# Victorian Era lives in Bellefonte fest

Collegian Staff Writer

Horse and buggies and tableaux vivants (living statues) will lead the way this weekend when Bellefonte celebrates "A Victorian

festival preview

In honor of its historical past. the Bellefonte community is working together to recreate the Victorian Era. The main attraction is a 45-minute production on day-today life in Bellefonte in which costumed actors will reenact scenes from a lawn party to an afternoon promenade. One woman will even be dressed in an original gown that was worn at President

Lincoln's Inaugural Ball. The costumes are all originals from the period that have either been donated by the Centre County Library or by ladies in the area.

The 28 actors are from the Centre

"The production is very enterinformation on what life was like in those days," said True Fisher, producer for the project. The event is sponsored by the Project for the Performing Arts and the Bellefonte Historical and Cultural

And there's more. Horse and buggy rides are available all day carry people from the parking lots to the diamond, where the courthouse is located. Victorian music will be performed. Shopkeepers have decorated their windows and shops, and some clerks have even dressed for the occa-

The performances will be held in the courtroom of the Centre County courthouse in Bellefonte at 6:30 and 8:15 tonight and 11 a.m. and 1 o.m. tomorrow. Tickets are \$2 for dults and \$1 for children. So visit Bellefonte this weekend

where you can enjoy a peek into the past and enjoy the festivities of



Pryor's mugging and frolicking. It's a valiant effort on

Pryor's part, but I'm afraid the damage here is too

Ted Striker (Robert Hays) and Elaine (Julie Hager-

bird in "Airplane," 1980's runaway comedy hit, now

have to save a lunar shuttle from the devious memory

banks of an unstable computer and a mad bomber in

"Airplane II — The Sequel," a pleasant enough rehash

of its predecessor, the skillful, zany parody of doomed-

er and Jerry Zucker — are not responsible for the

sequel. At the controls is writer-director Ken Finkle-

maintaining the rhythm of the film. The rapid-fire

progression of gags that Abrahms, Zucker and Zucker

Still, some of what Finkleman gave us isn't bad. The

almost effortlessly generated in "Airplane" is missing.

The movie has too many bare spots, too many missed

film nicely spoofs everything from "2001: A Space

Returning from the original are deviant pilot Captain

Oveur (Peter Graves), chain-smoking air traffic con-

Notably funny is William Shatner as Striker's war

buddy Buck Murdock, commander of Alpha Beta

Lunar Base, a station so absurdly riddled with comput-

er hardware the technicians can't figure out what half

consistently hilarious as it should be. Still, it is an

adequate 84-minute escape from holiday blues. And

"Airplane II" is no match for the first; it isn't as

troller McCroskey (Lloyd Bridges) and the wisecrack-

ing controller Jacobs (Stephen Stucker).

Odyssey" and "Mission: Impossible" to "Jeopardy."

man, a newcomer who doesn't do badly but has trouble

"Airplane's" creators — Jim Abrahms, David Zuck-

"The Toy" should be recalled.

opportunities to insert gags.

Bellefonte community members prepare for this weekend's "Victorian Christmas," a full-scale reenactment of the rich historical era, complete with horse and buggy rides and period costumes.

### Mischief men boast mixed bag of music

"State College is full of medio cre bands, as compared to the big cities. Maybe we're no exception But what makes us a band worth seeing are the moments of good audience participation and good ... karma," said Ken Lawson, lead guitarist for Mischief, one of

State College's newest bands. Mischief got its start in mid-October when two former members of D.O.A., rhythm guitarist Scott (Woody) McPherson (8th-English) and drummer Carl Mauro, decided to start another band Dan Ehart during the summer, and shortly after, Lawson (11thquantitative business analysis), frummer Dave Stouber (10thmarketing) and keyboardist Joe Leveille (8th-economics) joined.

The group was formally named

after the members booked their first job at Sigma Nu fraternity on Mischief Night. Since then, they've played at the Brewery, the Grateful Dead, the Clash, Little Feat, Bob Dylan, the Rolling Stones, Santana and the Byrds. How has Mischief met with such quick success? Group members

ttribute part of it to their soundman, Tom Hesketh, whom they band. Hesketh has mixed sound for a number of other bands, including D.O.A., Red Rose Cotillion, Pictures and Archie Blue. He was also stage manager for Movin' On and worked as a part-time sound engineer for Filmspace Stu-

Hesketh said that Mischief benefits from its large sound system "The secret of a good sound for dance is a combination of a good kick drum, snare drum and bass," he said. "You can get it to punch out there and then, with a big system, you can get the vocals out

Having six members also seems to be an asset for the band. "Carl and I wanted a big band from the start," McPherson said. "It allows more room for creativity. One person can hold the rhythm steady while another

takes a solo." All of the members are pleased with the band's loose structure. Since they all came into Mischief with diverse experience and styles, they had to juggle their interests to get a repertoire together. They accomplished this by trying not to impose a strict arrangement on each song.

"By leaving (the song) open to development, we allow for some new creativity," Ehart said. "Everybody will play a different solo every time. Sometimes the whole band will end up playing another

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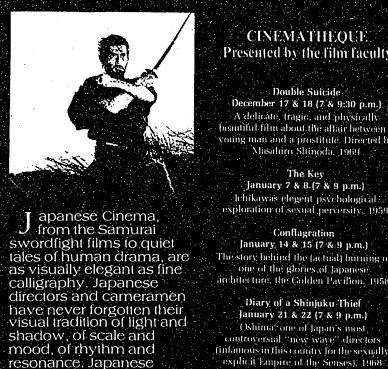
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urmainty of his characters the

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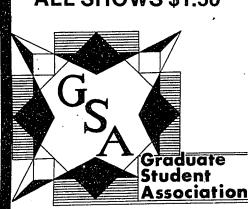
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Thank God it's only a motion picture!

### ing out beyond Pennsylvania and ouring to Buffalo and Rochester, N.Y. They have an album available

Richard Pryor

Collegian Staff Writer

erybody away last May at Movin' On with an exceptionally fine hard rock set. They did their own material and a few remakes, including AC/DC's "Let There Be Rock" and

Harpo makes an appearance roughly once a month in State College, and will be performing tonight at the Scorpion, 232 W. Calder Way. "State College has always been a good town for us," said Jack Pyers, John Kistner trading off on lead pass guitar player for the band.

Harpo to leave marks in State College Lately the band has been branchon Mallard Records (MR004) featuring five original tunes written

mostly by George Zerbe on lead and rhythm guitar. Since the release of the album, however, Zerbe has been replaced by John Hahn. The album is a nice mixture of the roughness of heavy metal and the clear sound of rock and roll. Their original tunes are artfully

produced with Bill Kerstetter and

Harpo is currently available at most area records stores and runs for about \$5. The band, encouraged by its first lp's sales, has recording

'Toy' breaks down; 'Airplane II' breaks up

gracefully as Jerry Lewis.

the little tyke wants, he gets.

son needs a father figure.

There are some films that not even a comic genius

such as Richard Pryor can save. The mainman can

grimace till his eyes spring out of their sockets, flail his

arms until they fly off his wiry frame and whine until

all the throat lozenges on earth can't help him. "The

Toy," one of the first and (I hope) the worst of the holiday season's onslaught of new movies, is one of

Pryor plays Jack Brown, a journalist so desperate

for work he takes a part-time job as a maid (yes, a

maid) for U. S. Bates (Jackie Gleason), a filthy-rich

Louisiana industrialist who fires Jack on the spot for

not shaving his moustache and serving food about as

After being relegated to janitorial work in one of

Bates' toy stores, Jack is "bought" by Eric (Scott

Schwartz). Bates' spoiled son with whom he is spend-

ing a week, although U. S. might as well be on a

ousiness trip. Jack makes Eric laugh, and whatever

It's only a matter of time and a few sobering

experiences until Jack teaches Eric the true meaning

of friendship and stifles his rambunctious nature. The

two even publish a newspaper exposing U. S.'s nasty

business tactics. This, of course, sends U. S. into a

"The Toy" is so aggressively cute and sugary it

should develop cavities. Most annoying about this film

s Carol Sobieski's hackneved, unfunny script. The

lialogue is a mix of grunts intended to make the

audience laugh and overlong tirades intended to be

meaningful. The plot complications (such as U. S.

holding a fundraiser for the Ku Klux Klan, masquerad-

ing it as a Democratic picnic) are ridiculous. The

characters are all predictable stereotypes — the dumb

Even worse is Richard Donner's hysterical direction.

londe, the stuffy valet, the corporate yes-man . . .

frenzy of rage but gradually he acknowledges that his

"We have some new material in

Harpo regularly plays to crowds packed to the rafters in clubs where they are well known. They've got a rock flavor that features relentless guitar riffs and it comes through in their live gigs. A sticker on the album jacket says it all: Play It

## Britain's new TV-4 labeled offensive

LONDON (AP) — Channel 4, Britain's first new TV by 14 independent TV production companies, Parliastation in nearly two decades, has broken new ground in minority broadcasting since coming on the air a month ago. But its ratings are dismal, and critics

accuse it of dredging up dirt. "This channel is an offense to public taste and decency and should be drummed off the air forthwith," John Carlisle, a Conservative member of Parliament

declared angrily. Carlisle and 19 other Conservative party lawmakers introduced a motion in the House of Commons on Dec. 2 condemning the independent channel for its "constant use of four-letter words and obscenities.'

Home Secretary William Whitelaw added his support to the protests, urging the Independent Broadcasting Authority which regulates commercial radio and TV to take note of "widespread public concern" about Chan-Launched with financing totaling \$177 million put up

ment decreed that Channel 4 was to provide "a distinc-

And it has, breaking new ground with programs for women and racial minorities, avant-garde drama and But critics claim its programs are too often aimed at

small minorities and feature left-wing views and too much filthy language. Carlisle said the "last straw" was the station's announcement that it will broadcast a show about omosexuals entitled "One in Five" on New Year's Day. The hour-long program was billed as an "exciting mix of cabaret and conversation" and "the first nation-

wide program for gay people." Carlisle said: "This is TV for minorities indeed and I hope the majority will show their contempt for it by

# 'Double' indemnity:

Japanese film focuses on lovers' suicides

**By BRIAN CORBETT** 

For the Collegian The Cinemateque's Japanese film series continues

this weekend with Masahiro Shinoda's "Double Suicide," screening at 7 and 9 tonight and tomorrow in the HUB Assembly Room. An adaptation of Chikamatsu's 1720 Bunraku puppet play, "The Love Suicide at Amijima," the film explores the rise of the merchant class in feudal Japan and the accompanying moral

"Double Suicide" is the story of a young, married paper merchant, Jihei (Kichiemon Nakamura), who falls in love with an indentured prostitute, Koharu (Shima Iwashita). Jihei's love for the prostitute renders him weak, irrational and destructive. He forsakes his duties to his family and his self-control as he tries to buy Koharu out of the brothel. Unable to raise the money and fearing that she may be bought by a rich merchant whom the couple despises, Jihei and Koharu decide that suicide is their only means of union.

Shinoda's attitude toward the couple, like Chikamatsu's, is one of contempt. The director points out the absurdity of Jihei's obsession by having the same actress play both his wife and lover. That a merchant should become so obsessed with passion that he destroys the lives of everyone, including himself, is incongruous and pathetic.

Coupled with Shinoda's strong contempt for the merchant and his class, the director uses a strong fatalistic dimension. The black-veiled Koroku, Bunraku puppeteers, are present throughout, guiding and aiding the doomed characters. Shinoda feels that such moral decay and self-destruction at the time of Japan's final Shogunate had become qualities endemic to the "Double Suicide" is a visually captivating film. The



appealing. The final sequence is especially arresting,

with the director blending the film's elements for the

only exterior scene which culminates in the deaths of

Nakamura and Shima Iwashita in "Double Suicide," a Japanese film dealing with two lovers' struggle amidst highly stylized sets and the presence of the Koroku give the work a very theatrical feel. Shinoda's compositions turbulent social and economic times. The film is playing display that delicate Japanese aesthetic which is so