

Lady spikers win Princeton Invite

By PETE WALDRON
Daily Collegian Sports Writer

At the Princeton International Invitational last Friday and Saturday, the women's volleyball team proved it deserves the honor of being the best in the East by showing 15 other East Coast schools what it was really made of.

The Lady Lions served, passed and killed the ball with precision to capture the tournament championship — and coach Russ Rose breathed a sigh of relief.

"It was a good weekend," Rose said. "I feel a lot better now than I did last weekend at this time. Our win this weekend is a partial amend to our poor performance in Missouri last weekend. We played well in the tournament, and it was a treat."

"We are the best team on the East Coast, and that is a reality. Until someone beats us, we still hold on to that honor. Right now we are rolling over teams in the East."

Penn State opened and closed the weekend tournament in the same fashion — winning. The Lady Lions never dropped a game and allowed only one team to score in double figures against them.

In the opener of pool play, the first team to fall was Hofstra 15-4, 15-9. The Lady Lions went down the line defeating Delaware, the top Division II team, 15-6, 15-7. Queens University of Canada 15-3, 15-5, and Maryland 15-2, 15-6. Rose said he was pleased with the team's performance in the match with Queens.

"This match, in my mind," he said, "was the perfect example of the way to play good volleyball. The team executed well, and everything just fell into place."

In the first round of the playoffs, Florida International, the only team that scored in double figures against Penn State, lost to the Lady Lions 15-9, 15-11. And because they beat Princeton, the Lady Lions and Maryland had a rematch in the semifinals.

"This match started out pretty emotionally," Rose said. "It seemed like (Maryland) wanted revenge — they didn't get it."

"It seems when we play with lots of emotion, you can see a big difference — our play is better. When we make a mistake, we don't dwell on it, we just say 'Give me the ball!'"

Penn State stayed on top 15-1, 15-6 and moved into the finals against Rutgers. Last season, Rutgers gave the Lady Lions some trouble in the finals of the Eastern championships — but not this weekend as Penn State won easily 15-1, 15-8.

And Lady Lion backrow specialist Carla LaJune said she was glad.

"Everyone hates them (Rutgers)," she said. "They were one of the best teams there besides us, so all of us wanted to beat them. It was important to our ranking, and that's all we care about."

Scharsu paces harrier win

By TONY SMITH
Daily Collegian Sports Writer

The results were mildly surprising, but all in all, things went pretty much as expected.

That is, the men's cross country team took first place in a field of 17 teams at the Paul Short Invitational on Saturday in Bethlehem, finishing with a score of 57.

Groves said that a fast pace at the beginning of the race was a factor in determining the outcome.

"The guys came out strong; they were really stomping," Groves said. "The time at the mile mark was 4:35, and the time at the two-mile mark was 9:30, which is a very hard pace to keep up through the whole race."

The accelerated pace took its toll over the last three miles, Groves said. All of the runners seemed to slow up from fatigue, and evidence of that can be seen in the significant difference in

times of Donoghue, O'Connell and Scharsu.

Although Scharsu did not do so well as expected, his third-place showing, from a team standpoint, was enhanced by the fact that the fourth- and fifth-place finishers were also Lions.

Fourth produced another surprisingly strong performance from Jeff Adkins, who was only one second behind Scharsu — 30:39.

Dwight Stephens, who finished eighth at the Penn State Open last weekend, finished one second behind Adkins to grab fifth this time around.

"Having those three guys place together was one of the deciding factors in the race," Groves said.

Other Lion finishers included Barry Enright (18th, 31:10), Rick Garcia (27th, 31:31), Clark Halsey (33rd, 31:43) and Gary Black (51st, 32:18).

the daily arts

PSU keeping choral music a tradition

By DEBBIE KRIVOV
Daily Collegian Staff Writer

The Penn State Glee Club and Women's Chorus presented a free Homecoming concert to a near capacity crowd Saturday night in Schwab Auditorium.

Both groups under the direction of Bruce Trinkle, associate professor in the School of Music, presented a wide variety of musical pieces ranging from 18th century madrigals to contemporary Leonard Bernstein arrangements.

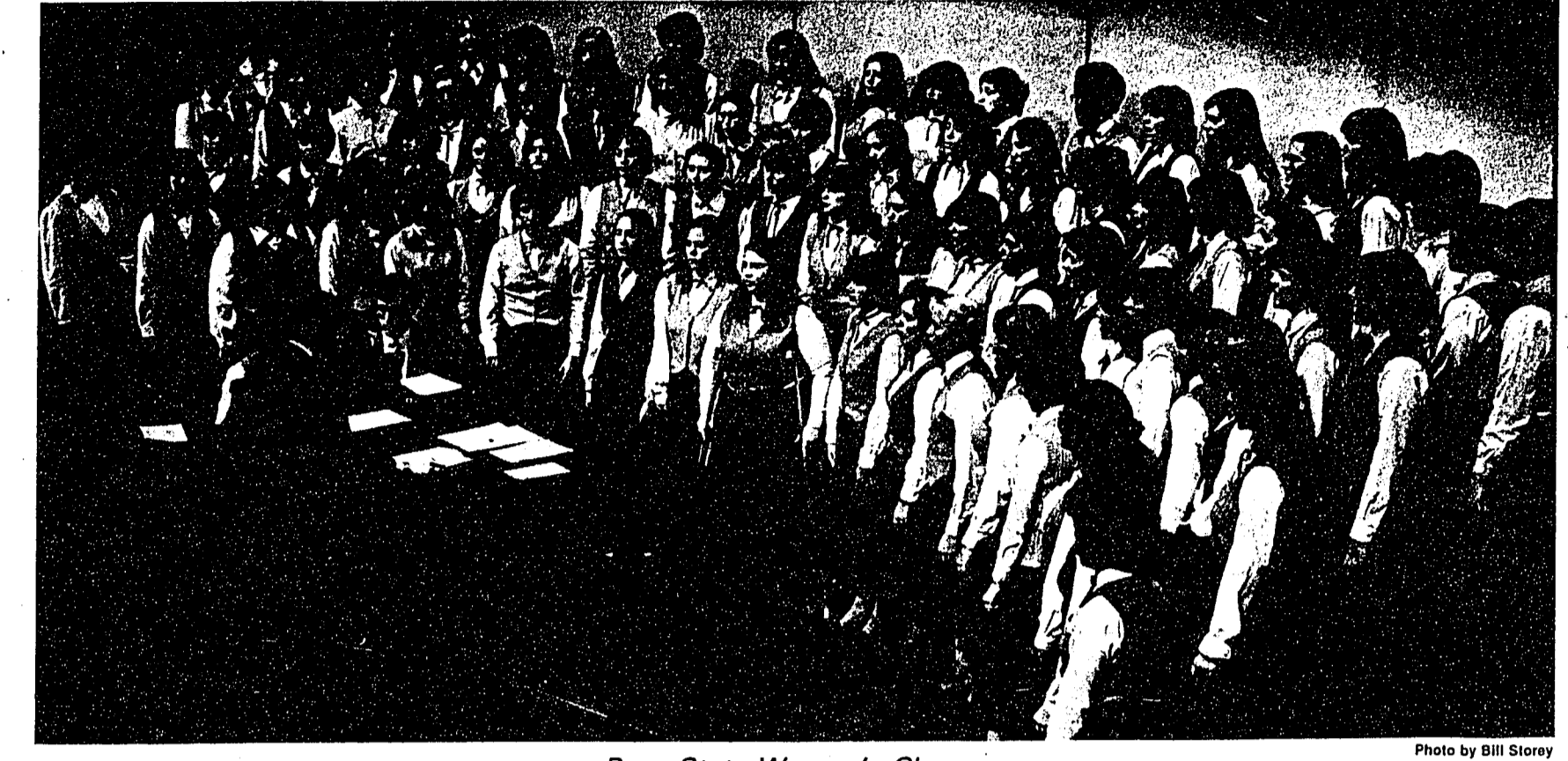
Though they continue to perform with the Glee Club in order to keep expenses down, the Women's Chorus certainly displayed their independence by rendering some splendid vocals.

The chorus' assistant director Brenda Harsch's potent soprano solo in William Douglas' "Amie Laurie" highlighted the performance. The group's rendition of Walter de la Mare's poem "Old Abram Brown" was haunting; chants of old Abram being "dead and gone" grew louder and louder until the piece built to a mesmerizing ambience.

Also performing were the Keynotes, a group of 16 from the chorus. They presented several stylistic pieces, typical of women's S-S-A-A (two sopranos and two altos) music.

In similar form, the Glee Club, performing the second half of the concert, also featured a smaller group. The 15-Los performed several short numbers with intricate harmonies not suited for a larger group.

Especially enjoyable selections of the 15-Los were Bruce Trinkle's arrangement of "Somewhere" from "West Side



Penn State Women's Chorus

Photo by Bill Storey

concert review

Opening the program was the Women's Chorus, a group which had been phased out in 1967 because of lack of interest, but reorganized last fall. Sandy Beane, president of the Women's Chorus, said that with the help of Dr. Maureen Carr and the School of Music and with the support of the Glee Club, her organization has become strong and self-supportive.

Story," and the most lively piece of the evening, "Rocky Top" — a bluegrass number performed with vigorous enthusiasm, complete with fiddle, banjo and guitar accompaniment.

The Glee Club as a whole presented a fine repertoire of diversified material. In an interview prior to the concert, Jon Templin, president of the Glee Club, said that men's singing organizations were

being even more difficult, but not just for the performer. If not handled right, the transitions and absence actors can be difficult for the audience to accept. With every obnoxious knock on the door or ring of the telephone, Newman had to convince everyone of a presence that was only audible, not visible. And Newman responded with expertise — a dynamic performer, a riotous comedian and an astounding vocalist — a woman who delivered the show — her life story — without a lull. When she changed her coat or her sweater, she created a realistic scene change. She was no longer in her bedroom, she was at a Broadway audition, at her daughter's school, on "The Tonight Show."

in the lively spiritual "In That Great Gettin' Up Morning."

Both the individual and the ensemble performance communicated a highly polished sound, something not expected from a group with only three music majors.

"We're just a lot of guys who either sang in high school and wanted to continue or else are new to singing," Templin

said. "Though Bruce, our director, is sensitive to the fact that we are amateur singers, he still demands a precision, quality product."

And as the concert drew to a close, the Glee Club stirred sentiment as the whole audience stood to sing the Penn State Alma Mater. The sentiment continued with a medley of college songs including "Fight on State," — perfect for a Homecoming weekend.

'Madwoman' rants and critics rave

By ELAINE WETMORE
Daily Collegian Staff Writer

None of the press releases for "Madwoman of Central Park West" described the show. They extolled the virtues of star Phyllis Newman — "a lovable clown with a sharp wit, a delicious sense of comedy and adroit timing," but there wasn't even a hint of the show's content. And it wasn't until last Friday evening's performance of "Madwoman" in Schwab Auditorium that I understood why there was no plot synopsis or reasonable facsimile in those releases.

To say that "Madwoman" is simply a musical drama about a crazy lady who wants to rebuild her showbusiness career while maintaining a home and family does Newman and co-author

Arthur Laurents a grave injustice. "Madwoman" is a series of scenes: Newman making lists; Newman making war with her 13-year-old daughter; Newman making a fool of herself over a junior high school teacher; Newman making light of various social issues; Newman making light of herself. Unfortunately, merely describing her one-liners — "I'll have a scotch-on-the-rocks with ice" — her elation or her cooperation — "I'll have to make a file of all my zingers, so I'll never be caught empty-mouthed by that kid again," — and her especially her impersonations — Julie Andrews, "I am a few of my favorite things," — doesn't nearly capture the essence of the show. The comic dialogue — Newman's constant banter with her daughter, her

agent and her husband — and the songs which classify the show as a musical as well as a drama, all contributed to an appealing and immensely entertaining whole.

Some of the pieces were absolute gems. Newman had a close friend Peggy, a cheerleader, who solved all of her life's crises with a little "yeah-rab-rab." Peggy, Newman thought, knew who, what and where she was, and oh, how Newman wanted to be Peggy. Yes, Peggy ended up in an asylum called Happy Knoll, repeating "I remember all the cheers, but what were we cheering for?"

This type of performance — the one-woman show — is incredibly strenuous. And a one-woman show about your own life and starring you has to

be even more difficult, but not just for the performer. If not handled right, the transitions and absence actors can be difficult for the audience to accept. With every obnoxious knock on the door or ring of the telephone, Newman had to convince everyone of a presence that was only audible, not visible. And Newman responded with expertise — a dynamic performer, a riotous comedian and an astounding vocalist — a woman who delivered the show — her life story — without a lull. When she changed her coat or her sweater, she created a realistic scene change. She was no longer in her bedroom, she was at a Broadway audition, at her daughter's school, on "The Tonight Show."

CBS on cable TV tonight

By TOM JORY
Associated Press Writer

NEW YORK (AP) — CBS enters the cable TV sweepstakes tonight with an innovative mix of high and popular culture, all bearing the signature of knowledgeable and articulate Canadian acclamations on both sides of the border.

"The great thing for me," says Patrick Watson, on-screen host for CBS Cable's cultural program service, "is that I've now been exposed to a number of hours of the cream of the crop of television, much of which has left me open-mouthed."

In fact, says Watson, in the midst of previewing programs on the CBS Cable schedule, "that's where the self-editing comes in. I've caught myself using words like 'splendid' too many times."

Watson, producer and host of "This Hour Has Seven Days," a public affairs program that became Canada's top-rated series in the mid-1960s, will intro-

duce all CBS Cable presentations. In addition, he will interview personalities from the arts and will co-anchor a magazine-type show called "Mixed Bag."

CBS Cable will make his debut at 7:30 p.m. using Western Union's Westar III satellite to reach about 250 cable systems serving an estimated 3 million subscribers. The advertiser-supported service will be provided cable subscribers at no additional cost.

CBS Cable will program 12 hours each day, with repeat presentations part of the regular schedule.

CBS is the second of the major commercial TV networks to take advantage of the rapidly developing satellite-cable technology.

CBS Cable will provide movies and other productions acquired from outside sources, but about 60 percent of the programs will be produced expressly for the service.

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