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The Turkish Knight suffers more than just a low blow from Saint George at last night's Madrigal Dinner.

At the Madrigal dinner:

20th century's only a memory

By KAREN GOTTENBERG **Collegian Staff Writer** An invitation to spend an

evening amid the glory of a golden age was irresistible for those who entered the Kern Castle doors. Neither noble birth nor royal favor was required of any who held a ticket of admission. And thus the Bicentennial year was put out of mind as conversation turned to armadas, ale and aristocracy.

A Madrigal-Dinner, held at Saturday night Kern recreated a 16th Century Christmas feast as it was in "Merrie Olde England." As a strolling minstrel sang

ballads, guests entered a banquet hall decorated with shields and pine branches and Cup (a drink made of warm were seated at candle lit tables.

theyre beardes.'

bedecked in royal finery.

Before the feast could

begin, however, a toast to the

Yuletide Season was in order.

apple juice and spices) and all shouted a hearty "God Everyone was provided save the king. with a program containing

instructions on 16th Century Impressions table manners such as "gueysts myst hav nayles cleane or they wyll dysgust theyre table companyones," As the court jester made

merry among the ladies of the and "Gueysts myst not wype court, guests were served a theyre greezy fingers onplatter of roast beef, A fanfare announced the Yorkshire pudding, potatoes and baked apples prepared by arrival of the High Lord (played by Joseph Wigley) the Penn State Hotel and Restaurant Society. and the rest of the court, all The word passed that,

perchance, the guests would have to use their fingers to eat the meal but, alas, forks were provided for those not fully

feeling the 16th Century spirit. A flute duet, a recorder trio

and a brass quintet played selections from Mendelssohn, Handel, and Garibold throughout the meal until a blazing fanfare announced the arrival of a flaming plum pudding.

Post-feast entertainment included a Mummer's play which presented a tale of St. George and a Turkish knight. Madrigal singing, a form of entertainment brought to England from Italy in the 16th

Century. A lady of the court described the evening best. "We 'ad a jolly, bawdy good time," she said.



By MARK MILLER

Special to the Collegian "The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear". These words were written in the Dublin Journal on April 17, 1742 to describe the first performance of Handel's "Messiah"

They might also apply, with the addition of "the Merry, and the Humerous" to Saturday evening's second annual "Messiah" Sing-In, which took place in the University Auditorium.

The Sing-In was organized by a planning committee consisting of the Penn State Choirs, the Lutheran Student Parish at Penn State, and the State College Symphony Orchestra.

The floor seating of the Auditorium was divided into four sections: soprano, alto, tenor and bass. (Listeners were requested to sit in the balcony.) This reviewer, who is a baritone, decided that his voice was closer to a bass than a tenor and seated himself on the right hand side of the Auditorium.

Music was provided by the State College Symphony Orchestra seated on stage along with the soloists and members of the Penn State Choirs.

The congeniality and informality of the evening were due largely to Raymond Brown, the director of the

Penn State Choirs. In his opening members of the audience were members remarks, he welcomed everyone and admonished everyone to sing."We're not interested in how well you sing. Good thing, aye?" He told everyone to "have a jolly good time."

Mr. Brown then introduced State College Mayor Jo Hays. Mayor Hays, who characterized his singing voice as "flat monotone," said he considered the Sing-In a good example of a "town and gown" effort and hoped it would continue as a traditional event.

Impressions

Before the performance began, Brown had everyone go through a practice run, including the ""Hallelujah" chorus, explaining that it would be a shame to gather so many singers and players together and get to hear the 'Hallelujah'' chorus only once.

The actual performance began with an orchestral piece, the "Christmas Concerto" of Corelli. The performance of "Messiah" itself went along with few hitches. In the several instances that the orchestra or singers lost unity, Brown simply halted the proceedings and began again. This gave the event a kind of rehearsal atmosphere. It was as if all the

of a giant choir and were having a final rehearsal with Brown acting as the leader. Brown is a conductor who is a pleasure to watch. He moves dramatically and gracefully on the '& podium and clearly takes pleasure in what he is doing.

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Several persons in the audience explained why they had come to the Sing-In. John Burns (8th-architecture) said he had come last year and had a great time. Debbie Askin (5th-nutrition) said she was in a choir and thought coming to the Sing-in would be "different". Mary 🐗 Ann Lepere (5th-education of exceptional children) said a friend had recommended it.

Everyone seemed to be quite pleased at the conclusion of the performance. The final "Hallelujah" chorus went very well indeed. The people in the audience 12 were applauding the people on stage and vice versa.

Brown said afterward he hoped events like the Sing-in would help create a friendlier relationship between the residents of State College and other towns and the University. He added that , he hoped to encourage people from the $\frac{1}{2}$ small towns, who have never seen the University Auditorium and who might have an unfriendly attitude toward Penn State, to visit the University. The "Messiah" Sing-in is one way to bring town and gown closer together.

'P' for perversion, says film board

DALLAS (UPI) - The Motion Picture Classification Board of Dallas, which often classifies films with explicit sex (S), excessive violence (V), drugs (D), and nudity (N), had added P (for perversion) to its ratings list.

"The board is terrified that if a youngster sees anything resembling homosexuality on the screen, Dallas will suddenly turn into the Sodom and Gomorrah of the Southwest,"one board member said.

The board, the only community film review board in the nation, has 26 members and often reclassifies movies rated by the national MPCA board.

Ed Preston admits he is one of the board's conservatives

"If I had my way, I'd watch nothing but old movies. They even messed up the new 'King Kong' with dirty words," Preston said.

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