



Bret Marks

Student playwright makes 'Fast' laughs

By VICK FERUGSON Collegian Staff Writer

Brian was going to elope and run away with his girlfriend but he got cold feet. So instead, he ran away to a convention — his first convention — to be alone, to think it over. Unfortunately for Brian, the hotel had overbooked and an unwanted roommate was thrust upon him. His roommate, Marshall, was so nice he was obnoxious. What results is "Fast Friends," an original play by Bret Marks, a first year graduate student in film.

"Fast Friends" will be performed Wednesday through Friday at the Pavilion Theatre as part of the University Resident Theatre Company's 5 O'Clock Theatre. Shows start at 5:30 p.m., admission is free and tickets can be picked up at the Playhouse box office or at the door.

theatre preview

"Fast Friends" is the first play ever brought to the 5 O'Clock stage that was written by a film student and not a theatre student. According to Marks, his endeavor has brought the people in the theatre and film department closer together. "Fast Friends" is better adapted for stage than film, Marks said, because of its one-room setting. A single location doesn't adapt well to film, he said, and the location is important to this play. Marks also said his heavy dialogue style would be better served in a play. 5 O'Clock Theatre is a program that gives playwrights, directors and actors a chance to present original material before an audience and receive feedback. "The best thing about 5 O'Clock is the unusual opportunity you get to implement others' sugges-

Marionettes lose magic touch

By DEBBIE KRIVOV Collegian Staff Writer

Sometimes, too much of a good thing isn't so good after all. Because eventually, when you start analyzing the product, the glitter fades and you lose interest in what was once so fresh, so captivating.

Such was the case Friday night when the Artists Series brought the Compagnie Philippe Genty to Schwab Auditorium as part of the Schwab Theatre Series.

Genty is one of the best known French marionette and puppet theatres performing today. And it can't be denied that Friday's program, titled "Round As A Cube," treated us to the animated magic of the theatre with remarkable crispness. Enchanting Muppet-like creatures, a heart-breaking Pierrot marionette, furry orange and pink ostriches as well as some fascinating Black Light figures were just a few of the visitors from Genty's diverse repertoire.

And, yes, the story ideas were most creative, and the executions nothing less than precise. But, the action wasn't continually fresh and exciting. Time and again, the innovations became tiresome, as the pieces' internal action became too drawn out. And once the sequence began to repeat itself the audience was able to catch on to how the piece was being done, thus destroying that spark of curiosity and amazement that usually makes puppet theatre so exciting. It was like learning how someone did a magic trick.

For example, soon after watching "Twilight," the last piece of the first set, the novelty of seeing those orange puppet creatures dance in a line-up turned into a more analytical "now that's an orange nylon curtain they're using, and the players are putting their feet through the bottoms of it." Both "Twilight" as well as the amusing "Ostrich Ballet" could have been condensed to more skillfully bedazzle the audience. As it was, too many images were worn out.

For this reason, the short, snappy comic vignettes between the six regularly-scheduled pieces took on an added dimension because the "Wow, how did they do that?" aura remained after the lights went down and the sets were changed.

Additionally, these short commercial breaks were played atop an elevated stage platform and were very easy to see. Unfortunately, some of the more visually exciting pieces on the regular program — a very emotional "Pierrot" and the mystical "Dreaming" — featured too much floor work. Consequently, audience members who weren't in the first five rows or so were forced to crane their necks in order to see the action.

Of the entire program, though, "Metamorphosis" was perhaps the most emotionally charged. It began with a simple white beach ball moving about the stage. Soon, though, the playful ball was devoured by a rather grotesque piece of slime. After a series of the slimes' metamorphoses, a stumpy white snail-like creature with a protruding trunk emerged. He romped around the stage by himself, later to be joined by a near-identical partner. Frolicking about their trouble and toil-free paradise, they tossed a green ball back and forth from their trunks.

But soon the second creature swallowed this green fruit of sorts, only to fall to the ground, as if in extreme pain. Instantly, the first creature gave the second trunk-to-trunk resuscitation — and she bounced back to life. At this point, the first creature fell to the ground. So the newly revived comrad immediately inhaled all the light from the floor spot to give her friend "the light" he so desperately needed. They were inseparable from that point, having each become life supports for the other.

Reminiscent of the Adam and Eve tale? Very much so, and very smartly done. "Metamorphosis" was classy, cerebral puppetry at its finest. Throughout the evening, the Compagnie Philippe Genty displayed an abundance of creative



This snail Pierrot was one of the marionettes featured in Compagnie Philippe Genty's "Round As A Cube" program Friday night in Schwab Auditorium. The show was sponsored by the Artists Series.

New Dire Straits is pure gold

By MIKE BURNS For the Collegian

Rolling Stone Magazine rates Love Over Gold as one of the most important albums of the year; People magazine rates it as one of the worst. Love Over Gold is Dire Straits' fourth album and is by far the most ambitious piece of art the band has yet attempted.

The sound has not changed, it is unmistakably Dire Straits, much like Supertramp or the Who, both bands which boast their own distinctive sound. But the scope of the recording is where the difference lies. Mark Knopfler (who is like Jagger to the Stones, or Springsteen to the E Street Band) wrote all the songs, produced the album and directed the Straits to be different. As Rolling Stone says, "Love Over Gold dares to put art before airplay."

The first track, "Telegraph Road," is 14 minutes long. The song starts as a delicate mix of guitar and piano, but the background is wrought with ominous feeling. Then comes the Knopfler trademark: Fender lead and a voice with the story telling-talent that equals Chapin, Springsteen or Joel. Like The Nylon Curtain and Nonesuch, Love Over Gold is as pessimistic as the times. "Telegraph Road" is a story about the growth of a town, and the hard times that we must all deal with. The song reminds me of a mix between "Jungleland," with the feelings evolving and interwoven between the music and the lyrics, and "Freebird," with its driving instrumental outro. Whether the song reaches the popularity of either of those classics is doubtful, but the potential is present. In my opinion, "Telegraph Road" is the outstanding track on the album.

The seven minute "Private Investigations" follows, and sets the mood for what is to come: soft, intricate instrumentals, contrasted with tight driving rock, alternating throughout the album. The instrumentation on this song is elusive in that the song continually changes from soft to hard, rock to jazz, slow to fast, and back again. Knopfler's guitar is superb as he duels Alan Clark on the keyboards. Hal Lindes adds some rhythm (distortion) guitar, just enough to give the song a jolt. Mike Mainieri throws in some vibes and marimbas that add a little jazz flavor. I waited for the song to break into jazz, but it stayed one step away, teasing me with the sound. The timing and production of "Private Investigations" was extremely well done. With this song Knopfler shows us not only his musical talent, but his ability as a producer as well. Side two starts with a bright, lighthearted song called "Industrial Disease." The song has a good steady beat which could lend itself to dancing, and a catchy tune which could lend itself to the radio. "Industrial Disease" is the shortest song on the album with a time of just under six minutes, but even this is a long song by the commercial industry standards. Laced throughout the song is a synth program by Ed Walsh which really makes the song unique in relation to the rest of the album. Love Over Gold, the title track, is a beautifully composed song featuring keyboards and guitar. When the song started I thought the tempo would remain at a constant slow. But I was surprised with some excellent transitions into, and out of, a number of varying speeds and intensities. Truly this is a rock and roll album with heart, and courage enough to take chances. These days most rock is commercial at best, but Dire Straits has come up with something fresh and new that fits into no category (New Wave, Heavy Metal, pop, etc.) except good solid rock.

Prime time crime on TV

By NORMAN BLACK Associated Press Writer

WASHINGTON — Although it may not be surprising from an entertainment standpoint, the picture of crime in America painted by prime-time television bears almost no relation to reality, a study released Sunday asserts.

The study, by Linda and Robert Lichter of George Washington University, concludes that crime pervades television entertainment; that TV crime is much more violent than in real life; that television lawbreakers tend to be middle- or upper-class white males; and that on TV private eyes and private citizens are more likely "to bring evidences to justice" than police.

"Television entertainment largely ignores most aspects of real crime in America, focusing instead on the most serious, violent and life-threatening offenses," the authors write. "By sensationalizing crime in this way, TV misses its opportunity to educate the audience about the true dimensions of America's crime problem."

The Lichters' study is based on an examination of six weeks of prime-time TV aired during the 1981 season by ABC, CBS and NBC. It reviewed a total of 263 entertainment programs and found a total of 250 criminals who committed 417 crimes, "or almost one criminal and 1.7 crimes per show across the entire evening schedule."

"Just as striking as the sheer number of crimes are the types of crime portrayed," the study says. It notes that murder is "by far the most common crime on television," while FBI statistics show that in terms of arrests — far fewer than actual crimes — murders accounted for only one-fifth of one percent of crimes in 1980. "The findings suggest that, after an evening spent watching television, a trip to the precinct house might be something of a letdown," the Lichters said. They also said that the portrayals of lawbreakers and law enforcers on TV are distorted.

According to The Media Institute, the research has been kept confidential and the television networks have yet to see the findings.

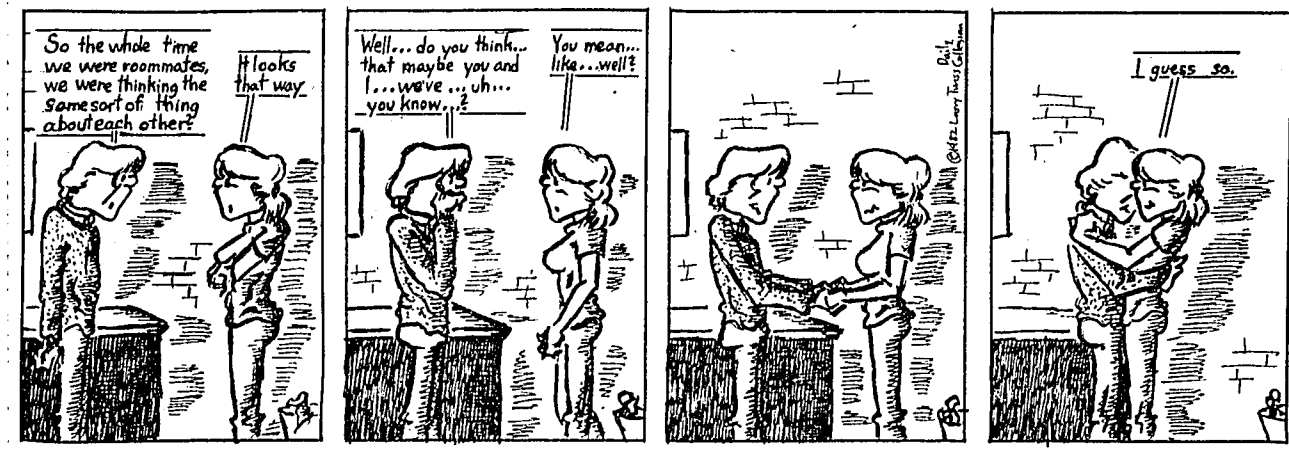
Clarification

In Joe Englert's column in Friday's Daily Collegian it was inadvertently reported that local radio station WQWK was insincere in its choice of radio playlists. The statement should have read "the lack of sincerity displayed by musical groups promoted on such local pop outfits as WQWK is appalling."

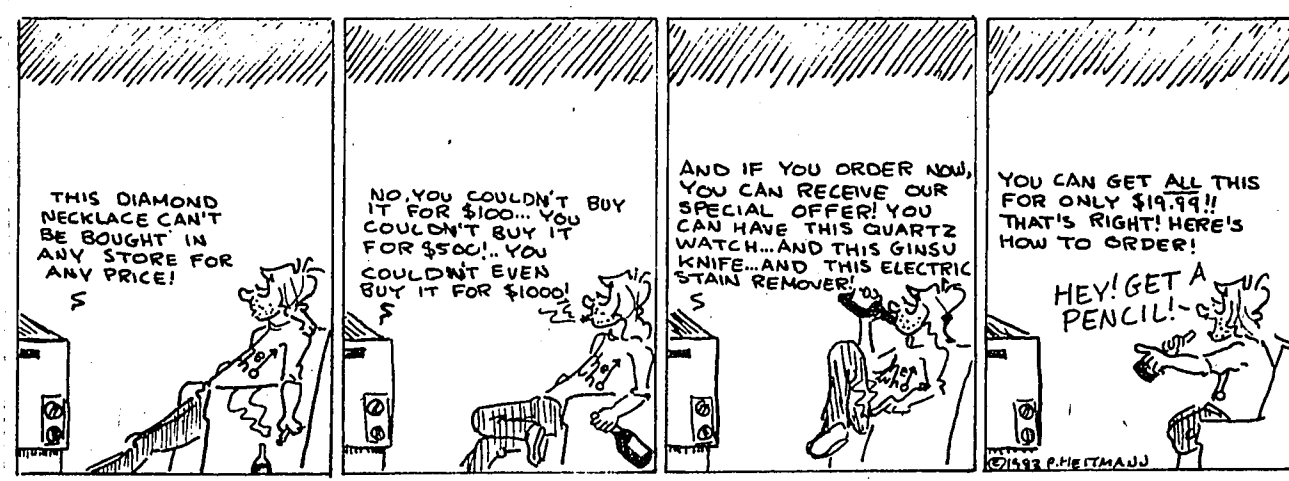
peanuts*



joel



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THE NUMBER ONE KILLER OF YOUNG AMERICANS IS YOUNG AMERICANS.



DRUNK DRIVER, DEPT. * BOX 1969 WASHINGTON, D.C. 20013 I don't want to get killed and I don't want to kill anyone. Tell me how I can help. Youth's Highway Safety Advisory Committee. My name is: Address: City: State: Zip:

STOP DRIVING DRUNK. STOP KILLING EACH OTHER.

Release Valve Night THE CABOOSE BAR in the Train Station JUNCTION OF COLLEGE & GARNER

Across

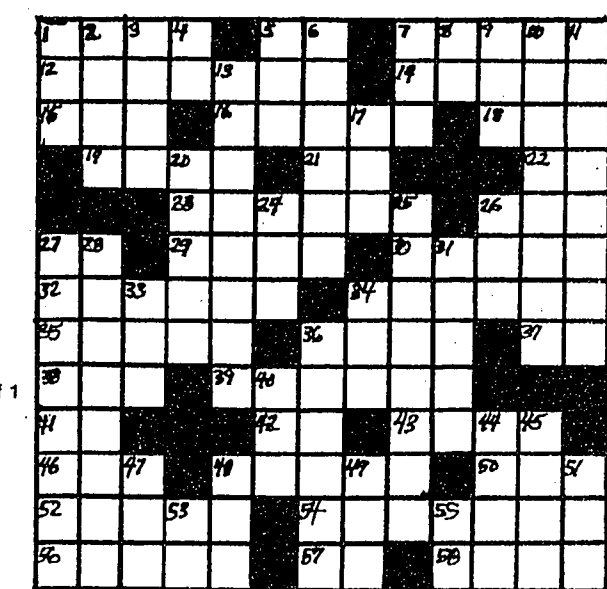
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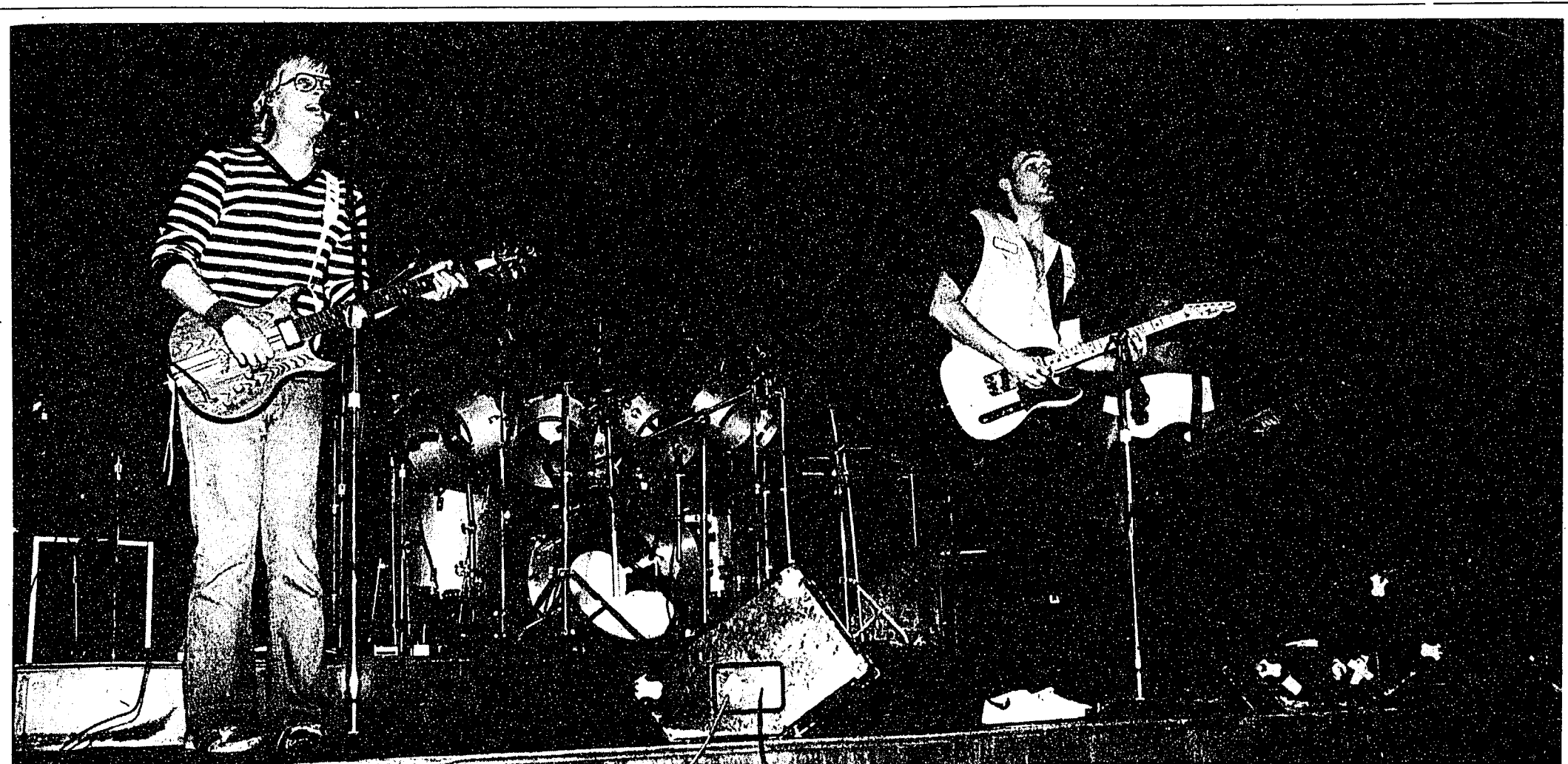
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Crossword

The Play's The Thing by Doug Michko (answers in Tuesday's Classified)



"CANCER CLUES" — Spotting It & Stopping It — An Informal Discussion of the Prevention and Diagnosis of Cancer in Young Adults with BRIAN WALKER, M.D. Oncologist Internal Medicine Associates of State College



Johnny on the spot

The Johnny Deadline Band gave an impressive performance of its rockabilly and rhythm and blues music to a surprisingly large crowd Friday night in the HUB Ballroom. The band performed songs from its recently released ep, "What Ever Happened to Rock n' Roll," including the song "Johnny'd Rather Play His Guitar." The band has been getting some local airplay to promote the album. Along with songs from the ep, Johnny Deadline played some unreleased material, such as

"Voodoo You Do," a song that should be released in the near future. Additionally, some classics like the Buddy Holly "Hot Fade Away" and Chuck Berry's "Living in the USA" were featured. The band commemorated the birthday of Elvis Presley with its own versions of "Burning Love" and "Hound Dog." The crowd was dancing in the aisles by the end of the show. Folk guitarist Richard Sleight opened for the band, playing original songs along with a few blues numbers.