

Concerts, plays and movies on schedule

Out of Town Concerts
 Pittsburgh: George Benson plays jazz Aug. 7 at the Syria Mosque. Earth, Wind and Fire and Ramsey Lewis are at the Civic Arena Aug. 10. Peter Frampton, Gary Wright and the Beach Boys are at Three Rivers Stadium Aug. 14. Allentown: America performs Aug. 5 at 4 and 8 p.m. at the Allentown Fair. Philadelphia: Janis Ian Aug. 8 at the Robin Hood Dell West. The Beach Boys Aug. 11

in the Spectrum. Aerosmith Aug. 13 in the Spectrum. Tickets are available at Ticketron or at National Record Marts.

coming attractions

Concerts in Town
 The Dance Band will present "Great American Tunes" outside Kern in Fisher Plaza at 7 p.m. Aug. 3. In case of rain the concert will be held in 102 Kern. Free.

The New York Renaissance Band performs Aug. 5 at 8 p.m. in the Recital Hall of the Music Building. Free.

The Un-Common After-Dinner Theatre will present a musical revue of Broadway songs entitled "Yankee Doodle Tune," in Kern, 8 p.m. Aug. 5 and 6. Tickets may be purchased at the Kern Information Desk or call 865-1878 for reservations.

Plays
 "That Championship Season," directed by veteran actor Edward Binns. Aug. 3 through 7. Playhouse Theatre. "Little Mary Sunshine." Aug. 3 through 7 at the Pavilion Theatre. "The Girls in 509." A satirical comedy on politics. Boal Barn Playhouse, now through Aug. 7.

Films
 Cinema I. "Murder by Death." Peter Sellers. Cinema II. "The Omen." The Flick. "The Big Bus." Ruth Gordon, Stockard Channing and Lynn Redgrave in a romping comedy. State. "The Tenant," starring Roman Polanski. The Garden. "That's Entertainment. Part 2." Tuesday "Life Guard" begins. The Movies. "The Bad News Bears." Tatum O'Neal and Walter Matthau. The Screening Room. "Virgin Snow." Campus: "Death Wish." Thursday through Sunday, 8 and 10 p.m. Pollock Rec Room. —Compiled by Barbara Coit



Dance Band Concert

The Dance Band will play "Great American Tunes" at a concert at 7 p.m. Tuesday on Herman G. Fisher Plaza.

Ballet series ends

By KATHLEEN PAVELKO
 Collegian Arts Writer

The final performances of this past weekend of the Pennsylvania Ballet demonstrated once again the versatility of this young company. Completing the summer series of three programs, which have included both romantic works like "Les Sylphides" and more modern experiments like Harkarvy's own "Continuum," the Pennsylvania Ballet presented in the classical mode Harkarvy's "Madrigalesco" and in the modern, Robert Rodham's "An American Rhapsody."

men simply lacked the precision of the women — the dance had a fluid quality the audience applauded again and again. The audience was so responsive Friday night I wondered if their appreciation was not somehow being milked by the repeated curtain calls.

Ballet Master Robert Rodham choreographed the most exciting dance of the evening, "An American Rhapsody." The music could not have been more American: George Gershwin's "Three Preludes" and "Rhapsody in Blue."

Gershwin, more than any other American composer, put his finger on what we Americans are, or think we are. His music, both blues and jazz, evokes our view of ourselves as sly, sophisticated and innocent all at once. Rodham's ballet brings together our gaudy patriotism and our way of loving: Uncle Sam introduces the innocent lovers, the sailor and his girl, the moll and the gangster and the sophisticated couple we idolize in film.

This fantastic assemblage culminates in an art-deco sequence: a platinum-haired dream in a splendid art-deco dress waltzes with her elegant partner in tie and tails across a silver stage in Gershwin's finale to "Rhapsody in Blue," showing what Radio City Music Hall and America were like in the great days of the past.

dance review

"Madrigalesco," which opened the program, is an elegant ballet suggested by the various paintings of the Italian Renaissance. The choreography and costumes evoked the soft colors and music of those more courtly days. The women's high-waisted gowns were especially appropriate, a nice touch being the colored ribbons that swirled beneath the dancers' gauze skirts. The men's costumes, however, looked unfortunately like football jerseys.

Although the movements of the men's corps de ballet were a bit ragged — the

Joy of sex put to novel in 'Come Out to Play'

By KATHLEEN PAVELKO
 Collegian Arts Writer
 "Come Out to Play," Alex Comfort
 Crown Publishers, N.Y. (1975)

For those of you who have been reading "The Joy of Sex" behind the covers of Samuelson's "Economics," here at last is a book by Alex Comfort even your maiden aunt Gertrude would admit reading.

the author of "Joy of Sex": the protagonist shows a definite preference for obscure Oriental copulatory positions in which the woman hangs upside down.

"Come Out to Play" recounts the adventures of George Goggins, a pioneer sex therapist who also experiments personally in his chosen field. The results of Goggins' research are hardly scientific — they are merely hilarious.

Along with his lover-assistant-personal therapist Duiceina, Goggins sets about improving the sex lives of the wealthy and upper-caste of Paris and London. This turns out to be a more difficult task than expected — money will not buy everything, it seems — so Goggins enlists the aid of a chemist who has developed a perfume-aprodisiac.

A little of that powerful stuff in the victim's soap and even the stiffest upper lips begin to quiver. When an entire quart of it is let loose, Comfort's later effort, "Joy of Sex," becomes irrelevant.

Comfort's gospel — Sex is Fun — was never better preached than in this witty novel. Alas, there are no pictures.

Book review

Comfort — such a marvelous name for a sexologist — wrote "Come Out to Play" in Britain in 1961, although the novel has only recently been published in the United States.

The novel's original publication date is even evident from Comfort's note that "in those days, explicit sexual matters had to be written in Sanskrit." Despite its decorous tone, "Come Out to Play" is unmistakably by

GSA outdoor concert

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