



Photo by Ira Bushman

Shirley Edmonds (10th-general arts and sciences), Denise Kaiser (11th-advertising) and Ruth Merriman (8th-divi-  
"Dance! in Performance"

A program that crosses over the traditional division between classical, modern and jazz forms will be presented by Orchestis, the University's dance company, at 8:30 p.m. May 10 through 13 in the White Hall Dance Theatre.

Under the artistic direction of Patricia Heigel-Tanner, assistant professor of physical education, 11 original dances will be performed. Lighting design for the concert is by Drew Landmesser.

Classical ballet will be demonstrated by Robert Harding's "Balletomane," with music by Shostakovich. At the opposite end of the music and movement spectrum is Amy Lehman-McKinstry's "T.S.B. Put It Back," based

sion of undergraduate studies) rehearse for the upcoming Orchestis recital.

on the boogie-woogie pieces of Jimmy Yancey and Willie "The Lion" Smith.

Two dances of improvisational origin are Sally Totenbier's "Schizophrenogenic" and Robert Kjelgaard's "Landscape."

An ode to Elvis Presley is represented by Mina Lou Thompson's "The Good-bye Elvis Rock." Michele Maguire has captured the complexities of the Beatles with her dance "Three Saville Row."

Incorporating pantomime and comedy with the music of Scott Joplin is "Shrimply Divoone," by Peggy Moses.

They will be available at 105 White Building or at the door.

# 'Tuck' about growing up

By DENISE GOLODETZ  
Daily Collegian Staff Writer

Sometimes, accepting growing up can be the most difficult time in your life. "Tuck Everlasting" is a play that helps pre-teens and teens understand why people must grow up.

## preview

The play is about a 12-year-old girl, Winnie, who doesn't want to grow up. She meets an old woman who is a special storyteller. As the old woman tells her story, Winnie begins to live through it. The tale is about a "fountain-of-youth" stream that Winnie discovers and the Tuck family who has drunk from it.

Winnie learns about greed, how to help others and how to make decisions for herself. She also learns to accept the responsibility for her choices. The

outcome is that she understands why people must grow.

The play is about a young girl who learns about life, says Randee Spelkoman (12th-bachelor of philosophy).

Spelkoman, who is directing and producing the play, has combined University talent with local talent. Kim Williams, 14 a freshman at Westerly Parkway Junior High School, plays Winnie. The other nine cast members are from the University. They are: Eric Blum (12th-film), Barry Boyce (12th-bachelor of philosophy), Chris Hanszek (9th-theatre), Jeanne Harris (8th-theater), E. Scott Lang (10th-elementary education), Lynn Anne Lunford (6th-theater), John R. O'Hara Jr. (6th-theater), Susan Opilo (12th-theater), and Alan Shroud (13th-finance).

The play is aimed at children from ages 8 to 14. Spelkoman is gearing the production so that the audience can identify with the characters. She achieves this by doing away with the stage so that the actors are playing on the floor with the audience.

Mike Ryan (12th-architecture) designed the set that Spelkoman describes as a "fragmented furniture idea." There are no walls or platforms. Instead, rugs, furniture and ladders define the set, producing an open feeling.

The play is part of the Children's Theatre Weekend and is presented by the HUB. It was adapted by Laurie Sreman (grad-theater) from Natalie Babbitt's novel, "Tuck Everlasting." The play will be performed at 11 a.m. and 3 p.m. May 13 and 14 in the HUB ballroom. Admission is free.

# Hackett takes backseat on LP

By TOM BUTCH  
Daily Collegian Staff Writer  
Steve Hackett, "Please Don't Touch,"  
Chrysalis CHR 1176

One would logically assume that the move to a solo career is prompted by, among other things, the artist's desire to spotlight his individual talents as a performer. With the release of "Please Don't Touch," however, Steve Hackett, recently departed from Genesis, seems to have taken a back seat, concerning himself more with delivering the song than with displaying his own abilities.

The guest artists for the LP, including Steve Walsh and Phil Ehart from Kansas, Richie Havens and Randy Crawford, among others, is indicative of Hackett's concern for the overall musical package. One might interpret such reliance on guest performers in two ways — the first is that use of other artists on a "solo" LP is a cop-out. I see this instead as an artistic maturity which signifies that Hackett a) feels no intense need to "prove himself," and b) realizes his own limitations, especially as a vocalist.

And, of course, the bottom line is the music, and it is here that Hackett can rest his case, for "Please Don't Touch" is a strong, diverse release which not only affirms Hackett's ability as a

guitarist but establishes him as a songwriter as well.

## album review

While the vocal strengths of the guest performers are highlighted throughout, Hackett is always there with tasteful, often subtle guitar work, which occasionally comes out front, then again fades comfortably into the background. Hackett is particularly outstanding on "Land of a Thousand Autumns," with a mesmerizing blend of acoustic and synthesized guitar, and on "Racing in A," a track which concludes with a well-executed classical guitar interlude.

On "Please Don't Touch," a highly electronic song, Hackett's guitar

breezes atop a pounding bass and percussion background to produce a track that sounds like a 1984-ish theme song for "Mission Impossible."

The album's only weak track, "Carry On Up the Vicarage," a tribute to Agatha Christie, does little musically, and the vocal distortions used for the song are distracting. Perhaps this song points to the necessity of Hackett's use of guest vocalists, for it is the only song he sings alone, and it relies on voice distortion throughout.

"Please Don't Touch," while it does not come off as being purely a Steve Hackett release, is quite satisfying musically, integrating the strengths of several talented performers. I just wonder how he performs the songs live.

# Woodwind concert set

The Claremont Woodwind Quintet will present its final concert of the season at 8:30 tonight in the Music Building recital hall.

The program, based on the theme "the romantic woodwind quintet," will include Maurice Ravel's "Le Tombeau de Couperin" as transcribed by Mason Jones of the Philadelphia Orchestra, Carl Nielsen's "Quintet" and Irving

Fine's "Partita."

The Claremont Woodwind Quintet, made up of four University music department faculty members, consists of clarinetist Smith Toulson, flutist Overda Page, oboist Monte Bedford, French hornist Christopher Callahan and bassoonist William Dole.

The concert is sponsored by the music department and is free.

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Interviews for these positions will be held on May 8 and 9 from 9 A.M. to 9 P.M. at the Sheraton Penn State Inn, 240 South Pugh Street, State College, PA.

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