

# the daily Collegian arts

## Doodle Tune: s'wonderful

By KATHLEEN PAVELKO  
Collegian Arts Writer

"S'Wonderful, S'Marvelous, S'The American Musical," a lively musical revue at Kern last night, features 12 talented performers in a non-stop singing celebration of the American musical theatre.

Beginning with "After the Ball," (from "A Trip to Chinatown," 1890) and ending with "Send in the Clowns," (from "A Little Night Music," 1973) "Yankee Doodle Tune" is a song history of the American theatre.

Compiled and directed by Mary L. Hauptman, a graduate student in theatre arts, "Yankee Doodle Tunes" whirlwind succession of solos, duets and foot-stomping ensemble numbers is enough to leave the audience breathless—but not the singers. The ballads, sung sweetly and straight, are mixed right in with the raucous shows-stoppers and the effect is joyful and charming.

It is almost unfair to single out any single member of Hauptman's fine cast, but Jessica McNall's rich voice and Lowell Manfull's professionalism demand special mention. Look for Manfull and McNall in the humorous duet from "Camelot," "What Do the Simple Folk Do?" Roy Grodsky and Julia McKinstry's duet-duet, "Play a Simple Melody," is also great fun.

"Yankee Doodle Tune" is the result of an independent class project for Hauptman, who began compiling songs in mid-May. Eighty-five songs were originally selected for the revue, but Hauptman eventually reduced that

number to the present 63. "It was like murdering my children," she says. Feeling guilty about not including every great song, Hauptman compromised by constructing the overture from the excluded material. The "rejects" include: "Cabaret," "Tea for Two," "The Impossible Dream," and "Lost in the Stars."

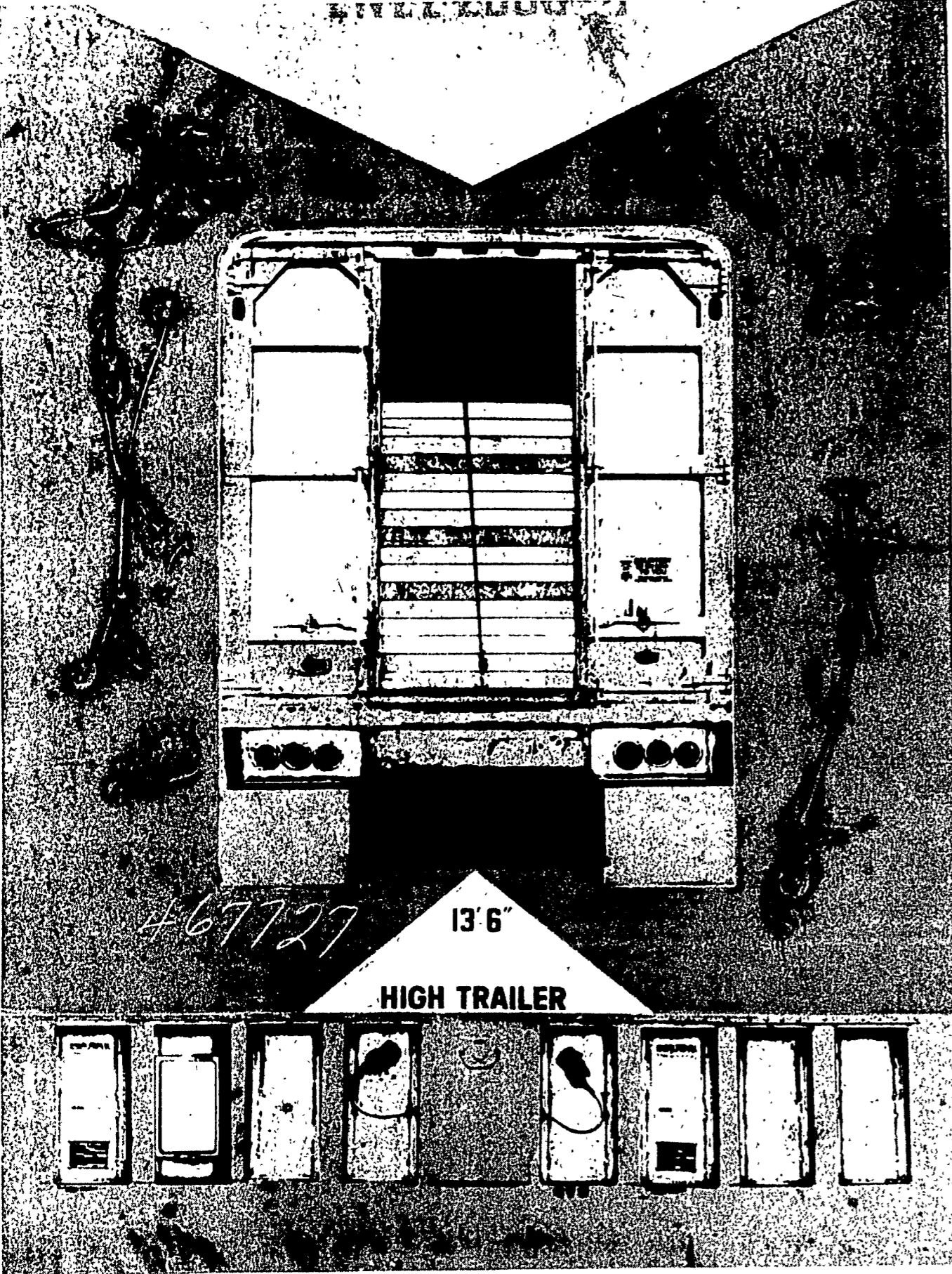
There is blessedly little dialogue in the show—Hauptman believes the songs are most important. With tunes like "Can't Help Lovin' That Man," "I Got Rhythm," and "Send in the Clowns" who needs dialogue? "Yankee Doodle Tune" reflects both the director's expertise and her love of the

subject. Hauptman has directed community theatre (she has a B.A. in theatre arts from George Washington University) and has sung for five years with the Penn State Choir. According to Hauptman, "Yankee Doodle Tune" developed naturally from her love of the musical theatre. An interesting sidelight: the advisor for Hauptman's project is Lowell Manfull, an associate professor of theatre arts at the University and a "Yankee Doodle Tune" cast member.

Although all the songs in "Yankee Doodle Tune" are winners, some of the musicals they originally graced were not. Who has since heard of

"The Cat and the Fiddle" or "Forty-five Minutes from Broadway"? The songs—and the singers—are the heart of "Yankee Doodle Tune," although I would be willing to put in a mention for the revue's use of placards and the fine piano of Pam Wissinger.

The final performance of "Yankee Doodle Tune" is at 8 tonight in Kern. Apple pie and ice cream are offered at seven. The revue's title is taken from George M. Cohan's 1903 production, "Mother Goose," an otherwise mortal musical. But George said, "I want to hear a Yankee Doodle Tune," and I agree.



High Trailer

This relief print from artist Charles Battaglini's 1975 Truck Series is among the works shown in the Museum of Art through Aug. 22. The painting's name? High Trailer.

## Music of royal Europe a delight

Americans, never having had a royalty to call their own, are always eager to share in the pleasures of European court history. The manners, morals and diversions of kings and queens entertain Americans in a way that the presidency never could.

The music of Europe's rulers was heard once again as the New York Renaissance Band played selections that had entertained royal courts in the Middle Ages. Using instruments of the period, many of which were copied from pictures of the

time, the five-person band played selections from the Netherlands, France, Italy, Germany, Austria, and Elizabethan England.

Each country had a distinct mood that dominated its music. The French pieces evoked a pastoral air, conjuring up images of green forests and small villages. The Italian music was much harsher, with an almost Middle Eastern tint to it. The Austrian music, heard in the court of the melancholy Marguerite, was sad, nearly tragic. The Germans, on the other hand, listened to lilting pieces, sometimes almost comic in nature.

The musicians were as varied as their music. Lucy Bardo rocked forwards and back, in and away from her viol. Allan Dean would lay his recorder alongside his cheek and close his eyes, dreamily listening to his companions. Guest Artist Ben Peck tossed his head defiantly on the faster selections and silently mouthed the notes on the quieter pieces. Sally Logemann sat rigidly, only moving her deft fingers across her instruments. Ben Harms moved his arms in and out, underscoring the percussion.

It was the instruments, however, that were the stars of the show. Ancient in form, fresh in sound, their bizarre shapes and sounds captivated the audience. From krumphorn—sort of a combination between a kazoo and an umbrella—to sack-but—a sleek trombone—the instruments, aided admirably by the musicians who played them, brought a little of the glory of royalty to modern America.

—Jim Lockhart

## New music style a hybrid

# Brecker boosts brass-rock

By RICHARD HEIDORN JR.  
Collegian Arts Writer

When Bob Dylan shocked the Newport Folk Festival in 1965 by bringing an electric guitar onstage, he provided a convenient cornerstone for what came to be known as folk-rock. As he was booted off the stage, he learned a lesson that confronts all innovators: purists are normally the last to embrace new hybrid musical forms, especially when their beloved music (in this case "socially conscious" acoustic folk) is fused with something so vulgar and hedonistic as electric rock.

Similar growing pains have accompanied the arrival of another hybrid form—brass-rock, the amalgamation of the big band tradition and contemporary popular music whose influence is becoming increasingly pervasive but which has yet to emerge full blown as a style in its own right.

Among the jazz faction, reaction to brass-rock has ranged from benign neglect to outright exploitation. Real purists don't consider the style at all related to their art. Others, more opportunistic perhaps, recognize that the invigorating commercial success of the form has created a potential audience for more improvisational jazz among white middle class college students where none existed before.

Not surprisingly, it has been die-hard rock fans that have reacted most disdainfully to the fusion. Opposition in this case is less ideological and more aesthetic than that which greeted folk-rock, however.

There is a delicate balance that must be struck to make lyrical music work with brass; more often than not, the brass drowns out the vocals or the vocals intrude on the instrumentals.

Blood, Sweat and Tears, one of the first groups to try to

make a go of brass arrangements within the rock mainstream, hit this balance early and has rarely regained it since. Their "Child Is Father To The Man" album made use of the talents of Al Kooper to come up with one of the few classics of the genre, "I Love You More Than You'll Ever Know." Since then nearly all of the original musicians have jumped ship and BS&T has drifted away from the bluesy feel that made that album a success. With the emergence of groups like Tower of Power and the continued success of Chicago's homogenized sound, BS&T has been left behind: their most recent records sound like a polka band trying to do the Rolling Stones.

One of the original members of the group, trumpet player Randy Brecker, is back with an album that might go a long way toward raising brass-rock to something beyond a bastard form.

The Brecker Brothers' "Back to Back" (Arista 4061, \$6.98 list) shows a brass-oriented group that doesn't play as if it were paid on their decibel output. There is little flash on this LP, just well-produced and arranged music that is hard not to like.

The opening cut, "Keep It Steady" is a disco number, but one performed with more taste and integrity than just about any of the slush heard on the radio. Thankfully, they don't let the entire album fall into this mold.

"If You Want To Boogie Forget It," is hyper-horny funk that doesn't quite make it but is kept afloat by the superb musicianship and drive of the band.

The band is at the top of its form in "Lovely Lady" and "I Love Wasting Time With You," gentle songs with strong melodies where the horns and vocals truly complement each other, creating a mood neither could evoke alone.

"Nightflight" is an instrumental tune that starts off tentatively, sounding like a cross between Stanley Clarke and Herbie Hancock circa "Headhunters," but builds in spite of its initial lack of pacing to become the cooker of the album.

The band fares less well with "Dig A Little Deeper," more Caucasian soul that would be better left to the Average White Band. The song is as refined as the rest of the album but the rhythm is too weak to move the band and the song collapses under its own weight.

Saxophonist David Sanborn of the Brothers has released a solo album as well. "Sanborn" (BS 2957 Warner Bros.) doesn't have the benefit of the consistency of the material on his previous album, "Taking Off," but shows nevertheless the talents of probably the most sought after saxophonist around.

Highlights include "Smile," aided by lyrics from Paul Simon and background vocals courtesy of Phoebe Snow, and "Concrete Boogie," which has one of the few memorable melodies on this album, which is distinguished only by Sanborn's improvisations.

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