

From 5 O'Clock:

Two plays about survival . . .

By **PATTIE PLATZ**

Daily Collegian Staff Writer
"On a Ledge Sitting Sideways," the season's third 5 O'Clock production is, according to director Fred Mirbach, a play about need.

Basically, the story revolves around Jerry, a struggling young writer, and Molly, a kooky sometime-actress, who meet on a window ledge many floors above the busy city streets below. Both had planned to jump and end it all, but they eventually "begin to realize that they don't need to jump; once they realize that 'Hey, you're looking at me and listening to me,'" Mirbach says, they become more optimistic about themselves and each other.

"On a Ledge," written by Peter Michaelson, is a situation comedy, although the audience will find itself reacting more to the craziness of the situation than to the characters them-

selves. Jerry and Molly are both very likeable people, and despite their outward instabilities, "you're not worried about them jumping," Mirbach says, "It's not being played that way." There are a lot of laughs with the physical situation, yet there is no anxiety about any actual fall.

The play is good for the actors to work with, Mirbach said, because it "provides an external danger point — the ledge — as well as the actors' objective in the scene." The actors' concentration is split: they must work with both the physical and the emotional.

Approached through a different kind of style, Mirbach says, the direction was made less difficult by keeping the play "energized in a low-key fashion," with the actors "taking time to find answers, to find their needs." Many improvisations and games were used as exercises.

About the 5 O'Clock experience, Mirbach says this is a "workshop theatre" more than anything else. He said these plays are of the type which can be played on a bare floor, as opposed to the full sets of "Li'l Abner" or "A Midsummer Night's Dream."

However, Mirbach says, "that doesn't mean that the actor and director don't work to achieve some satisfaction in the total end result." The play has been brought to the level of performance; the actors mainly are "looking for understanding of character, tempo, timing, pace and believability."

"On a Ledge Sitting Sideways" stars Eric Wolf (12th-management), Shelly Feldman (6th-theatre) and Katie Sikorski (4th-theatre). The play premieres at 5:30 tonight at the Pavilion Theatre, and tickets are free.

. . . on the top, and bottom, edge of life

By **PATTIE PLATZ**

Daily Collegian Staff Writer
The fourth and final 5 O'Clock production of the season should be, if not the most unusual, then certainly the most controversial.

"Doo Doo," written by Paul Malluk, a third year graduate student in theatre, wrote the play about three years ago. "I have always had a fascination with the absurdist movement in theatre," Malluk said, "so I thought I'd give it a shot, and tried to write it in that genre." But now, after a few rewrites, Malluk isn't sure what genre it belongs to.

Malluk has many things to say about

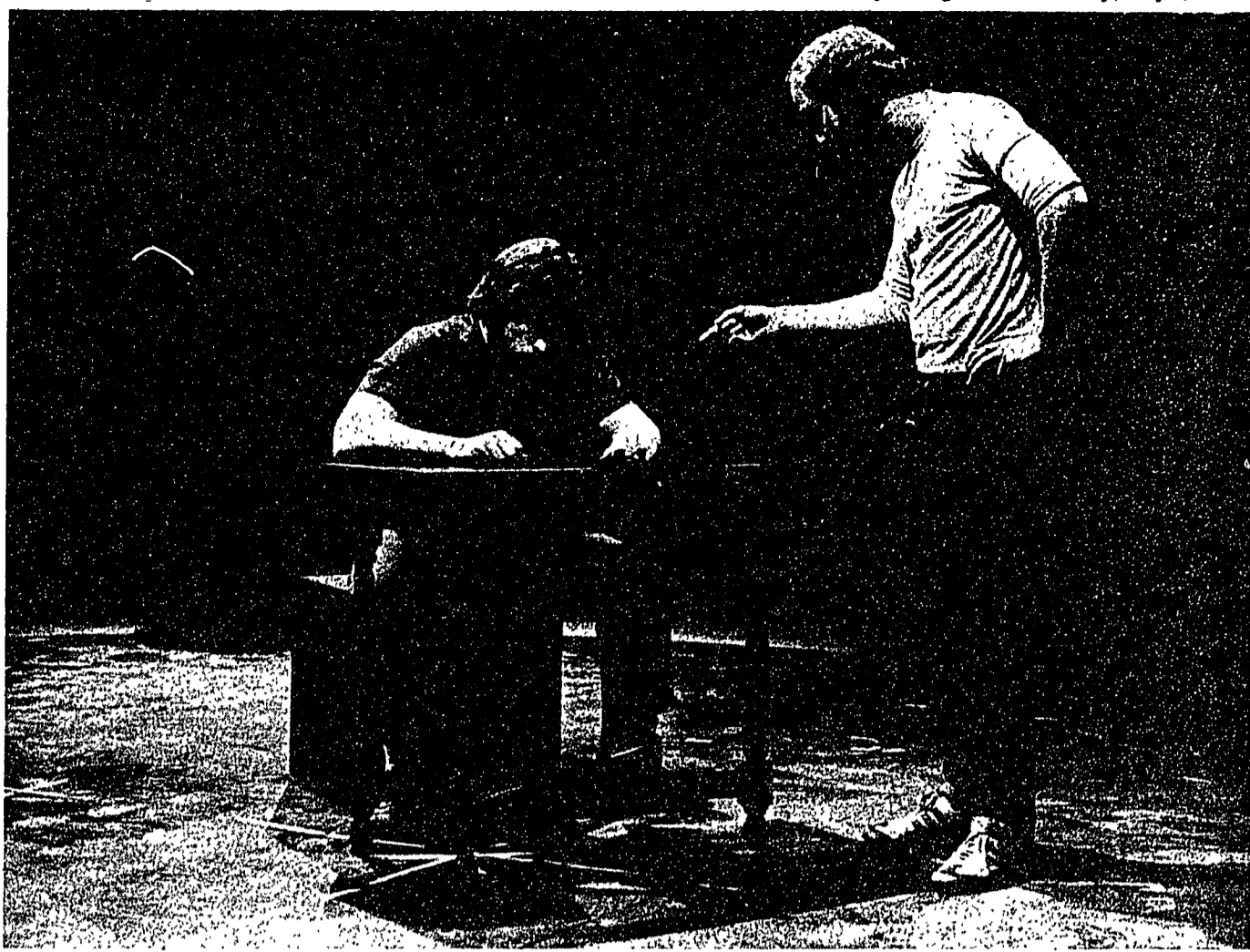
his work; it basically "shows a man which society would consider the lowest form of degenerate life." The play takes a particular view of human existence, Malluk says, and is important because it shows "why this man is this way because of environmental, cultural and social pressures, and all the double standards that exist in the world."

"Doo Doo" explains how the main character is a victim and/or product of such things, and "about how we as human beings are conditioned in certain roles," Malluk says. His play shows that people "don't strive to know each other, rather than strive to play the games."

"Doo Doo" is the type of play where the viewer is left to make a judgement on his own, Malluk says, and he leaves judging both the main character and himself.

However, the play is not a heavy drama. Indeed, it is just the opposite. "If the play's not funny the meaning is lost," Malluk says. "We as man have to be able to laugh at ourselves." Above all, the play is meant to be entertainment.

This is not a show for children, due to the obscenity and harsh language of the script. Malluk says, however, he hopes "that the language will be seen as poetry, because it is." The lines can be



Joe Seefeld, left, and Chris Hanzsek are featured in 5 O'Clock's premiere of "Doo, Doo," opening tonight in the Pavilion following "On the Ledge."

taken and understood in many ways, which is just what Malluk is striving for.

"The play is a risk," Malluk says, "but it's a positive risk. We are doing it because it is a risk, and because we feel we have something to say."

Malluk says producing a 5 O'Clock play is exciting for everyone involved; it is an opportune experience for the ac-

tors, in that they are bringing the characters alive for the very first time. "It's the birth of a new theatrical experience," Malluk says.

Malluk says he would like to write more plays, and he is anxious for response from "Doo Doo" as he can sharpen his skills and hone in on his unique style.

"I'm excited about all the buzzing

about it," Malluk says. "I want people to talk about it."

No doubt they will. "Doo Doo" premieres tonight and continues through Friday at the Pavilion Theatre. It will follow the production of "On a Ledge Sitting Sideways," which begins at 5:30. Tickets are available free at the Playhouse box office, and at the door.

Garcia and Weir lead intense session in Rec Hall

By **PATRICK J. KIGER**

Daily Collegian Staff Writer
He had a fiercely frizzy blond beard and long wavy locks that draped over the Hell's Angels Berdoo tattoo poking out of the sleeve of his tight black T-shirt. A pair of cardboard three-D glasses tangled on a thong around his neck like some kind of bizarre pendulum as he explained that Jerry Garcia was God with a guitar in his hands, and Bob Weir was not far behind. And as for the Grateful Dead's performance last night at Rec Hall, it was, well, pretty much unbelievable.

"This show was just about the best one they've done this year," he said. "And I should know.

I've seen them all, like for the past five years or something, in fact. I think this is my last tour, though. It's getting too intense."

"... a bizarrely powerful performance that left the Dead heads in the first row still dancing in a spasmodic frenzy. . ."

And intense, if not a completely adequate word for last night's sold-out, jammed-beyond-capacity gig by Garcia, Weir and Co., will simply have to do until a few new adjectives are added


to the English language. The Dead, quite possibly the most enigmatic band in rock music, gave a bizarrely powerful performance that left him and the rest of the Dead heads in the first row still dancing in a spasmodic frenzy long after the house lights had finally gone up.

The Dead, who for their last few albums have been heading in a progressively jazzier, more commercial direction, surprisingly opened with a set of hard driving countryish blues-rock — "Mexicali Blues," "Momma Tried," "Scarlett Begonias" and an energetic cover of an ancient Rolling Stones hit, "It's All Over Now," giving the distinct impression that the band is headed

back toward the style that endeared them to the older brothers and sisters of the college-age dead fans in attendance. Perhaps Garcia, now pushing fortyish and showing a more than a trace of gray in his flowing beard and hair, is trying to turn back the clock in search of the vitality to make it through another decade. Certainly, if his red-hot guitar work on "Stagger Lee" — the lone recent number performed by the Dead in the initial set — is any indication, he should make it with no sweat.

After a brief intermission, the Dead did come back to perform some of their newer, progressive-styled material such as "Fire on the

Mountain," "Samson and Delilah" — a vocal showcase for the youthful-looking Weir — and the magnificent "Terrapin Station." Also included was a medley of "Playin' in the Band" and "China Doll" strung together by a 20-minute-long abstract improvisational jam between Garcia and keyboardist Brent Mydland, a number that demonstrated the Dead's unique ability to be simultaneously boring and captivating. After "Good Lovin'" the band exited, but returned for an encore of the discoish "Shakedown Street," during which Garcia smiled for probably the only time of the evening. After nearly four hours of performing, it was probably getting too intense even for him.




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SPECIAL NOTICE TO UNDERGRADUATES WITH FALL TERM 1979 RESIDENCE HALL CONTRACTS

The **VOLUNTARY CANCELLATION** deadline has been extended to Friday, June 1, 1979. Undergraduates cancelling their contracts by **written notice** to the Assignment Office for Campus Residences, 101 Shields Building, University Park, PA 16802, will receive a **full refund** of their \$45.00 Advance Payments.

Students considering off-campus housing for Fall Term 1979 are advised to make their decision prior to the new deadline.

The estimated number of students scheduled to be assigned to temporary accommodations in Residence Halls Fall Term 1979, will not permit **CONTRACT EXCHANGES** to be made prior to Winter Term 1979.

Therefore, students holding Fall Term contracts and wanting to avoid financial responsibility for the 1979-80 academic year, should cancel their contracts now. Full refunds of the \$45.00 Advance Payments are not authorized beyond the voluntary cancellation deadline (June 1, 1979).

Questions should be referred to the Assignment Office, 101 Shields Building, 865-7501.

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