

# arts

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The four female cast members of *The Club*, playing dapper, chauvinistic, turn-of-the-century men, had to be padded and forced to wear masculine roles.

## Women effectively relate male ideologies in URTC production

By JOAN MORYKIN  
Collegian Arts Writer

It has everything but the guys. Yet men are not necessary to Eve Merriam's portrayal of a posh men's club in the University Resident Theatre Company's production of *The Club*.

### play review

The roles are portrayed by women, which is intended to provide deeper meaning to the production. Dressed as dapper, chauvinistic men, the actresses effectively relate the attitudes and ideologies of men at the turn of the century in a witty and humorous manner.

It is a fascinating production in that it's not quite a play, and not exactly a musical. It is more the equivalent of watching an hour of MTV videos, with each song portraying a specific message in support of its theme. The cast members manage to work well with the songs, expressing lots of individual personality traits through the music itself. The dance numbers are well done and very entertaining.

The club consists of 16 popular songs from the period, interspersed with various lieder and one-liners delivered with the intention of receiving a few groans from the audience.

It is not hard to laugh at the dreadful humor of the period which abounds in what the URTC calls a "musical diversion."

"Do you believe in clubs for women?"

"Yes, if other methods of persuasion fail!"

AAAAAARGH!

An especially funny scene involves presentation of the Club's annual play, in which Susan Skosko as the treasurer, Bertie, portrays a woman. As an actress playing a man playing a man's idea of a woman, Skosko amusingly maneuvers the audience through several layers of stereotypical sexist imagery.

However, the show is something deeper than a few women in drag playing men cracking jokes. Stefan Korrey, dramaturg for the play, notes that it produces the same uneasiness as would the telling of a racial joke by a member of the degraded race.

## Music of CoC criticizes presidents, politics and preachers

By PAT GRANDJEAN  
Collegian Arts Writer

Any hardcore band that calls itself Corrosion of Conformity had better be aware of its own potential for manufacturing clichés. And in fact, this Raleigh, N.C. quartet, which played in Findley Rec Room on Saturday night in a concert sponsored by WEHR-FM, knows the pitfalls of being assigned to a rock 'n' roll category. "We're trying to get away from being lumped into the heavy metal/hardcore crossover crowd — along with that label comes a lot of sexism and nationalism and a lot of really dumb people that are hard to deal with after awhile," drummer Drew Mullen says.

But bassist Mike Dean feels that the reason hardcore is linked with sexism and fascism is due to the media's portrayal of the music. "Since the media has built up those aspects of it, a lot of people have gotten into it and tried to live up to that image," he notes.

**'We're anti-authoritarian, pretty left-wing.'**

—Drew Mullen, drummer

"We don't want to be labeled in any way," Dean insists. "If we're labeled, we become associated with people who we don't necessarily agree with and don't want to be associated with."

"When people hear us, they're not able to say 'Ah, another hardcore band' as much as 'That's a weird group,'" Mullen says. CoC's repertoire of original songs is designed to encourage listeners to



Corrosion of Conformity, a band that doesn't like to be labeled as one style, was the first punk group to get signed to Death Records, a subsidiary of Metalblade. The Raleigh, N.C.-based band played Saturday night in Findley Rec Room.

"In their religion, fundamentalists totally fit the bill as being false prophets, as being Satan, as being the Beast," Dean notes. "They're the ones trying to tell you that their will is God's will. They are the ones to beware."

"I appreciate Christianity, accept it and recognize it as a wonderful thing for some people, but it doesn't happen to be for me," Mullen says. "I realize all the goodness in a lot of religions, but I don't necessarily need them." He attributes his outlook, in part, to his upbringing. "I had a pretty stable childhood. My Mom is a head-shrinker, and she and my Dad were both hippies. They started a free

## Cabo Frio plays positive jazz

By DAWN PONENTO  
Collegian Arts Writer

For those who think that jazz is always mellow and laid-back, the appearance of Cabo Frio at 8 p.m. on Wednesday in Schwab Auditorium is a chance to see this music's livelier side.

Fans of the new *Leave it to Beaver*, broadcast on Atlanta, Ga.-based television station WTBS, have already heard the music Cabo Frio. The five-man band auditioned to perform the upbeat remake of the popular television show theme. It was chosen over other well-known bands such as the Yellowjackets and the Roches.

The group's founders, guitarist Glen Cummings and drummer Curtis Kendrick, originally intended the band to have a guitar-oriented sound. Since its beginning in 1979, the band's sound has evolved into a jazz fusion base, and it's added the talents of Joey Santora on keyboards, George Sessum on bass and the newest member, Kenny Blake on saxophone.

The group independently produced its first album in 1982 and sold it at shows. Just *Having Fun*, its second album, was originally recorded privately and later released when Cabo Frio signed with the Zebra record label.

Its latest album, *Right on the Money*, has enjoyed a long airplay life, bassist Sessum said in a recent interview. It has remained on the *Billboard* jazz charts for a long time, reaching the number 11 position. The band members are currently working on a new album.

Cabo Frio also has several other projects in the works, including a possible video filming in Florida this February. Sessum said that the band has been open to more opportunities because of their association with Zebra Records, a subsidiary of MCA.

All five musicians write songs. The composer of each song has the final say on how it is performed, but ultimately, Sessum said, it is a group effort.

"The whole trick is to try to tie it all together and make a group sound," Sessum said. He added that the album they are now working on comes closest to achieving the group sound they desire.

Cabo Frio's members claim a variety of music influences — from the jazz greats to legends in other genres such as rhythm and blues, big band orchestras, soul and even Top 40 music.

He described the band as energetic and positive. He said that this is the way they play — "We sometimes go a little crazy" — they attract a wide audience, and many find their music danceable.

In their tour of the club circuit, they sometimes play places that normally feature rock bands. But Sessum said that because of the way they play — "We sometimes go a little crazy" — they attract a wide audience, and many find their music danceable.

Paul Haidet (junior-biochemist), the director of WPSU-FM's radio show *Jazz Spectrum*, said that Cabo Frio is well-known in the jazz community, and described their music as soul-oriented jazz. He said that they display the improvisational elements of jazz as well as the strong rhythm and soul music. Haidet also said that the band is easy to listen to. The track "Working Out," from *Right on the Money*, is played on WPSU's Jam 91.

When asked about what he would like to see in the group's future, Sessum said that he wants even more exposure. He also wants to be able to make a consistent living at performing. But he also said that he "didn't go into this business to make a lot of money. Many people hear the word 'jazz' and think 'sedate,' but it doesn't have to be that way, Sessum said. Cabo Frio hopes to change that way of thinking.

Cabo Frio's appearance at the University is jointly sponsored by the Jazz Club and WPSU. Tickets are \$3 and can be purchased in advance at *Arborea Records*, 151 S. Allen St., or at the Jazz Club table in the basement of the HUB. Any available tickets will also be sold at the door.

## 'Watercolors' exhibit inspires student poets

By ANN SKOMRA  
Collegian Arts Writer

The efforts of five aspiring poets were recently spotlighted when the Museum of Art, in conjunction with the English department, awarded the winners of the Museum Poetry Contest. The top five selections were chosen from 40 poems submitted to the competition.

Open to all the undergraduate students currently enrolled in poetry classes, the contest was based on the museum's *Watercolors* exhibit. The students in Professor John Haag and Professor Bruce Weigel's poetry classes were asked to view the display of paintings and then submit an anonymous poem. The poems were then critiqued by the professors and 10 prizes were awarded — two grand prizes and eight first place prizes.

Lauren Young and Belinda Jane Greenwood were the grand-prize winners for "Cladidion" and "Childhood's Friend." The poems, which will be printed in the March/April issue of the *Museum Calendar of Events*, were based on the paintings "Gladstone" by Gilbert B. Rose and "San Vigilio" by John Singer Sargent (both works are from the museum's own collection).

Young said that "Gladstone's

on fire" and "the most vibrant painting in the entire exhibit." Young and Greenwood also submitted first place poems. Young's poem, "Five Studies for a Watercolor," addresses the painting by Arthur G. Dove, whereas "Musician's Garden," by Greenwood, depicts Abraham Rattner's painting "Head of a Girl."

Other first place winners were Kim Calvier, Julie Holmes, Matt Bechold, Grace Chang and John Lancaster. Calvier wrote two award-winning poems: "Pontius Pilot's Day," which is another poem based on the painting "Head of a Girl," and "St. Thomas," after an untitled painting by Charles Nicolas Sarka. Bechold's "Act II" was based on "Giselle, Act II" by Oliver Smith, while Holmes' "Endowed Bird" was inspired by the painting, of the same title, by Leonard Baskin.

Chang and Lancaster also used the name of the painting as the title for their poems. Chang wrote "Baltic Landscape" after viewing the painting by Lyonel Feininger, while Lancaster created "Aging Flower Child" from the painting by David Levine.

The 10 poems were typed and mounted next to their respective paintings. The winning students will also receive a guest membership to

the Friends of the Museum of Art, which entitles them to museum announcements, tabloids, invitations to receptions as well as the gala, and a discount at the museum's gift shop.

The awards were formally presented to the seven students by Sanford Shaman, the director of the Museum of Art. At the awards ceremony, each work was read by its author. Greenwood, who is deaf, signed her poem while Calvier read the piece aloud.

Charles Garolan, education director of the Museum of Art, said that while he hopes to make the contest an annual or biannual event, at the moment no plans have been made for the Spring semester.

Garolan, who co-organized the event with English instructor Eileen Raymond, said that the English Department was very enthusiastic about the idea. He felt the students didn't appreciate art until they had to look at the paintings through "poetic glasses."

Art is about human ideas and feelings, Garolan said. He believed that the museum ought to be an arena serving as an "interdisciplinary laboratory" where students from various majors could come and apply their studies to art.

## Annual tradition unites 300 voices in 'Gloria' concert

By BETH BRESTENSKY  
Collegian Arts Writer

Long ago, in a manger in Bethlehem, angels sang "Glory to God in the Highest" to proclaim the birth of Christ. At 8 p.m. Friday, 300 voices will fill Eisenhower Auditorium with songs of "Gloria" as the School of Music presents its annual Christmas concert.

"Christmas choral concerts have been an important tradition at Penn State for many decades," said Douglas Miller, associate professor of music and director of the Chamber and Concert Choirs. He said that this year's program is different because it features the University Choir, supported by the five other choral ensembles in the School of Music.

The choir's second piece, representing the classical period, is a "Gloria" from Ludwig van Beethoven's Mass in C. A featured quartet in the piece will include: soprano Suzanne Roy, associate professor of music; bass baritone Hugh Givens, instructor of music; mezzo-soprano Jan Wilson (graduate-voice); and tenor Max Birtil (senior-general arts and sciences).

As Rissler said, the concluding "Gloria" by John Rutter, a 20th-century composer, should "bring the house down," as six University vocal ensembles will participate. In addition to the three mentioned, the Glee Club, Women's Chorus and Singing Lions will take part in the piece, which is brilliantly scored for full choir, timpani and brass.

"It's a challenge to get 300 people to do the same thing at the same time, but when you do it's wonderful," Rissler said.

Concert-goers will be greeted in the lobby of Eisenhower by the Concert Choir singing familiar strains of Christmas carols. To open the concert, the Concert Choir will continue a popular tradition from the past of singing a Gregorian Chant from the balcony.

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## Silverman sparkles in 'Brighton Beach'

By DEBBIE GOLINI  
Collegian Arts Writer

Neil Simon has done it again. One of America's most popular play and screen writers has brought to film a witty, amusing and engrossing story based on his Broadway play, *Brighton Beach Memoirs*. A free sneak preview of the Universal release, presented by the Student Union Board last Wednesday night in Eisenhower Auditorium, gave State College moviegoers an early holiday present before the movie opens nationally on Dec. 25.

### movie review

*Brighton Beach Memoirs* takes place in the Brighton Beach section of Brooklyn, where the Jerome family is trying to contend with seven people, all with their own problems, living and arguing under the same roof. This extended Jewish family includes father-of-the-household Jack Jerome, his wife Kate, Kate's widowed sister Blanche and her two daughters, Nora and Laurie.

Throughout the play Eugene, who is 15 years old, provides commentary to the audience about his relatives, and his assessments of the various situations they get themselves into. Eugene wishes to be either a professional baseball player or an author, and dreams about making it big. He's trying to grow up in an environment where some of his elders behave like children. Eugene, who appears in almost every scene, is central to the movie, since he provides constant commentary.

As Eugene, Silverman simply sparkles and makes the movie. His subtle sense of humor and his masterful portrayal of an adolescent youngster obsessed with the opposite sex is a delight to watch.

Eugene's mother Kate is played by Blythe Danner. Kate is Eugene's strong-willed, firm authority figure. She's a complex person who tries to do things for everyone else, but always manages to pick on her youngest son. Kate is also given to saying unflattering things about her Irish neighbors across the street.

Danner is totally believable as a Jewish mother who only wants the best for her family. She delivers her lines with such a determined expression that one squirms in one's seat, thankful not to be the object of her tirades.

Much more mild-mannered is Jack Jerome (Bob Dishy), who works two



Eugene Jerome, a 15-year-old Brooklyn adolescent played by Jonathan Silverman, looks for clues about the female anatomy in a rather unusual way. The youth is the focus of Neil Simon's new, semi-autobiographical movie *Brighton Beach Memoirs*.

jobs. His family looks to him for daily advice and guidance. He's a loving yet strong father, who everyone respects and fears a little. Wearing a tired, overworked expression, Dishy is picture-perfect in his role. His scenes with his sons show compassion and understanding.

The Jerome's other son, Stanley (Brian Driller), is an 18-year-old, pseudo-father figure to his younger brother. Stanley works at a hat shop and gets himself into trouble by sticking up for his principles. He's a good example for his brother, because he always manages to do the right thing, even when his character falters. Driller gives a fine performance as a young man trying to find his own identity.

Eugene's Aunt Blanche (Judith Ivey), a widow occasionally seen in the company of her Irish neighbor, Mr. Murphy, is a timid woman who can't make decisions for herself or her daughters. Still mourning her husband after three years, she doesn't start to become her own person until she meets a young man. Aunt Blanche's two daughters Nora (Lisa Waltz) and Laurie (Stacey Glick) are as different as night and day. Nora is a carefree, 16-year-old who wants to audition for a Broadway play, while her 9-year-old sister suffers from "a fluttering heart" and thus is waited on hand and foot. Although these two girls give their Mom added headaches, their love for each other shines.

To miss *Brighton Beach Memoirs* would mean missing the most entertaining movie to be released in quite a while. The script is well-written, the characterizations superb, and the acting first rate. *Brighton Beach* would make a lovely present to give someone this holiday season.

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