

scoreboard

major league baseball

NATIONAL LEAGUE			
W	L	Pct.	GB
4	1	.800	—
4	2	.667	1/2
3	2	.600	1
3	2	.600	1
3	3	.500	1 1/2
3	3	.500	1 1/2

WEST DIVISION			
W	L	Pct.	GB
3	1	.750	—
3	1	.750	—
3	2	.600	1
3	2	.600	1
0	4	.000	5 1/2
0	5	.000	5 1/2

EAST DIVISION			
W	L	Pct.	GB
3	1	.750	—
3	1	.750	—
3	2	.600	1
3	2	.600	1
0	4	.000	5 1/2
0	5	.000	5 1/2

It's Here!
The 10th Annual — Delta Chi Marathon
April 13, 14, 15th
Registration ends April 11th
Sign-up in dorm areas or at the HUB
For more information call
237-9157 or 238-9944

ELECTIONS
for the
PENN STATE STAMP CLUB
followed by a Box of Covers
April 11 7:30 p.m. 207 Sockett Bldg. #147

The Scorpion
232 W. Calder Way
presents
Core
from Pittsburgh, PA
Tonight
(Recently Reformed, The Core is emphasizing more Rock, less Reggae)

ARE YOU GOING TO BE FREE U
HERE THIS SUMMER?
HOW ABOUT STARTING A FREE U COURSE?
Course Forms are available at 223 HUB
or you can do it by phone 863-0038.
DUE DATE FOR SUMMER
FREE U COURSES IS
APRIL 20th AT 223 HUB

ICE
RHYTHMS '84
An Ice Show Featuring Guest National
Composers and Local Skaters
DATES: April 13 and 14, 1984 7:30 p.m. both dates
1:00 p.m. - matinee April 14
PLACE: The Penn State Ice Pavilion (Saturday)
SPONSORED BY: The Penn State Ice Pavilion & McDonalds Restaurants
TICKETS: Advance tickets will cost \$2.00 for students/youth and
\$3.00 for adults - AVAILABLE AT THE PENN STATE ICE
PAVILION MAIN COUNTER
TICKETS AT THE DOOR: \$2.50 and \$3.50

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kelly's
SHOE PUB
Lock Haven
Lewisburg
Kelly's Shoe Pub,
State College
White
Camel
"Harris"
Special Group
\$5 — \$10 — \$15
sale ends Saturday, April 14th

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College Ave.
under Campus Casino
238-0321
"We're Building a Reputation"
SPRING FEVER SALE
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20% OFF
entire stock
our already low discount prices
save up to \$15.00
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Adidas L.A. Gear
L.A. Gear Jordache
Timberland Capezio
Regal Bass
Main Woods Vivoli
Dexter D. Evans
Levis Sporto
Hippopotamus Wimizees
Oleg Cassini Footworks
Giorgio Brutini Candies
Fiancee
Jaguar

arts

URTC's wacky production uses many theatrical elements

By HEIDI BEELER
Collegian Staff Writer

Keeping a lid on all the excitement over their production of "Skin of Our Teeth" has really been impossible for the University Resident Theatre Company. For months now, whispers and chattering all about dinosaurs, original films, gambling casinos, professional actors, slide projections, ice glaciers, sound, lights and... most of all... have filled the Arts Building's halls.

It seems that Director Helen Manfull—looking strangely calm in the midst of this cataclysmic event—has combined some of the best of all the theatrical elements, starting with Thornton Wilder's Pulitzer Prize-winning script.

Manfull, who chose the play herself rather than being assigned a show, said that as she worked on the production, she discovered what a masterpiece Wilder composed. Not only did he write artistic language, he created characters that are both universal and individuals, made each act build dramatically and anticipated some of the most major modern expressionistic movements, including absurdism and epic theater—and made all of it easy to understand.

And as if that weren't enough, the play is just plain fun too.

"I didn't know (this) at the time I chose it, (but) I think it's a wonderful piece of dramatic literature," Manfull said. "It's brilliantly

crafted, nothing is wasted, everything is purposeful. It's the best play I've worked on in a number of years, and I've really enjoyed that."

As the Antropus family lives through the Ice Age, Noah's great flood, the world wars and finally celebrates the New Jersey couple's 1,000th wedding anniversary, we see the proverbial family enduring through all catastrophes. And being actively concerned about the threat of nuclear war, Manfull found the play's message particularly relevant today.

"I really think it has something to say at a time when we have the potential to blow ourselves up," Manfull said. "I think the whole lesson—that we've learned (before), we are capable of learning, we are capable of getting better, we're capable of not destroying ourselves—is something that needs to be said right now."

Now add to this wacky, winner of a script the wildest and most complex technical show produced here over the past few years. Slides, sound, projections, lights and even six original films (directed by Jerry Holway specifically for this production) all combine to create the ice floes, floods and cities.

"The most interesting (technical element) we're using in film," Manfull said, "is 'Film wouldn't have been used in 1940 as a theatrical device, but it would now, and I think if Wilder were living now and this were being done now, he would champion the use of film... in very much a film-television generation."

And to top it all off, Manfull's creative, energetic cast of grads and undergrads is supplemented by two professional actors: New York actor John D. McNally and University professor Peg French.

Having been a screenwriter in California, a film actor in movies such as "1941" ("The only flop Steven Spielberg ever did," McNally said.) and a stage actor in NYC, it may seem strange that McNally would turn up in a university production. But McNally said he finds working with students is often a closer experience than working with professionals.

"There is in a university (as opposed to a regional theater) a built-in ensemble by virtue of the fact that it's a long-term commitment when the students come here in the first place," McNally said.

For French, acting with the students she teaches during the day can be a challenge.

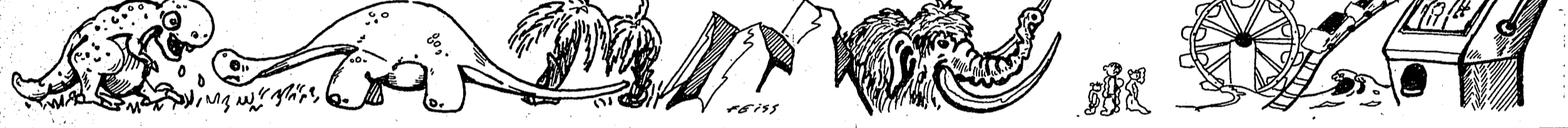
"It really keeps you honest," French said. "When I was a student here teaching, that was the most fun I had in my life. I had to go out and act in front of my students. They're going 'Well, she says to do this and she did (that).' I thought they'd all come with note pads."

"I really find it supportive (though), and I don't try to teach them anything I don't do personally."

A student performance of "Skin of Our Teeth" will be given tonight at 8 p.m. at the University Theatre. The show opens Friday.



The Antropus family travels through the Ice age in the celebration of a 4000th wedding anniversary in the URTC's "Skin of Our Teeth."



Oscars turn out few surprises

By BOB THOMAS
Associated Press Writer

LOS ANGELES (AP)—When Shirley MacLaine and James L. Brooks entered the Academy Board of Governors Ball early Tuesday, the glittering crowd erupted into applause for the Oscar achievements of "Terms of Endearment."

"The Oscar came to 'Terms' five times at the Music Center on Monday night: best picture, actress (Miss MacLaine), supporting actor (Jack Nicholson), direction and adapted script. Brooks won his awards for his first film as producer and director and his second as writer; his other script was "Starting Over" for Burt Reynolds.

"The Right Stuff," about America's first astronauts, and "Fanny & Alexander," which Swedish director Ingmar Bergman says is his last film, won four Oscars apiece.

For triple winner Brooks the cheers were something special: he had taken all the marbles for his "orphan" movie.

"Yes, it's true that 'Terms of Endearment' was offered to all the studios," he told a reporter over the din at the Beverly Hilton. "The package

included the two female stars (Shirley MacLaine, Debra Winger), but not Jack Nicholson. He came later."

Most of the studios declined the project because of its tragic ending and the feeling there was no market for its mother-daughter theme.

But Paramount Pictures agreed to undertake the film, adding Nicholson for box-office strength. He reportedly was paid \$1 million compared to \$500,000 each Ms. MacLaine and Ms. Winger.

Robert Duvall scored over four Britons as best supporting actor, honored for his portrayal as the stolid Mac Sledge of "Tender Mercies."

The most poignant winner was Linda Hunt as orphan in the supporting actress. The tiny New York actress, who had worked in the theater for years, played a male war photographer in "The Year of Living Dangerously." Her only other film role had been as the wrestler's mother in "Popeye."

The best-picture award for "Terms of Endearment" marked the third year in a row that an "orphan" movie has won the top prize. The 1981 choice, "Chariots of Fire," was rejected

Bruce's Comedy Company keeps its audiences wanting more anecdotes

By MIKE KINKOPF
Collegian Staff Writer

"To beat or not to beat: that is the question!"

comedy review

So begins Scott Bruce's modern adaptation of Shakespeare: a stern soliloquy on the pains and gains of

masturbation. If you had to pick Bruce's climactic moment, as the Comedy Company's leader sweats to pull one more big laugh out of your innards, this Hamlet bit might be just a cut above the rest. Playing Sunday night to a capacity crowd in the HUB ballroom, Bruce and three other wits proved that even sorry academics can overcome with smiles.

The Comedy Company doesn't just make you laugh—it makes you think! Husky "Big Daddy" Graham

Scott Bruce, a connoisseur of fine cookies, also has a fine sense of humor that is present in his Comedy Company shows.

delivers a witty analysis of the worst come-on and put-down lines that can ever come out of collegiate mouths; if these don't get you (and they will), his Lou-Red-in-the-Nitty-Mail gag will wear you out. ("You bought some bad grass sucker, take a walk on the Wild Side.") No kidding; remember, these guys get paid for their work. They get paid because of Scott Bruce, 30-years-old and good-looking enough to get carded in the Bottle Shop. Bruce decided three years ago to become a State College stand-up, "because I was unhappy cleaning carpets." Piling on many layers of success since then, he founded the Comedy Company last September, booking young talent from Philadelphia and New York City for three- and four-night gigs at local clubs and "rooms." Lately they've been appearing at Gullifty's in Altoona and Cafe 210 West.

"If you're a hard-core comedy fan, you can see a different act every week," Bruce said as we lounged in his cold basement. "The acceptance has been real good. There are a number of reasons why New York and Philly acts would want to come to State College. Money and experience are two of the big ones, according to Bruce. "You can't even get gigs in New York City; you're there to be checked out by booking agents, and that's about it." He modestly admits that he's also a pretty likeable guy.

The company was well-received at the HUB. Additional performers were Fred Stoller, who drew thunderous applause by downing a glass of water, and Greg Silex, whose imitation of a perverse Mister Rogers shed a fresh light on the man so many children adore.

To be a comedian, Bruce said, you must learn how to "intentionally be just like yourself. If you sell" happens to be funny, you'll know soon enough. And if not, well...

"What drives a person towards the stage?"

"I think a lot of comedians start out feeling a little insecure; they have a need for the affection and approval of others." A self-proclaimed "oddball in the comedy community," Bruce attributes his success at booking big-city performers to State College to his own intelligence. No insecurities there, Scott.

But what about hecklers? Couldn't they screw up his timing. Like, somebody in the back will shout something really, really dumb, and I'll just sort of stop and look back there and say, 'Isn't it awful when the fetus doesn't get enough oxygen?'"

In his limited spare time, Bruce also teaches a Free University course, aptly titled "Insanity 102," based on stand-up comedy and "spontaneous improvisation," which is something like what you get from Robin Williams on a good night. Insanity students are urged by the self-taught Bruce to seek out performance opportunities at local coffeehouses and bars. The key word is experience.

Will the company become a corporation? "I'm in it for the long haul," said Bruce. "I'm doing what I love to do." And he does: "Age—30; sex—Tuesday," reads his resume. Watch out, State College. This townie has some serious motivation!

Parks' album tells of old 'Uncle Remus'

By PAT GRANDJEAN
Collegian Staff Writer

VAN DYKE PARKS: Jump—Warner Bros., 1-23229

Van Dyke Parks, one of the more idiosyncratic composers/lyricists/producers/key-boardists/actors of our time, has just released Jump, a musical comedy album based on Joel Chandler Harris' "Tales of Uncle Remus." Specifically, this is a comedy that concerns itself with the story of Br'er Rabbit and his two nephews, Br'er Fox and Br'er Bear.

Jump is a musical comedy with a twist, however: thus far, it hasn't been staged, nor has there been a "book" written for it. Its success depends strongly upon the ability of its audience to fill in their own plot details. Despite these facts, it stands as a crowning recorded achievement of this or any other year, a triumph of the human musical and literary imagination.

Lyrical background on the "Tales" is perhaps in order. Harris, a native of Georgia and a journalist with the Atlanta Constitution during the late 1930s, used his Uncle Remus stories as an opportunity to write about a relatively unchronicled segment of Southern society: plantation life in the South prior to the Civil War. With the advent of Reconstruction and the coming of industrialization to the South, Harris felt compelled to present a picture of antebellum life that preserved it honestly for future generations.

Harris also attempted to portray the problems of economic and racial readjustment that post-war circumstances created for both whites and blacks. While Harris was favorably disposed to progress, he feared that the growing emphasis on business and money in the South would erase the gentility that had been a Southern tradition.

Harris was particularly striking in his depiction of the "Reconstruction Negro." His characterizations reflected a compassion for the "freedman" unusual for a white Southerner of his time. He attempted to draw faithfully upon his recollections of the "Negroes" he had known during his own boyhood on a Georgia plantation, and to record with precision the dialect he had heard them speak. Remus is a character with dignity, who emerges as a great storyteller with a keen knowledge of human nature.

Van Dyke Parks' rationale for turning the stories into a "mini-opera" as he has done is unknown. One can relate it to his proclivity for taking on unusual musical projects. Parks is widely hailed/revealed as one of the first purveyors of what is labeled "art-rock." In from one Southern gentleman artist to another. It may also be, as were Harris' tales, an attempt to preserve the legacy of tradition.

This album is structured quite firmly along the lines of a musical comedy score. It will perhaps be a turn-off to those disinterested in musical theater tradition. Jump is precise enough to include first and second act overtures ("Jump!" and "Taps"), an invitation to the audience ("Come Along"), a climactic song ("Look Away") and a denouement ("Homing Grove"). Along the way there is adventure, love, and high drama for Br'er Rabbit until the happy conclusion. Parks takes himself, and us, on quite a musical adventure as well. He is seemingly influenced by every theatrical composer in history, including Steven Sondheim ("After the Ball"), Rodgers & Hart ("Homing Grove"), Gilbert & Sullivan ("I Ain't Goin' Home") and Brecht & Weill ("Invitation to Sin"). He also borrows liberally from 20th century music ball, vaudeville and pop music traditions. He makes all of these influences meld together seamlessly.

Lyrical and stylistically, Parks incorporates literary and rock music traditions as well. The lyrics, written in collaboration with Martin Poydt Kibbe and Terry Gilyson, are an attempt not only to adapt the content of the Remus tales faithfully, but to remain as faithful as possible to the original Southern dialect of the tales. The lyrics are as precise, witty and literate as the music itself.

Park's rock influences seem to include Randy Newman's satiric sense and John Prine's/Tom Waits' love of the small, everyday detail. His primary influence seems to be the "rock opera" concept—but not the grandiose epics brought forth by the likes of the Who ("Tommy"), "Quadrophonia" or Weezer/Rice ("Jesus Christ Superstar"), "Evita"). More directly connected to his concept would be the Kinks' operation of the early 1970s: Preservation Acts I and II, Soap Opera and Schoolboys in Disgrace. Parks proves himself more successful at this sort of conceit than Davies was, perhaps because of the discipline required in working with the raft of collaborators used here.

Parks himself sings the role of Br'er Rabbit (and other supporting characters). He is a passable singer who is here in fine company: Jennifer Warnes, Danny Hutton ("Look Away") and the remarkable Kathy Dalton, a lovely singer who plays Br'er Rabbit's "femme fatale" ("Invitation to Sin").

All of this still begs an answer to the question: why was this done at all? Perhaps for a couple of reasons. For one, Parks is himself a Southern native (Mississippi) and what is labeled "art-rock." In from one Southern gentleman artist to another. It may also be, as were Harris' tales, an attempt to preserve the legacy of tradition.