

scoreboard

sports calendar

Today
 LaSalle at Penn State, 7:15 p.m. (Jeffrey Field).
Women's Tennis
 Penn State at ITCA Northeast Regional Championships at Penn.
Men's Swimming and Diving
 Penn State Diving Invitational.
Women's Swimming and Diving
 Penn State Diving Invitational.

Tomorrow
 Football
 Penn State at Cincinnati, 1:30 p.m.
Men's Swimming and Diving
 Penn State Diving Invitational.
Women's Swimming and Diving
 Penn State Diving Invitational.

Field Hockey
 Virginia at Penn State, 1 p.m. (Lady Lion Field).

Women's Tennis

Penn State	4	5	0	.444	153
LaSalle	4	5	0	.444	162

Women's Volleyball

Georgetown at Penn State	8	0	0	1.000	181
LaSalle at Penn State	6	3	0	.667	191
LaSalle at Penn State	6	3	0	.667	187
LaSalle at Penn State	5	4	0	.556	221
LaSalle at Penn State	4	5	0	.444	203
LaSalle at Penn State	3	6	0	.333	171
LaSalle at Penn State	3	6	0	.333	171

Women's Tennis

Penn State	4	5	0	.444	153
LaSalle	4	5	0	.444	162

Men's Swimming and Diving

Penn State	6	3	0	.667	219
LaSalle	6	3	0	.667	187
LaSalle	5	4	0	.556	221
LaSalle	4	5	0	.444	203
LaSalle	3	6	0	.333	171
LaSalle	3	6	0	.333	171

Women's Swimming and Diving

Penn State	6	3	0	.667	219
LaSalle	6	3	0	.667	187
LaSalle	5	4	0	.556	221
LaSalle	4	5	0	.444	203
LaSalle	3	6	0	.333	171
LaSalle	3	6	0	.333	171

STEELEERS

Atlanta at Eagles	1	0	0	0.000	189
Cleveland at Cincinnati	1	0	0	0.000	189
Green Bay at Minnesota	1	0	0	0.000	189
Houston at Buffalo	1	0	0	0.000	189
Los Angeles Rams at New Orleans	1	0	0	0.000	189
Los Angeles Rams at San Diego	1	0	0	0.000	189
Los Angeles Rams at Tampa Bay	1	0	0	0.000	189
Los Angeles Rams at New Orleans	1	0	0	0.000	189
Los Angeles Rams at San Diego	1	0	0	0.000	189
Los Angeles Rams at Tampa Bay	1	0	0	0.000	189

WEST

Denver	6	3	0	.667	219
LA Raiders	6	3	0	.667	187
Seattle	5	4	0	.556	221
San Diego	4	5	0	.444	203
Kansas City	3	6	0	.333	171

WESTERN CONFERENCE

Denver	6	3	0	.667	219
LA Raiders	6	3	0	.667	187
Seattle	5	4	0	.556	221
San Diego	4	5	0	.444	203
Kansas City	3	6	0	.333	171

NATIONAL CONFERENCE

Dallas	6	3	0	.667	219
N.Y. Giants	6	3	0	.667	187
Washington	5	4	0	.556	221
EAGLES	4	5	0	.444	203
St. Louis	4	5	0	.444	219

AMERICAN CONFERENCE

Chicago	9	0	0	1.000	250
Minnesota	5	4	0	.556	183
Detroit	5	4	0	.556	176
Green Bay	3	6	0	.333	216
Tampa Bay	0	9	0	.000	184

EASTERN CONFERENCE

Atlanta	1	8	0	.111	284
Atlanta	1	8	0	.111	284
Atlanta	1	8	0	.111	284

WESTERN CONFERENCE

Denver	6	3	0	.667	219
LA Raiders	6	3	0	.667	187
Seattle	5	4	0	.556	221
San Diego	4	5	0	.444	203
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AMERICAN CONFERENCE

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Minnesota	5	4	0	.556	183
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Green Bay	3	6	0	.333	216
Tampa Bay	0	9	0	.000	184

EASTERN CONFERENCE

Atlanta	1	8	0	.111	284
Atlanta	1	8	0	.111	284
Atlanta	1	8	0	.111	284

"EXQUISITE... A SUNDAY IN THE COUNTRY IS ONE OF BEHOLD THE VERY BEST..."

"BEAUTIFUL AND MOVING... ONE OF THE YEAR'S BEST FILMS..."

France Cinema
 112 Kern
 Nov. 9, 11
 7 & 9 PM
 \$2.00

THIS WEEKEND ONLY!

STAR TREK BLOOPERS SHOW

Presented by Circle K

A RARE COLLECTION OF UNRELEASED OUT-TAKES FROM FAMOUS TV SHOWS

15 minutes of new footage in this year's show

SPARKS - 121

FRI.-SAT.-SUN. Nov. 8-9-10
 7pm and 9pm EACH NIGHT

Adm. \$3 with campus I.D. \$4.00 all others
 Limited Good Seating - Come Early - No Children Please

GENE HACKMAN MATT DILLON

TARGET

Mark Kendall just found out that his one-night stand has been around for centuries.

STATE
 114 S. College 227-7844
 Nightly: 7:30, 9:45
 Sat., Sun.: 2:15, 4:30, 7:30, 9:45

A STEP BEYOND SCIENCE FICTION

HEAVY

102 FORUM
 FRI. & SAT. 7,9,11
 \$2.00
 SUN. 7,9
 The Penn State Science Fiction Society

CHILDRENS MATINEES

NOBODY CARES LIKE A CARE BEAR

CARE BEARS MOVIE

CINEMA
 114 S. College 227-7844
 Sat. & Sun.
 1:00, 3:00, 5:00

Mark Kendall just found out that his one-night stand has been around for centuries.

ONCE BITTEN

GARDEN
 114 S. Main St. 227-0212
 Sneak preview Saturday only 8:00 p.m.

A BAND IS BORN

BRING ON THE NIGHT

A FILM BY MICHAEL APTED

CINEMA
 114 S. College 227-7844
 Nightly: 7:45, 9:45
 Sat., Sun.: 1:45, 3:45, 5:45, 7:45, 9:45

HAMLET

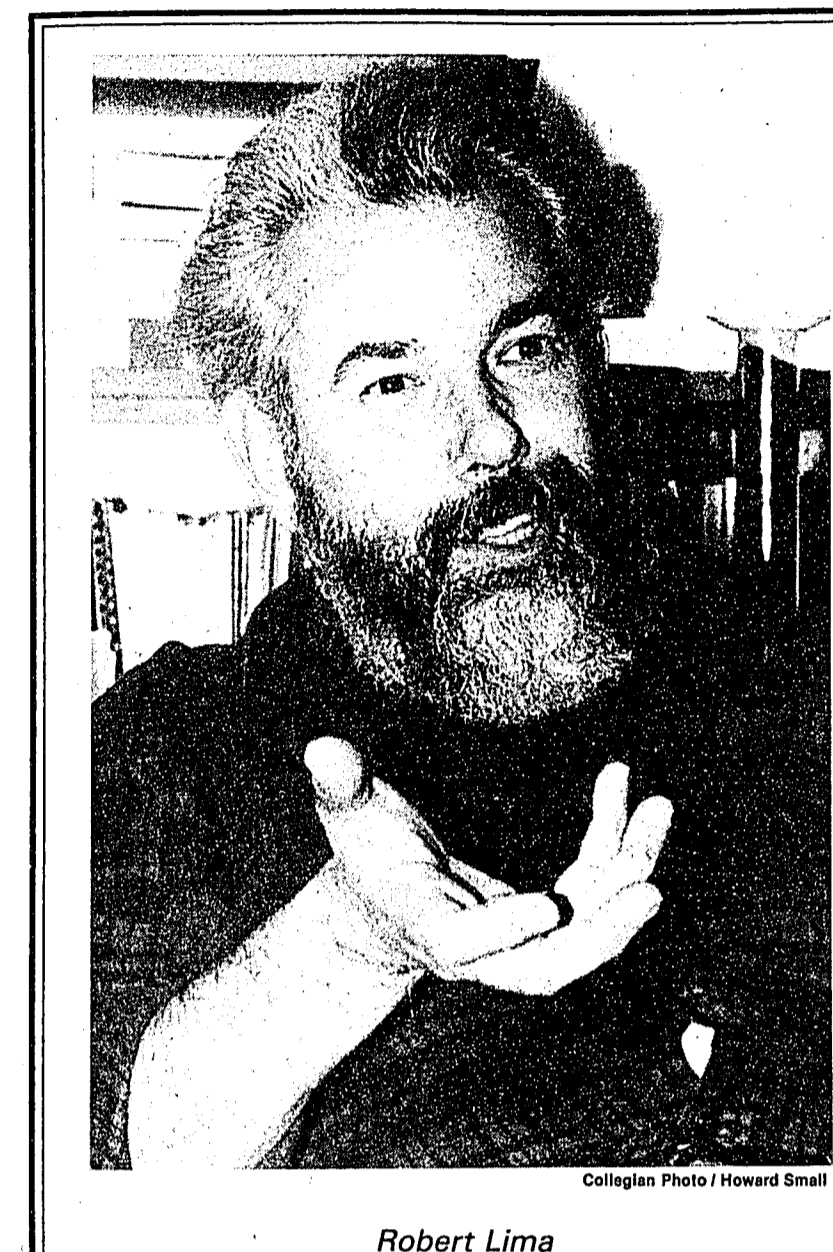
Prince of Denmark

Student Preview
 Wed. Nov. 13
 Tickets \$3

ONCE BITTEN

GARDEN
 114 S. Main St. 227-0212
 Sneak preview Saturday only 8:00 p.m.

arts



spotlight

Lima's interests go beyond supernatural

By JILL S. KOSKO
 Collegian Arts Writer

Professor Robert Lima becomes a pretty popular guy around the spookiest time of year. Those interested in learning the history of Halloween know he's the right man to talk to.

Recognized for his knowledge of the supernatural, Lima, professor of Spanish and comparative literature, is perhaps best known to University students for his course Comp Lit 120, literature of the occult. "Back in the late 1960s when everyone was trying to find new ways of expression and new courses, I was invited by the college to create a course. And that's what I came up with. I was amazed that they accepted it—a lot of people are very biased."

Lima stressed that Comp Lit 120 is about people's beliefs in the occult, not how to practice them. "The first thing I say in class is, 'those of you who are here to learn how to do this are in the wrong course.' A few people get up and leave."

His curiosity in the subject stems from his childhood in Cuba where there exists a strong tradition of the occult in areas like voodoo. No, that doesn't mean that Lima is sticking pins in replica dolls of his least favorite students; nor does he necessarily adopt the beliefs of the occult. But he does believe in the ability people have to believe. "I take their belief system seriously. People have a right to their beliefs no matter how weird—weird in our sense—they are. What is strange to us may be in fact very normal to someone else."

A man of varied interests, Lima does more than teach. An author of poems, plays, novels and essays, a literary critic, a semi-professional archeologist and a translator of Spanish literature are just some of Lima's occupations and activities. Recently the Society of Inter-Collegiate Arts and Culture published his new book "The Olde Ground," a book of 19 poems complete with illustrations. The poems were inspired by archeological sites that Lima visited in France, Spain and the British Isles. He is also an expert on Argentine writer Jorge Luis Borges (whom he knows personally) and has just finished a biography of the English until age 9 when he moved to New York in 1945, shortly before World War II ended. Exposed to the "American Experience," he grew to love New York, learning "street smarts," stick ball and the English language. Now, he doesn't even carry a trace of an accent.

Lima lived in New York for 20 years. "I've always considered myself a New Yorker, but now I've been in Pennsylvania for twenty years. So now I have to decide if I'm a New Yorker or a Pennsylvanian," he said.

At Villanova University, he received an undergraduate degree in English and philosophy and a Master's degree in theater and drama. After that, he was a freelance writer, editor and translator for several New York City publishers. In addition, he worked in film and theater, writing a few plays, acting, directing and designing. But as he became more and more interested in writing, Lima gave up the theater world, finding his way of life too unsettled. "I needed to find some peace of mind," he said. "After all that I tried teaching."

Lima feels teaching has been his most rewarding job. "It's a fascinating thing—there's so many facets to it. You get to meet a lot of different people and have an effect on the way people are shaped. You can open up their minds and put some good things in there. Plus teaching gives me blocks of time in between to write."

In 1962, Lima began his teaching profession at Hunter College as a

Storyline hurts good acting

By DEBBIE GOLINI
 Collegian Arts Writer

If you spent your days behind a computer terminal, what would you do for excitement in the evenings? Would you decide to visit New York's SoHo in order to purchase a cream cheese-and-bagel sculpted paper weight? Sounds absurd? Well, that's the pretense behind After Hours, the latest movie to infiltrate State College.

After Hours gives a night in the life of Paul Hackett (Griffin Dunne), a computer programmer looking for a little excitement. Paul meets Marci (Rosanna Arquette) in a coffee shop after work; she tells him about an artist friend of hers who sculpts paper weights resembling bagels. Now, Paul, having nothing better to do with his life than watch television, decides to visit this friend—Kinky Bridges (Linda Fiorentino)—under the pretense that he is really interested in seeing Marci, a very spacey and ditzy individual. Anyway, Paul heads toward SoHo, where his adventures begin and the audience's boredom sets in.

To recount Paul's whole evening would make me relive an experience I'd rather forget and cause you to quickly turn the page. Let's just say that Paul's character was so inept and dull that this viewer didn't care what happened to him at the end of the movie. Paul's visit to SoHo could best be described as a series of jumbled scenarios (linked together by one of the silliest plot twists of all time) that serve to abuse the talents of such capable actors as Dunne, Arquette, Fiorentino, and Teri Garr (who plays Julie, a beehive-sporting cocktail waitress who sleeps in a bed surrounded by mouse traps).

The situation that Dunne's character finds himself in probably aren't typical of SoHo on the worst Saturday night. Poor Paul is chased by a group of angry tenants who believe he's behind a rash of burglaries; he has to deal with schizophrenic Marci; and he becomes a paper weight himself when another sculptor (Verna Bloom) decides that that's the best way to hide him from the tenants.

The problem with After Hours stems from the fact that the plot tries to encompass too many of the oddities found in SoHo. Had the script writer just kept to one or two situations, the characters could have been more clearly developed. Instead, about seven or eight characters are thrown at us without ample background or time to develop them. When we get used to Paul interacting with Marci, for instance, he is quickly forced to move to a different locale, where a new group of weirdos take over to make his evening a nightmare.

In a movie that skips around as much as After Hours does, it is hard to adequately judge the acting. Dunne is believable as a man who is bored and wants excitement. But the audience quickly loses interest in his plight as his character keeps getting himself into one stupid situation after another.

The supporting actors are equally hard to evaluate, for they move on and off screen at a rapid pace. Arquette portrays her character as a real-life flake she is intended to be. Through her facial expressions and movements she conveys a realistic, if not pathetic, character. Fiorentino has perhaps the best role in the movie: Kinky Bridges is an artist who is into bagels and hanging out in a dance club that shaves the heads of its customers. Playing the role to perfection, she demonstrates the toughness and artistic quirkiness that would characterize a person like Kinky. Garr's role of Julie is quite small, and once again she plays a woman who seems a bit afraid of her own shadow. Garr has a way, though, of making a cocktail waitress who wears a beehive and listens to old Monkee's albums seem plausible.

Violation, Space Goop undergo changes

By PAT GRANDJEAN and NATALIE NICHOLES
 Collegian Arts Writers

Violation

Members of Violation changed its lead singer and format since a successful summer as professional musicians, band member David Franklin said.

The band, consisting of Franklin on percussion, Nathan Thompson on rhythm guitar, Steven Zoffer on bass and former lead singer Steve Sharlet, supported itself financially through gigs at local bars such as Nello's, the Brickhouse and the Phyrst this summer, Franklin said. The band also performed at the 18th annual Central Pennsylvania Festival of the Arts and several fraternities during the summer.

Since then, Sharlet graduated and was replaced by current lead singer and guitarist David Lamb at the end of the summer. This change prompted a step in a different direction, he said.

Violation changed its format from mostly covers of 60s bands such as the Beatles, the Rolling Stones and Creedence Clearwater Revival to more recent, danceable tunes by musicians such as the Police, Bruce Springsteen and Talking Heads. Despite the change, Franklin said, Violation's musical philosophy is the same.

"We play music with meaning," he said. "I wouldn't play anything else."

The band is also working on more original music. "We'll probably have one-third to one-half originals by the end of the semester," Franklin said.

He said that when the Violation group has taken to filling the gap left by the departure of saxophonist Terry Selders (he is now the band member's positive feedback about it.

The band likes to get involved with its audience, Franklin said. The members encourage the crowd to dance and put a lot of energy into their performance, in hopes that the audience will pick up on it.

Space Goop

Space Goop (featuring guitarists J.R. Mansion and Mike Bididson and drummer Dave Bididson) made a flaky but successful local debut during last St. Patrick's Day weekend. Since then the trio has found solid employment at the Brickhouse, the Phyrst and the Brewery. Dave Bididson emphasized that his group has been through several major changes in the last few months. "We've added material, we're tighter, and we're used to each other," he said.

The band members infuse their performance with an energetic and goofy onstage antics that earn a very warm response from the audience. They specialize in classic cover songs from the '60s and '70s, such as Neil Young's "Cinnamon Girl," Lou Reed's "Sweet Jane" and "Walk on the Wild Side," Van Morrison's "Moodance" and David Bowie's "Ziggy Stardust."

Space Goop's more straight-forward songs by the Beatles, the Rolling Stones and the Grateful Dead. Recent additions include "Day Tripper" and "Please Please Me," and the Police tune, "Roxanne."

Personnel shifts have been a regular part of Space Goop's routine since its earlier incarnations as Ticapoo Brain and Ruth Tissue. Lately, the group has taken to filling the gap left by the departure of saxophonist Terry Selders (he is now the band member's positive feedback about it.)

The band likes to get involved with its audience, Franklin said. The members encourage the crowd to dance and put a lot of energy into their performance, in hopes that the audience will pick up on it.

Space Goop performs downtown recently. Though the band has gone through name changes—Ticapoo Brain, Ruth Tissue and the current label—it has kept its musical enthusiasm stable.

Susquehanna Sound in Northumberland. "Give It Up All the Way" will be receiving radio airplay soon.

The band members are also planning to widen their performance base beyond State College. They will be playing Scranton over the Thanksgiving holiday, and expect to follow that with a two-week tour of the Florida Keys. Spring will hopefully bring a tour of New England, particularly the Vermont ski resorts. Dave Bididson noted, "State College is a pretty closed atmosphere. It's easy for a band to get tired if they don't get out once in a while."



Pictures illustrate five photographers' diligent work

By VICTORIA JAFFE
 Collegian Arts Writer

A Human Portrait: Five Contemporary American Photographers, the current exhibit at Zoller Gallery, is an intense depiction of life through the lenses of five very different artists.

Lee Adams captures tough, yet weathered people in the Appalachian mountains of Eastern Kentucky. "These pictures are in no way to be interpreted as a general representation of Appalachian people or their culture today," Adams said. "Lee Hall 'Coal Miner' is an elderly ex-miner with one eye and numerous wrinkles and whiskers. The most upsetting portraits are Adams' family collections. The family of outcasts show hopelessly poor and disturbed people, where the only possible healthy member also becomes a disappointment. "Corrertine Age 14" illustrates a glimmer of hope, as the young girl in the picture looks content, serene and, above all, clean. But then the next portrait in the series is "Corrertine Age 16 w/ baby." At that stage Corrertine is dirtier and more miserable looking. Her total transformation is completed in the third photo of her mini-biography, appropriately titled "The Cycle." Here, as Corrertine, her brother and her toddler sit directionless and unmotivated on their porch, Adams clearly states that it is almost impossible to wrench one's self out of such desperate poverty.

"My purpose with my photography is to confront the viewer with something he may never have encountered before—his own vulnerability and humanity," Adams asserts. He continues the confrontation with cafe portraits in Cincinnati. These people also look angry and bitter, especially "Granite Man," with determined animosity set into the lines of his face.

Mark Goodman is another artist in this exhibition whose work depicts the down-trodden. Goodman, however, photographs in Millerton, NY, an area to which he was a total stranger before his 10-year shoot there. Adams was born in Kentucky, and his work seems more in-touch with the emotional realities of those folk, as compared to Goodman's lighter, more whimsical photos.

Goodman's lighter, more whimsical photos have the appearance of family snapshots, but are very interesting. He includes a simple shot of a boysoot; then in the next photo, a young woman clad in black and with an old, tired, distant expression.

The background of the woman's portrait is a white mannequin that contrasts the dark reality in the woman's face. Other works include an endearingly chunky grisout with long blonde braids who seems familiar and friendly, especially compared to Goodman's more posed attitudes. These photos are apt to make one smile and therefore serve as much needed cheerful relief.

An upbeat collection of work is contributed by Melissa Shook, who photographed her daughter Krisay from infancy through young adulthood. Shook captures her daughter's playful innocence in the earliest portraits and shows Krisay metamorphosing into a young adult at the tender age of seven. In "Krisay, Nova Scotia," Krisay sunbathes in a bathing suit, wearing sunglasses and lying next to a doll in its own beachtowel. Though still a child, Krisay is beginning to take herself—and life—more seriously.

"At the Henry Street Settlement" is an artistic rendering of two children at play, and makes effective use of shapes and angles. Light zeroes in on realities inherent in Frank shots of Krisay as a baby. The most unusual photo in her presentation is titled "Self-Portrait with Krisay." The self-portrait reveals only Shook's feet as Krisay sits prominently in a chair. It makes the observer wonder: Does Shook see herself as just a pair of feet in comparison to her daughter's entire being?

The fourth photographer, Ken Light, will have his displayed photos included in *With These Hands*, a book to be published next spring. Light's work is in tribute to the "labor Light zeroes in on realities inherent in a migrant worker's existence, even to the point of including his photo "Field Latrines," a photo of dingy, dirty wooden outhouses marked "M" and "P." Most of Light's display depicts stark, real people, tool in hand, as in "Hooper Pecker Field," where a tanned, wrinkled man squirms in the sunlight with his hoe proudly held up. The most surrealistic contribution is "Two Ladders, Dusk," in which two ladders, perfectly centered in a pear orchard, appear to take the audience toward the sky.

Debbie Fleming Caffery's work uses the most abstract approach. The other artists captured, but she also plays successfully with texture and lighting to create a mysterious mood. In "Profile of Boy with Shadow," a young black boy looks off into the distance with his shadow behind him. He appears to be looking ahead toward his future, yet not able to escape from a past shadow or history. This is just one of Caffery's many thought-provoking renditions. "Overseers Arm on Dirty Truck" takes an ordinary worker's pose and forces the audience to see a whole world in just a man's arm. Dark tones and provoking lighting make her "Polly" series of portraits fascinating. Polly, a large woman with a proud presence, looks different in each shot, depending on Caffery's use of angle, shadowing and focus, thus creating true artwork.

The last chance to experience *A Human Portrait: Five Contemporary American Photographers* at Zoller Gallery will be this Sunday.