

Chinese dance energetic, colorful

By KAREY KOSKI
Daily Collegian Staff Writer

The Youth Goodwill Mission from Taiwan extended their message of international friendship during their performance Wednesday night in Schwab Auditorium.

The troupe, made up of college students from the Republic of China, held the audience throughout their two-hour show with their energy and enthusiasm.

Although the performance began slowly with the solo "The River Flows On," the troupe quickened the pace in the next number, "On Horseback." Their energy did not subside after this song.

The male performers of the troupe were particularly impressive during "On Horseback." Their hard, pounding dance steps, along with the use of riding

ropes and whips simulated the rhythm of horses perfectly.

Strong vocals and flute solos made "Swallow Oh Dear Swallow" memorable.

"Picking Tea Leaves," a softer, slower song showed the talent of the female part of the company. Their light steps and graceful movements expressed the hope of the Chinese women as they worked in the fields.

Perhaps the highlight of the evening was the final dance number. With flutes playing "Yankoo Doodle" in the background, the entire troupe performed a choreographed version of an American football game.

One member of the troupe, Chia Yu-Yen, said at the beginning of the evening, "We are not professional performers, but we will try our best." The audience could not have asked for more.



The Youth Goodwill Mission from Taiwan dramatize Chinese culture and heritage with energetic and colorful dance and song, as in this scene, "The Crossing of Black Water."

the daily arts



Denise Levertov Photo by Janis Burger

The flowing, vivid poetry of Denise Levertov

... and the harps flowing like milk

"Listen: the wind in new leaves whispers, smother than fingertips, than floss silk smoothing through fingertips..."

By P.J. PLATZ
Daily Collegian Staff Writer

These words are typical of the flowing, vivid poetry of Denise Levertov, author of 11 books of verse. Levertov read from her poetry Tuesday night, her visit in conjunction with the University's 125th anniversary. The majority of the works she read were from "Life in the Forest," while two came from "The Freeing of the Dust," winner of the 1976 Lenore Marshall Poetry Prize.

Best exemplified by the first poem, "For the Blind" (above), Levertov crossed every word that slid past her lips; "s" 's were especially pronounced due to a gap between her front teeth. But instead of distracting, the impediment made the words seem more lifelike; the ear became especially attentive to the unusual, lulling sounds.

Levertov continued with three longer works of Russian theme: "Conversation in Moscow" ("Red wine from the Black Sea"), "Like Loving Chekov" ("our bodies angry with us for giving them to each other and then allowing something they don't understand to pry them apart, a metallic cruel wedge that they hear us call necessity"), and "Chekov on the West Heath" ("Alone at home, in between visits, I write, paint, read and read, practice 'Für Elise' with feeling (and too much pedal), help or thought and words. She reflects her uncertainty of the death in 'Talking to Grief'." "Ah, grief, I should not treat you like a homeless dog... I should trust you."

Of "Earliest Spring" Levertov said that after many grief poems this "was the first I wrote about my early childhood, and what my mother gave to me; it's a joyous poem." (And quite a lovely one, I might add.)

Snippets: "thin sharp green darning-needles slit through the sticky gleam of dirt, belled with white!" Snowdrops: "these point upward, closed tight as eyelids waiting a surprise, egg-yolk gold or mauve; and she br-

my gaze to filigree veins of violet traced upon white, that make the mauve seem."

Humor entered into several of her works, especially in "What My House Would Be Like If It Were a Person." After running down a list of animals (horse, cow, chickadee), Levertov pondered, "And it would purr, though of course, it being a house, you would sit in its lap, not it in yours."

Perhaps the most vibrantly enchanting poem was "Nightingale Road" (S. Wales, circa 1890). A native of Wales, Levertov admitted, "I inevitably must read this poem with a Welsh accent," and words were softened by the accent, the rise and fall within each line also pointing toward the genre, feelingness. Images of gold, milk and song flowed within the poem and its telling.

"...I'd hear them singing, a regular choir they were, and the harps rippling out and somehow as I'd be falling asleep I couldn't tell which was that golden hair they had, and all with that milky skin. The voices sweet and gold and shrill and the harps flowing like milk."

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UNIVERSITY CALENDAR SPECIAL EVENTS

Friday-Sunday, Oct. 10-12

Friday, Oct. 10
Sports: volleyball (women), Lady Lion Invitational, through Oct. 11.
Geography Dept. Coffee Hour, 3:45 p.m., Room 319 Walker. Thomas Falk, Stockholm School of Economics, on "Retailing in Norrköping."
GSA film, Mutiny on the Bounty, 6 and 9 p.m., Room 10 Sparks.
SFO film, The Fixer, 6:30 and 9 p.m., HUB Assembly Hall.
Ballroom Dance Club meeting, 7 p.m., Room 133 White.
Interlandia, folkdancing, 7:30-11:30 p.m., Room 301 HUB.
American Studies-IAHS film, 1968, 8 p.m., Room 64 Willard.
Kern Theatre, "Story Theatre," 8 p.m., Room 112 Kern; dessert reception following performance, Room 102 Kern.
Artists Series, Pittsburgh Chamber Orchestra, Szymon Goldberg, conductor, 8:30 p.m., Eisenhower Auditorium.

Saturday, Oct. 11
Last date for final oral doctoral examinations for Nov. graduates and for Nov. graduates to deliver masters' theses or papers to adviser.
Sports: rifle, Penn State-Army-Navy ROTC, 8 a.m.; cross country (women) vs. Virginia, 10 a.m.; bowling vs. Maryland, 1 p.m.
Wargame Club meeting, 8 a.m.-midnight Sunday, Room 101 EE East.
Artists Series, Pittsburgh Chamber Orchestra, Youth Concert, 10:30 a.m.; Concert, 8:30 p.m., Eisenhower Auditorium.
GSA film, The Caine Mutiny, 7 and 9 p.m., Room 10 Sparks.
Kern Theatre, "Story Theatre," 8 p.m., Room 112 Kern; dessert reception following performance, Room 102 Kern.

Sunday, Oct. 12
Sports: lacrosse (men), Penn State Invitational; bowling vs. Gettysburg, 1 p.m.
University Chapel Service, 11 a.m., Eisenhower Chapel. The Rev. William H. Rader, The United Church of Christ, speaker.
Shaver's Creek Nature Center, Action Socialization Experience, 1 p.m., Stone Valley. Preregistration, 855-1851.
Phi Mu Alpha Sinfonia, 2 p.m., Room 117 Music Bldg.
Peggy Shipley, flute recital, 2:30 p.m., Music Bldg., Recital Hall.
Air Force ROTC Staff meeting, 7 p.m., Room 307 HUB.
GSA film, The Caine Mutiny, 7 and 9 p.m., Room 10 Sparks.
Folklore Society, Square Dance, 7 p.m., Walnut Bldg.
Kern Theatre, "Story Theatre," 8 p.m., Room 112 Kern; dessert reception following performance, Room 102 Kern.

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Jackson Browne still holding on

By JUSTIN CATANOSO
Daily Collegian Staff Writer

The death of a loved one is a shattering thing. It can lead a survivor into holding on tightly to the past while holding out blindly on the future.

Yet although death ends a life, it does not end the relationship that life was built upon.

It's taken Jackson Browne quite some time, but with the recent release of his sixth album, "Hold Out," it seems he's finally come to grips with that simple reality.

In the five years since his wife died, Browne submerged himself in his music, befriended his friend and constant companion and held out on anyone daring to permanently penetrate his protective shield.

But with "Hold Out," a reflective concept of his acceptance of life and love, Browne appears to have cautiously jettisoned an emotional mental barrier in realizing he could not hold out forever.

Perhaps to better understand what Browne has come through and fully appreciate where he stands now, one must look back on his last two releases, "The Pretender" and "Running On Empty." Since Browne's material is undeniably autobiographical, his transformation can be traced with relative ease and clarity.

Phyllis Browne committed suicide while Jackson was working on "The Pretender." With songs like "Here Come Those Tears Again" and "Sleep's Park and Silent Gate," the album's underlying theme clearly conveys scattered remorse tied together with haunting questions.

In the song "The Pretender," Browne rocks man's quest for love and money. He calls himself a happy idiot who will continue his "struggle for the legal tender," but is far too disillusioned to seek true love again.

Browne's aptly named "Running On Empty" epitomizes his life style through the late '70s. Songs like "The Road," "Nothing But Time," and "Shakey Town" point to a harried, mobile existence of one-night gigs and one-night stands.

"...I'd hear them singing, a regular choir they were, and the harps rippling out and somehow as I'd be falling asleep I couldn't tell which was that golden hair they had, and all with that milky skin. The voices sweet and gold and shrill and the harps flowing like milk."

Either by chance or unadmitted persistence, Browne has indeed found what perhaps he was secretly hoping for all along. Her name is Lynn Sweeney. She's a 23-year-old blonde whom he met while touring Australia three years ago. The soothing melody drifts emotionally into its upbeat chorus, with Browne's voice slipping very effectively into falsetto when the song calls for gentleness. It mirrors a change in values for Browne and points the album in the direction of its now inevitable conclusion.

"Oh—what if it's true/What my heart says/Oh—what'll I do/What if this feeling becomes hard to part with."

That's Jackson Browne singing, folks. No kidding. In "Call It A Loan," he comes to admit, and at long last, realize that he can no longer take "love" for free.

"Hold Out Hold On" reveals a side to Browne that, in all probability, has never surfaced in any of his previous releases. The piano introduction to "Hold Out Hold On," lively and enthusiastic, foreshadows the song's intent.

Browne acknowledges all the reasons for not falling in love, but his outlook on life has changed markedly.

"Hold a place for the human race/Keep it open wide/Give it time to fall or climb/Let the time decide."

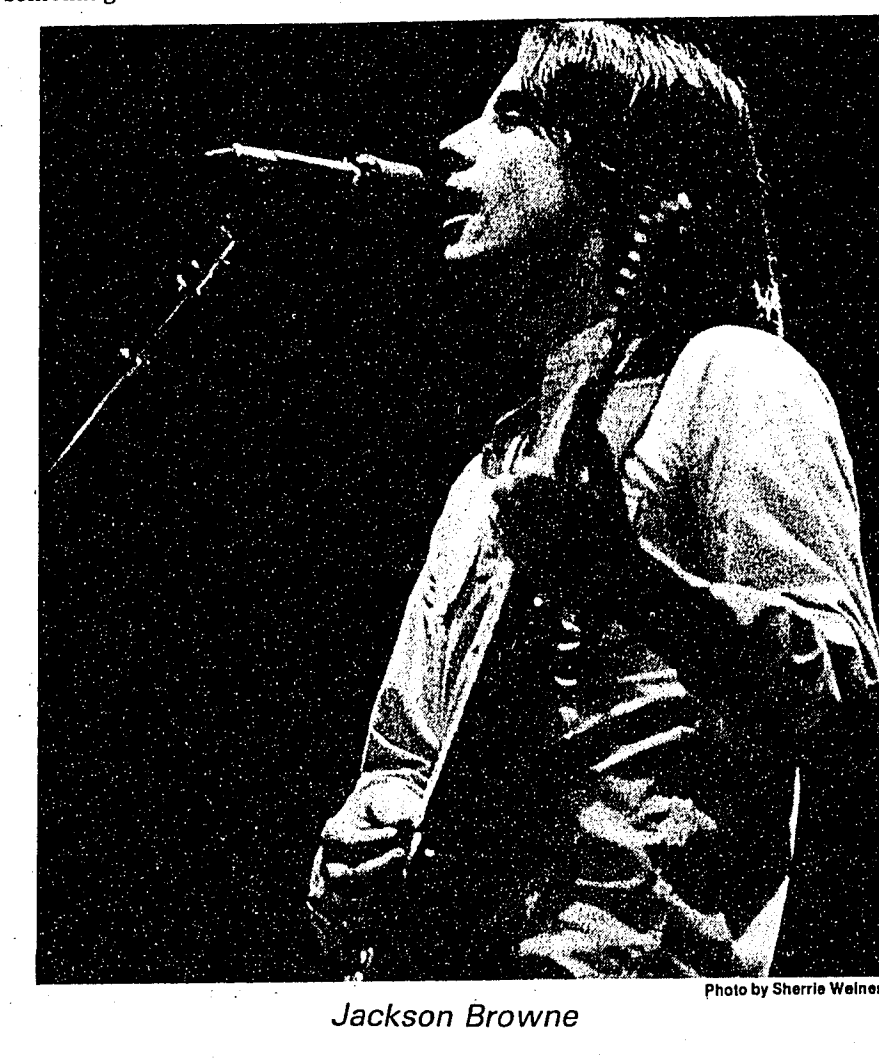
Browne obviously directs those words as much to himself as the person he's singing to. The hold out has found something to hold on to.

In the classical form of a happy ending, Browne, speaking about a luring piano melody, tells Lynn Sweeney he does indeed love her. It's a bit melodramatic, especially for Browne, but in the context of what's come before it, the melodrama seems somehow appropriate.

"Hold Out" is not Browne's most accomplished collection of songs. The desperate recklessness heard so vibrantly in classics like "Late for the Sky" and "For Everyman" seems to have melted.

Like so many songwriters who appear to produce their finest work when crestfallen, brokenhearted and depressed, Browne's future writing, now that he's happily in love, may decline in quality. But for now, congratulations are in order.

Browne has come to realize that the death of a loved one can be respectfully overcome. In "Of Missing Persons," he asks, "Does it take a death to learn what a life is worth?" He soon answers his own question: "This will always be your day of birth/My you always see what your life is worth..."



Jackson Browne Photo by Sherrie Weiler

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