

# Trackmen blow by competition at Invite

By TODD BENOIT  
Collegian Sports Writer

It was the kind of day when you throw out the record book. Ferocious and freezing winds buffeted the Memorial Invitational Track and Field Meet here Saturday but, in spite of the weather, the Lions put on a fine show.

The winds, which cramped runners' legs, threw off jumpers' timing and sent discuses awry, had barely an effect on Lion co-captain Todd Shenk's performance. Shenk captured both the hammer throw and the discus competition.

"I'm still hitting hard and working on my technique. It takes a while to get into form," Shenk said. "From what I did today I think I'm a little ahead of myself."

The meet's highlight was produced by Lion Rick Kleban in the decathlon. Kleban, a junior, eclipsed his Penn State record by rolling up a total of 6,983 points and, in the process, qualified for the ICA championship.

"I think I did all right considering the cold," Kleban said. "I found it hard to run the 400 and the mile because the cold weather was really affecting my legs," he explained. Junior Randy Moore, another Lion, to overcome both the competition and the weather, outstrapped teammate Vance Watson to take the 800-meter run in 1:57.7.

"I knew it was going to be incredibly windy. I saw Kenny Wynn, the biggest man in the race, take the lead so I decided just to hang out," Moore said. "Everyone was working real hard so I tried to keep my head and my shoulders down. When I have a good race I don't really think, it just happens."

Head Coach Harry Groves said even though some of the scheduled competition didn't show for the non-

scoring meet due to the weather, the team still produced top results.

"There were some really good performances out there," Groves said. "With the weather it was difficult for (Ray) Levrite to keep his step pattern in the hurdles, but he did a fine job."

Senior Lion Dwight Stephens, competing in sweatpants, came from way back to take teammate John Evans by a step in the 5,000-meter run in

15:28. Stephens pulled abreast of Evans on the final straightaway and was able to lean his teammate at the tape.

In perhaps the bravest race of the day, Rich Clelan splashed to a win in the 3,000-meter steeplechase in 9:54.6. "It was, of course, very cold today. As soon as you came out of the water your legs cramped," Clelan said. "I just didn't have any lift in my legs to clear the barriers."

# Trackwomen take 1st at George Mason

By DEBORAH J. STEPHENS  
Collegian Sports Writer

The women's track and field team captured a big win this past weekend at the George Mason Invitational, placing first out of 20 teams with 154 points.

Penn State Head Coach Gary Schwartz said those in the field events and distance runners did well, as did heptathlete Carla Criste. The shorter distance events, however, were disappointing, Schwartz said.

"The sprinters were hurt by the weather and injuries to some of our key people," Schwartz said. "We just hope that those events can come along."

The two-day meet started Friday with the 4x800-meter relay team of Heidi Gerken, Paula Renzi, Doreen Startare and Beth Stever placing second with a time of 9:51.1. Schwartz said he was pleased with their performance despite Friday's adverse weather.

In the discus, Elaine Sobansky placed second with a throw of 146.5, Marilyn Senz was third with a throw of 138.9 and Haidee Ganz placed sixth with a throw of 118.8 feet. Johanna Humphreys surpassed her competitors in the

long jump with a leap of 18.4. The meet resumed competition on Saturday with the 5,000-meter run. Lady Lions Natalie Updegrave placed first with a time of 17:14.62 and Anne Shafer was third with a 17:22.54.

In the 1,500 meter, Startare finished first, Renzi second and Gerken third with times of 4:37.64, 4:39.03 and 4:44.2, respectively. Stephanie Weeks captured third in the 100-meter hurdles with a time of 14.76 and Holly Lohy placed first for Penn State in the 3,000-meter run with a time of 10:14.5.

In the field events Saturday, Senz threw 161-10 to capture first place in the javelin and Melissa Moyer placed third in that event, throwing her personal best distance of 139-1 feet.

Humphreys again placed first, this time in the triple jump, with a jump of 37.5. Jean Mitinger placed second with a jump of 35.49, and Pam Reynolds put in a 34.25 jump to win fifth place.

Sobansky brought home another Penn State first place in the shot put, breaking the meet record with a throw of 53-7.5.



Lion John Evans leads the pack in the 5,000-meter event during Saturday's Memorial Invitational at the Nittany Lion Track.

# arts

## National company puts on powerful production of 'Evita'

By HEIDI BEELER  
Collegian Staff Writer

Power was definitely the key word at yesterday's performance of "Evita," sponsored by the Artists Series in Eisenhower Auditorium. There, Eva Duarte Perone made her rise to power over the cheering and roaring Argentine masses with singing, dancing, sets and theatrically that all packed a wallop impressive even for a national touring company.

Based on the true life history of the Argentine actress-co-dictator, the story takes the classic "poor girl makes good with rich and famous man" romance and then shows the realistic, ugly underside to that story. When the play opens, a uniformed official interrupts a bawdy cinema crowd with the announcement that Eva (Donna Marie Elio) has just died. At the mention of her "savior," the hooping, flirting, noisy crowd immediately settles into a following of amazed and devout mourners.

From the midst of this mourning "circus," milling around her coffin, comes Che (Tim Bowman), a khaki-clad revolutionary who can't believe his countrymen's blind adoration. He sarcastically sings "Why all this howling, hysterical sorrow?/What kind of goddess has lived among

us?/How will we ever get by without her?"

Then to blast this fairy tale perception of Eva for the audience, he goes back to her beginnings as a waitress in a grubby, small-town bar and follows her life as she sleeps her way up through the ranks of singer, actress, radio announcer and, finally, mistress and then wife of General Juan Peron (John Leslie Wolf), Argentina's leading politician. And when the pair goes on to win Peron the presidency, rather than saving the "shirtless" peasants as they promise, they drive the entire country into bankruptcy with wild expenses and embezzlement, smiling and receiving cheers the while.

The winner of seven Tony Awards and the New York Drama Critics' Circle Award for best musical, "Evita" is the most successful of Tim Rice and Andrew Lloyd Webber's modern operas to date—and it wasn't hard to see why. Rice and Webber would be a sufficiently great team if they had only put together a fascinating story, told through a series of songs that were not only varied enough to make the two hours-worth of straight singing interesting, but that also simultaneously expressed the double-level moods of the characters. (No problem.) And they did accomplish this

with their variety of songs, ranging from Peron's ex-mistress (Patricia Ludd) singing gently and yet with forced courage "Where Am I Going To?" to the hopeful peasants singing the massive chorus of "A New Argentina."

But Rice and Webber did more than create a solid musical; they also told the story using excellent theatrical devices that were both more entertaining and more meaningful than a straight realistic plot would have been. For example, as general in a chaotic country, Peron comes to military power completely by luck, and they show this one out the door set in the middle of the stage, her bathtubs get increasingly luxurious.

The acting level matched the quality of the show. It seems that many of the touring companies get worn out with their tough travel schedules, but if there was one thing this troupe didn't lack it was energy. Elio was feisty as the hysterically ambitious Eva; not only did she have a ringing voice, but she also did

an excellent job of making Eva both convincingly seductive and falsely innocent. Bowman as the cynical Che had angry-energy galore as he belted out his songs with thick sarcasm (too much to be real or effective at times). And although Wolfe's voice wasn't always strong enough to be well heard, he was excellent at laying the part of the distant, calculating Peron.

The technical portion of the show heightened the theatricality. Giant metal framework structures served as balconies, city streets and hotel rooms. Slides of the real Eva and Peron were shown on screens flown in and out. Peronist banners swung down from the heavens and flaming torches were brought out in an awesome political rally imagined by the pair while they are in bed.

In places the theatricality went too far, though. For example, just before Eva died of cancer, Director wasn't harmed, and the show turned out to be the strongest theatrical production brought in by the Artists Series in a long while.



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## Samelson thrills Eisenhower

By SARAH MATHRATT  
Collegian Staff Writer

Peter Samelson brought the childishly enchanting mystique of magic along with his Theater of Illusion to Eisenhower Auditorium last Friday night.

The performance, entitled "Standing Up and Looking Ahead," was somewhat autobiographical in nature, tracing Samelson's latest interest in magic from childhood to adulthood. Solo skits depicted Samelson as an insatiably curious youngster, intrigued by the manipulation of objects and as a child receiving his first magic kit. As time progressed in the story, a teenaged Samelson spent endless hours in his garage perfecting tricks and eventually entered the limelight as a professional magician. Pre-recorded background voices, such as his mother's, "Peter, what are you doing in that garage?" guided us through the various stages, based loosely on Piaget's levels of cognitive development.

Tension mounted in the story line as Samelson the professional entertained the tremendous pressures familiar to a performer, those of constant traveling and having to come up with original, new material. The manifestation of these pressures was a scene in which Samelson allowed himself to be tied up in a straight jacket as a tribute to Freud but was unable to escape. The jacket itself symbolized "a part of his life when the pressures seemed insurmountable, and he felt trapped."

Samelson remained lying so confined onstage during a ten-minute intermission. After the break, the story continued while Samelson struggled with his conflicting selves. In a climax, he freed himself of his trappings in less than 30 seconds, an act which represented "taking control of his own life."

The audience realized they were in for an experience from the beginning of the show, at which time a huge balloon was slowly inflated onstage. After the balloon was filled and audience suspense aroused, it became apparent that someone was inside the plastic sphere trying to get out. Enter Mr. Samelson. As the background

voices then proceeded to relay fragments of his life, Samelson complied by impersonating himself in a sequence of life stages and performing illusions to illustrate each. The early illusions were not unusual, but consisted of the common magic, ring tricks and one with silk scarves.

However, the show picked up as the professional Samelson encouraged audience participation. For one trick, he invited a middle-aged man onstage for assistance.

Seated, the man watched Samelson crumple napkins into a pile directly behind him and then tried to guess which hand they were in. Meanwhile the audience witnessed Samelson losing the ball of napkins into a pile directly behind the baffled man. Of course the man consistently guessed the wrong hand, even when he was permitted two guesses. Finally he was instructed to look behind him and view the pile of discarded napkins, much to the audience's delight.

Perhaps the best illusion was the last, in which Samelson portrayed a mad scientist at work in his laboratory. A UFO (an enormous balloon) floated onstage. Samelson pushed it out toward the audience and allowed them to take charge of it for a while, an act which succeeded in getting them involved. Eventually the "UFO" found its way back onstage, where the mad scientist plotted to capture it for himself. To his surprise the thing began to shudder, and the scientist hid fearfully behind a nearby tapestry. Moments later a foreign-looking creature broke out of the balloon and surveyed the area suspiciously. Assured that no one else was around, the creature removed its mask. Surprise! It was Samelson!

Samelson skillfully combined acting ability with humor throughout his performance and worked well with the audience. His objective was "to help people see the world in a little different way and see the magic in their lives." He succeeded.



Peter Samelson bedazzled his audience Friday night with a mixture of magic, drama and humor.

## Marvin Gaye's talent lives on in his musical accomplishments

By PAT GRANDJEAN  
Collegian Staff Writer

On Sunday, April 1, Marvin Gaye was shot to death by his father in his parents' home. According to reports last week on National Public Radio, the cause of his was a family dispute that got out of hand: Gaye managed to get in the middle of a parental disagreement over an insurance form. Reportedly, Gaye's father became incensed over the fact that he began to resist the insurance agent. Gaye once, his father hesitated before shooting him a second time, which has led Gaye's mother to pursue a charge of murder against her husband—a rather sad and painful ending to the life of a rather remarkable and special artist.

Gaye came to prominence as an entertainer through his work with Detroit's Motown Records. He had already completed a vocal stint with the Moonglows, the classic 1960s R&B group, before arriving at Motown in the early '60s. When he arrived, though, he tried to sell himself to label head Berry Gordy as a jazz singer. Initially, Gordy used him in the background on some early projects, primarily as a session drummer. (In fact, Gaye admitted in a recent *Musicians* magazine interview that he had continued to drum on several recordings throughout much of his Motown career.)

Gordy gave Gaye his first crack at lead vocals in 1962, with the song "Stubborn Kind of Fellow," and from then on the hits came hard and fast. In his early career with Motown, Gaye worked with a whole raft of producers, including Smokey Robinson ("I'll Be Doggone," "Ain't That Peculiar"), Holland-Dozier-Holland ("Can I Get a Witness," "How Sweet It Is") and Norman Whitfield ("I Heard It Through the Grapevine," "Ain't No Mountain High Enough").

As producer and writer himself, he shared co-writing credits on Martha and the Vandellas' "Dancing in the Streets" and on "Wherever I Lay My Hat (That's My Home)," recently beautifully resurrected by Paul Young on his first album. In the late 1960s, he sang on a transcendent series of duets with the late Tammi Terrell ("Your Precious Love," "You're All I Need To Get By"), produced by Ashford & Simpson.

Gaye occupied a special position in the early days of Motown. Smokey Robinson gave the label a tender heart. The Temptations were its speed, Levi Stubbs and the Four Tops its soul, and the Supremes its flash. However, Gaye, more than anyone else, gave it what it really needed: sex.

The sexual pull he could communicate remained guarded until "I Heard It Through the Grapevine" and didn't really flower until "Let's Get It On." But earlier it was always there, particularly in the high, gritty timbre of his vocals. Unlike many of his label counterparts, he wasn't safe family entertainment, and that was the key to his appeal for a white pre-adolescent suburban female such as myself. He was an outlaw, a little dangerous, but basically human and vulnerable just the same.

Like Smokey Robinson, Gaye the vocalist had tremendous influence upon his singing contemporaries and heirs. Among other Motown artists his style has impacted most strongly upon Stevie Wonder and Michael Jackson. As for non-Motown artists, his admirers and imitators include Mick Jagger, Rod Stewart, Annie Lennox (Durythmics)

and David Bowie (who in a recent *Rolling Stone* poll named Gaye's Greatest Hits his choice for "Best Album of 1983").

In the early 1970s, Gaye embarked upon a musical course that was to change the quality of his Motown work dramatically. Reportedly fed up with the artistic formula forced upon him by Gordy and the usual legend of Motown writers and producers, he made the decision to begin doing more of his own writing and production work. He wanted his songs to begin to reflect more of his growing concern with world affairs and his burgeoning involvement in fundamentalist Christian theology.

As a result, Gaye's 1971 album, *What's Going On*, abandoned the tightly constructed "pop" songs of his early career for longer, more fluid and elliptical instrumental grooves. Thematically, he discarded boy/girl romanticism for a more hardheaded but optimistic look at the trials of black urban life, and became the first at his label to do so. Several of these songs provided Gaye with further popular hits: "Inner City Blues," "Mercy Mercy Me," "Save the Children." *What's Going On* was later cited as an important influence upon Stevie Wonder's groundbreaking 1973 album, *Innervisions*. He shortly returned overtly to the role of black sex idol with a vengeance, releasing the album *Let's Get It On*, the title track of which became another major hit. *Let's Get It On* laid the groundwork for current efforts by Rick James and Prince.

In 1976, Gaye's longtime marriage to Berry Gordy's sister Anna broke up. The slimy settlement induced him to file for bankruptcy, and he decided to follow the recommendation of his divorce trial judge that he write an album on the subject of the divorce and pay his agreement off with record royalties. The resultant record, *Here, My Dear*, did allow Gaye to make good on \$600,000 back album, but the subject matter of the record itself was so personal that she considered suing him for invasion of privacy. In fact, *Here, My Dear* was not a resounding commercial success. But it was a big success with the critics, who praised it for its unflinching personal expression.

Gaye's financial situation in the late 1970s led to rather intensive harassment by the Internal Revenue Service, and he found himself becoming increasingly agitated and dissatisfied with his work and his life in the United States. He spent the years 1978-1980 in European exile, releasing one final Motown album in 1981, *In Our Lifetime*.

In 1982, Gaye released his first album on Columbia, *Midnight Love*, and almost overnight his public fortunes seemed to change. The album went platinum, his single "Sexual Healing" was a major hit, and Gaye was awarded his first Grammy award (after eight prior nominations) for his vocal performance on "Sexual Healing."

*Midnight Love* is a truly fine album that shows Gaye's vocal talents at their peak, and features several stand out tracks. Thematically, this album represents Gaye's attempt to integrate his "sex symbol" image with his strengthening religious ties. The whole album is infused with an enthusiasm for personal expression that is all too rare in all music these days — which proves that Gaye, had he the opportunity, would have continued to provide us with challenging and thoughtful work.

## 'Danton' is a dramatic film

By SHAWN ISRAEL  
Collegian Staff Writer

One of the more uncomfortably remembered cocodochs of the French Revolution was the trial and execution of Georges Danton, one of the revolution's prime movers in its early stages for conspiracy against the Revolutionary Council under the direction of Maximilien Robespierre.

"Danton," director Andrej Wajda's controversial meditation on the subject, is an intriguing bit of psychological drama that sometimes hurts.

When "Danton" opened last year, it enraged many French leftists, in no small way, for its portrayal of Robespierre as a character considerably more complex than a mad butcher. Still, under Wajda's direction, "Danton" is very clearly a drama — at times even a horror story — about the corruption of power and the mechanics of betrayal. And it's no secret that Wajda's

treatment of the subject is highly allegorical. Wajda himself spoke of Danton's character as symbolizing the modern-day West and Robespierre's as Stalinism personified. Being ousted as the head of the Polish filmmaker's union in 1977, and, subsequently, no stranger to betrayal, Wajda certainly saw "Danton" as prime material.

What "Danton" amounts to is a clash of temperaments, acted to the hilt. As the hulking, self-absorbed title figure, Gerard Depardieu ("The Return of Martin Guerre") gives a powerhouse performance. His Danton is a hulking bear whose love for freedom matches his hearty appreciation of women and food, and his love of performance is easily evident during the trial sequence, occupying the film's final third.

As Danton's onetime comrade in arms-turned-awful marital enemy, Wojciech Formidably gives Robespierre's frightening puritanical devotion and seasons his portrayal with cast-iron grimaces that reveal stifled confusion and unfeeling dedication to his cause. The movie becomes, on the strength of these performances, a battle for principle between two idealists who know they can not compromise. In fact, Wajda seems to suggest, they invariably destroy each other.

Most amazing about "Danton" is the sense of sheer menace Wajda infuses into much of the action with his visual style playing up the contrast against alternately garish and sparse interiors. Wajda makes even the walls and tables take on an oozing creepiness, and probably gives the guidelines — that eventually does in Danton and his fellow "conspirators" — the fullest characterization of an implement of destruction ever seen in film: at once sensual and bloodthirsty, even wry in its contempt for its victims.

"Danton" is showing at 7 and 9 tonight in 112 Kern.

