

The joint's jumpin' at 'Ain't Misbehavin'

By ELAINE WETMORE
Daily Collegian Staff Writer

Yes sir, the joint was jumpin'. From the new Fats Waller Musical Show "Ain't Misbehavin'", the song "The Joint is Jumpin'" captured the mood, the music and the magic in Eisenhower Auditorium Sunday night.

Animated and energetic, the players delivered a non-stop jazz extravaganza, music characteristic of the 1920s, '30s and '40s, music of the Fats Waller era.

Two hours of rhythm and dance seemed to pass in minutes, a true indication of the success of the show. Sassy choreography and lyrics, constant movement on stage and the sheer excitement of the show kept most of the audience upright in their seats throughout the entire performance.

"Ain't Misbehavin'" is a musical which depicts the life of Fats Waller, famed jazz pianist and composer.

The selections and medleys traveled through the Roaring '20s, the Depression and the war years.

Favorite songs included "Honeyuckle Rose," "Your Feet's Too Big," and "Keepin' Out of Mischief Now." Strong voices and harmonies were a treat for even the most unpracticed ear.

The company's strength came from the vitality of the individual players. The three women and two men amazed viewers with their boundless energy and obvious enthusiasm for the show.

Brought to the University by the Artist Series, "Ain't Misbehavin'" represents the professionalism in theatre that students and residents of State College can truly appreciate.

"Find out what they like and how they like it, and let 'em have it just that way," sang Annette and Davis. True to their words, they did just that. "Ain't Misbehavin'" was an early Christmas gift.

Student show reveals diverse styles of art

By KAREN KOSKI
Daily Collegian Staff Writer

Oil paintings and photography, sculpture and stoneware. These and many other forms of art are now on display in a new exhibit at Zoller Gallery.

The exhibit does not focus on one type of art, but shows art in a variety of forms.



Two drawings done in pencil by David A. DiPietro are among the best works in the exhibit. The drawings, called "Backyards" and "An Intersection" both present scenes from a typical small town. Doing the scenes in pencil, using shades of grays, blacks, and whites, DiPietro has captured the quiet feelings of smalltown life.

Doris Karlisch contributes two lithographs to the collection that are interesting in that they present a different approach to similar subject matter.



"Tom Standing in Parking Lot"

"Fruit on Tablecloth" is a lithograph done in green, yellow and red, showing fruit spilling off of a plate onto a table. The other lithograph by Karlisch called "Arrangement with Fruit" also shows fruit on a table, but is done instead in gray, black, and white, making the objects somewhat less defined. While the subjects of the works are similar, the approach to the subject is different and subsequently makes the lithographs unique.

Other works worth noting are a colored pencil and ball point pen drawing done by David Harmon and an oil painting by Paul Flexner.

Harmon's "Sleeping Study" captures the mood of a person asleep. The lines of his drawing twist and curve and even the paper seems slightly crumpled. The man and his bed seem to be one and the same.

Flexner's "Three Combined Studies of my Wife" presents three moods of the same woman on one canvas. This painting is one of the highlights of the exhibit.

In the area of photography, two nature photos by Rome Hanks stand out, entitled "Cook's Forest" and "Alan Seeger Natural Areas."

Intaglio prints by Philip Sauerlender, works of handmade paper by James H. Weiger and stoneware by Susan McGilvrey also make the exhibit worth seeing.

According to one of the artists the purpose of the exhibit is simply the best means of allowing all of the students enrolled in the School of Visual Arts to see what their fellow students are doing. Whatever the reason, the art itself makes it a worthy exhibit for artists and art appreciators alike.

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Wall eyed

"Dragon Wall, Peking, China 1979" is the title of this photo by Alison Taggart, which appears in the exhibition "Faces of China, 1922 and 1979," in Kern.

Steve Forbert: forgettable pop



Steve Forbert

"Little Stevie Orbit," by Steve Forbert, Nempcor Records, #3895

By MICHAEL KULP
Daily Collegian Staff Writer

Steve Forbert has a certain pleasantness in himself and his music. The naive, innocence, charm, and personalized sentimentality are all very nice. Unfortunately, though, "pleasant" and "nice" are hardly tantamount to inspiring and memorable.

Forbert's new album, "Little Stevie Orbit," is easy and enjoyable enough to listen to, but once the needle leaves the record, it's forgotten.

The album plays in much in the same over-produced manner as Forbert's disappointing previous effort, "Jackrabbit Slim." Most of the album's tracks are lightweight pop melodies or poor attempts at country and honky-tonk, coupled with overly sentimental lyrics. The album is aimed for commercial success, and that's as far as it goes.

The album opens well enough with the fast-paced and finely performed "Get Well Soon," Forbert's quirky vocals and catchy lyrics work well in making it one of the few songs on the LP that is the least bit memorable.

"Laughter Lou" and "Automobile" both possess Forbert's vocal charm and humorous lyrics, "I ain't a human being,"

I'm an automobile/ Give me water for my radiator/ Gas and oil I can never get my fill/ Cause I guzzle like an alligator;" and will undoubtedly find their way onto AM station's playlists.

album review

The album, as well as Forbert, reach a low point on "One More Glass Of Beer," a song that contains enough ridiculously pretentious lyrics to match even Styx or Kansas: "I've been around a long time/ Forever that's how long/ Once I was a wagon wheel/ And once I was a whale/ I've been on all of the planets too/ At least 15, I'd say/ been across the universe." And, enough overbearing orchestration and bombast to put Dan Fogelberg to shame. Perhaps Forbert is planning to become the next pompous folk.

There is little question that Forbert possesses the potential to create good music, as he did on his brilliant debut LP, "Alive On Arrival." Unfortunately, on "Little Stevie Orbit," he seems more concerned with creating acceptable pop tunes, aimed for commercial success, than anything else.

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