

arts

Providing nonalcoholic fun, Asylum opens tonight

By NATALIE NICHOLS
Collegian Arts Writer

Probably one of the most talked-about subjects around campus lately is the University's crackdown on underage drinking. As the weekend approaches, you can often hear people complaining about the lack of dorm parties and the I.D. checking that the fraternities now do routinely. This semester's opening of The Asylum, at 10 tonight in the HUB Cellar, may help alleviate the pain of diminished social activity on campus, although in a different way. Organizers of this nonalcoholic nightclub hope to prove that Penn State's don't have to drink alcohol to have a good time on a night out.

"We really want to get something positive, nonalcoholic and social off the ground," said Karen Ginsburg, The Asylum committee's head of advertising. The University is just as anxious to see the club work, she said, and has provided the committee with \$10,000 and access to any University facilities it might need to help assure the club's success.

The debut event is a video party featuring popular rock videos projected on a huge screen, that will enable dancers to see their favorite artists from anywhere on the floor. Cameras and televisions could possibly be set up at various points around the club, Ginsburg said, so that dancers can see themselves in their own "live" videos.

Cover charge for the party is \$2, which includes one free drink. Additional drinks cost one dollar, and choices include soft drinks, near-beer, nonalcoholic wine and The Asylum's special "mocktails," nonalcoholic mixed drinks such as pina colodas. "They're supposed to be gorgeous," Ginsburg said. "They make the place look really festive."

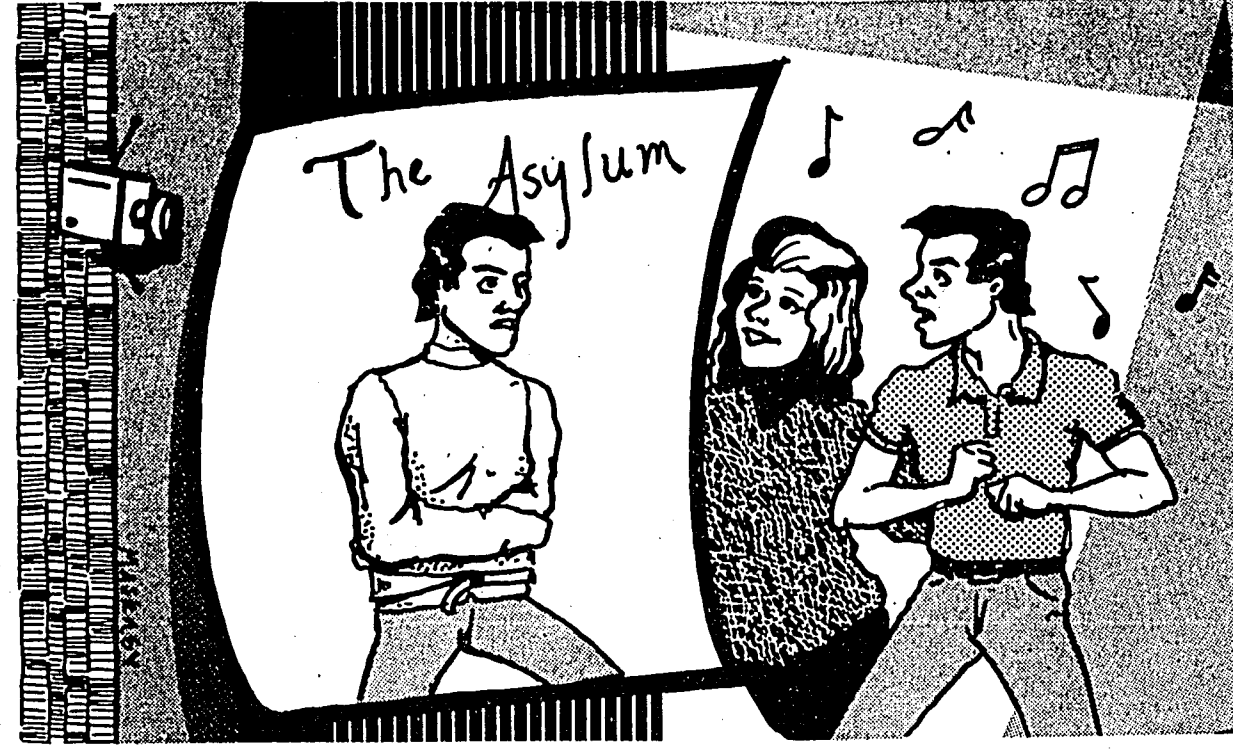
A bar will be constructed to jazz up the everyday atmosphere of The Cellar, while waiters and waitresses will serve drinks at candlelit tables. Free chips and pretzels will be provided.

The concept for The Asylum grew from ideas gathered two years ago by the Alcohol Task Force, said Stan Latta, assistant director of residence hall programs. Several members of various campus organizations such as IFC and ARIS formed an ad hoc committee to develop The Asylum, he said. A few shows were held last year, but only the first one, featuring rock band The Press Club, was a success.

The ad hoc committee's biggest concern last year was funding the club, said Latta. Several possibilities for obtaining money were considered, including getting different organizations to sponsor each event, or having a group of organizations contribute to the club's budget.

Since the University is funding The Asylum, the committee no longer has to worry about where money comes from, but how to spend it. The club plans to have five shows each semester, Ginsburg said, at a budget of \$1,000 a show.

Organization and planning for the club eventually became a responsibility of the Student Union Board's representatives, Ginsburg said, and the new Asylum committee grew from there. It is considered separate from SUH nights sponsored by the downtown club, Mr. C's. The problem with that comparison, Ginsburg said, is that mostly younger teenagers go to Mr. C's events.



"When I was living in the dorms I was not impressed at all," Ginsburg said about the club. Now the committee is changing The Asylum's image to that of a "nonalcoholic college club" in hopes of gaining popularity with a larger group on campus. This image is heavily promoted through its advertising campaign, which stresses that patrons must show their college ID cards at the door.

The committee's advisor has really stressed that The Asylum must have a quality program in order to be popular, Ginsburg said. Latta felt that the University's tougher alcohol policy would make the club more popular, and he felt that students need an activity without alcohol and the program should continue even if only a small amount of students attend.

A variety of entertainment is planned for The Asylum this semester, Ginsburg said. Possibilities for future programs include a beach party in December (complete with volleyball court), an oldies night, a ladies' night and a live band. The band would have to play danceable music like Talking Heads and the Police," Ginsburg said. A band playing original music could be considered as well, she said, providing it fit the nonalcoholic atmosphere of the club. The committee tentatively plans to have a show every other Wednesday from 10 p.m. to 1 a.m.

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The Celibate Rifles

Celibate Rifles question life's cliches

By DAWN PONENTO
Collegian Arts Writer

THE CELIBATE RIFLES: *Mina Mina Mina* (What Goes On) — The Celibate Rifles will make you wonder "Is my life just a cliché?" after listening to *Mina Mina Mina*. It's a question singer Damien Loveless asks in "Where Do I Go" and on almost every other song on this compelling album, which is bursting with lyrics about the mindlessness of everyday life and the people who go through life without asking questions.

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Actress will dramatize Lorca's works

By JILL S. KOSKO
Collegian Arts Writer

Stop any Joe on an American street and ask them who they think is the best actress alive. You'll hear names such as Streep, Fonda and Lange. Stop any Jose on a street in Uruguay and ask the same question — you might hear the name Estrella Castro mentioned quite a bit. You may never meet Meryl, Jane or Jessica, but at 8 tomorrow night in 112 Kern Building you can have an intimate glance at Castro, one of Latin America's leading actresses.

Castro will give a dramatic performance of selected poetry and drama of Federico Garcia Lorca, to celebrate the 50th anniversary of the Spanish author's death. The event, sponsored by the University's department of Spanish, Italian and Portuguese and the Latin American Studies Program, will include monologues in Spanish from *Doña Rosita la soltera*.

The program will also pay tribute to the great Catalan actress, Margarita Xirgu, to whom Lorca dedicated most of his works. "She was the best-known actress in Spain," said Robert Lima, professor of Spanish and comparative literature, "and a great interpreter of Lorca."

Friction strives for originality

By KERRY FORD
Collegian Arts Writer

In their blue jeans and tee-shirts, the members of Friction don't look like they sound. But then again, how do you look like a new wave, reggae rocker? For that matter, how do you sound like one? Adventurous musicians can find out at 8 tonight when the Scorpion hosts this innovative guitar banding.

Consisting of lead vocalist Craig Matthews, guitarists Jimmy Gross and Joe Martin, bass player Jon Mertz and drummer John Whitman, the ensemble started out in Lewisville six years ago. Since that time, the band has been working to expand its regional cult following.

Although Friction isn't a household word yet, the group certainly has been gaining a lot of recognition. With more than 50 original songs under its belt, it's easy to see why. Instead of resigning themselves to be just another cover band playing other groups' hits, Friction is striving to broaden its musical scope. As Whitman said, "We try to go in the opposite direction of other musical styles. Instead of trying to fit into one category, Friction tries to draw from many different types."

So far, that musical experiment has been fairly successful. In 1983, Friction produced its first single, "Family Life." They followed that with an EP titled *Dancing Now*, which included the title track and three other songs. To Friction's credit, that EP received airplay on 50 independent stations in the United States as well as one in Canada and one in France.

To improve its visibility, the group also developed a video for "A Spot in the Night." The video, however, is a poor MTV lookalike that tries to squeeze a story from a song.

Friction is appearing in Lewis this evening to promote their soon-to-be released LP, titled *Primitive Touch*. The album is an illustration of the group's musical and songwriting capabilities. A 12-track album produced by Esoteric Records, *Primitive Touch* is a broad sampling of Friction's schizoid style.

That style encompasses Matthew's smooth vocals, which have been compared to R.E.M.'s Michael Stipe,

In previous years, the band has made several forgettable appearances in State College. They have played at the HUB ballroom, the Brewery and most disasterously, the Scorpion. When Friction was younger and punkier, the management at Couper's bass combine to give the Celibate Rifles a recognizable sound. Still, they are never predictable.

It's difficult to anticipate what Friction has in store for the Scorpion's audience tonight. The sound and attitude of the band is far from predictable. But whatever the band does, it should provide a refreshing change from the Top 40 and oldies bands that continue to dominate Central Pennsylvania.

The following records make up WPSU's Top 20 for the week ending Oct. 3. Tonight at 9, 9.1 PM will present the Top 20 Countdown.

- "Happy Hour" — Housemartins
- "Jesus Shookin' Heroin" — Fleming Lips
- "Call Me" — Throwing Muses
- "ears" — Chameleons
- "Death and the Maiden" — Verlaines
- "It'll All End Up In Tears" — Jealous
- "Scientific" — Mr. T. Experience
- "Buffy's Dead" — Lone Cowboys
- "Candy (Is An Axe Now)" — Of A Mesh
- "Burning Desire" — Johnsons
- "Kundalini Express" — Love and Rockets
- "Goin' Away" — The Fluid
- "Indifference" — The Protectors
- "Get The Time" — Descendents
- "Camera" — A Witness
- "Hand Me Down Father" — Bogshed
- "Promise" — New Order
- "House of Mirrors" — Das Damen
- "Radar Love" — Ghost Dance
- "My Heroine" — Party Day

The following records compose WPSU's Top 10. The list is compiled by call-in votes and requests taken all week.

- "Human" — Human League
- "Midas Touch" — Midnight Star
- "Eric B. Is President" — Eric B. Featuring Rakim
- "As We Lay" — Shirley Murdoch
- "Jealousy" — Club Nouveau
- "Word Up" — Cameo
- "Girls Ain't Nothing But Trouble" — DJ Jazzy & The Prince
- "Let's Wait Awhile" — Janet Jackson
- "You Be Illin'" — Run-D.M.C.
- "L Is For Love" — Al Jarreau

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