

Jazz fans on the rise

# Interest spurs programs

By PETER KING  
Collegian Staff Writer  
Amidst a rising interest in jazz in the State College area, Jazz Week '76 was off and running yesterday.

The week-long event is being sponsored by the Penn State Jazz Club and the Graduate Student Association. Many other organizations are participating, including the Black Cultural Center, the Jazz Dance Theatre, Colloquy, the University Readers, and HUB.

Except for a performance by Keith Jarrett's quartet, everything is free. Since there is no Festival of Life this year, Jazz Week '76 should be the biggest musical happening in State College for quite a while.

Dan Malloy, president of the Jazz Club, explained some of the blood, sweat, and tears that went into the organization of this large-scale event.

The first problem was money, of which the Jazz Club had none. The Jazz Club decided to shut down its record co-op in order to free its restricted funds for Jazz Week. A detailed plan had to be submitted to Associated Student Activities in order to obtain funds. ASA accepted the plan, allocating a substantial sum to help finance the proceedings.

One of the Jazz Club's stickiest problems involved the Daily Collegian. An ad-

vertising contract taken out by the Jazz Club last year had never been paid for, and the club was heavily in debt to the Collegian. The Collegian refused to run any advertising until the bill paid. It was paid Friday.

Keith Jarrett's quartet presented a different sort of hassle. Normally a band from New York booked to play in State College will fly to Pittsburgh, and take another plane from the Iron City to Penn State. However, Charlie Hayden's double-bass got in the way. He was afraid the bass would not survive rough handling in flight, and the group would not perform unless the contract stated that they could fly to Williamsport and be picked up and driven the rest of the way.

That's not the only hot water that GSA and the Jazz Club have gotten themselves into. A W.C. Handy exhibit, featuring photos and scores of the old master, was to be delivered to Kern from the Institute of Jazz Studies at Rutgers University in New Jersey. Last Thursday it was learned that the Teamsters Union was out on strike, and Larry Zuleba of GSA had to truck down to Rutgers and pick up the stuff himself.

Jazz Week was prompted, in part, by the growing popularity of jazz at Penn State, part of a nation-wide trend. Exactly what jazz is,

however, is not easy to define. Miles Davis hates the term, calling it a "white man's word." And jazz has incorporated so many other styles over the years that it is difficult, and perhaps unnecessary, to try and categorize it.

Nevertheless, the merger of more traditional jazz forms with the beat, electronics, and volume of rock is largely responsible for its renaissance. There are some heated differences of opinion on this new approach.

A worker at Discount Records claimed that the new interest in jazz only extends to the "rock-jazz" of Herbie Hancock, Chick Corea, and a few others. He complained that older styles of jazz are not selling any better than before, and he argued that jazz is "no longer an art form, but a pop idiom, and that's what sells."

Dan Malloy sees things very differently. He believes the new jazz is "not a bastardization. I just call it music. Jazz is like an amoeba, it's so loosely structured, you can do anything with it. Jazz is always looking for new directions to expand in."

He also sees interest in jazz expanding somewhat into older forms as well. "If you get new people to listen to it, chances are they'll like it. There are so many different kinds of jazz that there's

something for everybody."

"Everybody" includes the students who attended the Eric Kloss band's concert yesterday, and they had some interesting opinions. Most enjoyed the performance, and most wanted to hear more. Significantly, they were largely new fans.

One girl explained that she had just gotten into jazz in the past year, listening to "some Kloss, Milt, and Miles. I just really like jazz because it's relaxed."

Another commented that he "hadn't listened to jazz a real lot, but enough to know I get off on it. It's just so out of the groove of rock and roll it's refreshing." He mentioned that Herbie Hancock and Stanley Clark were the jazz musicians he is most familiar with.

In this sort of climate, Jazz Week '76 seems particularly well-timed. There will be a lot of music played this week, covering the entire spectrum of jazz, from Dixieland to electronic funk. Whether you're an old fan or a newcomer, there should be something you'll enjoy. Here's your chance to listen.

# the daily Collegian arts

## New ballet techniques succeed over traditional classical styles

By PAM REASNER  
Collegian Assistant  
News Editor  
American ballet is a mecca for those interested in the new—a dynamic, Martha Graham contemporary style is the kind of dance "we do better in," according to Benjamin Harkavy, artistic director of the Pennsylvania Ballet.

After watching Friday night's performance of the company, I'll swallow that. I hate to think that classical ballet, with lovely tutus and princess crowns and a stage full of swaying figures is going the way of Imperial Russia, but the more modern pieces are the ones that have a feeling and inspiration behind them that is beyond just being polished.

"Grosse Fugue," choreographed by Hans van Manen, was the most impressive performance of the company, combining many of

the characteristics of the new modern ballet.

Set to the music of Beethoven, the plotless "Fugue" was more a study of the relationships between the four men and four women who dance it.

The men in their black skirts and belts had roles on an equal par with those of the women.

### dance review

Simple lighting and staging were effective accents to "Fugue's" sustained mood as the dancers perform in quartets, duets and solos.

As the music moved into Beethoven's Cavatina from String Quartet no. 13, the dancers paired off and began a very sensual segment using floor movements and steps that intertwined their bodies in a variety of positions.

Such movements as the women being pulled across the floor while holding onto the men's belts and the use of clenched fists with frequently outstretched arms were exemplary of the fusion of modern dance technique with traditional ballet.

Because many older people have the preconception that ballet must be classical, the company includes a classical number or two in its performances. Barbara Welsberger, executive artistic director, said,

Friday's contribution to the classical was "Symphony in C," choreographed by George Balanchine.

It was pretty and traditional and had its good moments, but was marred by several mistakes and seemed static and lifeless.

Harkavy said companies perform classical ballet pieces because of their value as tradition.

"But classical stuff should be left to those who can do them like they're supposed to be done," he said, suggesting that subsidized schools that can train classical dancers should perform the older pieces.

Harkavy said the company gets just as many letters from those who want to see all modern ballet and those who prefer just strict traditional. "Happily, they balance out and you can do what you want," he said.

The other number on the program, "The Four Temperaments," a modern piece, was performed in practice type clothes. It seemed more an exercise in body positions, using unconventional bent elbows and waist and shoulder movements.

Though very practiced and polished, it did not have the inspiration that the contemporary "Fugue" does.

## Hollywood rewrites history once more but fails to reveal real Gable, Lombard

By LEAH ROZEN  
Collegian Staff Writer

Watching "Gable and Lombard," the new film about the romance and marriage of movie stars Clark Gable and Carole Lombard, is at first frustrating, then maddening, and finally, extremely boring.

Clark Gable and Carole Lombard fell in love around 1937, snuck around for a couple of years while he got rid of his second wife, and married. She then died in a tragic airplane crash in 1942.

Despite their almost equal stature with American filmgoers at the time, Gable and Lombard made only one film together, "No Man of Her Own," in 1933.

By turning out this hack version of their romance, Hollywood has decided to rectify that situation, not to

mention cashing in on a little nostalgia.

The film frustrates the viewer because it teases you into lusting after the real thing. There are scenes in the new movie, portrayed as coming from the real lives of Gable and Lombard, which are really stolen lock, stock and barrel from their films.

For example, in an early scene, Gable calls up Lombard, who abuses him on the telephone and then hangs up. He continues talking to her long after the line has gone dead, for the benefit of his on-looking buddies. Of course, the same scene was done much better in "It Happened One Night."

Later in the film, at a swanky Hollywood party, the guests stage a scavenger hunt. Shades of Lombard's "My Man Godfrey!"

Next, the viewer begins to get mad at the idiots (screenwriter Barry Sandler and director Sidney J. Furie) who are trying to call the half-truths and total falsehoods that dominate this movie the real thing.

### movie review

How dare they? The film is filled with silly and unnecessary episodes which never happened. Lombard never saved Gable from a paternity suit, nor did she dress up as a Union soldier to come snooping around the "Gone With the Wind" set to check on Clark.

Most of these made-up episodes are pretty much in

character, but the movie is billing itself as history, which it is not.

Finally, "Gable and Lombard" becomes boring. Two-and-a-half hours is a long time to sit through mindless antics and hollow emotion. It is almost as if some bright fellow at a story conference, said, "Hey, let's make a movie about Gable and Carole." Everybody said it sounded great, so the film was made, only nobody ever bothered to think it through before turning the cameras on.

Sidney J. Furie's ("Sheila Levine Is Dead and Living in the Bronx") direction is unimaginative, substituting brightly colored costumes for a sense of style. Barry Sandler has written one of this year's weakest and most obvious scripts. Nobody

should ever have to spout lines like Lombard's "I'm the number one star in America, I get \$4,000 a week and I've never said I love you to anyone and meant it."

James Brolin, best known for his Dr. Kiley role on "Marcus Welby," does a good imitation of Gable, sounding and looking very much like the King. But that's all it really is, an imitation, not a performance.

Jill Clayburgh, who plays the foul-mouthed, fun-loving, good hearted Lombard, looks like Joan Hackett. Given the script, there is little she can do to rise above the material.

Don't bother with this pale imitation of the real thing. Wait for a Gable or Lombard movie to turn up on the late show. Go see "Gable and Lombard" only if you must, but don't believe a word of it.

## Jazz Week events continue

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| <p><b>Monday</b><br/>Noon — jazz music anthology, Kern Lobby; —videotape, "Montreaux Jazz Festival," HUB Lobby;<br/>3 p.m. — jazz workshop, "Landmarks of Jazz", 101 Kern;<br/><b>Tuesday</b><br/>Noon — jazz dance, HUB Ballroom;<br/>12:30 p.m. — jazz concert, "Cosmic Minstrels", Kern Lobby;<br/>8:00 p.m. — jazz coffeehouse, 301 HUB;<br/><b>Thursday</b><br/>11:00 a.m. to 3 p.m. — jazz workshop, "Third Stream", HUB.</p> | <p><b>Lounge;</b><br/>3:00 p.m. — jazz workshop, "Modern Trends in Jazz", 101 Kern;<br/>8:00 p.m. — poetry and jazz, "Dark Side, Light Side and Something in Between", 112 Kern;<br/><b>Wednesday</b><br/>10:00 a.m.-4:00 p.m. — stereo jazz, Robeson Cultural Center;<br/>Noon — Videotape, "Montreaux Jazz Festival", Kern Lobby —noontime jazz films, HUB Assembly Room;<br/>7:30 and 9:30 p.m. — Commonsplace Theatre, "St. Louis Blues", 112 Kern;</p> | <p><b>Noon — jazz for lunch —</b><br/>Kern Lobby;<br/>12:15 p.m. — Dixieland concert, HUB Lounge;<br/>7:30 and 9:30 p.m. — Commonsplace Theatre, "St. Louis Blues", 112 Kern;<br/>8:00 p.m. Keith Jarrett in concert, Schwab, admission;<br/><b>Friday</b><br/>Noon — videotape, "Preservation Hall Jazz Band", Kern Lobby;<br/>—jazz clinic with "Silent Way," HUB Lounge<br/>8:00 p.m. — jazz coffeehouse — 102 Kern.</p> |
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