Jennie Atty; Cartoonist, Peter McElhinney; Weather Reporter, Barry Richewien.

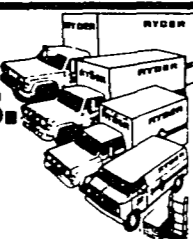
Board of Managers: Advertising Manager, Ed Todd; Assistant Advertising Manager, Cindy Ashear; National Advertising Manager, Steve Wetherbee; Promotional Director, Sherry Lee Herring; Art Director, Heian Bittmann.



DON'T PASS UP A CHANCE TO VISIT

**The  
Quiet Place**

**Don't move  
till you call us.**



Rent a Ryder truck . . .  
and save yourself a bundle

CALL US NOW for information on  
how to reserve a van and save 40%  
to 60% of your moving costs.



**Unlimited Rent-Alls**

140 N. Atherton St. 238-3037

**Memorial Day Program  
Durufle REQUIEM**

All-Faith Chapel Choir  
Penn State Singers

Organists: Zollene Reissner  
Roger Boop

Soloist: Jeanne Nagurny  
Conductor: Roger Andrews

Helen Eakin Eisenhower  
Chapel

May 30, 1973 4:00 pm

**With us your \$200  
gets you a lot more than  
just airfare to Europe.**



WITH US

- You make one call and we put you on the airline of your choice. KLM, TWA, Pan Am, . . . to the city of your choice and then bring you home. Plus . . .
- Free trip planning
- Passport, visa, inoculation facts
- All travel needs within Europe — train passes and car rentals, intra-European flights, hotels
- Ships to Europe from \$150
- Guide books

WITHOUT US

- You call several airlines and all you get is a ticket.

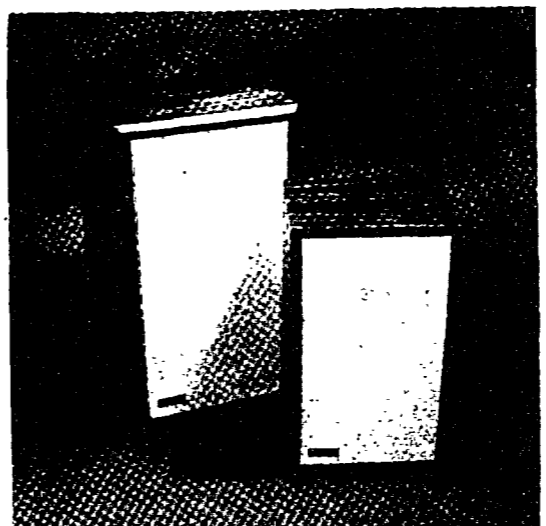
European specialists for people of all ages.

At PENN STATE  
David Berlin, 411 Waupelani Ave. 238-0861

**NATIONAL STUDENT  
TRAVEL SERVICES**  
2025 WALNUT ST., PHILA. PA. 19103 / (215) 561-2939

**If You Would Like Nothing Less  
Than the Best in Loudspeakers, But  
Doubt That You Can Afford Them,  
Please Read This Ad.**

Both the loudspeakers shown—the original Advent Loudspeaker and The Smaller Advent Loudspeaker—are intended to be compared in audible performance, including frequency bandwidth, with the most elaborate and expensive speakers available. That may be difficult to



accept, we realize, but it is true and verifiable in the listening.

Both Advent speakers were designed after more than fifteen years of experience in designing and manufacturing high-performance speaker systems, including some of those of other brands still held in highest regard by critical listeners. They were designed simply, out of knowledge that most complex, multi-speaker systems are the result of long-outdated notions that got their start when the first high-fidelity speakers for the home were adapted from the theater speakers of the 1940's. And they were designed to take advantage of new manufacturing techniques that had been developed over many years of experimentation.

Over-engineering—needless elaboration of design in imitation of what has existed so far—

is a common problem in audio equipment, and one for which the customer often pays heavily in many ways. Good design to us is represented by the simplest approach that permits reaching a design objective without compromise.

Both Advent speakers are two-way systems. A single speaker would be a more "ideal" device, but in practice has to give up either the frequency range or the power-handling needed for a no-compromise speaker. The use of several "full-range" speakers of any size doesn't preserve the theoretical advantage of a single speaker. And three-way and four-way systems are not only unnecessarily expensive and elaborate, but often inferior-sounding because of interference effects and abrupt electrical cut-off of drivers in different operating ranges. The two-way design is simple and effective, and both Advent systems exploit it more thoroughly than any previous speakers. No more elaborate design is capable of wider range or subtler characteristics.

Both Advent systems were also designed to waste nothing in imitation of theater speakers. They are intended for use—heavy and hard use—in a home, not an auditorium or laboratory, and they include nothing but what is needed for the best possible performance in a home.

The original Advent Loudspeaker, which costs between \$105 and \$125 depending on its cabinet finish and the part of the country we have to ship it to, can withstand absolute, no-holds-barred comparison with any speaker of any price, and sounds obviously and dramatically better than many far more expensive speakers. The Smaller Advent Loudspeaker (\$70-\$75) sounds the same as the original, but will not play quite as loud as the original in as big a living room.

We will be happy to give you a full explanation and demonstration of both Advent speakers. Please stop in at the High Fidelity House, 101 Heister St. (basement) and hear the incomparable Advent loudspeakers.

**High Fidelity House**

101 Heister Street (basement)

Phone 238-8888

All Education Majors are urged to attend the meeting of the Student P.S.E.A. (Penna. State Education Assoc.) to be held Tues., May 29 at 7:30 P.M. in 108 Chambers Bldg.

Election of officers will be held as well as discussion concerning next year's programs.

All are welcome!

**Summer 2½ Month Lease**

You only need to be in State College for two & a half months so why pay for a longer stay? You get a short lease plus reduced rates at Beaver Terrace, University Towers and Foster Ave. Apartments. For information call 237-0977 or 237-5881. Better yet, stop at the Rental Office in Beaver Terrace Mon.-Fri. 1:00-5:00 p.m. or Sat. 9:30-12:00 Noon, and sign up for the summer.