

Hollywood flops parodied

Mel Brooks, eat your heart out. A nobody named James Frawley has just shown you how to direct a parody that doesn't take itself too seriously.

"The Big Bus," which just opened at the Flick, has dozens of gags parodying every disaster film Hollywood has ever seen fit to in-

movie review

fect upon us, and most of them are gems. Best of all, Frawley doesn't belabor the point, telegraphing to the audience

six lines ahead of time that a joke is coming. He just throws them out and says, "Laugh, everybody!" And everybody does.

Stockard Channing looking like a pear-shaped Liz Taylor, Joseph Bologna doing a Heston-cum-Bogart, Ruth Gordon as a dirty old Helen Hayes and Lynn Redgrave doing an I-don't-know-who are just a few of the crazies who run away with this film. The pace is so fast that the impossibility of the premise — an atomic-powered bus run amuck — never catches up with you.

Nothing is sacred in "The Big Bus," especially not even the jokes. "The Big Bus" ribs "Airport," "Airport 1975," "Alive," the "Hindenburg" and "The Big Bus." Not to mention "West Side Story," "The High and the Mighty," John Wayne westerns and "A Night to Remember." Only "That's Entertainment, part II" has more movies in it than "The Big Bus."

After big earthquakes, big boats and big balloons bursting comes the best of all — "The Big Bus."

—K.P.

Kaplow 'exuberant' in finale

Watching Maurice Kaplow direct the Pennsylvania Orchestra Wednesday night made me sorry I had ever used the word "exuberant" before. I should have reserved the word exclusively for Kaplow to describe his enjoyment of his art. At the Pennsylvania Orchestra's third and final shirt-sleeve concert of this year's residency, Kaplow conducted his own work, "Return," and Beethoven's Third Symphony, the "Eroica."

Although Kaplow warned the audience that composers are notoriously poor conductors of their own work, he need not have worried. The orchestra performed the difficult "Return" beautifully, responding as much to the conductor's emotion as to his direction.

The "Eroica," the last work on the program and the last of this fine season, has a special significance for Kaplow. The third symphony of Beethoven means the orchestra's third year at Nittany Mountain Summer, and Kaplow is already looking forward to Beethoven's Ninth. Kaplow described the "Eroica" as a "joyous explosion," a "humbling work," and it was the

evening's best performance — jubilant and exciting.

Kaplow conducted the symphony from the heart, his grin saying to his musicians and to the audience, "Enjoy this with me, my friends."

The orchestra's fine performances nearly overshadowed the light touch of the New York Renaissance Band brought to the evening's start. Continuing their enlightenment-entertainment of us, the band presented a selection of Italian Medieval music using a variety of antique instruments. Cornetto, rauschpfeife and recorder were among the instruments played and described.

Although Wednesday was the orchestra's final performance, the New York Renaissance Band will be performing once more, at 8 p.m. next Thursday in the Recital Hall of the Music Building.

The next Penn State performance of the Pennsylvania Orchestra will be at Nittany Mountain Summer, 1977. The audience which called Maurice Kaplow back five times Wednesday night will be waiting.

—Kathleen Pavelko

Shallow politics old drama theme

"The Girls in 509" is a most apropos play for this election year, lest we forget how shallow politics can be. The old theme that promises are meant to be made and not kept never seems to change.

play review

The plot of "509," now at the Boal Barn Playhouse, is — cute. It's a satire on the elephants and donkeys. Two women, one in her sixties and the other in her mid-thirties, lock themselves in a hotel suite in 1932 and vow not to come out until a Republican is once again in the White House. 1932 to 1953 is a long time, but 26 years to these women is like a day to

anyone else. Aunt Hettie and her niece Mimsy are fanatical, to be sure, but their charm, old-fashioned morality, "damns" and "goddamns" make them easy to take.

The niece (Nona Uhler) is less poised and sophisticated than her aunt, but what she lacks in knowledge she makes up in charm.

Helen, Bechdel, Aunt Hettie, is superb. She is a dream to watch and without her the play would be mediocre. Uhler is funny as the man-starved innocent.

The set is simple, the acting is good, but aside from the leads, nobody stands out.

—B.C.

Film's madness puzzling

By RICHARD HEIDORN JR.
Collegian Arts Writer

Trelkovsky (Roman Polanski), title character of Polanski's "The Tenant," is a stranger. Never mind that he, a French naturalized Pole, is the only person in Paris with a French accent. He is the stranger, but unlike Camus' protagonist Meursault, Trelkovsky is not a master of his own fate.

His alienation is a product of French intolerance and his own neuroses. Dogs snap at him, doors close on his head, and the coffee shop owner will sell him only Marlboro cigarettes because the woman who lived in Trelkovsky's apartment previously — a suicide victim — smoked them.

movie review

Trelkovsky meets the dead girl's friends, the only people he can trust, by becoming a partner in their sorrow. But it is a grief he, having never known the dead girl, has no right to share and is a stranger even to them.

Trelkovsky becomes convinced that the girl was forced to commit suicide by the other tenants in the building and that they are determined to make him jump out the window as well.

People stare at him from the other side of the courtyard. He tries to stab a hand that reaches in through his fifth-floor window, and he cuts himself smashing his hand through the glass. In church the priest's sermon becomes demonic, and he runs out of the chapel in a cold sweat.

Finally, one night all of the tenants are out on their courtyard balconies, applauding him as though they were in an opera house. They want him to jump, so dressed in the dead girl's clothes, he does.

But for once he is in control of the situation! No, he won't give them the nice clean death they all want.

What is the meaning of all this? Has Trelkovsky stumbled on to some Satanic cult or into the dark corners of his own psyche? We never find out. All the clues are from different jigsaw puzzles and they never fit together.

Perhaps that is Polanski's point, but because there seems to be little method to the madness of Polanski the director, the images created by the madness of Polanski the tenant are incomprehensible. In the end we are never sure whether Trelkovsky suffers from paranoia or the director from LSD flashbacks.

Astaire, Kelly display exuberance, class

By JIM LOCKHART
Collegian Arts Writer

In one of the newly-filmed segments of "That's Entertainment, Part II," Fred Astaire, 77, and Gene Kelly, 64, do a soft-shoe dance reminiscent of the dozens of numbers they did in MGM musicals of the past. Completely out of any context, with no props or specific set, the dance underscores the qualities these men brought to the American Musical: exuberance and class.

movie review

Kelly is the more athletic and graceful of the two. Roller-skating in "It's Always Fair Weather," or matching steps with cartoon characters in "Invitation to a Dance," he displays an energy

that carries him beyond any obstacle he may find in his way.

Astaire is the perfect gentleman. As the narration points out, even when he dresses as a hobo in "Easter Parade," he is wearing a top hat and tails. He is to elegance what Harlow and Garbo are to glamour.

A movie showing the past and present accomplishments of these two men would be enough to guarantee a hit, but like its predecessor, "That's Entertainment, Part II" goes much farther. Spanning the time from a Jack Benny short in 1929 to "Gigi" in 1958, the movie presents clips from all types of films. The songs and dances are there, but so are segments on the Marx Brothers, Abbott and

Costello, John Barrymore, Carole Lombard, Clark Gable and many other non-musical stars.

The movie devotes large segments to certain stars or themes. A section on Spencer Tracy and Katherine Hepburn shows how much sexual tension two good actors could create without taking off their clothes. A salute to Paris seems like one of the inane travelogues satirized elsewhere in the film. The finale, an Esther Williams water skiing extravaganza, is nearly as funny as the Marx Brothers.

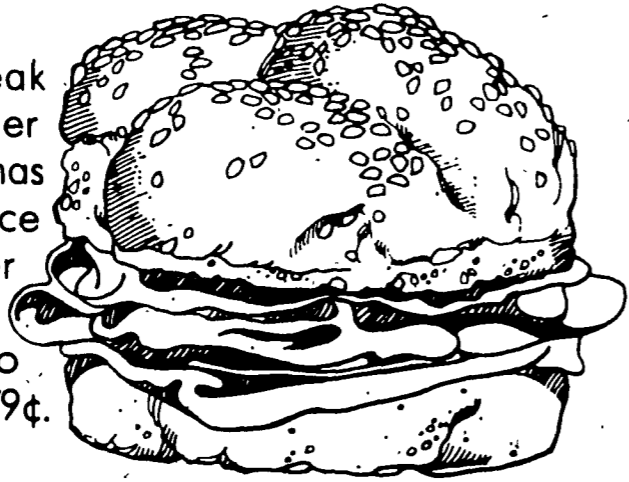
But when the last song is over and the last joke has been told, it is the image of Kelly and Astaire that remains. Two enormously talented men who have outlived their craft and a time when a song and dance could solve any problem.

GSA outdoor concert
DANCE BAND
tues aug 3 7pm fisher plaza

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UNIVERSITY CALENDAR
Friday - Sunday, July 30 - Aug. 1

SPECIAL EVENTS

Friday, July 30
Tour of Museum of Art, 1 p.m.
Interlandia Folk Dance Club, 7:30 p.m., HUB terrace and ballroom.
Festival Theatre, "That Championship Season," Playhouse Theatre. Behind-the-Scenes program 3 p.m.; performance 8 p.m.
GSA Commonsplace Coffeehouse, Buddy Ungson & Friends, 8 p.m., Room 102 Kern.
Pennsylvania Ballet, 8 p.m., University Auditorium.
Festival Theatre, "Little Mary Sunshine," 8 p.m., Pavilion Theatre.
Catherine Havens, soprano vocal recital, 8:30 p.m., Music Bldg. recital hall.
Shavers Creek Nature Center, "Ghoulies and Beasies and Things that go bump... the night," 8 p.m., Stone Valley.

Saturday, July 31
Tour of Museum of Art, 1 p.m.
At Ease with the Pennsylvania Ballet, 4 p.m., University Auditorium.
Festival Theatre, "That Championship Season," Playhouse Theatre. Matinee 2 p.m.; evening performance 8 p.m.
Festival Theatre, "Little Mary Sunshine," Pavilion Theatre. Matinee 2 p.m.; evening performance 8 p.m.
Pennsylvania Ballet, 8 p.m., University Auditorium.
Shavers Creek Nature Center, evening program, 9 p.m., Stone Valley.

Sunday, August 1
Festival Theatre, "Little Mary Sunshine," 7:30 p.m., Pavilion Theatre.
Festival Theatre, "That Championship Season," 7:30 p.m., Playhouse Theatre.
Shavers Creek Nature Center, nature-ecology walk, 3 p.m.; evening program, 9 p.m., Stone Valley.
Reception for Aliza Thomas, 8 p.m., Kern.

FILMS

Thursday, July 29-Sunday, August 1
ARHS film, "I Take the Money and Run," 8 and 10 p.m., Pollock Rec Room.
Friday, July 30
GSA film, "Lolita," 7 and 9:30 p.m., Room 112 Kern.
Saturday, July 31
GSA outdoor film, "The General" (silent film with piano), 9 p.m., Fisher Plaza.

EXHIBITS

Kern Gallery: Constantine Kermes, Multi-Media Amish Theme, through July 31. Ann Fisher, Paintings and Drawings of Cental Pennsylvania Amish, through July 31. Aliza Thomas, Prints, opening August 1. Printmakers in Art, opening August 1.

TONIGHT!

Pennsylvania Ballet

NITTANY MOUNTAIN SUMMER
University Auditorium
8 p.m.
Box Office will Open at 7 p.m.
Doors open at 7:30 p.m.

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