

# the daily Collegian arts

# 'Somebody' is typical Loretta

Pretzel dancers are tops

## Pilobolus 'extraordinary'

By KATHY CURNOW  
Collegian Staff Writer

Remember swinging on jungle gyms as a child, hanging only by a knee or an arm? Friday night members of the Pilobolus Dance Theatre fashioned themselves into living monkey bars and the old awkwardness of moving from one level to another completely disappeared. Smooth, dynamic motion replaced it as tiers of three dancers balanced from one position to another, but the same sense of fun remained.

The six-member company — Robert Morgan Barnett, Moses Pendleton, Martha Clarke, Alison Chase, Michael Tracy, and Jonathon Wolken — is known for their integration of acrobatics, theatrics and humor with more traditional modern dance.

The program opened with "Monkhood's Farewell," a six-part fantasy set to medieval music. Graceful pretzels clad in bright leotards insinuated themselves into amusing jousting machines in a remarkable

fashion. The agglomerations of dancers no longer looked like people, but evoked the feeling of some sort of strange and beautiful animal.

Limbs no longer seemed to be feet clinging to necks or hands supporting thighs, but became antennae-like extensions, able to express curiosity, timidity or credulity with every movement. It was a truly exceptional demonstration of perfect group interaction and coordination.

### Impressions

This number was followed by "Pagliaccio," a primarily mime piece danced by Martha Clarke. Clarke's clown suffered through various tribulations with harassing tin buckets, in this fairly effective but definitely overlong piece.

Two "straight" numbers followed, routines which were more closely aligned to traditional modern dance. In "Airaupe," Chase and Pendleton danced out what seemed to be a love

relationship. In "Ocellus," Barnett, Pendleton, Tracy and Wolken resembled dancers in outer space, their liquid, slow movements giving them a sense of weightlessness heightened by sonar-like musical sounds. Both pieces were well-done, but compared to the originality of some of the other numbers they dragged somewhat.

The performance closed with "Untitled," a most delightful and peculiar narrative piece. Two girls in long Victorian gowns tease each other, interact with men and expand in a very Alice in Wonderland-like manner — "unfolding like telescopes" as it were. We know that men are standing under each skirt in supportive roles, but the dancers make these 12 ft. giantesses appear so natural that our sense of perception is deceived.

The members of the Pilobolus troupe are unbelievably good. They manage to keep the trick element in their work subordinated — it is definitely dance, and a very lovely, strange, and extraordinary type of dance indeed.

By LEAH ROZEN  
Collegian Staff Writer  
"Somebody Somewhere."  
By Loretta Lynn.  
MCA-2228.  
\$6.98 list price.

Loretta Lynn, probably country music's number one female singer, is a lot like grits. With her somewhat rough and less than refined texture, she's not for everyone. But once you develop the taste you're hooked for life.

Her latest album, "Somebody Somewhere," is typical of her work. It includes 10 songs, five per side, and carefully mixes upbeat tunes with slower ballads. Although Loretta is a prolific songwriter, none of the songs on this album are her own since she is currently involved in some mixed-up contract dispute that has prevented her from recording her own stuff on her last few albums.

The subject matter of the songs on this new album is about what you'd expect. She longs for love, she is the other woman, her man does her wrong and she does the same to him. They are all rather sentimental and excessive and the lyrics are nothing too special, but they'll do.

And there is more than just passing charm to "Somebody Somewhere (Don't Know What He's Missin' Tonight)" and "Sundown Tavern," in which she sets a torch to the

bar where her errant husband spends all of his time. Other especially typical and fairly worthy tunes include "While He's Making Love (I'm Making Believe)" and "I'll Leave the Leavin' Up to You."

Part of Loretta Lynn's appeal is her somewhat unpolished delivery, which only serves to increase the sincerity with which she pitches the lyrics. When Loretta sings, you believe her every word, no matter how ridiculous or maudlin they may be.

The instrumentation is pretty basic, eschewing all of those godawful violins and strings that Tammy Wynette seems to have become so fond of in some of her more recent efforts. Here, Bob Moore plays bass, Hal Rugg is on pedal steel, Buddy Harman plays drums, Gardy Martin plays lead guitar, Ray Denton plays rhythm guitar and Harold Bradley plays bass guitar. Charlie McCoy, who seems to be on every record recorded in Nashville, plays harmonica. Owen Bradley produced the album.

With this latest album, Loretta Lynn neither takes any new directions, nor does she tackle any unexpected material. Rather, she has produced another solid, entertaining and satisfying collection of competent country songs.



## Lost Leonardo may be brought to light

FLORENCE, ITALY (AP) — Travers Newton has been spending his days rapping on a wall with his bare fist, but he is confident his sore knuckles and some sophisticated sonar equipment will eventually locate a lost masterpiece by Leonardo da Vinci.

Newton is part of an American team which launched the search 10 days ago in the great council hall of the Florence municipal palace.

Members of the team have already discovered that there is a brick wall behind a fresco by Giorgio Vasari, and they believe the wall was put up by the 16th century painter out of respect for a fellow artist whose work he dared

not destroy. A small inscription in Vasari's painting — "Cerca Trova" or seek and you will find — is a piece of "Renaissance humor" that helps convince them they are looking in the right spot for Leonardo's "Battle of Anghiari."

Leonardo began the work in 1505 under contract with the Republic of Florence but never finished it. Records of the time indicate the fragment was admired as one of his most important paintings and preserved for up to 50 years, despite a change in politics that destroyed the republic it glorified.

Vasari was given the job of

remodeling the hall in 1563 and the Leonardo disappeared, either destroyed or preserved intact behind a special wall.

"I'd like to believe the latter," says Newton, 26, an art restoration expert from Los Angeles. His knuckle rapping is to look for hollow spaces and flaws in the Vasari, which must be treated to preserve it from harm during the search.

Another believer is Prof. Carlo Pedretti, an art historian from the University of California at Los Angeles and head of the search team.

He notes that Vasari on several other occasions built brick walls to protect paint-

ings he covered with his own works.

Pedretti said there are also theories that Leonardo's work died a natural death when the colors failed to hold because he was experimenting with a new oil-based technique rather than water color.

Whatever the fate of the Leonardo, Pedretti promised at the ceremonies launching the search on Oct. 21 that the techniques being used will show "with certainty whether Vasari destroyed the painting of Leonardo or not."

Prof. John Asmus, a physicist from the University of California at San Diego, developed the sonar system being used as a non-destructive method of looking

behind one painting to find another.

Sound waves reflected through the wall of the search area allow the experts to determine the materials in all its layers.

Newton says it would be simpler and less costly to cut a hole in the Vasari, which could be replaced later, and look behind it.

"But no one is able or willing to give permission to do this," he said.

The sonar device is the safest method available to look for the Leonardo without jeopardizing the Vasari painting, but it is going to take time and money. Newton says he is afraid of running out of both.

## 'Overnight Success' an exercise in mediocrity

By FRANK HALVONIK  
Collegian Staff Writer  
Ten Year Overnight Success  
By Oak Arkansas. MCA-2224.

If Black Oak Arkansas call themselves "crotch rockers," then they surely need no doctor to tell them that "10 Year Overnight Success

Story" is a bad case of jock rot.

There is not one catchy melody and the lyrics are mindless. On "Fireball," Jim Mangrum growls, "I got brass handles at the head of my bed, for my woman to grip, hold on and dig" — and this is the most intelligent

couplet on the record.

If it took BOA ten years to rise to this level of mediocrity, then their silver anniversary ought to be a real smash.

Pressure Drop By Robert Palmer. Island ILPS 9372. This album is about a year old, but since I must have the


only copy in State College, I thought I'd mention it.

"Pressure Drop" is not an album for everyone. However, if you like the New Orleans soul-reggae of the Meters and Allen Toussaint, then this album is a real treat. The Memphis Horns, Lowell George and Little Feat

supply the perfect musical accompaniment for Palmer's slightly hoarse vocals.

Palmer's reading of Toot's Hibbert's "Pressure Drop" is one of the best Anglicized reggae cuts around. Could Bob Marley use another Wailer to replace Peter Tosh?

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### Phila. concerts listed

Spectrum The Doobie Brothers, Rory Gallagher. Nov. 13. \$5.50 in advance, \$6.50 day of show.	\$4.50, \$5.50, \$6.50.	Tower of Power, Dexter Wansel Band. Nov. 6. \$4.50, \$5.50, \$6.50.	\$5.50, \$6.50.
John Denver, Starland Vocal Band. Nov. 14, 15. \$5, \$7.50, \$10.	Al Stewart. Nov. 7. \$5.50, \$6.50.	Ellen McIlvaine, Tom Rush, Star Spangled Washboard Band. Nov. 11. \$7, \$5, \$6, \$7.	Phoebe Snow. Nov. 24. \$5, \$6, \$7.
Chicago. Nov. 18. \$5.50, \$6.50, \$7.50.	Robin Trower, Montrose. Nov. 20. \$6 in advance, \$7 day of show.	Jimmy Cliff, Ian Mathews. Nov. 12. \$4.50, \$5.50, \$6.50.	Gino Vanelli. Nov. 25.
Tower Theatre Strawbs, Ambrosia. Nov. 5.	Herbie Hancock, John Klummer. Nov. 20. \$4.50.	Musica Orbis. Nov. 8, 9.	Hall & Oates. Nov. 27, 28. \$5, \$6, \$7.

Bijou Cafe  
Jon Lucien, Nov. 3-6.

Editor's note: Pittsburgh listings were not available this week. They will, however, be included in the future.

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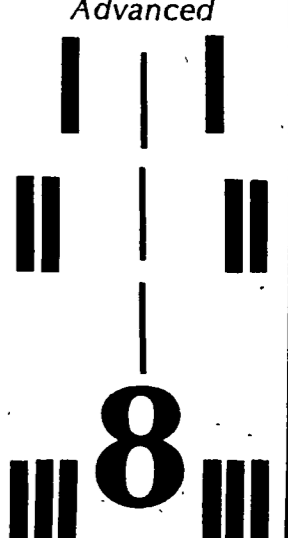
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