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A SUNDAY IN THE COUNTRY

France Cinema \$2.00 June 28,30
112 Kern 7 & 9 PM

The Penn State Science Fiction Society

presents

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New members welcome.

Tuesday 7:30pm 316 Boucke

EXPLAZAGANZA

a series of FREE outdoor concerts and films presented for your entertainment by GSA on Fisher Plaza in front of Kern Building

FILMS

Thurs., June 26 *The Four Seasons* — Alan Alda's entertaining comedy about friendship between couples and the complications that ensue.

*Tues., July 1 *All That Jazz* — Bob Fosse directs this razzle-dazzle semi-autobiographical film with fabulous dancing and a fine performance by Roy Scheider.

Thurs., July 10 *Brainstorm* — A science fiction thriller starring Natalie Wood, Christopher Walken, and Ellen Burstyn.

Thurs., July 17 *Camelot* — The tales of King Arthur and his court are retold on film complete with music by Lerner and Lowe. A fun film for the whole family.

Thurs., July 24 *Tootsie* — Dustin Hoffman stars as an out of work, down on his luck actor whose fortune changes when he changes into a dress and into a popular soap actress.

Thurs., July 31 *Joshua Then and Now* — An engaging film centering on the conflict arising when a Jewish writer marries a gentile girl.

* please note special day for this film

CONCERTS

Tues., July 8 **MISSION** — featuring former Hipsters Ruben Sairs and Richard McEwen

Tues., July 15 **THE SCREAMING DUCKS** — one of State College's favorite bar bands playing danceable rock-n-roll

Tues., July 22 **THE EARTH TONES** — another favorite living up the night with the sounds of reggae and world beat

Tues., July 29 **COUNTRY CROSSOVER** — a new band with the best of country rock, Tahoka Freeway fans take note!

Everyone is invited to bring a blanket or lawn chair for seating, some refreshments and enjoy!

In case of rain call GSA 865-4211 before 5:00pm/
Kern Info Desk 865-1878 after 5:00pm.

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Richard Corliss, Time David Ansen, Newsweek

"ROMANTIC"

Rex Reed, David Edelstein, Rolling Stone

"MASTERPIECE"

Gene Shalit, "Today Show"/NBC-TV Peter Travers, People

"HILARIOUS"

WOODY ALLEN'S...

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Competition and teamwork define School of Visual Arts

By NATALIE NICHOLS
Collegian Arts Writer

A small and relatively unknown program at the University has recently received national recognition through the work of two of its students, Sandy Chambers and Charles "Chip" Kidd, who recently won first place and honorable mention, respectively, in the Gilbert Paper Company's Great Designer Awards competition.

Evidence of this excellence is reflected in the national honors bestowed upon two undergraduate students, Sandy Chambers and Charles "Chip" Kidd, who recently won first place and honorable mention, respectively, in the Gilbert Paper Company's Great Designer Awards competition.

"When publicity is spread pretty widely," Kinsler said, "it is very good for the student."

The individual attention each student receives from the faculty, and the competitiveness of the program.

Students must pass a portfolio review at the end of their sophomore year to gain admission to the program, Kinsler said, and last year about 40 to 60 students competed for 24 positions. The program now has 24 juniors and 18 seniors enrolled, he said, but several will probably be unable to handle the demands of the curriculum and will drop out.

Despite the stringent artistic demands students must meet, Kinsler said, there is no trained grade-point average requirement. The department does prefer its students to be Bachelor of Arts candidates instead of Bachelor of Fine Arts candidates, he said, because the B.A. program gives the student heavier academics and a broader education, which includes a foreign language.

"The notion of the 'dumb artist' no longer holds," Kinsler said. "The more broadly educated a student, the more successful they are."

It might seem cruel to let the student go through two years preparing to enter the graphic design program and then refuse him or her entry, he said, but it is less cruel than allowing that student to go through the curriculum, graduate, and then discover that he or she lacks the talent to get a job.

"Letting people in (to the program) is an implied promise that they will be successful," Kinsler said. "Graphic designers without a job are not graphic designers." With that in mind, the department feels obligated to train their students to be the best possible.

Students in graphic design must exhibit a talent for working with a variety of formats and mediums, with competition constantly being emphasized. For example, Kinsler said, seniors must design projects for film or video as well on paper. Each year the department sponsors the "Film Follies," which features the best of these film and video projects.

Despite the emphasis on competition, students are trained to learn teamwork as well. Heavy emphasis on the practical application of skills learned is also taught early in the program. Students begin acquiring these talents in their junior year, brochures, or video presentations. Graduates may also get jobs in publishing, he said, mostly with magazines.

Graphic design differs from a mode of expression such as painting in that it has many more restrictions placed on it, said professor Bruce Shostakov, who teaches printmaking in the School of Visual Arts.

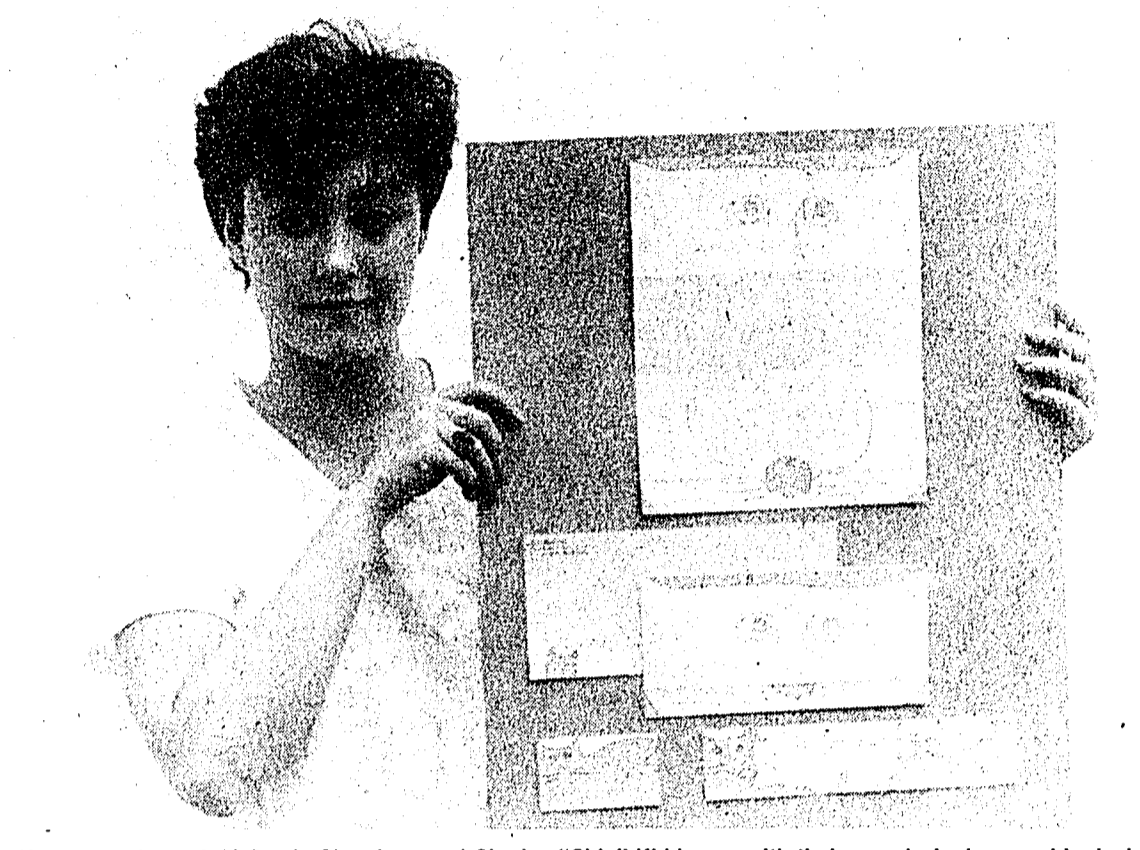
"There is an emphasis more on problem-solving than individual expression in graphic design, he said. Outside limitations are imposed on the graphic designer, he said, and in order to be successful, one must work within those limitations.

"Graphic design is always analytical," Kinsler said. The graphic designer must be concerned with constraints such as the cost of a project and the size of the paper, or, if working with film, the time limitations. The graphic designer is also restricted by the needs of the person or company he or she is working for.

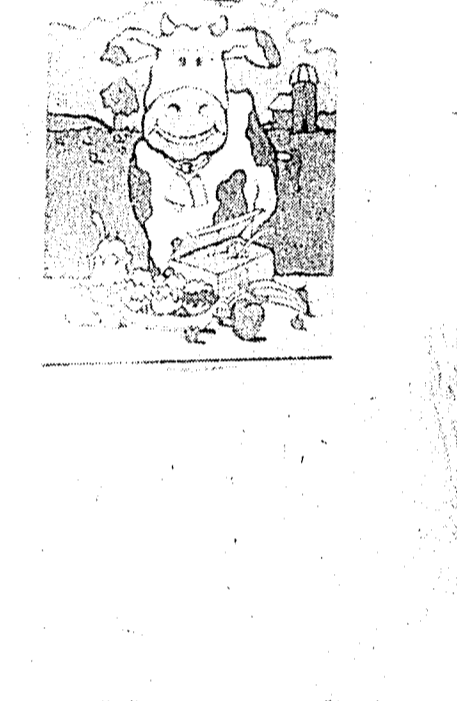
In contrast, the painter or other less commercial artist works within personal limits, he said, which is harder than facing the constraints set by someone else.

No single "look," approach to or philosophy of graphic design is taught by the four faculty members, Kinsler said. The program's mission is to educate talented students, he said, and it accomplishes this with a variety of teaching methods and points of view.

"We take great pride in the individual attention we give to students," Kinsler said. Treatment of the student as an individual is not just an ideal, but a necessity. Each student has varied interests, he said, and the faculty tries to encourage the students to pursue those interests through their allotted electives. Faculty members often recommend courses in areas such as advertising, public relations, video production or filmmaking, he said.



(Above and lower left) Sandy Chambers and Charles "Chip" Kidd pose with their award-winning graphic designs.



Slack-jawed and pouty Darryl Hannah stars as Chelsea Reedborn in the film *Legal Eagles*, now playing downtown.

'Eagles' is lightweight comedy that fails to intrigue its audience

By PAUL CREMO
Collegian Arts Writer

Summer movies are the films without a soul. *F/X*, *Cobra*, *Space Camp*, *Raw Deal* — their titles all blend together after a while. They offer us a few light laughs, a handful of thrills, and attractive, charming — or tough — performers. Like summer, they are all too easily forgotten after the heat of the moment has passed.

Every so often a moderately intelligent, creative film slips into the batch. *Ferris Bueller's Day Off* almost made it, but forgot that a hero with no inner conflicts isn't compelling or memorable when the gags wear thin.

Many looked forward to the release of *Legal Eagles*, starring Robert Redford, as a bright spot in the round of disposable summer fare, a film which would prove more thought provoking — and fun — than Stallone et al. flexing their pectorals.

Unfortunately, while *Legal Eagles* meets the light-entertainment requirements of a summer movie, it never moves beyond easy laughs and TV-detective-show plotting to become a memorable, or even interesting, film. The main reasons for this are the screenplay, and surprisingly, Redford himself.

Directed by Ivan Reitman (*Meatballs*, *Stripes* and *Ghostbusters*), *Legal Eagles* is Redford's 25th film. During the course of his career, Redford's screen roles have alternated between *Heartbreak* (*The Way We Were*) and *Champion* of social change in *Brubaker*, of baseball in *The Natural*. He has come to represent Romance and Integrity. The only problem with being an icon is that it can become boring. Both audiences and Redford himself seem to be aware of this.

As a result, we have Redford's role as Tom Logan, an accident-prone, insomniac assistant district attorney, who loses his job when he is judiciously becomes involved with an accused murderer and a recklessly unconventional lawyer. The role seems an attempt to humanize Redford's righteous golden-boy image by adding "endearing" character flaws, nervous ties and a clumsy streak. The result is akin to having Gary Cooper play Woody Allen's role of Alvy in *Annie Hall*.

These attempts to bring Redford down to earth fail for two reasons: Redford is a limited actor, unable to counter the established associations of his screen persona; and the script suffers from a kind of schizophrenia,

Similarly, scenes in which Logan deals with his ex-wife or teenage daughter are glossed over, as is his admission to Laura concerning his dalliance with her client. In the latter case, it's difficult to believe the feisty Winger would let this pass, given that her character is falling in love with him.

In contrast to Redford, Winger sometimes manages to rise above her sketchily-written part to create the most realistic, endearing character in the film. Her natural, relaxed acting enlivens her low-key moments with Redford, and the subtlety with which she conveys her attraction for him charges all their scenes with romantic tension.

Darryl Hannah portrays the disturbed young woman defensed by Logan and Kelly. She plays the manipulative, over-sexed Chelsea Reedborn with her usual slack-jawed stare and pouty lips. Redford and Winger are reduced to arguing over her physical attributes, because she has no character.

Legal Eagles is a disappointment. Appealing performers, flashy locations, and a big budget aren't enough to raise it above the level of junk food. If, for one, long for more satisfying fare.

Dylan plays his hometown

By JEFF BAENEN
Associated Press Writer

MINNEAPOLIS — Before his protest songs became the soundtrack of the 1960s, Bob Dylan was a shy, small-town Minnesota boy who wrote poetry and pounded rock 'n' roll on the piano.

Dylan, a dreamer, like he was way out. He kept to himself," said Dylan's godfather, George Berman of Duluth. "He was writing poetry when he was 10 or 12 years old."

Dylan returned last night for his first concert in his home state in eight years. He performed at the Metrodome in Minneapolis with Tom Petty and the Heartbreakers and the Grateful Dead. Their eight-week concert tour got off to a rousing start in San Diego on June 9.

The older of two sons, Dylan was born Robert Allen Zimmerman 45 years ago in Duluth. When he was 6, his family moved to Hibbing, a mining town on northeastern Minnesota's Iron Range. It was there that Dylan showed a penchant for hammering the piano.

"He was into pretty heavy rock 'n' roll," said Hibbing Mayor Dick Nordvold, who attended high school with Dylan and graduated the year after he did.

In 1959 Dylan was kicked off the stage of Hibbing High School by the stage manager after the young musician broke the soundboard of a Steinway during a talent show rehearsal. He was doing an impersonation of one of his heroes, Little Richard, the flamboyant 1950s rock star known for his pounding piano style.

"There were many that liked him and were excited by his music," Nordvold said of Dylan. "His audience was screaming right along with him."

Music and poetry were Dylan's main interests as a youngster.

"Bob was quiet, retiring," said Berman's wife, Betty. "He always showed an interest in writing — short stories, poems. He'd write poems to his grandmother who he was very devoted to."

"He's always put everything into a beautiful rhyme," said Dylan's 71-year-old mother, Beatty.

After high school, Dylan attended the University of Minnesota and played guitar in local coffeehouses. He changed his name one night before going on to the Schuyler, a former Minneapolis coffeehouse.

He dropped out of college and moved to New York, where he honed the rough brand of singing and harmonica playing that became his trademark.

His first album, *Bob Dylan*, was released in March 1962 and featured folk songs done in the style of Woody Guthrie, Dylan's idol. It also included a tune Dylan wrote, "Song to Woody."

Dylan had read Guthrie's memoir about depression-era America, *Bound for Glory*, and he developed a deep attachment. Dylan made frequent visits to Guthrie when the legendary folk singer was hospitalized in New Jersey with Huntington's Chorea.

A moral urgency crept into Dylan's music by the time his second LP, *The Freewheelin' Bob Dylan*, came out. He sang against war and injustice with such songs as "Blowin' in the Wind," "Masters of War" and "A Hard Rain's A-Gonna Fall."

They became anthems of protest for the '60s. As did "The Times They Are A-Changin'," the title song of his third LP released in 1964.

However, said Nordvold, "The Bobby Zimmerman I knew was the clean-cut, all-American kid, hardly the protester."

Nearly 25 years later, Dylan's 28 albums have sold more than 35 million copies. He has started his first U.S. tour in five years after appearing at last year's Live Aid and Farm Aid concerts.

"He happened to be in the right place at the right time at his age," his mother said.

Critics have tried to analyze Dylan's enigmatic lyrics. They've also tried to analyze the singer who has experimented with different musical styles — folk, rock, country, gospel — and religions.

Born a Jew, Dylan found Jesus in 1979 and converted to Christianity. He's now reportedly studying Orthodox Judaism.

Though Nordvold and others in the area take pride in their native son's accomplishments, Steve Zimmerman, Dylan's cousin, said the town of 21,000 is not properly acknowledged the singer.

"The town has a big banner saying this is Gov. Rudy Perpich's hometown, but there's nothing here about Bob Dylan," Zimmerman said.



Bob Dylan