Aeolian performance falls short

By SAM LEVY

Auditorium.

It was equally daring, but not that uncommon, for the run his fingers up and down the strings to achieve a semble. temporary works with such late 19th century also required.

the group could not come out of pulling off such a coup movement is brisk and, as in the Crumb work, the little of the warmth that characterizes this work ac-

formances of the contemporory pieces. Artists Series concert Friday night in Schwab harmonium. The piano is not only played in the performances of these works, although it must be said traditional fashion but often the pianist is required to there was a great sense of unity exhibited by the en-

strings play phrases that come in short spurts. The tually coming out.

It was a daring move on the part of the Aeolian The Crumb work is short, barely 20 minutes long, melancholy in nature. The third movement, though a Chamber Players to perform two such very modern and, within its single-movement structure, a variety of slow movement, is written in jazz style, and the work is works as George Crumb's "Dream Sequence" and short and long themes for piano and strings are tied concluded with a vivacious rondo. Gunther Schuller's "Sonata Serenata" as part of their together by the sustained sound of an offstage glass One cannot offer any basis of comparison for the

group to then switch gears and couple the two conslurred effect. A variety of percussion instruments is Such a feeling of identity with the music was, unfortunately, not so obvious in the Brahms work. The Romanticism as Brahms' Clarinet, Cello, Piano Trio in The Schuller work, although similarly avant-garde, is playing seemed all correct, efficient and meticulous in the more traditional sonata form — two faster but, in the final analysis, little more than that. The Was it all a total success? It was a valiant attempt but movements framing two slower movements. The first whole approach to the work was too analytical, with

clude "Pete 'n' Tillie," which starred

Carol Burnett and Walter Matthau, and

co-starring Glenda Jackson.

"Housé Calls," also with Matthau and

Right now, Epstein is trying to finance

a "little picture" of his own. He has

turned to the British film industry after

an American studio suggested he change

the lead character (who is Dylan



Artistic photographer Aaron Siskind talks to guests at a reception held in his honor last night. Siskind will speak about his work and his life at 2 p.m. today in Zoller Gallery. His exhibit will be on display through Nov. 4.

Julius Epstein: Penn State to Hollywood "Production is the toughest end to get bought by television and made into an through production, and it's not one of

Daily Collegian Staff Writer Sam"), are probably the most famous or she gains success as a screenwriter. and cliched film lines of all time. It's probably a little known fact that these words from the film classic "Casablanca" were created by twin brothers Julius and Philip Epstein, also Penn State alumni Julius Epstein, now He reacts against the influx of horror screenwriting career that has spanned

Daily Collegian Staff Writer

into," he added, and yet many young Emmy-winning movie. "Remember Paris," "Here's looking screenwriters are given the chance to

-what will grab the audience?"

70 years old, is still involved with a and action films that leave little room for what he calls "the little picture." Producers won't take chances on films Speaking to film classes last Thursday dealing with mature people and mature and how to break into filmmaking, is attacking better themes than Epstein said, "The only field which a movies." A few years back, for example, its success.

Asked about his writing method, at vou. kid," and "Play It Again, Sam" direct their own films. A prospective Epstein quipped, "I'm one of the laziest (though the line is really "Play It director's opportunities are greater if he people in the world." Confessing he spends only two hours a day in actual

Bemoaning the state of the con- writing time, Epstein said screenwriters temporary film industry, Epstein said, in the old days hired by the studios were "The new phrase is, 'Where is the hook expected to put in eight-hour work days, "Casablanca" allowed the Epstein brothers to do pretty much as they

About "Casablanca" Epstein said, "It about his feelings on contemporary film themes, he said, and in fact, "television was a happy accident. . . the right

chemistry and cast were responsible for newcomer really has a chance to break Epstein tried to buy the rights to Its screenplay, which he describes as into with comparative ease is screen-. "Friendly Fire," which he unfortunately being "slapped together," was still in

New 'Rigoletto' cheaper by the dozen? By SAM LEVY

of Rigoletto? Eleven recordings of the opera now exist in the domestic catalogue, excluding the upcoming Giulini version on Deutche

Grammophon. Another five or six are available as imports or

Verdi: Rigoletto, Angel SZCX-3872 (three discs).

cut-outs. Two or three others have gone into oblivion and may oe hanging around some out-of-print shops. Why was such a pressing need seen for another recording? Apparently, a major factor in the issue of this recording is the creation of another vehicle to star Beverly Sills. Sherrill Milnes is singing the title role at the Metropolitan Opera this

season and that, too, could be a factor. The present performance is a good, often pleasing, runthrough of the uncut score but, taken as a whole, it does not surpass the finer recordings of the opera in the catalogue. This is Milnes' second recording of the title role, having recorded it before in the 1973 Sutherland-Pavarotti-Bonynge

rather rough vocal reading of the role. This performance does

not score any interpretive points over it. Milnes either gives off full-blown baritone sound or, when

Rigoletto's daughter Gilda and, as the album cover shows, rather late in life for the 16-year-old she is supposed to portray. Her voice, fortunately, holds up better than one would have feared in music that requires a good legato line. Her "Caro nome," which one would think would be a near-disaster, comes

reaching the heights achieved by Callas.

The big question to be asked here is: Why another recording trying to convey sorrow or grief, indulges in the foggy, breathy mezza-voce that has plagued so much of his work. The finer, more subtle shadings of character, however, evade him. Just listen to Tito Gobbi's phrasing in "Corttigiani vil razza da nata" or in the "Piangi fanciulla" duet with Maria Callas to hear all the subtle shadings come to life. This is the first go-round for Beverly Sills in the role of

> Interpretatively, Sills does a fairly credible job — not the chirping canary that the role can be reduced to but not quite It's good to have a recording of the opera with the merits this



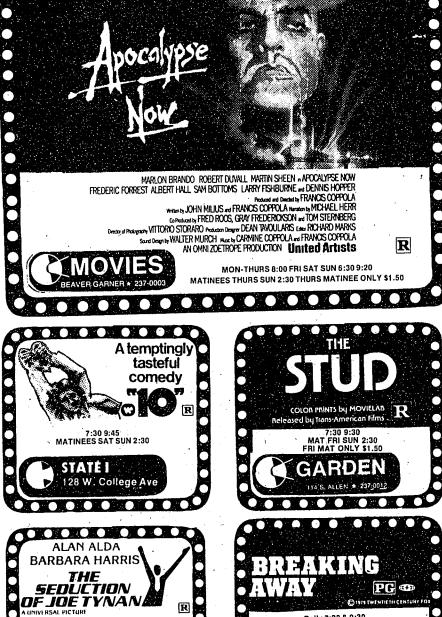
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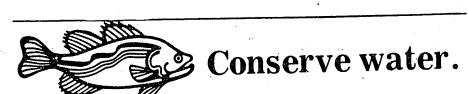
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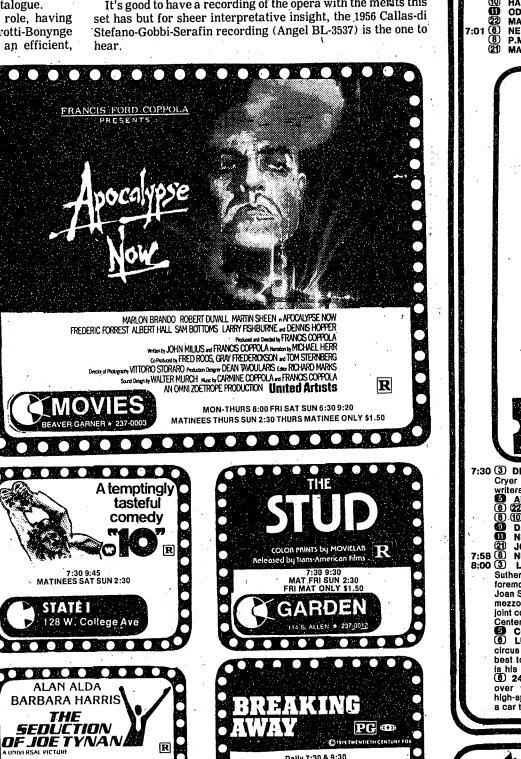


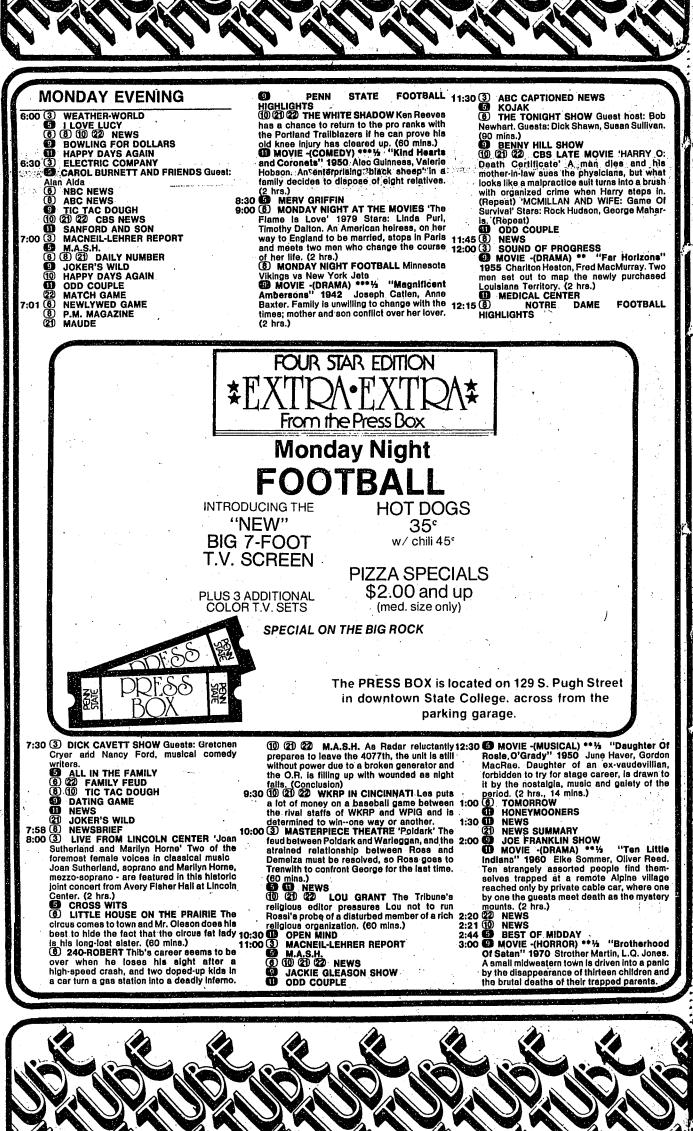
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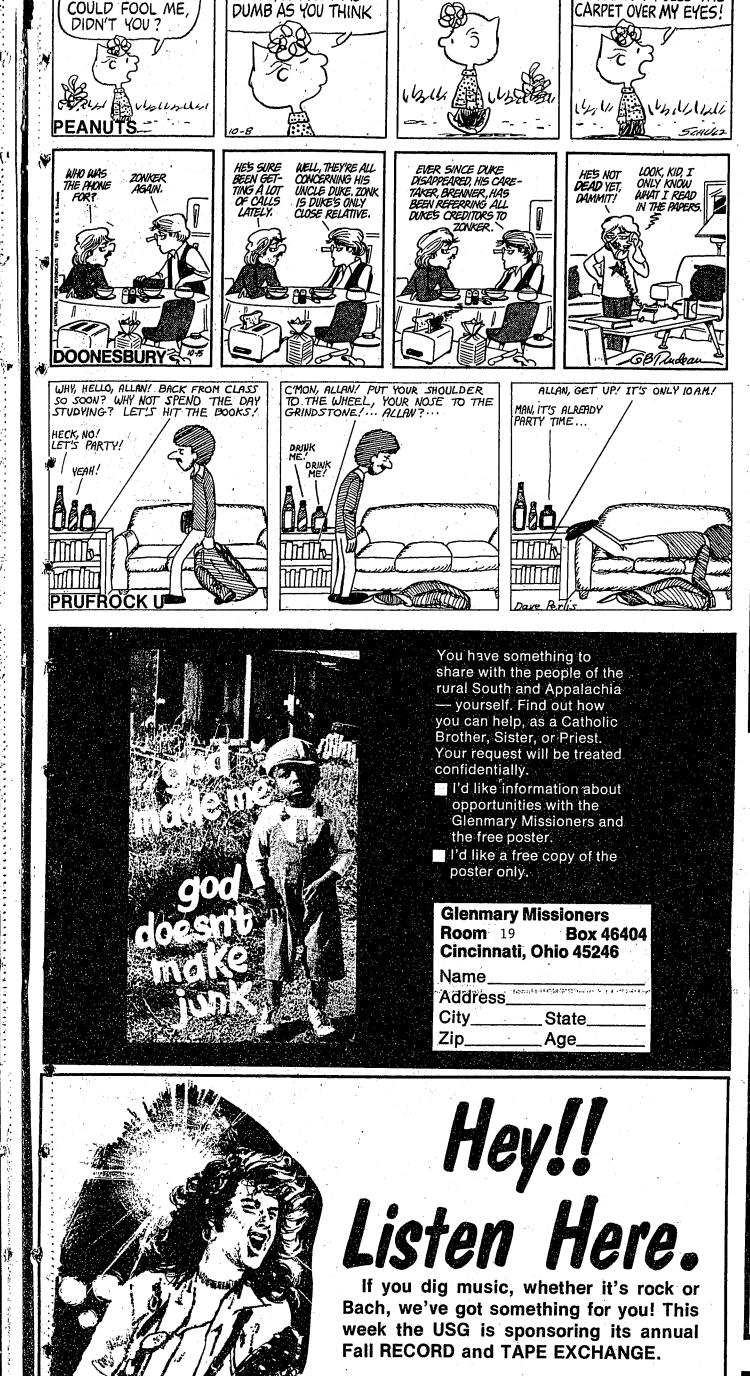




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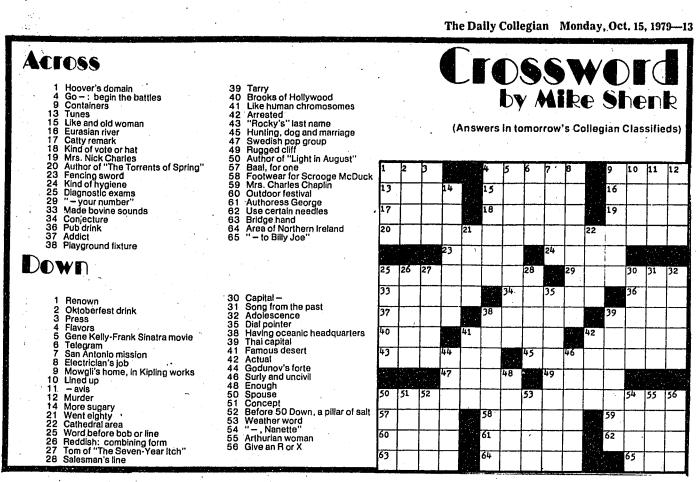
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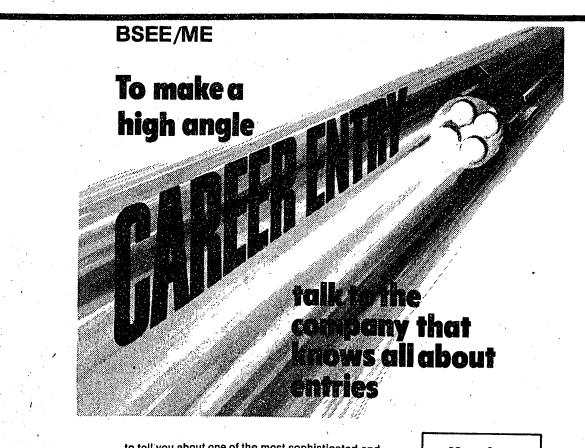


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