## Boal Barn set for musical, comedy theater season



A barn on the Boal estate in Boalsburg has been the home for for the last 15 year's season begins with "Annie Get the State College Community Theatre's summer productions

## Concert record 'loud cover-up'

## Noise, not Beatles 'live' on disc

Collegian Staff Writer 'The Beatles at the Hollywood Bowl." produced by George Martin Capitol Records SMAS-11638

If there are people out there who still harbor faint hopes of a Beatles reunion, then "The Beatles at the Hollywood Bowl" should put their fears to rest. They can forget the reunion; Capitol's simply going to keep grinding out reprint

#### record review

Several years ago, the definitive Beatles collection appeared: "The Beatles 1962-1966" and "The Beatles 1967-1970." Okay, beautiful. The records were impeccably produced, with great

Then, last summer, came "The Beatles Rock 'n' Roll Music." This was a double-record set of the group's most vibrant rock hits; there wasn't a single slow song.

Capitol should have called it quits right there, but no chance. Someone noticed that there wasn't a true "live"

collection of Beatles songs around. So we ney then was obviously not as good as have the "Hollywood Bowl" album, McCartney now, taken from two live performances in August of 1964 and 1965. Thank God it's just one record.

Martin tips you off slightly; the record sleeve boasts black-and-white photographs of teen-age girls crying, fainting, and screaming their hearts out. The soundtrack is a testament to this; every song on the album is blurred by

Side One begins with an announcer introducing the Beatles. The group immediately moves into an abbreviated version of "Twist and Shout." They follow with slower-than-usual versions of ''She's A Woman,'' ''Dizzy Miss Lizzie'' and "Ticket to Ride." "Things We Said Today" is standard

Beatles stuff, but the group picks up with upbeat renditions of "Can't Buy Me Love" and Chuck Berry's "Roll Over Side Two is composed of better material. "Boys" has a bouncy rhythm

that was definitely lacking on the first

After a very good version of "Help!." the record spirals down to an eardrumshattering finish. "All My Loving" and 'She Loves You'' are belted out as if the group was vainly trying to make themselves heard above the chaotic

When the boys announce that "Long Tall Sally" is their final song of the evening, and of the record, the audience goes absolutely bananas. "Sally" is screamed out at a level equaling the audience's bellows until the song blends into an indistinguishable monotony of

Capitol is pumping this album as "the first live collection of early Beatle music ever." That's certainly true; the crowd is as alive as you can get. It's well-known that the audiences at those early concerts were akin to feeding times at the

In the album notes, Martin tries to explain that the Beatles had no playback speakers then; this could attest to their poor instrumentals.

But it's no excuse for the fact that this The group practically molests "A is just another nostalgic trip of redone Hard Day's Night" by its slowness. The songs. The "live" aspect is simply a bass particularly is sluggish: McCart-very loud cover-up.

Collegian Staff Writer The State College Community Theater returns to Boal Barn this summer with a diversified roster of productions which includes two musicals, two comedies and a mystery.

Jeff Wentworth of Lake Tahoe Community College, who did the entire summer '74 schedule and Joe Mosier of the Mc-Carter Theater in Princeton, N.J., will be directing the shows. "We try to make our list of productions better each year,"

said Betty Bechtel, secretary on the board of directors, "and I think we have.' Bechtel considers the Boal Barn productions to be "on the

level of Thespians or some of the University productions." Productions are held in a barn, which is attached to the Boal estate. The barn was converted into an arena theater and the silo into a box office in the late fifties and now seats 201 per-

Orchestras for the musicals sit on a loft above the stage. According to technical director Alane Farber (9th-theater), the audio quality of the productions is not marred because the theater, while not equipped with microphones, is small enough so that the players can rely on their own vocal projections.

An important part of the theater at Boal Barn is its apprentice program. Teenagers are taught in both the technical and performing sides of the theater work and each summer put on a melodrama or children's play. Helen Hungerford will direct this year's production.

The apprentice program usually doesn't pay for itself but must rely on money from regular season admissions.

Boal Barn is a non-profit organization — while the members pay dues, the theater has only a small amount of money coming in from outside sources. The budget is tight.

"We're great scroungers," said Bechtel. "We love the people in State College who lend us things.'

Last winter, the group scheduled a production of Shirley Jackson's "The Haunting." It required them to put in a lot of extra work on technical details and a week before the show, the energy crisis forced the closing of their theater — the Fairmount Avenue Elementary School. By the time the school reopened, production plans had fallen through.

But this summer promises to be a bit brighter for the Boal Barn players. Opening night for "Annie Get Your Gun" is June 9th, and it will continue for Friday, Saturday and Sunday nights of the next three weekends.

Following this, "How the Other Half Loves" will play June 29, and July 2nd, 5th and 9th.

Agatha Christies's "The Mousetrap" will have a two weekend engagement, July 13-16 and 19-23.

"I Remember Mama" (casting calls are out for a cat who's willing to be bandaged up for each performance) runs July 27-

30 and Aug. 2-6. The final production of the season, "Godspell," will also run three weekends: Aug. 11-13, 16-20 and 23-27.

# the Colegian arts

# Boys back with more of same

By ERIC YODER

Collegian Staff Writer There's nothing on "The Beach Boys Love You' that a follower of the group isn't familiar with: i' has the concept of "Pet Sounds," the puzzling, sometimes riveting sound textures of "Smiley textures of "Smiley Smile," the innocent, sometimes trivial lyrics of "Friends," and some of the hoarse vocals of "15 Big

Yet the album itself is truly a gem.

It marks the full return of Brian Wilson to the group. He is off drugs now, has dismissed his psychiatrist and is back on tour. He wrote or co-wrote all 14 songs, all original.

Brian has returned from his self-imposed exile and the group has returned to their early '60s lyrical themes.

The Beach Boys have retained the melodic complexity and eclecticism

that have been Brian's trademark for the past decade.

"Love You" has a boyand-girl-in-love theme, with lyrics often so strained and contrived that only the Beach Boys, in their proverbial innocence, could get away with.

The standouts of the album are "Good Time," a vintage ode to teenage romance, and "Mona," which has a single, simple melodic line repeated over and over. It has the layer upon layer sound of a "Pet Sounds" cut and is one of Brian's most appealing songs since that album.

"Honkin' Down The Highway" could do well on AM radio, if only because its driving beat (if you'll excuse the pun) is strongly reminiscent of "Do It Again.'

"Airplane, The Night Was So Young" and "Let's Go On This Way" are

quietly pretty songs with the famous Beach Boys pure harmonies that make this the first album of theirs since "Sunflower" that you can listen to over and over again.

"I Wanna Pick You Up, I'll Bet He's Nice," and "Solar System" are average songs.

The best part of each is the ending, where the melodic structure changes, giving a few seconds of a different theme. This kind of experimentation has been a trademark of Brians' all along, and became more pronounced 'during the production of "Smile," the groups' the groups' never-released master-

"Solar System" is sung too flatly throughout, and "I Wanna Pick You Up" is openly sexist, a trait in Brian that hasn't shown up much since the early '60's ("You Know Me Too Well, You're So Good To Me, and subtly, "I Get Around"). "You And I," and "Love Is A Woman" are the weakest cuts, each characterized by a strained Brian Wilson vocal that hurts one's throat to listen to. Marilyn, Brian's wife (a

passages of "You And I." The album will no doubt be rapped for its lyrical banality, and some will with justification, that it is best

former professional

singer) contributes the best

suited for high school girls. The Beach Boys have tried to be a progressive group since the rock world rejected their sound in the late 60s. Even so, the best received songs at concerts have always been the

"The Beach Boys Love You" has some of the old sound the music world has been demanding. It will be well worth watching where the Beach Boys go from

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