

On Drugs may get \$5,000 from ASA

By LORRAINE ORLANDI
Daily Collegian Staff Writer

The Associated Student Activities budget committee is considering giving about \$5,000 to On Drugs, a nonprofit, drug, alcohol and mental health counseling and information service whose budget was recently cut by Centre County commissioners.

Representatives of On Drugs met last week with the budget committee to determine whether the agency would continue to receive funding from ASA. Last month's \$12,000 cut by the county to the 1981-82 budget of On Drugs has threatened the survival of the agency, Jim Stuart, director of On Drugs, has said.

Bill Snyder, chairman of the budget committee, said On Drugs was given a ceiling of \$5,000 from ASA. On Drugs can request no more than \$5,000 from ASA, Snyder said. But the agency can make a request for additional money should it become available.

Snyder said no decisions about any allocations by ASA will be made until the end of the term.

One of the arguments made last month by county officials in favor of cutting On Drugs' budget was that the agency serves many University students. County officials said they felt the University should shoulder more of the burden of financing On Drugs.

Snyder said Stuart mentioned that argument at the meeting with the ASA committee last week but committee members did not react to it. Snyder did not comment on the argument.

Snyder has said that he feels the University already contributes its share to On Drugs.

On Drugs has filed a grievance against the county's decision to cut funds, and is in the process of preparing to meet with the Drug and Alcohol Planning Council which first recommended the cut to the commissioners.

Last year, On Drugs had a ceiling of \$5,000 from ASA but additional funds became available and the agency received \$6,000, Snyder said. This year, On Drugs made a request for an additional \$2,500, if the funds are available, he said.

But Snyder said even the \$5,000 ceiling is not guaranteed.

"The organization has to be fundable," Snyder said, "it has to meet the criteria. It has to make sense to the committee. And it has to be cost-efficient."

The purpose of last week's meeting between On Drugs' representatives and the committee was to determine whether On Drugs met those criteria, Snyder said.

"We spent quite a bit of time with On Drugs," he said, "about 15 or 20 minutes, which is what we give most organizations."

Stuart said the committee "seemed really interested in hearing about the program (On Drugs)."

Timing determines car's success

Continued from Page 1.

The figures for 1980 record gas at \$1.30 a gallon, the prime rate at 15.3 percent, and the consumer confidence index at 64.4. The growth in real gross national product has fallen from 5.3 percent in 1977 to 1.3 percent in 1980.

Ullier credits some of the K-car's early success to the publicity it received in the media and to its introduction during a time of increased consciousness of Middle Eastern problems — namely the hostage crisis.

The K-car theme "An American Car," and "The American way to beat the pump," play on growing national sentiment and an increase in protectionist feeling.

Despite its billing as an all-American car, some of the steel used in the K-car is imported from Japan.

Ford imports some parts from Spain, the Dodge Colt is built by Mitsubishi and GM's Opel is built in Germany. Ott points out that for American car manufacturers to survive, they must be able to compete internationally, and the world car will indeed be a world effort, with different countries producing the component parts.

Ullier said he would favor short-term voluntary restrictions by Japan, which would give domestic manufacturers three to five years to "get their act together."

But Ott said any restriction, tariff or quota, once in place, is nearly impossible to remove, because most manufacturers look at the short run costs of change and not at the long run benefits to consumers by moving resources out of inefficient industries.

Japanese car manufacturers have an important cost advantage, Ullier said, in addition to smart marketing strategies. He also said the high wages of American workers hinder the reduction of domestic costs, but as Ott said, the wage argument loses much validity when one considers that the American worker is more productive.

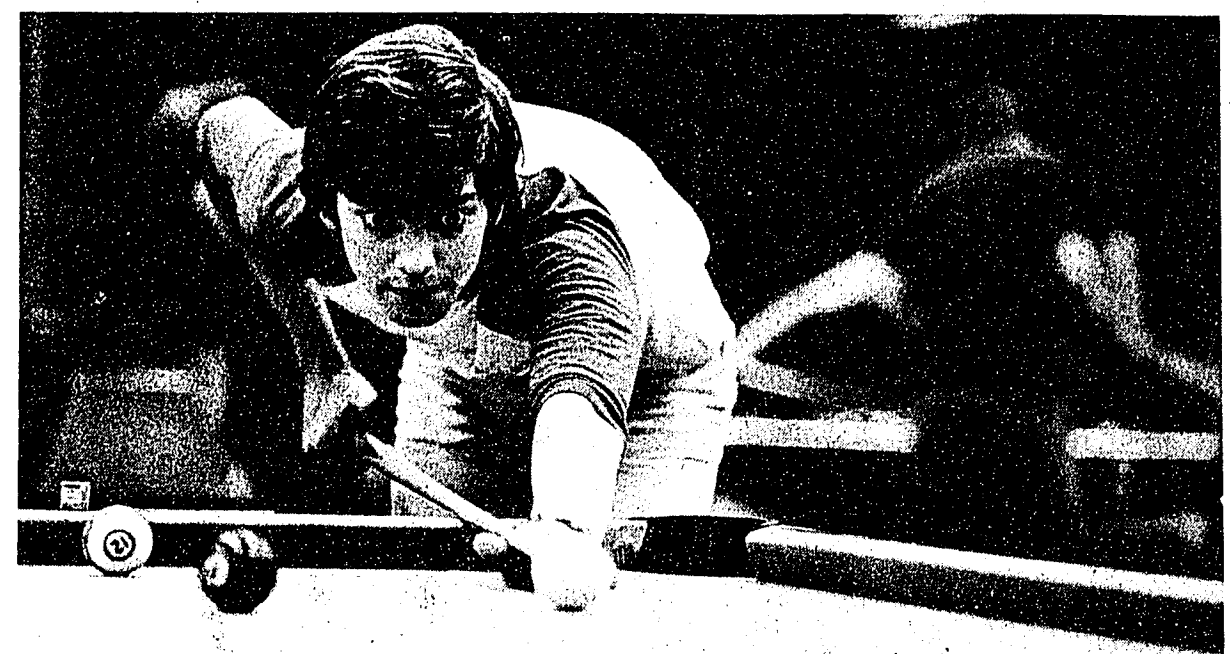
Because U.S. industries are capital-intensive, the marginal productivity of a worker is much greater than in countries which use less technology and machinery in their production processes.

In the long run, it would be in each country's best interest to exploit the natural differences of various nations and the interdependence that arises from free trade, Ott said.

According to a recent article in the *New York Times*, gasoline prices are expected to remain stable, because consumers are buying higher-mileage cars and driving less, resulting in reduced demand for gasoline and a glut of oil on the market. As Ott said, it proves that demand for gasoline is not completely inelastic and that the best way to conserve a good is to raise its price.

Despite the mix-up in economic signals caused by the government intervention and restrictions on trade, the signals all point to continued demand for smaller, fuel-efficient cars.

It's up to Detroit now to meet its consumers' demands and produce an efficient American car, because it is not in the interest of the consumer to give extra support to any industry — the consumer just wants to get the most for his or her dollar.



Big shot

Doug Daum (4th-engineering) trades exterior pools of rain for the dry HUB pool room and an intense game of eight ball.

Photo by Jeff Holmes

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4:00 p.m. Lecture by Dr. Weinberg
"Alternative Energy Scenarios for the U.S."
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8:00 Debate
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Call for a Substantial Role
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• NITTANY MALL

Arthur and Mordred in 'Excalibur'

WDFM Comedy Show: College humor on the air

By GENE GRVGO
Daily Collegian Staff Writer

"Good evening. The following is a consumer information minute on how to beat the high cost of living. We suggest that the only way to beat the high cost of living is to die."

This is a sample of the original humor from WDFM's Comedy Show which is heard for 15 minutes each Wednesday at 8 p.m. on 91.1 FM.

Michele Rossi, WDFM program director and creative consultant for the show, said that Penn State lacks a sense of collegiate humor.

"Penn State is boring," she said. "It's a university of 30,000 students who act like they have mono. It's really sad."

Comedy Show director Steve Potteliger said Penn State students should loosen up. He cited examples from Wisconsin University, in Madison, Wis., where the student government candidates won on a platform that called for pick and shovel parties, the purchase of toys for the undergraduates and the erection of a model of the Statue of Liberty.

"It's a university of 30,000 students who act like they have mono."

—Michele Rossi, program director of WDFM

"They got everything accomplished but only got an arm of the statue finished," he said.

"The students are not here at Penn State to expand their horizons. A high school in Dayton

and the state of Delaware are more fun than Penn State," he said. "I guess the 'Comedy Show' and we don't know if the show is just what we like. We're trying to appeal to the audience with no feedback," she said.

"We don't know what to do. It takes us more

"It's a shame. It's fully produced by students or less in the dark," she said.

The Comedy Show writers usually spend three to four hours writing the script and sometimes up to six hours recording special effects and overdubbing. However, a great part of their humor is improvised.

Dan Mushalko, a writer for the show, said improvisation is one of the strong points of the show.

"No one else around here does original stuff," he said. "There are no nationally distributed, original comedy shows. In fact, we are trying to sell it to NPR (National Public Radio)."

Mushalko said most of the attempts at comedy at other colleges are failures.

"Our worst show has been better than some of the shows of other colleges," he said.

After the original humor, the group concludes with the comedy records of such giants as Woody Allen, Monty Python, National Lampoon and Mel Brooks.

The original comedy show was started in the fall of 1978 when Mushalko and another writer, Howard Mermel, put together an hour program, "Marsupials on Parade," that aired every other week, but failed because of the demands of such a show. The hour long format was replaced with a half-hour show that was again shortened to 15 minutes.

Potteliger and Rossi, major contributors to the weekly script, have had rather strange senses of humor since high school.

Potteliger wrote comedy skits for the intercom system at his high school and attached Christmas lights to the bass drum he carried in the marching band.

Rossi wrote humor stories for her school newspaper and publicized her successful campaign for student government president in the school's lavatories. One of her signs read, "Don't get caught with your pants down, vote for Michele."

Rossi is hopeful about the show's future. With tighter scripts and more feedback the show should continue, she said.



Dan Mushalko, Howard Mermel and Michele Rossi (l to r) of the WDFM Comedy Show prepare a segment for an upcoming broadcast.

Photo by Rick Craft

the daily collegian arts

Wednesday, April 15 17

'Excalibur': the Arthurian legend revived

By MINDY MEADAMS
Daily Collegian Staff Writer

Torchlight shines dully on dark armor as men on horseback gather on a hill, silhouetted against a dim sky. Charging, they clash with another small army and pull the sword from the stone. Excalibur almost springs into his hand, shining phosphorescent green.

Merlin the magician calls forth the sword Excalibur from a pool. "One land, one king," Uther Pendragon says as he raises the sword.

A sprawling castle on a hilltop, lit by torches that glow orange in the dark. Inside, a woman dances, her long hair and netted cape whirling around her. Although she is another man's wife, she will bear Uther's son, Arthur.

Smokey castle halls, dust billowing on narrow roads, forests and meadows lush with greenery; none of them look quite

real. John Boorman's "Excalibur," is a legend written in a dream.

Young Arthur at a joust with his adopted father, Sir Ector, squiring for Ector's son Kay. Having forgotten Kay's sword, Arthur runs into the forest and pulls the sword from the stone. Excalibur almost springs into his hand, shining phosphorescent green.

Humor: Arthur naively apologizes for taking the sword. Ector blurts, "Well, put it back!" Later, a forest full of birds and snakes (allergies for the evils of the world) frighten Arthur. Merlin asks, "Shall I tell you what's out and nesting here, Arthur? Yes, please."

Arthur heroically takes command, despite his inexperience, to defeat an army of those who dispute his claim to the throne. Without armor or Errol Flynn

Arthur and Mordred in 'Excalibur'

at the foot of a waterfall that almost reaches the sky...

As Arthur and Guinevere kiss at their wedding ceremony, cut to Lancelot's solemn face...

Guinevere and Lancelot bathed in golden light as they are alone together for the first time...

Small figures on bleak landscapes, Arthur's knights seek the Holy Grail...

Apple blossoms drift down on the knights riding out from Camelot for the last time...

With the setting sun unusually huge and red behind him, Arthur sits among his fallen men and tells Percival to throw Excalibur into a pool of calm water: "One day a king will come and the sword will rise again."

Boorman took marvelous care in making

dramatics he neatly puts at least a dozen men out of action.

The height of romance: Arthur puts Excalibur to the throat of an enemy and demands the ransom of the enemy's son.

partly because Arthur is not himself a knight. Arthur hands over Excalibur, bidding the knight to dub him. As Arthur waits trustingly, the knight raises the sword to kill him.

But Excalibur's power is greater than even Merlin had suspected—the knight struggles to lift the armor. It's hard to believe that Uther (or anyone) would have sex with a woman without taking his armor off. And Percival, sinking into a stream, somehow manages to remove his own armor without drowning.

One of the reasons knights had squires was to help them with their armor; which was rather difficult to get on or off alone.

Boorman intended to tell the whole story of *Le Morte d'Arthur*, but there are discrepancies between the film and Sir Thomas Malory's book. Percival was not quite the lone hero he is in the film; he was assisted by Galahad (who has no part in the film) and Bors in finding the Holy Grail. And Bedivere, not Percival, returned Excalibur to the Lady of the Lake.

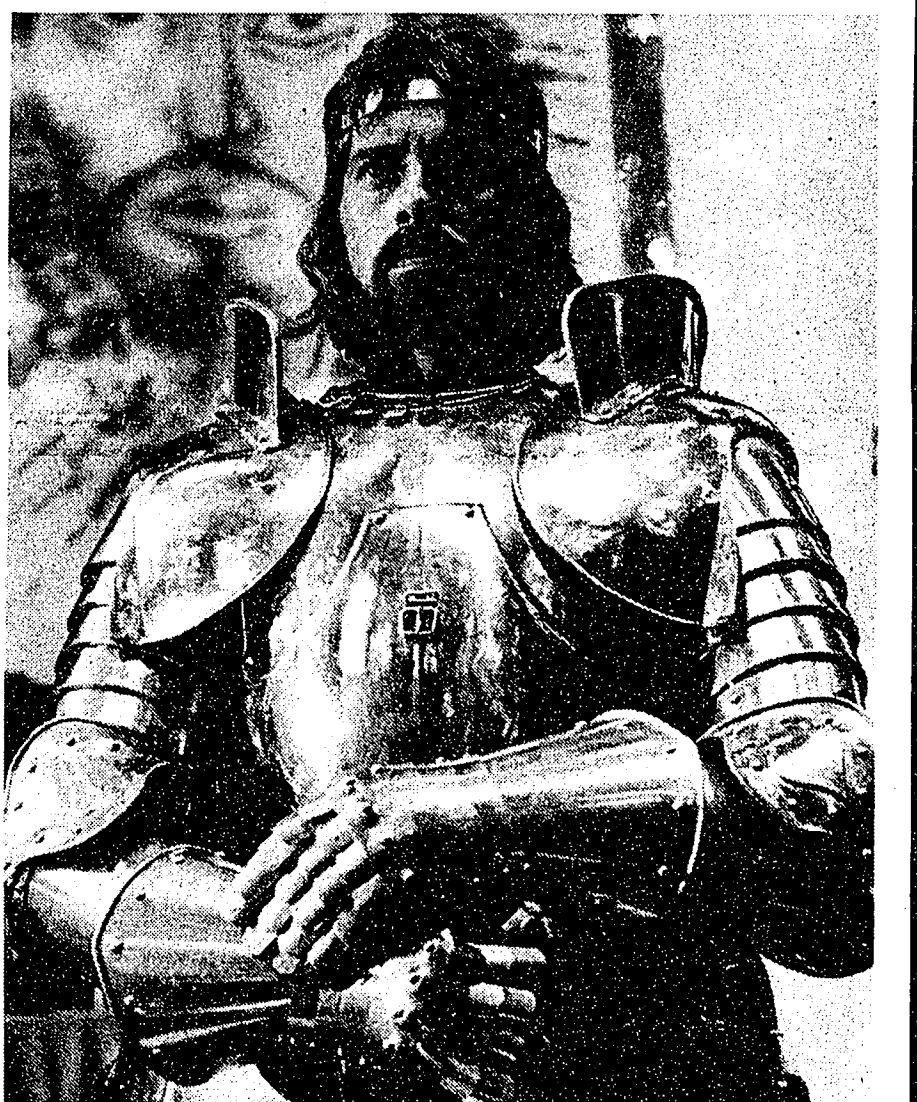
Mordred, the villain, was the son of Arthur's aunt, not Arthur's half-sister. And Merlin was not originally entrapped by Morgana (Morgan le Fay), but by another sorceress.

Boorman has also taken liberties with the structure and sequence of events in the Arthurian myth. But he preserved the essence of the legend, with its grandeur and noble spirit. Bravo for epic films created with care, and bravo for the stuff that legends are made of.



Arthur and Mordred in 'Excalibur'

Nigel Terry as King Arthur



Nigel Terry as King Arthur

Children learn to live, and students to teach

By WENDY MILLER
Daily Collegian Staff Writer

"They tell me that they love it."

That's the reaction Dr. Helen Manfull, associate professor in the department of theatre and film and coordinator of the children's theatre and creative drama class, receives from both the children in the class and the University students who assist in instructing the class.

The class runs from April to through May 20 with a 2:30-3:15 session on Mondays and Wednesdays for the kindergartners and a 3:45-4:45 session for the fifth and sixth graders. The college students enroll for the course under Theatre 410 and are responsible for preparing and instructing the last five weeks of the program.

The children's theatre class has a dual purpose, said Manfull. "It's a laboratory class for college students to have practical experience working with children," she said.

And she said it allows the children "to experience things they might not experience otherwise. They do it — they do the adventures as opposed to watching them on television."

The structure of the classes differs for the two age groups.

"With the little children there is very little talk on process. We get right into something where they can use their creativity and imagination," said Manfull.

These activities include being a mirror of another child or becoming something besides themselves like an animal. Later there is an emphasis on the senses, helping the children learn about the real world. Emphasizing imagination, the children can take trips to foreign lands on magic carpets constructed from a few strips of masking tape on the floor.

The fifth and sixth graders, Manfull said, "are given a spread of exercises to whet their interests

and allow them to be free." While the little children are absorbed in becoming elves, pixies and toys the older ones become shipwrecked on a desert island or King Arthur and his magical sword.

"The older ones really love adventures and acting out what they dream of doing," she said.

Very few material objects or props are used — just some musical instruments and lots of scarves. And of course, the Pavilion Theatre with its array of rooms and catacomb corridors lends itself to the creative spirit.

"Creative drama is a helpful tool in the academic classroom," said Manfull. "For example, the children develop vocabulary by spelling words to music."

The children have also learned about whales through a class devoted to seeing pictures, studying and writing about them and finally becoming a whale.

Manfull said the children will mention that they had done one of the creative drama activities in school that day. Manfull's response?

"That's really where it belongs — in the classroom."

The emphasis is not only on children's imagination, but also on student-instructor creativity.

"If a student is interested in movement, art, music, they should work along those lines. I am thrilled at how creative I find the college students," said Manfull. "I've had students come up with plans where I say, 'I wish I had thought of that!' They seem to like it very much for it stops being a class and becomes college students sharing with the children — giving the children the best possible experience."

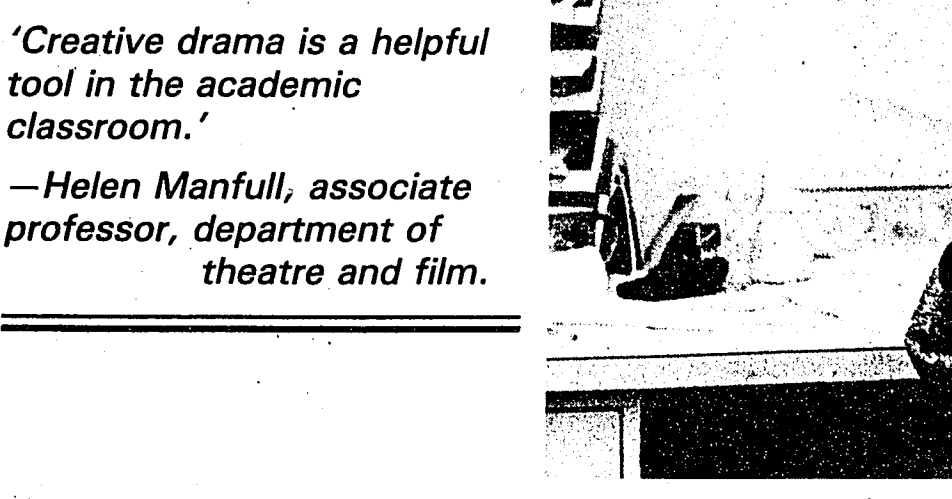
One of Manfull's favorite sayings seems to sum up the program best:

"I hear and I forget; I see and I remember; I do and I understand."



'Creative drama is a helpful tool in the academic classroom.'

—Helen Manfull, associate professor, department of theatre and film.



'Creative drama is a helpful tool in the academic classroom.'