

the daily Collegian arts

Box office open for winter plays

By ANNE CLIFFORD
Daily Collegian Staff Writer
University Theatre box office opens today with tickets available for the winter productions of Paul Zindel's award-winning drama, "The Effect of Gamma Rays on Man-in-the-Moon Marigolds," and the Gilbert and Sullivan operetta, "H.M.S. Pinafore, or The Lass That Loved a Sailor."

The Zindel play, which won a Pulitzer Prize, an Obie award, and the New York Drama Critics Circle Award for Best American Play of 1970, studied the bitterness of a widow and its threat to the emotional stability of one of her daughters.

The production, which runs Jan. 18 through 20 and 23 through 27 in the Pavilion, is directed by William Kelly, instructor of theatre arts. Cast as the mother is Peg French (graduate-theatre) and as her daughters are Audrey Heffernan (11th-theatre) and Martha Ann Talman (11th-theatre).

"H.M.S. Pinafore," written by the British team of Gilbert and Sullivan more than 100 years ago, satires the navy of their country with romances involving officers, sailors and commoners. The play runs Feb. 8 through 10 and 13 through 17 in the Playhouse.

Directed by Associate Professor of Theatre Arts Helen Manfull, with musical direction by Bruce Trinkley, associated professor of music, the operetta stars Velma Anstadt (10th-theatre), Jonathan Dewberry (graduate-theatre), Suzanne Murphy (graduate-music), and David Hudson (graduate-music) in leading roles.

Five O'Clock Theatre, an outlet for original plays by students, will produce "Other People," by Howard Motyl (13th-English), in the Pavilion Feb. 14, 15 and 16. Directed by Frank Alamia (graduate-theatre), the play explores the effect of transvestitism on a marriage.

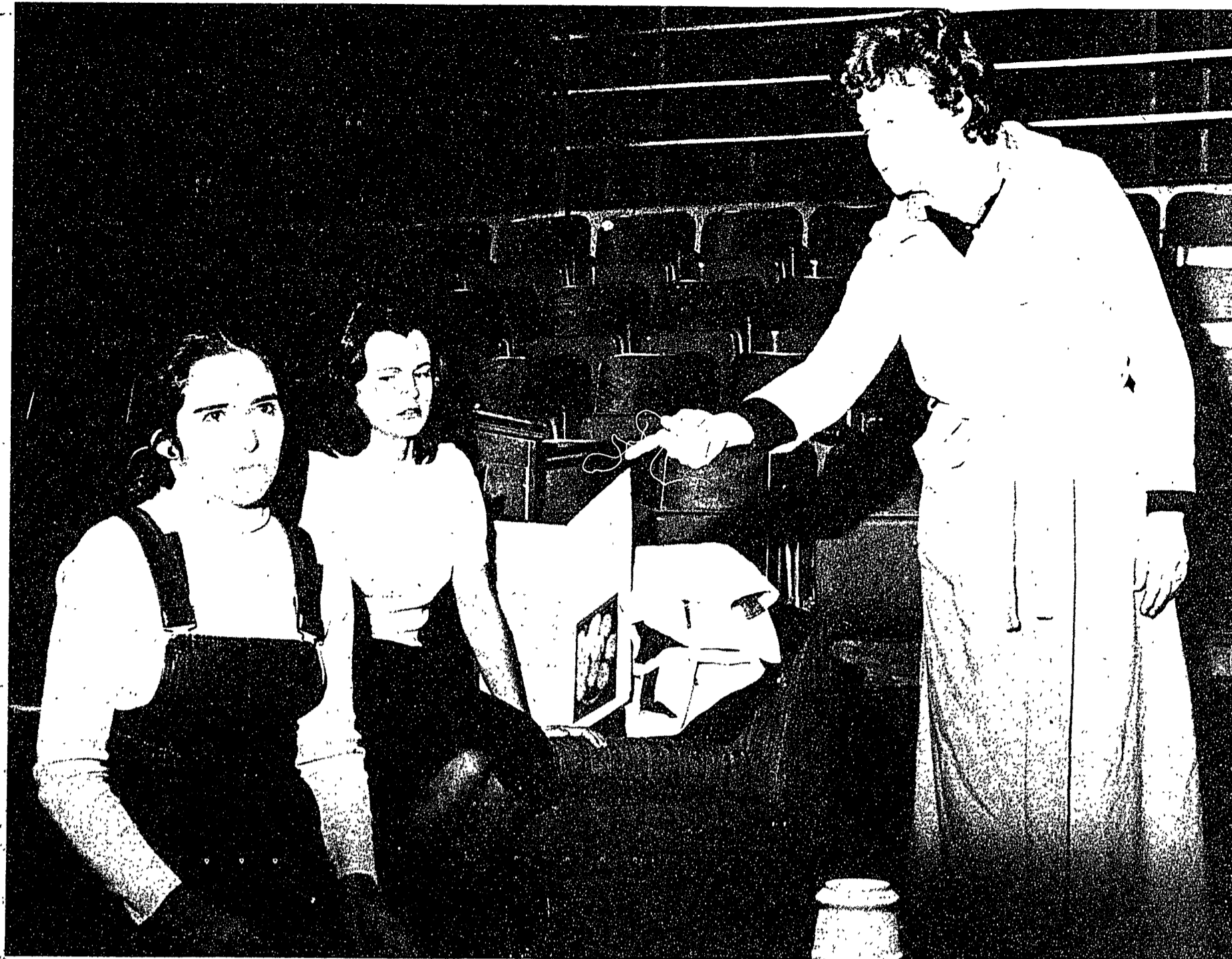


Photo by Joe Toot

Left to right, Martha Ann Talman, Audrey Heffernan and Peg French rehearse in the Pavilion for the University Theatre production, "The Effect of Gamma Rays on Man-in-the-Moon Marigolds." The play, written by Paul Zindel, will be presented later this month.

The worst:

Monster babies attack taste, Frampton flops

By JOHN WARD
Daily Collegian Staff Writer

I really had to think hard to remember the turkey films of the past twelve months. It's possible the bad films lend themselves to anonymity, but with stars like Peter Frampton, Laurence Olivier, Gregory Peck, Peter Sellers, William Holden and Burt Reynolds, how can that be so? Hence, the list.

"It Lives Again" — The first of three sequels on the list. It boggles the mind to think that enough people went to see "It's Alive" to warrant a sequel. This time, there were not one, not two, but three killer tots on the loose, complete with fangs and tiger claws. The kids spent most of the film crawling around, mangling a throat here and a neck there, before they were finally killed. Believe it or not, the ending left the door open for another sequel.

"Sgt. Pepper's Lonely Hearts Club Band" — If Peter Frampton had intended this film to be his stepping-stone into the movie business, he better have another career planned. Twenty-nine songs do not a movie

make. Basically, that's all that "Sgt. Pepper" was — one long record commercial. If anything else, it proved the Bee Gees couldn't act. And neither can Frampton.

"The Choirboys" — With this one movie, the image of the police force was set back several hundred years. A cast of nobodies stumbled their way through this hash about free-wheeling cops who don't give a damn about rules. If this film had been released a few months ago when the gun controversy was brewing, it probably would have been enough to make the vote go the other way.

"Damien: Omen II" — It went wrong somewhere, probably at the point when William Holden's face cracked after attempting to smile. Lee Grant was embarrassing to watch, too, as were most of the killings. Evidently they plan an entire biography on the Antichrist, because there are two more sequels planned. Watch out.

"Semi-Tough" — This one should have been good; the book was great, and Michael Ritchie is usually a reliable director. But Ritchie dumped the book's story

in favor of a confusing statement on meditation programs. Burt Reynolds and Kris Kristofferson spent most of the film looking like they were meditating, but I tend to think that's their normal acting style.

"The Boys from Brazil" — One decent performance and about ten minutes of gripping footage are not sufficient to save a film these days. The plot, an interesting bit about Hitler clones, was subverted by Gregory Peck's hammish performance as the chief weirdo. Laurence Olivier did his best, but as I said, it wasn't enough.

"The Silent Flute" — Another kung fu movie Save us from the souls who insist on scrounging every last buck possible from one lousy idea, and further, from the boxes who try to release trash like this in the name of art.

"The Revenge of the Pink Panther" — The last of the sequels. This was really too much of a good thing. Enough "Pink Panther" movies had already been made, and Sellers' clumsiness shtick had gone as far as it could without falling on its face.

Brothers are true to blues on record

By KEN FREEMAN
Daily Collegian Staff Writer

Call it easy access blues. Call it what you will, but John Belushi and Dan Ackroyd's "Briefcase Full of Blues" captures a classic performance of classic blues.

With this live star-studded album, the "Saturday Night" regulars have not only convinced us of their love for the bar-stomping blues which locals might associate with The Keystone Rhythm Band, they're also beckoning for an acceptance of blues on a mass level. Belushi even takes a salesman's stance when he literally tells the screaming audience to "go buy blues records."

Guitarist Steve Cropper, sax-man Tom Scott and the well known humor of Ackroyd and Belushi are three good reasons for buying this record without listening to the music first.

If a live rock album was telling me to go buy rock albums, I'd be disturbed. If a rock album had all these great musicians sitting in I'd

probably be a bit skeptical at first. And if some new rock group came out with their first album and all it had on it was a bunch of covers of rock classics, I probably wouldn't be interested.

However, because the blues have never really been appreciated on a mass level, because blues is the true heartbeat of rock 'n roll and because this album displays such a sincere approach, a labor of love in the truest sense, all the above criticisms are forgiven.

Giving credibility to this album and showing its virtues has been a very complicated task, naturally because of the uncommon people associated with it. But all one has to do is listen to Matt "Guitar" Murphy's painful shots of blues on "Shot Gun Blues" to know what this album is really about.

As for me, next chance I get I'm gonna catch Billy Price and The Keystone Rhythm Band, but first I'm gonna cop this album cause I'm cravin' the blues.

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