



Michael Tilson Thomas

Pittsburgh Symphony to be in residence

By PADDY PATTON
Daily Collegian Staff Writer

For the eighth consecutive year, the University will host a week long residency by the Pittsburgh Symphony Orchestra, currently under the direction of Michael Tilson Thomas. Performances are scheduled for 8:30 p.m. Friday and Saturday in Eisenhower Auditorium. A Young People's Concert will be conducted and narrated by Victoria Bond 10:30 a.m. Saturday in Eisenhower.

On Friday the Orchestra will present an all Stravinsky concert. The program will include Symphonies for Winds; Variations (Aldous Huxley in Memoriam); Symphony of Psalms (with the Penn State Singers), and Le Sacre du Printemps. Saturday night's performance will present The Hebrides Overture by Mendelssohn; Symphony No. 5 in E minor, Opus 64, by Tchaikovsky; and Rhapsody on a Theme of Paganini for Piano and Orchestra by Rachmaninoff, with guest soloist Ilana Vered at the piano. The Youth Concert, which is part of the Lively Arts for Young Audiences series, will feature the Carnival of the Animals by Saint-Saens, which will be narrated and conducted by Victoria Bond.

In addition to the major performances listed above the Orchestra will also be

participating in a number of activities scheduled by the School of Music. A major portion of the residency will consist of readings of concert with student soloists who competed in this year's Young Artists Competition. A schedule of activities and their locations appears below:

Tuesday
3:30 p.m.-6 p.m. Eisenhower Auditorium. Chamber Orchestra with School of Music Student Soloists, Donald Johanos conducting (first Movements unless otherwise noted):
Karen Eckenroth, soprano: Mozart — "Porgi Amor" (Figaro)
Joel Westa, baritone: Mozart — "Non piu Andrai" (Figaro)
Peggy Shipley, flute: Mozart — Flute Concerto No. 2 in D major
Mark Dutkevich, bassoon: Weber — Bassoon Concerto, Opus 75
Mary Beth Ions, violin: Mozart — Violin Concerto No. 4, K. 218
Annette Torregrosa, cello: Haydn — Cello Concerto in C major
Tom A. Kennedy, Jr., flute: Griffes — Poeme for Flute
Jeffrey Smith, piano: Mozart — Piano Concerto in A major, K. 488
Sheryl Wolbach, piano: Haydn — Piano Concerto in D major
7:30 p.m.-10 p.m. Eisenhower Auditorium. One to One Rehearsal with

the Penn State Symphony Orchestra. Michael Tilson Thomas conducting:
Tchaikovsky — Symphony No. 2 "Little Russian" (last movement)
Tchaikovsky — Overture-Fantasy "Romeo and Juliet"
Stravinsky — Firebird Suite (1919)
Stravinsky — Petruska (Danse Russe, Dance of the Coachmen, Nurse's Dance)
Wednesday
9:30 a.m. Music Building Recital Hall. Coaching Session, Graduate String Quartet with Randolph Kelly, Principal Violist, Pittsburgh Symphony Orchestra; Schubert Quintet in C.
11 a.m.-noon. Music Building Recital Hall. Schoenberg's "Pierrot Lunaire" Opus 21, Eugene Phillips, Director and Violinist with the Pittsburgh Symphony and Phyllis Jo Kubey, Reciter.
3:30 p.m.-5 p.m. Music Building Recital Hall. Coaching session with Leonard Sharrow, Principal Bassoonist with the Pittsburgh Symphony and part-time faculty at the Penn State School of Music, with the Clarendon Quintet. Poulsen — Sextour.

Thursday
3:30 p.m.-5 p.m. Music Building Recital Hall. Coaching session with Leonard Sharrow, Principal Bassoonist with the Pittsburgh Symphony and part-time faculty at the Penn State School of Music, with the Clarendon Quintet. Poulsen — Sextour.
4 p.m. 110 Music Building. Conducting Workshop with Victoria Bond, Exxon Arts Endowment Assistant Conductor, Pittsburgh Symphony, with the Penn State Symphony Wind Ensemble.
Friday
2 p.m. 224 Chambers. Kathleen T. Butera, Assistant Manager, Educational Activities, Panel on preparing Young People's Concerts.
4 p.m. 110 Music Building. Conducting Workshop with Victoria Bond, Exxon Arts Endowment Assistant Conductor, Pittsburgh Symphony, with the Penn State Symphony Wind Ensemble.
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deissohn — Violin Concerto in E minor — Michael Telpig, piano: Beethoven — Piano Concerto No. 3 in C major — Elizabeth Steen, piano; Schumann — Piano Concerto in A minor — 4 p.m.-5:30 p.m., Music Building Recital Hall. Michael Tilson Thomas lecture on Russian Virtuoso Composers. 7 p.m.-9:30 p.m. Eisenhower Auditorium. Chamber Orchestra One to One with Penn State Musica da Camera, Donald Johanos conducting: Handel — "Royal Fireworks" Suite Stravinsky — "Pulcinella" Suite Bach — Brandenburg Concerto No. 4

Friday
2 p.m. 224 Chambers. Kathleen T. Butera, Assistant Manager, Educational Activities, Panel on preparing Young People's Concerts.
4 p.m. 110 Music Building. Conducting Workshop with Victoria Bond, Exxon Arts Endowment Assistant Conductor, Pittsburgh Symphony, with the Penn State Symphony Wind Ensemble.

'Little Darlings' is on the order of 'Little Rascals'

By JOHN WALD

Daily Collegian Staff Writer

From the advertisements, "Little Darlings" might appear as one of the raciest movies yet released this year. Tatum O'Neal and Kristy McNichol grin suggestively from the poster, and a tagline reads: "Don't let the little fool you." Look even lower and you'll notice the R rating. Tatum and Kristy starring in an R-rated movie? Horrors! What is the world coming to?

The first few moments of the film

reinforce this hoped-for suggestiveness. McNichol walks into the frame, dressed in a seedy denim jacket and jeans, sulkily smoking a cigarette. When a neighborhood kid propositions her, she turns to him and plants a swift kick in the jewels for his trouble. Egad! Is this the Kristy McNichol we've come to know from TV's "Family"?

Of course not. And after this rather eye-opening introduction, "Little Darlings" goes to great pains to prove the fact. McNichol and O'Neal meet on a

bus going to Camp Little Wolf for the summer. From the opening insult, they're instant enemies and the perfect foils for a bitchy 15-year-old model named Cinder (Krista Erickson) who comes from a family who can lose their virginity first. According to Cinder, one's virginity is not so much a "badge of purity," but a nuisance akin to acne, and easily rid of.

The movie turns into a winner-take-all contest between McNichol and O'Neal. Tatum opts for the camp's athletic

director (Armand Assante), while Kristy goes after a long-haired swain (Matt Dillon) on a neighboring boys' camp. Something about the bed doesn't make sense, maybe it's because the girls are placing such nominally small stakes on something traditionally considered important (except for Cinder, who bets her \$100 residuals check). If that's the case, then the only logical reason O'Neal and McNichol could make the bed would be for bragging rights, and the kids never get a chance to prove it.

Actually, there's room in "Little Darlings" for a sharp commentary on morality and teenage sexuality, but thanks to some condescending adults (screenwriters Kim Peck and Dalene Young, director Ronald F. Maxwell), the kids never get a chance to prove it.

Maxwell skirts corners in his approach, and while no one would want or expect him to do child porn, there's a feeling Maxwell could have moved a little closer to the truth. As it is, (O'Neal and McNichol aside), the most rebellious thing these kids do is stage a food fight in the mess hall. It's more on the order of "Little Rascals" than anything else.

The director and the screenwriters would rather preach than snipe; this is shown with McNichol at the finish, as she puts on a concerned air and nags her mother about her loose morals. It's almost as if Maxwell were standing there with an accusing finger to the audience, saying, "Now listen up — this is important."

"Little Darlings" is an interesting film, however, and it's chiefly because of the performances. Kristy McNichol, who starts out looking like a 15-year-old version of Patti Smith, slowly loses her tough facade and achieves a tender

sympathy by film's end. She handles both extremes very well. McNichol can act circles around the hyped O'Neal, winning appeal of O'Neal. McNichol is one of the best young actresses around today, and it's high time she made the move to the screen.

Rich kid O'Neal doesn't do as much. It's partly the fault of the screenplay; her scenes with Assante aren't played up as seriously as McNichol's meetings with Dillon, and she can't achieve McNichol's level of conviction.

In the final convulsion, it's up to the kids in "Little Darlings" to bring the film home. They act a lot more naturally than the few adults in the film, and manage to make a reasonably comic, funny movie out of Peck and Young's cutesy screenplay. On their young shoulders, "Little Darlings" strikes a positive note for the future.

Stutts: Poe and Twain done with equal skill

By JUDD BLOUCH

Daily Collegian Staff Writer

Two characters in American literature, representing contrasting outlooks on life, made up the playbill Saturday night in Schwab Auditorium.

"I was born modest, but it wore off," said the first character, a spindly old man with Albert Einstein hair, eyebrows and a mustache to match.

The second man spoke in a different tone. "All I have loved, I have loved alone," he said. This man was much younger than the first, projecting a heavy, trouble-laden image.

The first man was Mark Twain, the second was Edgar Allan Poe and the third, the man who made it all happen, was Will Stutts. Since his undergraduate days 12 years ago at the University of Alabama, Stutts has been doing his brilliant one-man Twain show. The Poe act is only four years old, but is as mature and entertaining as the more publicized Twain depiction.

The Twain and the Poe acts come off in a surprising equilibrium, despite Twain's undisputed edge in popularity. The reason behind this equality is Stutts' thoroughness in both his research and the consequent portrayal of the characters. Stutts says that over the years he has compiled six to eight hours worth of Twain material, which allows him to do a loosely run monologue.

The Poe act is more of a play," says Stutts, running on a tighter schedule, with less possible variety.

However, that isn't to say that Stutts has not researched Poe thoroughly. Stutts' performance of Poe was convincing, frequently throwing the Schwab audience into shocked silence.

The evening started with "the most conspicuous man on earth," as Twain once referred to himself. Dressed in the dapper white suit and smoking the cigar which have become synonymous with him, Twain took the stage and issued forth some well-thought philosophy.

He talked about heaven and hell, smoking and drinking, the newspaper business, Europe, the American West and the Panama Canal.

"Heaven is a place where people work, strive, progress and be good," he said, "and if that isn't hell, I don't know what is."

Twain considered his nasty habits essential. He said he wasn't a slave to his cigars and could give them up at any time. "I've done it a thousand times," he said. He also believed in drinking two shots of whiskey before he went to bed. "It prevents toothaches," he said; adding that he never had one because of his medicine. Twain spoke of one old lady-friend who "neglected her habits." When the woman became ill, Twain likened her to "a sinking ship with no weight to throw overboard."

Even though he had once been a reporter, Twain was not very complimentary to the press. "I wanted a job, but didn't want to work," he said, "so I joined the newspaper business."

Twain's most profound and astonishing piece of prophecy was his commentary on the Panama Canal. "The ditch," as he called it, was just being built when he wrote his ideas. But even then he realized that there would be problems when the time came to give the canal back to the Panamanians. Instead Twain suggested a canal from San Francisco to New York.

"Now there's a ditch," he said.

Poe, on the other hand, did not offer much in the "Quote and Quotable" category. The Poe act started at a railway station as he left for Philadelphia on the last night of his life. There he talked with a stanger in his lonely, demoted way, snorting cocaine to "keep his sanity."

Poe faded from the depot into his study where he related the story of his life. Intermingled in his history were recitals of the classics "Annabel Lee," "The Tell-Tale Heart" and "The Raven." It was these haunting works that hushed the audience.

Of the Poe act Stutts said, "If it goes well, you should be able to hear a pin drop." One could have heard a feather fall after Stutts' rendition of "The Raven."

Just such an intensely present all evening, Twain drew intense laughter and Poe created intense silence. Will Stutts did it all. He researched before the show, acted during it and took the bows after it. Twain, Poe and Stutts — a starting line up that any director would be proud to have.



Will Stutts

Cubist influence and strong colors

Couch: thought-provoking prints

By COLLEEN MORRIS

Daily Collegian Staff Writer

Strong messages and a cubist style form the basis of Francis Couch's colorful works which are on display at the Paul Robeson Cultural Center.

Couch's sure sense of design dominates his many silkscreen prints and conveys his thoughts in a more original fashion than some of his paintings inspired by Picasso. A striking brown and tan print, "Nambua," contrasts triangles with a circle of stylized birds. Its mood is carefree and cheerful with clear connections to interior design than pure art. Another simple print, "Mother and Child," suggests warmth and love with sweeping black curves and lines on a white background.

Such strong designs reflect one aspect of Couch's career that includes teaching art, painting for pleasure and working as a commercial artist. The Philadelphian defines the fine arts as the field in which the artist expresses his own ideas, and commercial art as the field in which the artist expresses ideas other people have put into words.

Most of Couch's works relate to the black's position in society and combine cubist influences or strong color with a title that gives a concrete meaning to each work. For instance, the acrylic work, "Sister Antigone vs. City Hall" depicts a decapitated mask-like black head hanging from an office light

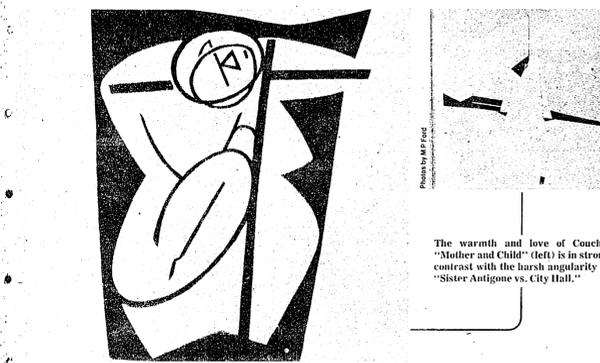
while an enshrouded body hangs in mid air. Divisions of pastel colors form a neutral background to a tragedy devoid of emotion. The work is mysterious but compelling and seems to suggest that the indifference of government is killing blacks or the poor.

"Zimbabwe (1890)" takes the cubist technique of dividing an object into angles and forms to create a patchwork of colors that is dotted with groups of stylized people. Only one white community is included among the black groups and the problems of Rhodesia immediately spring to mind.

Another work comments on the force of the Ku Klux Klan with primitive masks giving the right figures covered in sheets an almost barbarian, menacing appearance. "We Will Overcome Those Kooky Klowns" is an acrylic work that is pointed and hostile.

On a more optimistic note, a silkscreen print, "Who Gets Ahead?" stylizes the struggle of two salmon swimming upstream. And an acrylic work based on Picasso's paintings of guitarists entitled "Aunt Yvonne Plays the Guitar," gives a smooth abstracted view of the subject.

While the quality of Couch's work varies, many of the paintings and prints on display are certainly thought-provoking. The exhibit will continue through April 2.



The warmth and love of Couch's "Mother and Child" (left) is in strong contrast with the harsh angularity of "Sister Antigone vs. City Hall."

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