

There is elocution in the air

University Readers tell the stories

By DEBBIE KRIVOV,
Daily Collegian Staff Writer

During the 1960s on the East Coast, the art of social gathering was at its peak. In his leisure time, a person would either take part in a rather formal Chatawqua meeting, or attend a fashionable "pinky tea" society meeting, where he would sit holding a teacup, his pinky up in the air, and listen to someone read a speech aloud.

"These group meetings were viewed as a cultural experience. The whole idea of elocution served as a truly significant force upon the aristocratic society that was flourishing throughout the country.

Soon however, these elocutionists fell into disfavor. With the onset of the Industrial Revolution, the entire country underwent some rather critical cultural changes.

There was suddenly an emphasis on the common man. The notions of aristocracy and formalities were phased out of existence. In addition, other modes of communication were rapidly being integrated into society. Mass media such as the radio and television, and the boom of the talking movies, the idea of oral interpretation as a means of interpersonal communication as well as entertainment was no longer important.

The University Readers, under the direction of Dr. Tony M. Lentz, assistant professor in the department of speech communications, are devoted to revitalizing the precious phenomena of oral interpretation.

"My particular interest right now is promoting literature. I think that's the most important thing we can do," Lentz said.

Lentz explained that television and films are killing off people's imaginations.

"So many people are watching so much of it that they're not using their own imaginations," he said.

Lentz also commented that people are not reading. "One important thing about good literature is that it encourages you, if you're really going to get into it, to picture the story itself — to hear the sounds, and see what the character looks like."

Students today are apparently having trouble doing this. Lentz said that he has looked at several studies which reveal that kids today can identify words and can memorize and repeat key sentences, yet they're having a difficult time interpreting what words mean beyond the surface.

Thus Lentz sees the University Readers serving as a catalyst for creative thinking.

"I compare it (reader's theater) to old-time radio," said Lentz. "It involves the individual's imagination, and that's the thing that amazes people the most."

Lentz said that when he performs "A Christmas Carol" he has people walk up to him with "this amazed look on their faces," as if to say "How did you do that? That was unbelievable!"

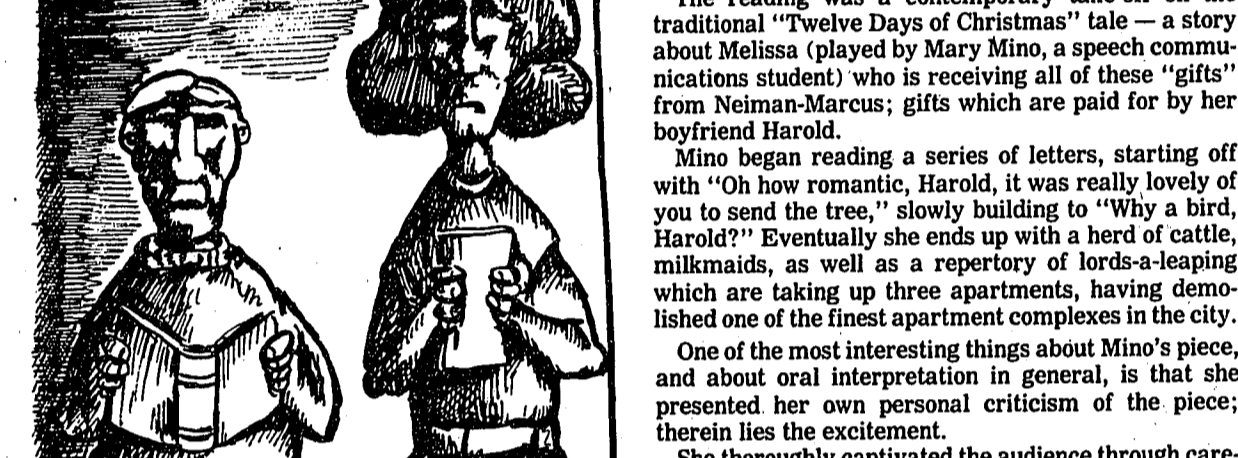
"But they're not describing me," Lentz said.

"They're not describing my performance, they're describing the things their imaginations did, based on my performance."

Lentz feels that this idea of rekindling the creative and imaginative fire within us can be accomplished through maintaining and nourishing the field of oral interpretation.

"There's a real opportunity out there, if the field is not afraid to get back into performance," said Lentz. "And there's a real need for it — to sharpen kids' imaginations, and to show them how to get into a story."

The performers in the company, who are students from Lentz's oral interpretation classes, offer their own individual interpretations through effective intonation, facial expressions and gestures much in the tradition of the old elocutionists. Each of the little symbols that they send along with the literature helps the audience build colors, smells and the intensity of the events.

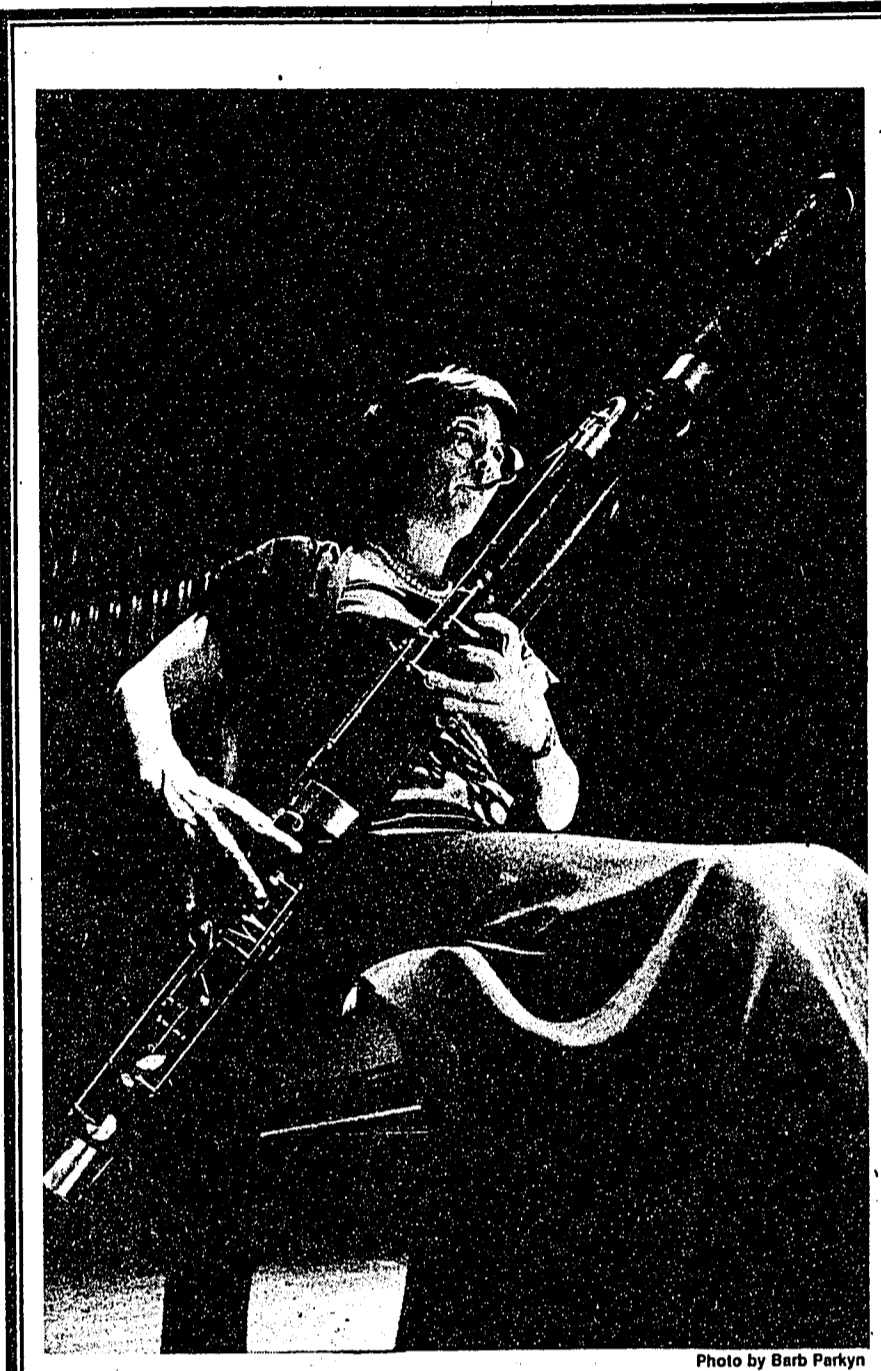


Next on the Readers' agenda is Lentz's presentation of the Charles Dickens classic "A Christmas Carol" tonight and tomorrow in 112 Kern Building.

"I like the story a lot," said Lentz of the piece. "The first time I saw it, it helped me get into the Christmas spirit. I look at it as my Christmas gift to the campus."

The process is slow, but Lentz earnestly believes that there is a definite place for oral interpretation at the University.

"I figure that somebody eventually has to turn the tides and start showing people what interpretation can do," he said. "Plant a seed somewhere where it hasn't been for a while, and see who can get it to blossom into something really exotic."



Pipe dreams

Bassoonist Georgia Peoples, instructor of music, demonstrated her expertise in a Monday night concert in the Music Building Recital Hall. Graduate student Trina Baker joined Peoples for Presser's Bassoon Duets. Keith Ward, also an instructor of music, was the accompanist.

Morality takes on Monty Python

"Monty Python: The Case Against," by Robert Heivison, Grove Press, \$9.95, 96 pages.

By CHRISTINE CURCIO
Daily Collegian Staff Writer

This is probably the most serious publication out about this famous and controversial comedy team.

The full title of this book is "Irreverence, Scurrility, Profanity, Vilification and Licitious Abuse: Monty Python, The Case Against." This is an accurate description of the variety of reactions Python has received since its beginning ten years ago. It is a case history of this group, and it spotlights the real issue of censorship.

"The Case Against" shows how censorship works: the formal and informal pressures that a group suffers when they try something that is morally questionable.

In Python's beginnings, Monty Python's "Flying Circus" first appeared as the replacement for a religious program. It received its first negative editorial "for bad taste" in 1967 when it was on the screen. Ten years later literally millions of people protested "Life of Brian" without ever actually going to the movie.

Apart from being an overview of Python's legal struggles, this book is filled with excerpts from many popular skills from the show, including "The Ministry of Silly Walks," the lumberjacks, and sections from "The Holy Grail." Also included is a hilarious discussion between Sarah and Solly from "Life of Brian" that was scratched.

The film "Life of Brian" is the subject of the bulk of "The Case Against." It caused such fervor because people thought that it was a mockery of the religious feelings of Christians and Jews. Actually, it says in the film that Brian was not the Messiah after all; that people had just mistaken him for someone else.

The book has numerous clippings from all over the world in protest of "Brian"; even religious pamphlets were published.

One pressure group against the film is quoted: "Your tax deductible gift of \$1000, \$500, \$100, or even smaller amounts — whatever you feel God wants you to invest, will be used to research, to document, to keep our people informed and to launch all-out Christian opposition against commercialized blasphemy. This is not a charity, but rather an honest effort by people of many faiths, joining together in a common goal. We earnestly need your help."

These campaigns work successfully when they convince people that the film is shocking before they have a chance to see it, and it is true most of the objections to "Life of Brian" were going on distorted truths. One rumor had it that a child had mutilated himself in the film.

When "Brian" was actually released, it caused incredibly violent reactions, especially in the United States' so-called society. Brits, people picketed in front of theatres showing the film. In England's East Devon, the district council banned the film without seeing it, on the grounds that, according to one councilor, "You don't have to see a pigsty to know that it stinks."

The film was banned by Sweden, Denmark and Norway, but a local comedy group in Norway, called Press, recently caused an uproar with a cookery sketch on how to feed 300 people with five loaves and two fishes. Nevertheless, "Brian" was the first comedy that Norwegian censors ever banned.

In a postscript, "Life of Brian" survived commercially throughout the storm of incredible criticism, and Monty Python is now a 300 people with five loaves and two fishes.

Suicide story makes good novel

"Perhaps I'll Dream of Darkness," by Mary Sheldon, Random House Publications, \$11.50, 180 pages.

By CINDY DESKINS
Daily Collegian Staff Writer

Have you ever felt at the end of your world? There's nothing left, no one left, no reason to keep going in a life that's been full of disappointments and disillusion. The child has died, the lover has gone, the world has come apart, the pain is too much to bear, and you just can't go on anymore — Effie gets tickets to the first David Angel concert.

And she continues to get tickets to eight more of his concerts across the country, fooling her mother and Susan into thinking the concerts are subsidied and drug-free.

Effie follows her hero tirelessly, relentlessly, and when she's home, she's the hero and president of the local chapter of the David Angel fan club. Every two weeks, Effie gets the manila envelope that contains the latest facts and figures and intimate tidbits about her idol.

The details are marvelous, and the reader gets the picture of the star-struck, live-for-tomorrow, eat-for-him teenager who thinks she knows everything there is to know about David Angel.

But in the second half of the book, Sheldon turns to David Angel, and through finely tuned flash-backs, illustrates his life through to the last few hours.

Interspersed with each of Angel's last actions, last pill-poppings, last attempts to return to the good days of the band, Sheldon plants interviews with the people closest to David Angel (born Joe Danzig).

The only major problem with the book is Effie's mother, a woman, who in spite of all the detail that Sheldon includes about her, remains unimaginable. She's described so many different ways by Susan, and is given so many different moods, that she comes across as being the filler character — the one person in the story who can be implanted into the scene whenever needed.

Effie's life, like that of most teenage girls, was filled with crushes — on her father, on the mailman, on the grocery clerk, but most importantly on David Angel. Through her father's generosity — more comically described as the divorced parent who showers the children with presents to make up for not being around anymore — Effie gets tickets to the first David Angel concert.

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Stapleton still is TV's Edith

LOS ANGELES (AP) — Although she hasn't played Edith Bunker in nearly two years, Jean Stapleton is still busy separating herself from her most famous characterization.

Miss Stapleton quit "All in the Family" in 1980 because she wanted to do other things after nine years as Archie's dingbat wife.

"It's a tough choice," which CBS in broadcast tonight, she plays a middle-aged woman forced to choose between romance and a chance for a career as a business executive after years as a secretary.

"The fact that she's different from Edith entered into my decision to do this role," says Miss Stapleton. "I want to put distance between us. Everything I've done since then has been different."

Toward that end, she also plays Eleanor Roosevelt in the new version of her life in the movie "First Lady of the World." She will complete production on that film for CBS on Dec. 29, and it will be broadcast at a later date.

Kiki's timing really is perfect

KIKI DEE, "PERFECT TIMING," RCA Records, AFL1-4180.

British pop rock singer Kiki Dee is back with a new release that shows not only can she sing, but she can write, too.

Kiki Dee was first pushed into the limelight in 1976 when her duet with Elton John, "Don't Go Breaking My Heart," hit No. 1 on the pop charts.

On this LP Elton shows up for another duet, "Loving You is Sweeter Than Ever." Their voices are unrestrained and free; one can easily visualize two friends getting together to cut a song and having a lot of fun in the process.

Most of her songs are soft-rock, love ballads. Sometimes the tempo drags, but it still fits the label of soft rock.

Cuts like "Twenty Four Hours" and "There's A Need" prove that Kiki is not only at home with sensitive ballads, but that she can rock with the best.

"Perfect Timing," the song for which the album is named, is one song that carries a deeper message than most of the other love songs. It becomes a statement of a belief that humanity is

following a plan: "This was no mere random selection/It was something you know what I believe/We are moving by design/And it was/It was perfect timing."

The Kiki Dee Band is here with a dynamic album, ready to show that they are not just a one-hit wonder.

THE DELLS, "WHATEVER TURNS YOU ON," 20th Century Fox, T-433.

Once is definitely enough if you're listening to this new release by The Dells, a five-member unit, soul group. Soul is the only musical classification this group even comes close to with their latest album, obviously a low-budget endeavor from cover design to music.

A small snapshot of the group looks like it was a last minute idea to add to the back of the cover. One can see the tiny words, "Kodak Safety Film" in the corners of the photo — clearly an unintentional mistake. No big deal, but very unprofessional.

The front cover is oddly suggestive: a toucan bird as large as the bed on which it's perched, with high heels and ladies' underclothes strewn about the floor. The

sexual implications of the cover have nothing in common with any of the 10 songs on the LP.

The lyrics remind one of a soul version of the Partridge Family (and you thought they were gone forever). The message of the album is best described in "Happy Song": "We've got the power to make this world a better place/We love everybody/ Shake a hand, make a friend/ Peace and love, happy song."

All of the songs express these ideas of brotherhood, peace, and love — a nice theme for a mellow soul album. It's too bad The Dells didn't carry through this quality from idea to reality in their lyrics and music. The lyrics went nowhere — just repetition, repetition, repetition like a broken record. And just when I thought they were going to try something tricky in "Heaven's Just A Step Away" — a key change maybe? No, just a falsetto to finish the song.

The album is indeed a happy album, filled with happy songs, and simple happy lyrics. If you have a chance to trade some beads or rocks for a copy, go ahead, but don't lay out any big bucks for it.

— by Jean Wykoff



Kiki Dee

U.S. anti-Cuban plans confirmed

WASHINGTON (AP) — Undersecretary of Defense Fred C. Ikle confirmed yesterday that plans are being prepared for U.S. military action against Cuba, but he suggested that they would only be carried out if Cuba uses armed force.

Ikle gave no details on the plans during a hearing of the Senate western hemisphere subcommittee, but said that a primary concern in any military operation would be that it be successful.

His testimony came after Sen. Jesse Helms, R-N.C., asked "why is the Defense Department so reluctant to talk about military action or any reasonable contingencies that may be necessary," Ikle replied.

But he continued: "We also want to be cautious — sure that our military actions succeed, that — you referred to Vietnam — that one doesn't go into a conflict to lose it, but to win it."

"And therefore planning for military

action, which is the responsibility of the Joint Chiefs of Staff, has to be done in a very careful manner to be sure... it is successful," he said.

Later Helms asked if "the Navy and Army have even the beginning of a contingency plan to blockade Cuba?"

"We indeed have to have a range of contingency plans for military action for a number of contingencies, whether that be an outbreak of war overseas or some new action by Cuban armed forces or whatever it may be," Ikle replied.

Assistant Secretary of State Thomas O. Enders told the panel Monday that blueprints for military action against Cuba and Nicaragua are only contingency plans and have not been approved as U.S. policy.

Ikle said Cuba, armed by the Soviet Union, is a military threat to the United States and during a war, would be a threat to ships that carry half of NATO's petroleum and other supplies from U.S. ports in the Gulf of Mexico.

"It would be a grave mistake if we

University student chosen

Block grant committee gets coordinator

A University Masters degree candidate has been chosen by the State College Municipal staff as the coordinator/director for the municipal council's Community Development Block Grant Committee.

Henry Lawler, who is working on a masters degree in urban and regional planning, was selected from a field of 250 applicants to fill the newly created position.

Lawler will coordinate the efforts of municipal officials in deciding how to use the estimated \$2.3 million in federal funds. State College will receive the money over a 3-year period as a result of being designated a Standard Metropolitan Area in the 1980 census.

Municipal Manager Carl B. Fairbanks said Lawler was chosen because "he seemed to be the most qualified to do the work here."

He is chief of community development in Largo, Fla., and was responsible for starting and administering the block grant funding there, Fairbanks said.

Lawler has a degree in real estate appraisal and urban planning from the



Robert Kolkar, 12, of Levittown got a surprise visit from the Phillie Phanatic yesterday. Kolkar, who was hit by a car, will spend the holidays in the hospital.

Arena 1 Nightly 7:30, 9:45

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