

U.S. Cup entries test new keel

By JAMES SIMON
Associated Press Writer

NEWPORT, R.I. — Faced by the success of Australia II in the America's Cup trials, the two U.S. syndicates worked yesterday to install wing-like devices on the keel of practice boats so they could test the effectiveness of the Aussie design.
"Somebody's worried," Warren Jones, manager of Australia II, said after inspecting the wing-like keel installed on Freedom, the trial horse for the U.S. boat Liberty.
"Just four weeks ago every supposed expert was saying this design is illegal, and now here is Freedom with the winged keel and Defender is up getting modified and the English have one on," Jones said. "It's certainly unusual, to say the least."
Australia II's keel is credited with helping the boat sweep through the foreign competition with a 4-5 record this summer. Many yachting experts feel she poses the greatest threat to U.S. control of the Cup in decades.
The New York Yacht Club, which runs the Cup races,

had protested the Aussie's keel design but dropped the appeal Friday.
The foreign finals were again delayed Tuesday due to the lack of steady wind on Rhode Island Sound. The Aussie boat is a heavy favorite to defeat Victory '83 of England and emerge as the official challenger to the Cup.
Meanwhile, Courageous defeated Liberty by 49 seconds over a shortened three-leg course Tuesday in their battle over which U.S. boat should defend the Cup in the final races, beginning Sept. 13.
Liberty skipper Dennis Conner, who defended the Cup in 1980 aboard Freedom, has guided his new boat to a 29-16 record during preliminary races this summer. Courageous, which defended the Cup in 1974 and 1977, is 18-27 overall but has looked good in the U.S. finals.
Australia II's keel design apparently consists of a ball of weight at the front of the keel's bottom, which then flares back in a wing-like design.
The design aids the boat when it is traveling into the wind by changing the flow of water beneath the yacht. It adds greater stability and turning ability in tacking duels.

Riggins ready for Cowboys

By IBA ROSENFELD
AP Sports Writer

WASHINGTON — John Riggins, warming up verbally for the first of two regular season battles with the Dallas Cowboys, quoted Shakespeare yesterday to show his contempt for the Washington Redskins' archrival.
"I come to bury the Cowboys, not to praise them, so let's get the shovels," said Riggins, who admitted to wanting to say "something cute" to get a news conference started.
The Super Bowl champions play host to the Cowboys next Monday night in the National Football League season opener for both teams.
Riggins, who ripped the Dallas defense for 140 yards in the

Redskins' 31-17 victory in the National Conference championship game last year, cautioned his teammates and the fans about getting too caught up in the rivalry.
"They are no longer the elite. The other teams in the division — New York, St. Louis and Philadelphia — have caught up to them and you must be prepared for everybody."
"The best thing about them (the Cowboys) is their uniforms, the tradition of the star running back added. Put them in New Orleans uniforms and they might not win that many games."
Although he described himself as "dull and flat" yesterday, Riggins predicted that the Cowboys would be more than prepared next week. "They are looking to do more than the Redskins. The intensity is always on the part of the team that

lost last time," he said.

Asked to comment about Dallas Coach Tom Landry's belief that teams with lesser talent often win Super Bowls, Riggins said: "I guess if I had all that talent, or alleged talent, I would have to say something like that too."
Noting that many teams still question whether the Redskins were fluke champions in a strike-shortened season, Riggins said it might be to the team's advantage to again be taken lightly.
"We don't have to be at the top of anybody's list. I guess they still think us as champions in sheep's clothing... only time will tell."
"I think anybody who knows anything about football knows we weren't the best team last year, just one of the better teams," he said.

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'Money' and 'Mom': Two comedies that don't quite cut it

By SHAWN ISRAEL
Collegian Staff Writer

"Easy Money"

Rodney Dangerfield has come a long way since the days he sold lighting fixtures in New York. Taking his jerky mannerisms and disgusted, wise-guy one-liners into nightclubs and doing phenomenally well, he opened up a successful nightspot himself. In 1980, his career skyrocketed with the release of the album "No Respect" (for which he won a Grammy for Best Comedy Recording) and the movie "Caddyshack" (in which his hilarious comic performance won him new fans among college students and critics). And, of course, you can forget his numerous appearances in Miller Lite commercials from the past three years?

Yep, Rodney Dangerfield is not just a talented comic actor, he's a bankable star. Virtually anything he puts his name on will conceivably sell, and sell big. Unfortunately, the latest enterprise bearing Rodney's name is an awful comedy called "Easy Money," a film that doesn't give

Rodney nearly enough opportunities to get yuks as it could.
The story in "Easy Money" centers around Monty Capuletti (Dangerfield), a slovenly baby photographer who lives in a tract suburban neighborhood in New York. Monty smokes like a chimney, eats like Diamond Jim Brady, drinks like W. C. Fields and gambles more frequently (and foolishly) than Jimmy the Greek. He is also referred to as a womanizer, but his claim is never really supported in the film.
Suddenly Monty's wealthy aunt (Geraldine Fitzgerald), who thoroughly despises Monty for his bad habits, is reported to have died in a plane crash. At the reading of the will, Monty and his family learn that they will inherit her department store — valued at \$10 million — provided Monty can give up all the above vices in a year's time.
Monty grudgingly agrees to bid adieu to his evil ways around 40 minutes into the movie. The other 57 minutes are principally spent on his "comic" anguish at having to do without beer, pizza, poker with the guys and cigars, and having to put up with organic food, rigorous exercise, general all-around "gym" and a greedy cousin who wants him to succumb to temptation.

"Easy Money" also features a subplot about Monty's daughter Allison (Jennifer Jason Leigh, last seen in "Fast Times at Ridgemont High") marrying a slick Hispanic gent (Taylor Negron), then leaving him on the honeymoon night. Much ado is also made of Monty's cousin's plan to humiliate him by introducing a line of clothes in Monty's general sartorial style (bowing shirt, baggy polyester slacks and black slip-on shoes, for example) and marketing the line as "The Ordinary Guy Look."
If one word could be used to adequately define my feelings about "Easy Money," it couldn't be printed here. Let's allow two words: sloppy and unfunny. Suffice it to say that the film is a mess.
For one thing, the script (co-written by Dangerfield) hasn't got one honest-to-God well-defined character. Every part is a type (the spacey teenage daughter, the smart-alecky kids, the clumsy groom, and so on...). Even Rodney's snide quips get lost in the thin, uninteresting character with which he's stuck.
The supporting cast fares even worse because of the badly drawn characters. Joe Pesci, best remembered for his Oscar-nominated portrayal of Jake La Motta's manager-brother in "Raging Bull," is so peripheral as Monty's best friend he seems to serve only as a receptacle for Rodney's jokes. He really has no purpose in the story. Negron (last seen in "Young Doctors in Love"), as Allison's sweetheart, is so perpetually glum and inept it's difficult to see what she saw in his loser in the first place. Fine supporting players Candy Azzara and Tom Ewell are also wasted in one-dimensional supporting roles.

James Signorelli's direction is generally flat and undisciplined, and the continuity is atrocious. Worse, the writers and director seem to have passed up a lot of good opportunity for strong jokes. In fact, the situations aren't as played up as they should be for such a light piece. There are a few occasional entertaining scenes, such as Monty moving a Christmas tree with his new exercycle and a clever car bench gag, but that's about it. The ending is also abrupt and feels as though it were arbitrarily selected for the end of the last minute.
Rodney Dangerfield can roll 'em in the aisles in beer commercials and on record albums, but in the slipshod "Easy Money" he has a hard time generating even small chuckles.



Rodney Dangerfield

In the new hit comedy "Mr. Mom" the

viewer gets to see two performers right on the cusp of stardom — Michael Keaton, the hot comic actor who made audiences hoot with his frenetic performance in last year's sleeper comedy "Night Shift"; and Teri Garr, the pert, talented character actress who has played amiable supporting parts in such films as "Young Frankenstein," "Oh, God!" and "Tootsie" (for which she won an Oscar nomination). While "Mr. Mom" might just be the ticket for Keaton and Garr, I can't help but wish a better film would be the one to make them stars.
"Mr. Mom" is essentially a tired premise given a bland, sugary execution by writer John Hughes ("National Lampoon's Vacation") and director Stan Dragoti ("Love at First Bite"). In it Keaton and Garr are Jack and Carolyn Butler, a happily married, moderately well off couple with three children in suburban Detroit. They are moderately well off thanks to Jack's managerial job at an auto company, and Carolyn, of course, she gets laid off (or "lurloughed," as he is told).

Carolyn, having a college degree and a few years of experience in advertising, lands a consulting job with a prestigious firm headed by smooth-talking Ron Richardson (Martin Mull), who also has a yen for Carolyn. Jack, meanwhile, has unassiduously taken on the role of homemaker and full-time babysitter.
Carolyn does splendidly from the start when, on her first day, talks down the other executives who are all futilely trying to compose a new campaign for a tuna company. Jack mixes the detergent, inadvertently lets the kids burn the chili and causes several catastrophic spills in the neighborhood supermarket on his first few days.
As time progresses Jack's future employment prospects dim. At one point he even throws a footrace to Ron in order to, as Carolyn says, "keep the boss happy." From there Jack undergoes a period of depression, marked by weight gain, laxative-induced keeping attention and an addiction of soap operas. He is straightened out, however, by his increasing fear of competition for Ron for Carolyn. Get all that? The chill and causes several catastrophic spills in the neighborhood supermarket on his first few days.
There are also intermittent patches of good dialogue. Most of the scenes, however, are strictly saccharine. The end sequence, in which everything is so neatly resolved, is revolting in its cuteness. Cut me a break!
There is obviously no doubt in the makers of "Mr. Mom" mean well. For the most part, however, they have settled for sitcom-level situations and jokes. While some of them work, thanks primarily to the acting, "Mr. Mom" is, by and large, a disappointment.



Teri Garr

The film's best scenes include a poker game between Jack and the neighborhood wives for food coupons and a terrific sequence in which Jack, fearing being de-sected by revealing himself as a homemaker to Ron, greets him at 7 a.m. in overalls and combat boots, and brandishing a mammoth chainsaw. There are also intermittent patches of good dialogue. Most of the scenes, however, are strictly saccharine. The end sequence, in which everything is so neatly resolved, is revolting in its cuteness. Cut me a break!
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Sesame Street deals with death

By FRED ROTHENBERG
AP Television Writer

NEW YORK — "Sesame Street," where the sun always shines, will discuss death for the first time when it explains the loss of the program's venerable grocer, Mr. Hooper, in a broadcast this Thanksgiving Day.
Will Lee, the actor who played the popular Mr. Hooper, died of a heart attack last December, forcing the show's producers to decide how to explain the subject of death to an audience of pre-schoolers.
Other options were considered, such as saying Mr. Hooper had moved to Florida, "but we felt we ought to deal with it head-on," says Dudley Singer, the program's executive producer. "If we left it unsaid, kids would notice. Our instincts told us to be honest and straightforward."
After getting input from child psychologists, head writer Norman Silex prepared a sensitive script that Ms. Singer says, will answer basic questions without alarming children. To affirm the continuity of life, a birth is also woven into the plot.
Big Bird, who according to Ms. Singer "represents the resident 5-year-old" on the show and "asks the questions a child would ask," is the character who is told that Mr. Hooper is dead.
"We were advised to take the direct approach," says Valeria Lovelace, the show's researcher. "Children don't understand words like 'passing away.'"
The 15th season of "Sesame Street" begins Nov. 21. The scheduling of the Mr. Hooper episode just happened to fall on Thanksgiving Day, which pleases Ms. Singer because parents will be home to answer follow-up questions.

the store? Who's gonna make me birdseed milkshakes and tell me stories?"
David, played by actor Northern J. Calloway, reassures the children that "I'll make you birdseed milkshakes and we'll all tell you stories... and make sure you're OK."
Ms. Lovelace says the program makes the point that every individual is unique. (Later in the season, an older character will join the show, but he won't be cast as a grocer.)
"It won't be the same," says Big Bird.
"Yes, it will be the same," says Bob.
"It won't be the same without him here anymore. But we can all be very glad we had the chance to be with him and know him and love him when he was here."
"Sesame Street" dealt with what Ms. Singer calls a "milder version of death" when it broached the area of loss and separation caused by Big Bird leaving for summer camp.
Ms. Singer says that shows like these are designed to "get into the area of feelings, without arousing anxieties." The Nov. 24 broadcast takes great pains to avoid scaring kids.
"We left out what caused Will's death," says Ms. Singer. "We have no shows leading into the death. There's no talk about illness or old age because, to pre-schoolers, their parents are older. We treat it all as casually as possible."
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University Readers set out for Baltimore sci-fi convention

By HEIDI BEELER
Collegian Staff Writer

After watching them hitchhike across the galaxy last spring with Douglas Adams' best seller, you might think that taking their advice to Baltimore would be boring for the University Readers. Yet, with an invitation to perform tomorrow at the WorldCon Science-Fiction Convention, the Hugo Awards for science fiction are presented annually, the group is anything but bored.
"To have our work recognized by such a prestigious national organization is a real honor for the Readers," Faculty Adviser Dr. Tony Lentz said. "The students have been performing one or two science fiction stories each Fall and Spring Term, so we have a close connection with the literature. The group is excited about making the trip."
The University Readers primarily use science fiction stories for their performances. In addition to their reading of the "Hitchhiker's Guide To the Galaxy" last spring, they've put on stories by Asimov and performed a story by former "Omni" magazine editor Ben Bova at the Paracon Science Fiction Convention in State College. Two Poe stories with science fiction elements — "The Man Who Was Used Up" and "Some Words With a Mummy" — have been chosen for tomorrow's convention.
"Science-fiction literature is especially well-suited to group readings, because the audience uses its imagination to picture all the fantastic detail of the author's

creation," Lentz said. "It's like old-time radio drama, a theatre of the mind, but with the excitement of a live performance too."
Of course, not all of the members can perform in these readings at one time. The 40-plus members jointly select stories and decide who will direct them, and those interested can then audition for available roles. The five students chosen to perform for the WorldCon Convention are University Readers President Michael Burns, Vice-President Linda Martine, Treasurer Joe Myers, Crystal Thomas and Will Friday. Lentz directed these stories.
The University Readers has been active on campus for over thirty years now. Lentz said the group's attempt to stimulate the imagination of the audience is important.
"It's my feeling that television and film have brought us back to a false oral tradition," Lentz said. "One with lots of surface glitter but with little of the depth and richness of the great oral traditions of our past. We don't want people to be passive receivers of stories as TV and film directors re-create them. We strive, in our own small way, to preserve humankind's greatest asset — its ability to dream, to imagine things that never were, to make the future possible."
The University Readers will hold an organizational meeting Tuesday, September 6 in 222 Sparks at 7:30 for anyone interested in the organization. Members will decide on stories and receive information on auditions at this time.

Kool Jazz wraps up in Newport; Olivier studies painting for next role

NEWPORT, R.I. (AP) — Thousands of fans were delighted by "the first lady of song" as she clucked and sang her way through the finale performance of Newport's Kool Jazz Festival.

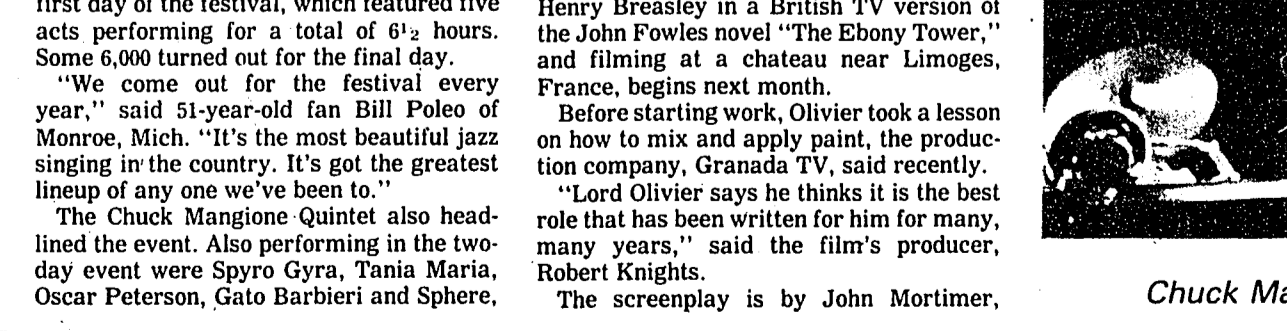
Ella Fitzgerald wrapped up the two-day festival recently, breezing through Cole Porter and George and Ira Gershwin, clucking through "Old MacDonald Had a Farm" and closing with "Mack the Knife."
About 5,000 jazz fans showed up for the first day of the festival, which featured five acts performing for a total of 6 1/2 hours. Some 6,000 turned out for the final night.
"We came out for the festival every year," said 51-year-old fan Bill Poleo of Monroe, Mich. "It's the most beautiful jazz singing in the country. It's got the greatest lineup of any one we've been to."
The Chuck Mangione Quintet also headlined the event. Also performing in the two-day event were Spyro Gyra, Tania Maria, Oscar Peterson, Gato Barbieri and Sphere.

the Rhode Island Youth Stage Band, George Wein's Kool Jazz Festival All-Stars, Wynton Marsalis Quintet and Art Blakey and the Jazz Messengers.

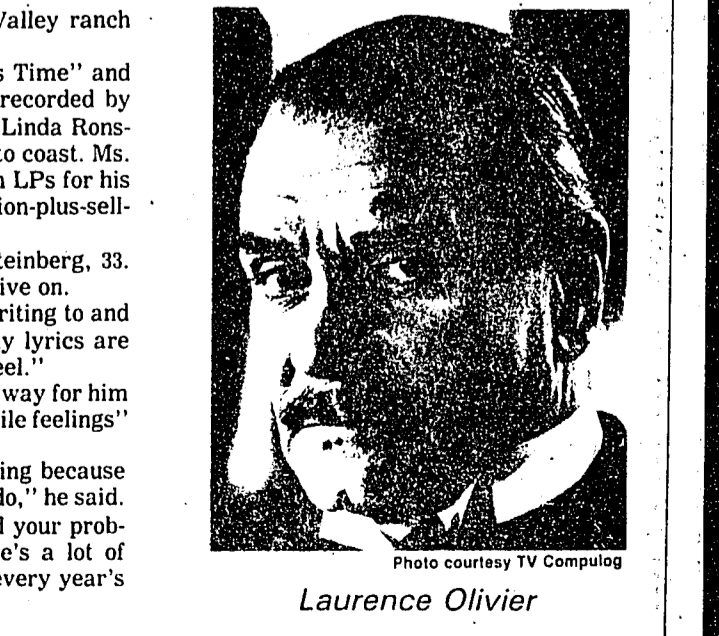
LONDON (AP) — Actor Laurence Olivier has been learning tips from renowned English painter John Piper before tackling his next role.
Lord Olivier, 76, will portray the artist Henry Breasley in a British TV version of the John Fowles novel "The Ebony Tower," and filming at a chateau near Limoges, France, begins next month.
Before starting work, Olivier took a lesson on how to mix and apply paint, the production company, Granada TV, said recently.
"Lord Olivier says he thinks it is the best role that has been written for him for many, many years," said the film's producer, Robert Knights.
The screenplay is by John Mortimer,

author of the autobiographical television play "A Voyage Round My Father" in which Olivier starred to great critical acclaim in 1982.

THERMAL, Calif. (AP) — Billy Steinberg cultivates grapes in the morning and rock 'n' roll tunes in the afternoon.
The green seedless grapes grown on his father's 1,500-acre Coachella Valley ranch are sold in supermarkets.
His songs, such as "Precious Time" and "How Do I Make You?," are recorded by such stars as Pat Benatar and Linda Ronstadt and broadcast from coast to coast. Benatar gave him two platinum LPs for his contributions to two of her million-plus-selling albums.
"I'm kinda spoiled," says Steinberg, 33. "The combination is what I thrive on."
"I always do my best lyric writing to and from work," he says. "Half my lyrics are written behind the steering wheel."
He said songwriting offered a way for him to channel his "aggressive, hostile feelings" as a youth.
"I'm a workaholic with farming because you can never do all there is to do," he said. "And you can lose yourself and for many problems and anxieties in it. There's a lot of work that goes into preparing every year's grape crop."



Chuck Mangione



Laurence Olivier