



Paul Malluk (graduate-theater), left, and Richard Hill (graduate-theater) portray two hoboes who are "Waiting

for Godot." The University Theater production is playing at the Pavilion Theater.

Photo by Mark McIntyre

'Godot' opens at Pavilion Theater

Tragic and comic succeed here

By KAREN GOTTENBERG
Daily Collegian Staff Writer

Sometimes we laugh so hard that we end up crying, and it is in this kind of frenzy that we see just how close tragedy and comedy are linked. "Waiting For Godot" is a successful play only if its tragedy is the muscle behind the comic punch. The production, directed by Archie Smith, opened last night at the Pavilion Theater and is successfully based on just this premise.

Paul Malluk (graduate-theater), playing Estragon, and Richard Hill (graduate-theater), as Vladimir, are the comedians, the tragic figures, the human beings who wait for Godot. They are joined in empathy, dependent on each other as they should be. For only if they are both focused on the objective—waiting for Godot—will the audience be brought with them in their prolonged pain and their occasional exultation.

Estragon and Vladimir reached out to all of us last night. They are funny, sensitive and so human that they are frightening. When Estragon throws his

head back and, with a broad smile, exclaims "nothing to be done," we are all tempted to say "yes, yes" until a second of thought gives us the meaning of this dreary exclamation.

Estragon and Vladimir wait and hope and at times enjoy the comic diversions they create for themselves. Hill plays a cerebral Vladimir who seems to have learned something about the world at sometime. Malluk's Estragon is a more instinctive fellow who is so linked to Vladimir that he seems to fill in unspoken words and incomplete phrases and act on what he instinctively feels.

Near the center of each act in "Waiting For Godot" is a scene in which Pozzo, Neal A. Hemphill (5th-liberal arts) and Lucky, David Garfield (10th-theater) come passing through the bleak place where Estragon and Vladimir wait. Pozzo and Lucky are master and servant and in this relationship present another view of humanity.

Hemphill fails dreadfully in his characterization. His Pozzo struts on the stage like an uncertain ringmaster. He

parades, yet neither dominates nor evokes awe or sympathy even when we witness his ironic fall near the end of the play.

Lucky, however, is very well crafted both by Garfield's characterization and Director Smith's conception of the role. When asked to dance, Lucky becomes a poor wretched soul trying to leave the ground. And when he speaks his monologue, he gives a performance with all the pain of an intellectual no longer able to verbalize coherently.

Jay Finney as the boy who tells Vladimir that Godot will come tomorrow is slight and innocent. We want to believe what he tells Vladimir, but it's so secret that we cannot, because "Waiting For Godot" is a trial of the spirit, not a mystery.

The set, designed by Tom Benson (graduate-theater), serves the play well. The lighting is particularly effective in the evening scenes when a little ball of a moon comes down to turn the set a cool chalk blue and remind us that time passes, even in the world of Godot.

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Crowd dances the night away, but not disco tunes.



Big-band trumpeter Harry James appeared in Gatsby's Wednesday night and his music kept the dance floor filled.

By DAN McKAY
Daily Collegian Staff Writer

Harry James and his band brought the rich big band sound to State College Wednesday night, prompting many in the crowd to dance the night away.

In the process, the band proved to be much more adept at old standards like "Satin Doll," "Don't Get Around Much Any More" and "O! Black Magic" than they are at more contemporary numbers like "Rollin' (On The River)" and the corny "Somebody Done Somebody Wrong Song."

Although the choice of some newer tunes was questionable, the oldies generally were played with seemingly effortless precision and sensitivity. It was apparent that most people in the crowd at Gatsby's came to hear big band standards.

Vocalist Jeannie Thomas nearly stole the show with her rich tone and fluid phrasing. She is the kind of singer who makes one's ears fall in love.

At times, Thomas' voice resembled Ella Fitzgerald's; on other songs, it seemed more in the style of

Sarah Vaughan. But nowhere did she sound anything at all like Tina Turner.

On "What Are You Doing For The Rest Of Your Life?" her classic blues approach was a knockout.

Thomas and James collaborated for a memorable rendition of "I Had The Craziest Dream," blending with each other and the band for sensual effects.

Even on their weak presentation of "On A Clear Day," James never let the crowd forget that he still has "chops" at age 62.

Actually, it would be hard to fault any section of the band. They were very well-balanced, but it would have been nice to hear more of the piano, which was frequently buried by the warm sound of the trumpet, saxophone and trombone sections.

Only once, for a powerful solo by drummer Sonny Payne, did the band stop playing and the action on the dance floor stop altogether.

Payne was breathtaking as he burst through clear, precise polyrhythms with varied attacks and dynamic

range. Every time he twirled his sticks in the air, he caught them without missing a beat.

James said he disdains the more progressive drummers like Tony Williams, who is famous for his work with Miles Davis and Herbie Hancock.

"All you gotta do is listen to the guys, who can play instead of the bullshitters," he said.

The lasting appeal of his band, James explained, is due to their danceable rhythms.

Disco dancing, he noted, is nothing but a variation on the jitterbug. While many couples were jitterbugging Wednesday night, the absence of disco dancing was a welcome relief.

Discoheads will be happy to know that James said his band will soon be releasing a disco record. For the rest of us music-lovers, this may represent an opportunity for quality music in this typically bland genre.

Whatever the outcome of his disco experiment, James and his band swept the audience at Gatsby's off its feet.

Sparks basement museum focuses on relics

By KATHY KIMBER
Daily Collegian Staff Writer

This fall a friend said there was finally an anthropology museum at the University. Having always had an interest in anthropology, I called the museum to find out more about it.

However, I found that the museum has been operating since Spring Term, 1976, when James Hatch, currently an assistant professor of anthropology, opened the museum to the public.

Before that, there had been an anthropology museum, but it was open only to anthropology or archaeology students. However, Hatch said, he has been trying to make the museum more beneficial to students as well as the general public.

For example, a seven unit exhibit on eastern United States archaeology is scheduled to go on display either late this term or early Winter Term. Hatch said this exhibit will concentrate on excavations from this area.

The exhibit will be useful for several classes he is teaching, Hatch said. In addition, it could also be useful to people interested in local archaeology. The display will continue through Spring Term.

The next display, Hatch said, will focus on the Yanomamo Indians of Brazil, which should be ready sometime next fall.

Since it takes from six to nine months to prepare an exhibit, Hatch said there will probably be one major exhibit per year.

Black Cultural Center:
"Encyclopedia Portraits" by Tom McKinney will be on display Oct. 15-Nov. 10.

A square dance, sponsored by Equal Action, will be held Oct. 14 from 7 to 11 p.m. at the Center.

HUB:
Weavings, batiks, paintings and drawings by the Central Pennsylvania



Luci Murray (7th-speech communication) spends a few minutes in Sparks' basement at the Anthropology Museum where ancient and not-so-ancient relics are on display.

Chapter of the Pennsylvania Guild of Craftsmen will be on exhibit through Oct. 27.

A life-size muslin and balsa wood airplane made by University art student Trish Norton will be on display in the north lounge through Oct. 20.

Kern Graduate Commons:
Wood carvings by the Central Pennsylvania Chapter of the National Wood Carvers Association will be on display through Oct. 14.

Museum of Art:
Continuing through Nov. 19, the

Museum is presenting a selection of works from its European collection including prints, drawings and decorative arts.

Oriental works of art from the Museum's permanent collection will be on display through Nov. 20. A selection of Japanese prints, ceramics, porcelains and brush and pen drawings will be shown.

In conjunction with "Roncevaux 778-1978," a conference Oct. 5-7 organized by the University French Department on "The Song of Roland," the Museum will

exhibit examples of Romanesque culture relating to the time of the origin of the epic poem. The exhibit will continue through Nov. 12.

Esther Sparks, associate curator of prints and drawings at the Art Institute of Chicago, will speak on "The Artist as a Mirror of the American Society" Oct. 10 at 10:30 a.m.

Zoller Gallery:
Social journalism will be the theme of a graphic design display by James McMullen beginning Oct. 6 and running through Oct. 22.

New Nicholson is in town and 'Rocky' to fight again

By JOHN WARD
Daily Collegian Staff Writer

Downtown

"Eyes of Laura Mars" — Faye Dunaway plays the title role in this flashy murder mystery, as a photographer who can "see" murders happening in her mind; she's got a telepathic link with the killer. The Movies

"National Lampoon's Animal House" — Screwball comedy about fraternity life in the bygone days of 1962. John Belushi eats, clowns and togas his way through the film, and he's great. Cinema One

"Goin' South" — Jack Nicholson stars as a lovable rogue who marries a spinster (newcomer Mary Steenburgen) to save himself from the noose. John Belushi (again) has a supporting role. Cinema Two

"Up in Smoke" — Cheech and Chong are featured in this drug-minded comedy. If you look close enough, you'll see a lot of the duo's best comedy material. The State

"A Night Full of Rain" — A movie about a crumbling marriage, with Giancarlo Giannini and Candice Bergen as the crumblers. It's Lina Wertmüller's first English-language movie, and the strain shows. The Flick

"Revenge of the Pink Panther" — Peter Sellers does his fifth turn as the inept Inspector Clouseau, and his schtick is wearing thin. The Garden

"The Rocky Horror Picture Show" — Don't forget the rice, toast, computer cards, Bic lighters. . . . Friday and Saturday midnight, The Movies

On campus
"Duel" — Riveting made-for-TV film directed by Steven Spielberg, who went on to bigger things, such as "Jaws." The plot follows Dennis Weaver as a motorist being terrorized by a faceless trucker. Friday only, 102 Forum

"Collisions" — Gilda Radner and Dan Ackroyd, of "Saturday Night Live" fame, are featured in this off-the-wall comedy. Lily Tomlin also stars. 121 Sparks

"Maraschino Cherry" — Once you get past the interesting title, you're in for more of the same basic porno routine. 10 Sparks

"Rocky" — The Oscar-winning Cinderella story with Sylvester Stallone as the has-been boxer who gets a shot at the heavyweight crown. 111 Forum

"Bananas" — A Woody Allen hodgepodge of satire and humor, mainly dealing with South American revolutions. Friday HUB Assembly Room, Saturday and Sunday 11:30 111 Forum

"Casablanca" — The classic film starring Humphrey Bogart and Ingrid Bergman. Penn State alumnus Julius Epstein won an Oscar for his screenplay. Friday, 112 Kern

"Gone With the Wind" — The well-known story features Clark Gable as Rhett Butler and Vivien Leigh as Scarlett O'Hara, both caught up in the turmoil of the Civil War. FUB Lounge

"Between the Lines" — Little-known movie about the hassles involved in running an underground newspaper. 105 Forum

"Fun with Dick and Jane" — Enjoyable comedy starring George Segal and Jane Fonda. They play a well-off couple who suddenly find themselves in need of funds when the husband loses his white-collar job. 108 Forum

"Silent Movie" — Not one of Mel Brooks' best efforts, but that doesn't mean it's a bad film. There are several bright spots, including Dom DeLuise's battle with a Coke machine. Waring Lounge

"I Never Promised You a Rose Garden" — The film's about a girl (Kathleen Quinlan) who cracks up and goes into a mental institution for treatment. Some excellent acting, including Quinlan's and Bibi Andersson's. 119 Osmond

"Telefon" — Standard espionage movie with Charles Bronson (his usual role) and Lee Remick (miscast) on the trail of a mastermind who turns ordinary people into killers via telephoned signals. Pollock Rec Room

Organist ready to perform Bach tonight

By SAM LEVY
Daily Collegian Staff Writer

Organist Joan Lippincott will give a performance at 8:30 tonight in the Music Building Recital Hall as one of this season's Artist Series Special Events.

The program will consist of de Grigny's "Veni Creator," Bach's Chorale Prelude "Von Gott Will Ich Nicht Lassen," Toccata and Fugue in F major, Passacaglia in C minor, and Sonata in E flat major, and Liszt's Prelude and Fugue on B.A.C.H.

This program was chosen, Lippincott said, because she wanted to play Bach on the organ at the University and she wanted to include music of the French classical period.

She said she wanted to frame Bach's works with de Grigny, who Bach admired, and that she included Liszt from the Romantic period because that work is based on Bach's name.

Lippincott studied piano with William Jancovius,

a student of Robert Casadesus and Isidore Phillippe, and later with Vladimir Sokoloff. She studied organ with Alexander McCurdy and Robert Baker.

She received several music scholarships while in school, and at age 13 was a finalist in a radio Young Artists Competition.

Lippincott is head of the Westminster Choir College Organ Department, the largest such department in the world.

She has performed in such locations as Harvard and Duke Universities; St. Marks Cathedral in Seattle, Wash. at the 1978 American Guild of Organists National Convention; and in the Martini-Kirche in Bremen, Germany.

Recently, she was initiated as an honorary member of Sigma Alpha Iota, the national music fraternity.

When she studies a work, Lippincott said, she

tries to find out what the music is about; she looks for style, detail, and melodic, harmonic and rhythmic movements. This being done, she said she tries to communicate her understanding to the audience.

Among past organists she admired, Lippincott noted the late E. Power Biggs as a "Giant in this century in his devotion to see that good organs were built" and by influencing art in this century.

In addition to her recital, Lippincott will conduct a master workshop at 10 a.m. Saturday in the Music Building Recital Hall. The workshop is sponsored by the College of Arts and Architecture and is free to the public.

Tickets for the recital are available through today from 9 a.m. to 4 p.m. at the Artists Series HUB Booth and the Eisenhower Auditorium Box Office, and starting at 7 p.m. tonight at the Recital Hall.