

Bashful Woody boldly pleasing

By DIANNE GARYANTES
Daily Collegian Staff Writer

Those of you who feel like you wanted your time Friday night by spacing in front of the television or going to a movie or packing into a bar — you really did waste your time.

Penn State was visited by Woody Simmons: singer, songwriter, musician, producer, engineer and a very talented person.

Simmons played soft rock, folk and bluegrass during the concert, although she just finished a tour on the West Coast with a rock 'n' roll band (which reveals her versatility).

The concert at Schwab Auditorium was quite good; not only did Simmons give a great performance with her

music and stage show, but the audience was warm, responsive and generally very supportive of the performer. She admitted to the audience that she hadn't performed solo for a while and did seem a bit nervous.

Her guitar and banjo work were excellent. She began the show with "Banjo Rag," a fast pickin' banjo tune that seemed absolutely flawless. This definitely started the show off right — everyone wanted more.

She then moved to the piano and played five songs in a row, including John Hill's no-nukes song "Power" and "You Are My Friend," which is off of her new album *Woody Simmons*.

She also sang "Who'll Save The Animals," a song about the plight of the whales which is quickly becoming an endangered species.

She then moved back to the guitar and played an excellent instrumental piece called "Trolley Car." As a contrast to this fast pickin' tune she played "Suite For Wings," a slow-moving piece touched by an Eastern influence.

This ended the first set — there was more and better music to come.

Simmons' stage style is one of a rather shy, meek person who does not seem like the spotlight-type. I would have loved to see how she acted with her rock 'n' roll band when she plays her electric guitar. During the concert she belted out her songs and played her music with full confidence and control, but you could almost see her blush when the audience applauded.

Simmons drew energy from the audience and this was especially evident during the second set — one in which she seemed more confident.

One of the highlights of the set was the banjo song "Raga Encounters." A raga is an Eastern Indian musical form. Simmons told a story that went along with the song before she played it.

It involved two Eastern Indian musicians who were playing music together when they heard a third musician playing far away. The music came closer and closer to the two other musicians and the three of them began to play music together. Suddenly they all burst



Woody Simmons

out into some bluegrass.

The other highlight of the evening was an audience sing-along. "Too Good To Be True," Simmons explained to the audience that her band usually sings the back-up vocals to this disco-like tune and asked them to help her out. Everyone did and had fun doing it.

Some of the more lyrical songs Simmons played were "Feather In The Wind," "Oregon Mountains," also the title of her first album, and her encore "Fare Thee Well."

The concert was a combination of beautiful, lyrical melodies (mostly played with the piano), some excellent acoustic work on the guitar and some fast pickin' on the banjo.

I was more impressed with Simmons' guitar and banjo instrumental pieces than her piano works. Her piano songs began to sound the same after a while — nothing really innovative was done. Anytime she played more than two songs on the piano, I found myself longing for more guitar or banjo.

Nevertheless, the audience seemed to love every minute of the concert and Simmons received a standing ovation at the end.

"I was surprised," she said after the concert. "It was a nice audience. The people are wonderful." It was a surprise because she had not been on the road alone for almost four years when her first album *Oregon Mountains* came out.

"This is kind of a first," she said. "It's the first time I've ever flown to an Eastern city by myself."

"I think the only place I haven't played is the Deep South," Simmons said. "I've been on a lot of different tours with different people."

Simmons said that she has been sticking to soft rock and piano tunes lately. When asked about Eastern musical influence, she explained that she likes to shade a lot of her banjo music with an Eastern quality.

"I play a lot of Eastern music and a tapping for a bluegrass touch," she said. "There's a lot of things you can do with a banjo. A lot of people get stuck in a bluegrass mode — I like to have fun with it."



Photo by Steve Chen

the daily arts collegian

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Pain and problems of growing

"Original Sins," by Lisa Alther, Knopf, \$13.95, 592 pages

For *The Daily Collegian*

Growing up either female or black, overly sensitive, ignorant or intelligent was never easy for any of us, but then, no one ever said it would be. But, like the five children in Lisa Alther's *Original Sins*, we somehow manage to struggle through the winter when everything else in the forest appeared dead. Like this poignant novel, following the author's sweeping success of *Kinfolks* a few years back, it is amazing in its scope and clarity of character. It is marvelously funny, its characters constantly scrabbling for attention. But beyond being good reading, *Original Sins* has its fair share of lessons about choices to be made by character and reader alike. It is also, in essence, a fine treatise on America's perpetually changing society, and how bitterly hard-won those changes are.

They call themselves *The Five*. Raymond and Jed Tatro are distant cousins to Emily and Sally Prince, while Donny Tatro, despite his dark skin, is also a distant relative. (In Newland, Tenn., everybody is related in some way or another.) Raymond and Jed figure if they marry Emily and Sally their children would be double first cousins (Donny was to be "like the uncle who came to

visit").

The Five's childhood days, in the early 1950's, are filled with making mud sculptures out of the red clay by the pond, eating grape-flavored Goo Cones on the curb and exploring caves and covers. One annual ritual is traipsing through the woods with the 22 to shoot down a clump of mistletoe for Christmas: "The mistletoe lived on dusty green through the winter when everything else in the forest appeared dead. Like the forest appeared dead. Like the forest appeared dead."

But high school finds us dealing with five distinct personalities. Jed the jock, a budding redneck on the make, Raymond the pimply-faced stamp collector and photographer; Sally, cheerleader, honored member of the Ingenues, the Devouts and the Citizenships Corps, runner-up for Miss Newland, and desperately trying to keep her virginity from Jed; Emily, intelligent and studious, but differently embarrassed about her large breasts; Donny, basketball star and A-student in his segregated school.

High school is peopled with the likes of Mrs. Dingus, the English teacher whose policeman husband patrolled the roads while "she patrolled the corridors"; Coach Cohan, crude, tough, and thoroughly despicable; "That fumble on the 25 Tatro, that was the most pathetic feat of all ball handles I've ever witnessed. Why, you looked like a one-armed paper hanger with crabs. I do believe a girl could have did better." — the principal Mr. Hoard; "short, fat, balding and hunched over his desk like a toad."

The Plantation Ball, Sadie Hawkins Day Dance, football and basketball games and deciding what to do for the rest of their lives keep *The Five* occupied for less than half the book.

They grow and change. Some graduate, some move away, some stay, some marry and some have heart-breaking affairs. At the book's end, four of the original five meet at the funeral of the fifth. We see them now in close-up, but as a camera sweeps a panorama, one of immense breadth and searing realism.

Alther has concocted a gem with *Original Sins*. It's a modern version of *Five Little Peppers*, but, oh, how differently these five grow.

book review

Lectures, program honor Bartok

By BECKY JONES
Daily Collegian Staff Writer

This year marks the 100th birthday of one of the most important composers of the 20th century — Bela Bartok (1881-1945). The University and WPSX television commemorated Bartok's life and times Thursday with a day of educational and musical events, including two lectures and a television program on the Hungarian composer.

The day began with lectures to School of Music students by Tibor Bachmann, expert on music at Indiana University of Pennsylvania and an expert on Bartok.

Bachmann, who studied with Bartok for a short while, spoke with tremendous wisdom and humor of the composer who was not understood in his own time. He explained the nature of some of the works that were to be played for the television taping.

For example, Bachmann spoke on the "Sonata No. 1 for violin and piano," which, unlike most sonatas, gives equal attention to both instruments. "The piano and violin are like two women talking," he explained.

He also explained the concept of pentatony (five-note scales constructed in a specific manner) in Bartok's compositions, and how America was one of the first countries to understand Bartok's music.

Bartok wrote much of his music in the style of Hungarian folk tunes, which are built on pentatonic scales just like many American folk tunes, Bachmann said.

In all, the lectures served to bring Bartok's music into a clearer perspective, especially for those of us who have difficulty understanding his work.

Those partaking in the tribute were at the Pavilion Theater Thursday night for a taping of several performances for a television show on Bartok, his life and music. A large part of the University's tribute to Bartok is invested in this WPSX production, produced by William Miller. The show should be released to national public television by the end of this year.

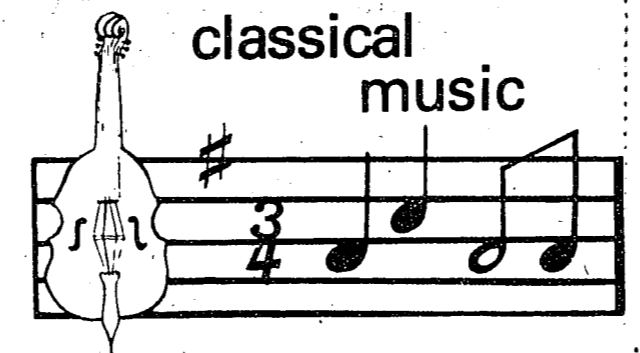
To open the program, Bachmann's daughter, Maria, and a colleague from the Curtis Institute of Music in Philadelphia, Lian Li Rose, performed the "Sonata No. 1 for violin and piano."

They were followed by Phyllis Triolo, a locally prominent pianist, and members of the music faculty.

It was refreshing to hear such professional performances of works in different media. Triolo performed a set of short pieces entitled "Improvisations" with flair and grace.

Pianist Steven Sagan played selections from "Mikrokosmos," a set of six graded piano books, and accompanied soprano Suzanne Roy on two folk songs from the set.

He also accompanied Roy for a song cycle entitled "Village Scenes."



1969 murder goes unsolved

By DAVID BOYER
Daily Collegian Staff Writer

More than 11 years have passed since Betsy Aardsma, a 22-year-old University graduate student, was stabbed to death in Pattee. Police have never found her attacker or a motive for the murder, and say the murder will probably never be solved.

The facts about Aardsma's death have often been misunderstood and twisted, and even fictionalized by sensational rumors.

Betsy Bechtel, Aardsma's friend, has heard the rumors and stories. They were both graduate students in English at the University in 1969, and they became friends when they had a course together. They also lived on the same floor in Aberneth Hall that year.

Bechtel still lives in the area, and works as an editor for Town and Gown magazine.

"If there's a story in Betsy, it's because of what has grown up surrounding the event," Bechtel said. "I'm dismayed about the use of the incident to scare freshmen. The dignity of Betsy's dying has seemed to be diminished."

Bechtel described Aardsma as "a very fine person."

"Betsy was very pretty," she said. "She was slim, had the build of a model, and she had long brown hair. She had an unshibbled laugh. She was bright, but not a bookworm."

Aardsma lived in Michigan and graduated from the University of Michigan in



Betsy Aardsma

1969. She came to Penn State in the fall of 1969. She had a boyfriend attending the University's School of Medicine at Hershey, and they had planned to become engaged over Christmas of that year.

"Betsy was a very happy person," Bechtel said. "I remember we used to sit outside on the steps of Aberneth, catching the last rays of fall. Betsy liked to sit there and watch the squirrels and chipmunks running around."

The course Bechtel and Aardsma had together was English 501, a graduate research course taught by Harrison T. Meserole, professor of English. Aardsma had met with Meserole in his office in the basement of Pattee on the day she was murdered, about 30 minutes before she was killed.

"She was an excellent student," said Meserole, who still teaches English at the University. "She was resourceful, very hard-working, and a very attractive young girl. It's still hard for me to believe that someone simply slew her."

The incident that Meserole said he still has trouble believing happened on Friday, Nov. 28, 1969 — the day after Thanksgiving.

Aardsma had decided to stay at school over the holiday because of her heavy workload. She talked with Meserole about her research for the course, and then left his office shortly before 4:30 p.m. She went to the card catalog room, and then went to the second floor core of Pattee to look for information for her course.

"You have to realize that the second floor core area looks different today from the way it did at the time of the murder," said Rockview State Police Sgt. George H. Keibler, who investigated the crime. "Back then it was very poorly lit, a very dingy place. Now you go there and it's brightly lit."

Between 4:30 p.m. and 4:45 p.m. that day, a woman student working near the second floor core heard a woman scream, and then heard the sound of books falling. A man was seen hurrying out of the core, and the woman and another student heard the man say,

"Someone had better help this girl!"

Keibler said, "We never learned that man's identity. After that man left the core, he went up a flight of stairs and presumably left the library. He may not have been in a position to have seen something."

The woman who heard the screaming entered the core and found Aardsma lying on the floor, with books strewn about. Keibler said Aardsma was not bleeding, or at least no blood was visible, and the people who first came upon her did not realize she had been stabbed. She had, in fact, been stabbed once in the heart.

"The people who found her thought that she had perhaps fainted," Keibler said. "But it wouldn't have mattered. Nobody could have saved her from a wound like that."

Keibler said Aardsma went into shock after being stabbed, and that prevented much bleeding. It was not until doctors of the Ritenour Health Center examined her about 5:15 p.m. that the wound was discovered. A doctor who examined Aardsma said at the time that she had probably died within five minutes of being stabbed.

Keibler said the police conducted an active investigation for about two years, interviewing thousands of people. But after two years, all the leads were exhausted, and the police had nothing left to go on.

Satellite complex planned

By LORI E. PERKINS
Daily Collegian Staff Writer

Communications Satellite Corporation plans to build "the most technologically advanced earth station complex in the world" about 10 miles outside of Bloomburg, a spokesman for the company said.

The complex, expected to cost \$50 million, will be built on a 100-acre farm in Cleveland Township, said Bill Brobst, manager of media relations for Comsat. Operations are expected to begin in 1983.

Cleveland Township is an ideal area for the complex because there is not a great deal of radio frequency interference, Brobst said.

The new earth station will provide additional capacity for growing satellite communications traffic between the United States and other points in the Atlantic Ocean region, Brobst said. Satellite traffic is expected to double in volume by 1985, and again by 1991, he said.

Robert Kinzie, a vice president of Comsat World Systems said: "This facility is key to Comsat's continuing ability to meet the growing need in the United States for reliable international satellite communications."

Brost said though a formal proposal has not been submitted to the local zoning board, Comsat met with board members, and their attitude was supportive.

Columbia County Commissioner Lucille Whitmire said that at their April 30 meeting, Columbia County Commissioners agreed the construction of the complex would be an asset to the county, and encouraged residents to support the project.

"We believe the complex will be a boost to the economy of Columbia county. We expect between 30 and 50 jobs to be created for townpeople, and the construction of the site to be done by local a firm," she said.

Marshall Kaplan, University professor of aerospace engineering and a consultant for Comsat said the earth station complex will consist of three satellite dishes capable of exchanging short wave impulses with Intelsat 5, the latest in a series of communication satellites.

Telephone calls, telex messages and TV transmissions will be relayed via the Intelsat 5 system, he said.

The complex will be the third on the East Coast, joining others in Andover, Maine and Elam, W.Va., Brobst said.

Comsat will have a 50 percent ownership interest in the facility, he said. The remaining ownership interests will be owned by the other members of the U.S. Earth Station Ownership Consortium, with American Telephone & Telegraph and International Telephone and Telegraph among them, he said.

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Instrumental slip

A music critic can make many enemies by unfavorably reviewing a performance that a group of musicians felt was worthwhile. As a music education major, I have learned that criticism is part of my major field and that I must learn to accept it.

Whether or not I agree with a critic's opinion, I can at least respect his or her supposed knowledge about the particular subject. But when the major facts in a review are incorrectly stated, I find it nearly impossible to seriously consider any other information in the article.

Rebecca Clark's review of the Nittany Lion Band concert of May 13 appeared in the May 13 issue of *The Daily Collegian*. Clark apparently enjoyed Scott Good's solo performance more than any other part of the concert. She said that he played "a trombone solo with emotion, grace and style." This was about an excellent description of the performance if Good had in fact played a trombone solo. But his solo was not performed on the trombone; it was performed on the trumpet.

Miss Clark, a trumpet is much shorter than a trombone and it does not have a slide. If you recall, you reviewed a Blue Band concert last month and described a trombone solo that you found emotionless. Are you sure that the performer was playing a trombone and not a trumpet?

I suggest the Collegian select writers for subject areas in which they are knowledgeable. I am sure that in this policy would add to the professional character of this newspaper.

Renee Levin, 8th-music education
Blue Band Secretary
May 14

Sane songster

In your otherwise excellent review of an excellent concert by the University Chamber Choir, you did make one rather serious factual error. Benjamin Britten did not compose "Rejoice in the Lamb" while in an asylum, nor was he "possibly insane at the time." Dr. Miller was referring in his introduction to Christopher Smart, the poet who wrote the text which Britten used as the basis for the composition.

I do hate to quibble, but I'm sure any aspiring journalist will want to be sure to have her facts straight. On a more positive note, I was pleased to read a review in which the writer seemed more concerned about commenting on the performance than in coining clever quips. This is not always true of Collegian reviews (or of those in many other newspapers, for that matter).

Name withheld upon request

"Mame" maimed

I must disagree with Vicki Fong's review of "Mame." Neither she nor I can boast of being a professional theatre critic, but each can openly express his or her opinion. I attended the Friday evening performance and left Schwab Auditorium with a completely different impression.

Miss Fong wrote on numerous occasions that "Mame" is a "campy musical." The humor of both author and lyricist is more sophisticated than campy as each line has a purpose, adding body and substance to the plot. If it were a campy show, it would not hold the record as the 11th longest-running Broadway musical.

A question was brought up in her review. "Whatever happened to closing the curtain behind scenes?" If this antiquated practice had

Letters to the Editor

been exhibited, scene changes would have been long enough to annoy the audience. No amateur nor high school theatre group today uses the curtain as a shield from the audience.

Overacting is a common problem found in amateur theatre but was not apparent to my eyes. The term "overacting" can be described as attracting attention to one's self on stage at the wrong time. Any actor guilty of the above was not in the cast of "Mame."

Mark Whiteford, 3rd-spanish
May 11

Tomov tripped

I wish to thank you and your staff for including coverage on April 29 of George Tomov's Yugoslavian dance workshop, sponsored by Interarian, held April 25-26. However, this article has a serious misquote attributed to Mr. Tomov.

First, let me share with you Tomov's philosophy, briefly summarized. If a person has the correct step and style for a dance of a particular region, but nothing else, then that person will never be more than a mere performer. They may even be an expert performer, but their performance will bring no joy or happiness to any spectator or audience. For this person, to do a dance is 100 percent of their effort. But the person who does not stop at that, who goes on after he or she has the steps and style correctly mastered to bring something of themselves out; these people are artists who bring joy and happiness to others. Tomov wants us all to be artists in whatever we do, and not merely performers. Hence his constantly exhorting us to "Make a difference in 'Mame'!" and with determination in "Open a New Window." If there were as different as crayon, pencil and ink, yet executed with supreme skill.

Her versatility was well demonstrated in such numbers as her argument in "Bosom Buddies," delicate attention in "Mame's Girl," and with determination in "Open a New Window." If there were as different as crayon, pencil and ink, yet executed with supreme skill.

Her fellow cast members seem to find his own special character so that not a moment of plot was lost. Kathy S. Hart (Vera Charles), Erik McDonough (Young Patrick), Aileen McIntyre (Annie Gooch) and David Gooch (Older Patrick) were each shining at their bright-

ness into some vague "folksy" sort of appearance. To counter this, reputable folk dance teachers at the professional level have been emphasizing the importance of style. With only one body and its two legs and two arms people can progress only in a limited number of ways. i.e. to get from the left foot to the right foot you must step onto the right foot. How you step onto the right foot is style, and each region's dance has its own typical style.

Tomov repeatedly emphasized the importance of style to the dance, even at one point complaining because a few people "hooked" the feet rather than holding it straight, and thereby dancing in Bulgarian rather than Serbian style. He said, "There are a lot of nice Bulgarian dances. Save the Bulgarian style for them."

Your article claims Tomov said, "The style of the dance is 60 to 70 percent whatever you want. The rest is the steps and that's the easy part." This quote is exactly opposite to Tomov's entire philosophy, and is not what he said. The style is 60 to 70 percent of the dance. What you are the rest, i.e. the inner you, that which makes you an artist, not a mere performer. Had your reporter, Wendy Miller, remained she would have eventually come to understand the meaning of that phrase. Obviously, the particular dance she tried was the one with the easy steps, implying more freedom to be an artist, since the style was 60 to 70 percent of the dance.

It is worth noting that the message does not pertain not only to international folk dance. We should all be artists, not merely performers who have mastered the technical part of whatever we do. Those who have done so are called successful in their profession.

Melvin E. Clark, graduate-educational theory and policy
May 4

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