

It's science fiction drama

By ANNE CLIFFORD
Daily Collegian Staff Writer
Strange, fantastic and bewitching events blend with ordinary human experience when the University Readers present four stories by a University professor and science fiction writer Tuesday and Thursday in the HUB Assembly Room at 7:30 p.m.

"Four from Tenn," is a readers' theater dramatization of four short stories by science fiction writer William Tenn, the pseudonym of professor of English Philip Klass.

Directed by advisor Joseph Wigley, professor of speech communication, the readers will present adapted stories that reflect Klass' background in the slums of Brooklyn and in Greenwich Village.

"The Discovery of Morniel Mathaway" relates how an art historian of the 25th century travels to the present to praise the greatest creative genius of all time. Instead, he finds an untalented, egotistical Greenwich Village hippie type. The solution to the mystery comes with a peculiar twist at the end of the story.

Klass says his life in Greenwich Village, before he came to teach at the University in 1966, inspired the "Morniel Mathaway" story.

"One artist I knew was the original of Morniel Mathaway," he says, "he was a dreadful painter who gave himself a tremendous number of airs."

"Morniel Mathaway" is, according to Klass, "a necessary monument to those people who will never make it and who have to convince themselves they will."

Another story of success-failure is "Bernie the Faust," which tells how a cheap wheeler-dealer is duped into selling Earth to an alien visitor.

In writing the story, Klass says all he had was a character and a gimmick. While growing up in New York, he says he encountered people who would sell anything to anybody for a profit. Klass had also heard that during the Depression a newspaper had sent someone around to offer to buy a one dollar bill for a five; no one fell for the offer, for they all suspected it was a trick.

Out of these two elements, Klass says, he built "Bernie the Faust."

"The Tenants" are unwordly businessmen who insist on renting the thirteenth floor in a building that has no thirteenth floor. Mrs. Bailey, the realty agent, is forced to rent the floor in disgust and disbelief. Her doubts catch up with her by the end of the story.

Klass said that he wrote the humorous story when he was on the rebound from an unhappy romance.

"When things got very, very bad in my life, the only thing I could write was something funny," Klass says.

A story of Yiddish cursing and "witch-



Philip Klass...William Tenn

the Collegian arts

for the past 10 years, says he has known Klass personally for quite a while. He says that he chose these particular stories because they could be best developed for the readers' theater form.

"Most of them (Klass' stories) really aren't adaptable to readers' theater at all because readers' theater is only well-suited to situations in which the dialogue is the most important thing," Wigley says.

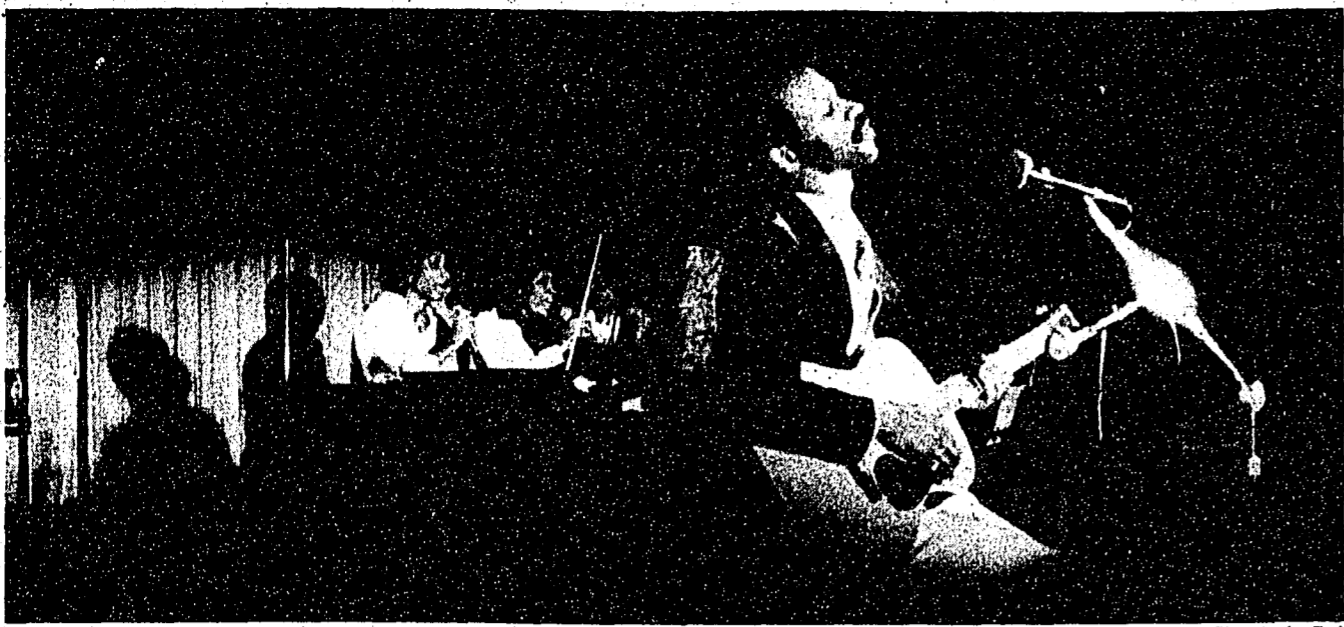
Many of the stories have long narrative passages that don't provide the dialogue that readers' theater requires, Wigley says.

Wigley says he chose stories that could be developed for the dialogue and that did not depend too much on special effects. Readers' theater, he says, relies more on the richness of the human voice, facial expression and gestures than on complex action and stage business.

Dramatizing the four stories are Sandra Centorcelli, Pamela Pinto, Lester Olson, Lance Fingles, Carl Izzo, Lisa Dines, Anna Zornosa, Ena Kurlanchek, Matt Kizina, Marie Cini, Roy Bent, Robin Schmidt, Owen Morris and Betta Vice.

Klass says he is particularly flattered that his work was chosen because this will be one of Wigley's last productions as advisor to the Readers. Wigley is retiring at the end of Spring Term.

Wigley, who has advised the Readers



The Jerry Loyd Ensemble originated 10 years ago and was based in Pittsburgh with members commuting from as far away as Connecticut and Tennessee. All the members now reside in State College.

Gospel music shares a message

"We have a message to share," says Gary Abdullah, soundman for the Jerry Loyd Ensemble.

The Ensemble, formed and directed by Pastor Jerry Loyd of the Unity Christian Ministries, gave an enlightening performance Saturday night at Eisenhower Chapel.

The group is composed of four singers: Margie Loyd, Miki Walker, Sondra Lumpkin, and Sharon MacKenzie, and three instrumentalists: Melvin Jenkins, guitar; John Loyd, bass; and Calvin

Thomas, drums. Loyd also sings and accompanies on the keyboards.

The Unity Christian Ministries was formed when the Black Christian Fellowship and the Ministries of Life merged 10 years ago.

The Ensemble plays and sings gospel music, but according to Abdullah, they are greatly influenced by other types of music as well. Several of the members have played with other groups.

People enjoy the group's music but apparently are turned off by its gospel

label, Abdullah said.

When asked what he thought about people's reactions to their music, Abdullah said, "We have something to offer. If people want to accept it — fine."

Loyd said their singing was not just for entertainment. He said their music was a ministry and they were as serious about their ministry as any preacher would be about his. He said their mission was to tell people about the "good news."

—by Hope Diefenderfer

Notes should be heard, not seen

By REGINA MCGEE
Daily Collegian Staff Writer

Some 75 musicians dressed in black sat before me on the stage, tuning their instruments for the fifth annual Young Artist Concert, Saturday night in the Eisenhower Auditorium. The concert featured the Penn State Symphony with five soloists and two conductors chosen by the music faculty for their excellence.

Conductor Nicholas Coumos (graduate-music) walked on stage, gave a nod to the audience, and commenced with Mussorgsky's "Night on Bald Mountain."

Thirty seconds into the performance, I began to scribble notes: "Mussorgsky, best of the Russian Five... Coumos, energetic control of orchestral color, programmatic impetus sustained..."

I continued jotting down notes, making judicious observations, until I got caught up in the Witches Sabbath. You see, "Night on Bald Mountain" is a symphonic tone poem about a young

peasant who falls asleep on the Eve of St. John and dreams about the orgiastic celebration of witches and demons.

Well, Coumos had whipped the orchestra through a frenzied performance and was taking his bows to an enthusiastic applause before I realized that I had hardly collected any critical data.

Attributing it to nervous oversight I settled into a determined pose, pen gripped and attention keenly focused on the next performer, flautist Rhea Jacobus (12th-music).

She was playing Jacques Ibert's Flute Concerto. Ah Ha! I began scribbling again, "Ibert, French Modernist... witty fluteopus..."

That was it this time. Jacobus was blowing half-notes and quarter-notes faster than I could hear them — first on the upper register then on the lower, then bouncing back forth, visibly gasping for breath between each set of notes. Applause rang, and I looked down at a blank page.

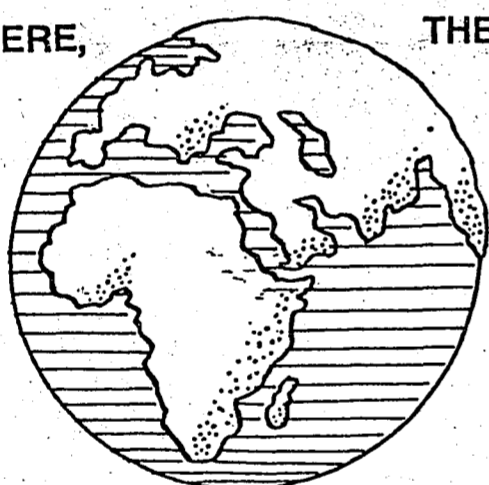
There was no time to map out a new strategy. Tenor David Hudson (graduate-music) was singing a lively "De miel bollenti spiriti." Baritone John Hylton (graduate-music) followed with a robust rendering of Mozart's "Aprite un po' que'occhi."

Well, it was while cellist Brent Wissick (graduate-music) was setting up on stage that I decided there was only one thing to do: I'll think about it tomorrow, I thought, and closed my notebook.

A gratifying performance of Tchaikovsky's "Romeo and Juliet" conducted by Donald Schade (graduate-music) followed. Schade drove the orchestra to its peak performance.

Emotionally drained and completely indifferent to my notebook, I was jolted back to intensity with the kinetic performance of pianist Karen Keating (graduate-music). Aram Kaat-chaturian's Piano Concerto demands a very sophisticated technique which Keating obviously has mastered.

HERE, THERE,



AND EVERYWHERE

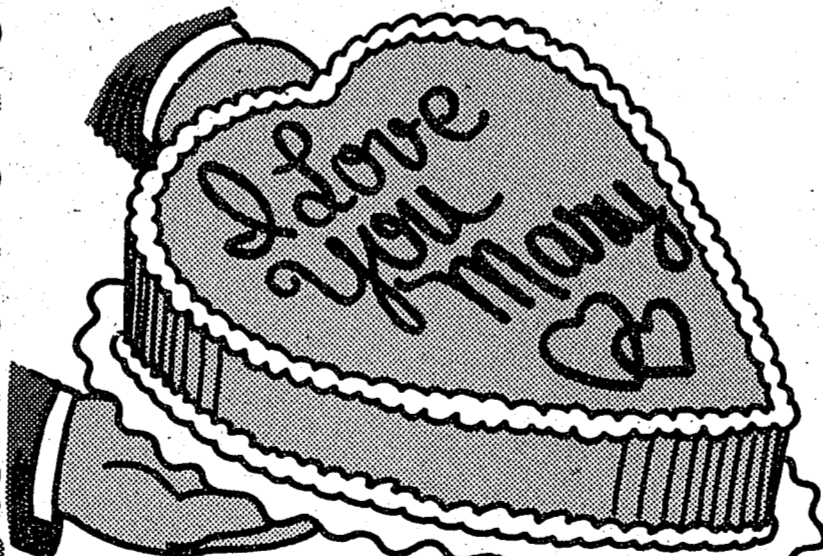
PEACE CORPS/VISTA

Seniors: We'll be downstairs in the HUB from February 6 thru 8th. Come see us and we'll chat about what's going on in the Peace Corps and VISTA for spring and summer programs. Look forward to seeing you then.

ALEX HALEY'S ROOTS

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