

Dancers to converse with audience and seek opinions for improvement

By JILL S. KOSKO
Collegian Arts Writer

The Contemporary Dance Company wants to know what you think. This weekend at their annual fall performance, the members of the troupe will invite the audience to ask questions and express opinions about the show's dances. "We did it a couple of years ago, and it was quite successful," said Patricia Heigel-Tanner, the group's artistic director.

The company will present the program at 8 tonight and tomorrow in the White Hall Dance Theater. The show consists of one repertoire piece (a dance done previously) and four new works. Dances that the company is preparing for their upcoming Valentine's Day presentation will be featured. The dancers and choreographers will discuss their compositions with the audience, using suggestions to improve their selections for the February show.

Comedy, mind reading part of magicians' act

By KERRY FORD
Collegian Arts Writer

Bob Garner is not the typical magician pulling rabbits from his hat. His shows tend to be full of off-beat antics and elaborate comedy skills. University students will have the chance to appreciate what Garner calls his "strange, out of the norm tricks" in two free performances this evening. Garner's shows are sponsored by the Student Foundation for the Performing Arts. "The foundation was formed to expose the town and University to the performing arts," SPPA President Moira Alexander (sophomore-individual and family studies) said. Garner's campus appearance is just one of many shows made possible by the SPPA.

Originally from Cleveland, Ohio, Garner visits 100 to 150 colleges and universities nationwide each year. He has also performed on cruise ships and HBO specials. That may not sound like an ideal performer's life, but as Garner says, "It's show business and the key word is business." Garner's first show will take place at 5 p.m. in the HUB basement. At that time Garner will roam from table to table performing his "up close and surrounded magic." Designed as a teaser for his act later tonight, Garner's informal presentation features card tricks and small illusions. Taking the stage at 8 p.m. in Schwab Auditorium, Garner will present his "illusionary magic stage show," which incorporates sleights of hand, comedy routines and extra sensory perception, or as Garner prefers to call it, "magic of the mind." This performance will feature an elaborate display of props. Perhaps one of the most engaging aspects of Garner's performances is his rapport with his audience. Volunteers play a major role in his show. Playing cards burst into flames and coins jump through solid table tops for an attentive, yet baffled audience. As Alexander said, "Garner's ability to combine magic and comedy helps him relate well to his audience and also to get them involved in his show." Another of Garner's specialties is a demonstration of mind reading. He has been known to candidly announce randomly selected thoughts, colors and details from the private lives of audience members. Garner's new style of magic does incorporate some of the old classic routines. For example, what magic show is complete unless a beautiful girl is sawed in half? Some lucky volunteer from tonight's audience will have the opportunity to be dissected. Not to worry, though—Garner promises the volunteer will walk away with a smile on her face. And if Garner's performance this evening is as successful as those at other universities, the rest of the audience should also be leaving with smiles on their faces.

follows a young boy's journey from innocence to old age using a paper boat metaphor. An artist-in-residence, Chaplin is a University alumna who took dance classes here while majoring in English. Later, she earned a master's degree from UCLA. Chaplin has written a book on dance and has served as the dance chairperson at Middlebury College. Chaplin's second piece, "The Censor," is adapted from the play of the same name by Czech writer Ivan Kraus, the founder/director of the Black Puppet Theatre in Paris. The artist calls her work "an aesthetic parallel to the political and societal horrors of Orwell's 1984."

Other dances in the program include Deborah Bressett Whelan's "Solstice to Solstice," which will explore seasonal cycles from the starkness of winter to the humid heat of summer. Elizabeth Limons will present a composition that will study the attitudes and emotions shared by musicians and dancers while performing. Both Whelan and Limons are the company's assistant directors. Heigel-Tanner will also have a new piece in the show. Titled "The Choreographic/Creative Process," the dance was inspired by the *Visions of Nature* exhibit in Kern Galleries.

Made up of undergraduates, graduate students, faculty and staff, the Contemporary Dance Company has performed on campus, at local schools and even with the Pittsburgh Symphony.



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WPSU to air live Met opera series

By LISA SINGER
Collegian Arts Writer

WPSU-FM will be airing yet another alternative to the current Top 40 and easy listening radio stations in the area. At 2 p.m. tomorrow, WPSU and the Texas/Metropolitan Opera Radio Network will air the Gounod rendition of the opera *Romeo and Juliet*.



Martti Talvela sings the title role in Mussorgsky's opera *Boris Godunov*, to be broadcast on WPSU as part of the Texas/Metropolitan Opera Network.

The production will mark the network's 47th consecutive season of radio opera broadcasts. This year's series began last Saturday with the "Met Marathon," which featured interviews with Metropolitan opera artists and highlights from previous seasons.

The series features old favorites, new renditions and revivals of past works. Broadcasts will run every Saturday through April 18, 1987. The Texas/Metropolitan Radio Network is an independent network used for airing these live broadcasts. Over 300 stations in the United States and Puerto Rico plus stereo service of English and French networks of the Canadian Broadcasting Corporation make up the Metropolitan network. Most of the operas run over three hours in length. All performances are aired live from the Metropolitan Opera House at the Lincoln Center for the Performing Arts in New York City. For the 12th year, Peter Allen will be the announcer. Features during intermissions will include "Opera News on the Air," "Singer's Roundtable" and an opera quiz.

Johann Strauss' *Die Fledermaus*, Massenet's *Manon*, Wagner's *Die Walküre* and Puccini's *Turandot* are the season's four new broadcasts. More familiar operas include Mussorgsky's *Boris Godunov* and Puccini's *Madame Butterfly* and *La Boheme*. The Mozart classic *Le Nozze Di Figaro* will air Feb. 7.

Bill Gould (graduate-geochemistry), a classics announcer at WPSU, said the opera broadcasts have become a tradition at the station. They have been aired at WPSU for more than five years. "Opera forces us to make sure our broadcasting is of good quality," Gould explained. Since the Metropolitan Opera Series is heard nationwide, Gould said it is important that WPSU keep up with other stations in the network. "The station has a contract for airing the opera series. Gould noted that WPSU is the only station in the area which plays classical music. Some students just develop a taste

for opera, Gould said. "A lot of people listen to opera because it's a combination of good theater and excellent music," he continued. Opera has been praised for its music even more than its theater, he added.

"Some operas are good in terms of poetry and lyrics and others are silly," Gould said. Although operas in other languages are obviously difficult to understand, Gould said an individual should enjoy them simply for their musical content. He also pointed out that music written in English is often hard to understand.

Some of the more interesting works in opera have been created over the past 200 years, Gould said. He praised opera for its longevity, pointing out that the popular works of today are rarely listened to five or 10 years after their birth. Only a lucky few make the ranks of golden oldies. Gould discussed some of the more popular upcoming Met operas, some of which are being broadcast on WPSU last season. *Paris/ful*, scheduled for April 11, is about a fool who gains wisdom through various events in his life. The piece is heralded for its spiritual and mystical quality. *Carmen*, which will air March 21, is a renowned classic about the gypsy who seduces Don Jose and others in the city of Seville. *Rigoletto* is scheduled to air on Jan. 10. It is described as an audience and singers' favorite which illuminates the problems of an unhappy hunchback.

'Messiah' attracts singers of all talents

By ADRIENNE LINDH
Collegian Arts Writer

At 3 p.m. Sunday, Schwab Auditorium will be filled with the music of Baroque master George Frideric Handel. The performers will not only be the soloists on stage but also those members of the audience interested in singing along. This unique presentation of Handel's *Messiah* has been popular at the University each Christmas season for the last 12 years.

Christianity. Some attend to simply enjoy the classical music. The Office of Religious Affairs, which exists to serve the religious needs of the University's students, is sponsoring the concert through the University Lutheran Parish. Plans for the concert are begun by the Parish every Spring semester. The first step is to reserve a concert hall, usually Eisenhower Auditorium. However, because the Artist Series is presenting *The Nutcracker* there this year, the sing along was moved to Schwab. An orchestra is also invited to play this Sunday — the Nittany Valley Symphony Orchestra. The Parish, which is also in charge of the concert's publicity, sends letters to local churches, public schools and the University notifying them of auditions and the date of the concert. Auditions are held for soloists before Thanksgiving. The selected performers only rehearse together once — the Saturday before the concert. Will Hartman, the director of this year's concert and a

music instructor in the State College Area school system, held the auditions and selected the singers. The soloists this year are a "good cross section of townspeople and students," he said. The concert will feature the first third of the *Messiah*, which is the Christmas segment. It is also traditional to end the concert with the "Hallelujah Chorus," from the Easter segment. Scores of the music are available for \$6 if any audience member would like to sing and does not already have a copy of the music. The audience is asked to seat themselves according to voice: soprano, alto, tenor and bass. There is also seating for those who just want to listen to the music. "It's a chance to sing Handel's *Messiah* when you're not good enough to be in a formal concert," Wenke commented. Hartman said, "The concert is a good way to begin the holiday season. It gives people a good feeling by giving them the chance to sing some great music and get into the holiday spirit."

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