

**Hammond inspires investigation
Why it won ugliest building on campus**

By ANGELA C. BARTOLOMEO
Collegian Arts Writer

There is a subject that is quite delicate to certain departments on campus. It has nothing to do with politics, racism or discrimination, yet this reporter got a run around about it that would rival nearly any scandalous story.

Four different people in various positions at the University were approached in researching this subject, from the Plants and Operations Management office to the secretary of Eric A. Walker, Dean of the College of Engineering. From all but the latter, the same evasive response and a number of someone who could be "more helpful" was evoked. Ironically, the information needed was supplied by Donna Schroyer, Walker's secretary.

By now your curiosity must be piqued, so let me divulge the subject of this article, the Hammond building. The building, which was constructed in 1938, was voted the ugliest building on campus in a survey conducted last semester by the Collegian Arts staff. Its low, modern facade is a sharp contrast to the much older Engineering Units it buffers from bustling College Avenue. But that doesn't quite explain the strong dislike lurking in the minds of many students or the reluctance of the people

questioned about its history. So just why is the Hammond building so shunned by both students and professionals?

Briefly stated, the history of the Hammond building is not a glamorous one. In 1937, Walker suggested the construction of a new main engineering building that would house deans' and department offices and the engineering library. In 1938 the \$5.9 million plan was implemented and construction began.

The building, which is 609 feet long, 60 feet wide and four stories high, was dedicated on June 3, 1960, in the memory of Harry Hammond, dean of the college from 1937 to 1951. Situated in the small strip of land in front of the older engineering units, the building spread the stretch from Burrows Street to the Sackett Building which Hammond is joined to by a glass enclosed main entrance, the Kunkle Activities Center.

Looking at the building, one is not immediately aware of fascinating aspects within its structures. The "hanging walls" of the activities center is an interesting support system where each floor supports itself by vertical highbeams attached to the ceiling. The walls provide no support to the floors, leaving it free to perform one function, keeping out the elements.

The expensive and attractive 430

foot limestone retaining wall that separates the old and new units was a controversial addition to the building. At the time of its construction, it was criticized for its expense. The wall consists of a 12 inch concrete core faced with 9 inches of limestone on the south side, and 2 feet of solid stone on top. Although critics complain about the money spent on the limestone, which is more expensive than regular stone of concrete, the wall has become a durable symbol of sentiment.

The Fraser Street underpass was created to allow for convenient passage from College Avenue to the Dean's office that is situated here. Students would have to walk down Burrows or around Sackett to get to the buildings behind it.

No one who visits when viewing the ominous orange edifice is its bland stone and metal panel structure and towering glass east end. The next thing that strikes you is that there are no entrances on the College Avenue side of the building, all the entrances exist on the side facing campus, with one in the glass enclosed main entrance.

Students gripe because it is impossible to traverse the entire building on the first floor because of the Dean's office that is situated here. Initially the office was open, and because of restricted space, secretaries were forced to keep their desks in the hallway. Students trav-

eling from one end of the building to the other created a constant stream of traffic that disrupted the work of the secretaries. The office, therefore, was remodeled, making it impossible to use the office as an easy-access walkway.

Another complaint students have about Hammond is the temperature. "The temperature is never right," Donna Schroyer said. "The heat is too late in the fall and too early in the spring. The windows can't be opened because the students can't hear their teachers, so we all suffocate. And those windows are dirty — I think they've been cleaned once since I came here in 1978."

It seems the Hammond building exists shrouded in a cloud of mystery. No one who visits when viewing the ominous orange edifice is its bland stone and metal panel structure and towering glass east end. The next thing that strikes you is that there are no entrances on the College Avenue side of the building, all the entrances exist on the side facing campus, with one in the glass enclosed main entrance.

Students gripe because it is impossible to traverse the entire building on the first floor because of the Dean's office that is situated here. Initially the office was open, and because of restricted space, secretaries were forced to keep their desks in the hallway. Students trav-



The facade of Hammond Building facing busy College Avenue lacks an entrance. This is just one of the anomalies surrounding this structure.

14

Book discusses child activity

By ANGELA C. BARTOLOMEO
Collegian Arts Writer

Joachim F. Wohlwill, professor of human development, is co-editor of the 1987 book *Curiosity, Imagination and Play*. The volume, to which Wohlwill also wrote the introduction and a chapter on exploratory activity in early childhood, is part of a series edited by David S. Palermo, professor of psychology at Penn State.

"This edition represents a cross-section of issues only recently recognized as important to child development. Child's curiosity, exploratory activity, imaginative activity and play are topics contained in the volume which is the culmination of the work of 15 developmental psychologists from Germany, Great Britain and the United States."

"The book grew out of a 1981 conference in Berlin that was organized by Dietmar Goritz at my suggestion," Wohlwill said. "It represents, in part, an outgrowth of the conference — most of the chapters are revised papers that were presented at the conference and also some additional materials."

Wohlwill was born in Germany in 1928, where his family lived until 1934 when they left the country to escape Nazi occupation. They settled in Portugal where Wohlwill received most of his early schooling. Then in 1943, Wohlwill came to the United States where he attended Harvard and studied in a program in a newly formed social relations department which

combined portions of psychology, sociology and anthropology.

In 1953, Wohlwill attended graduate school at the University of Chicago where he first met the respected psychologist John Piaget who gave Wohlwill a new perspective toward his career. He decided to obtain a better basis in psychology so he transferred to the University of Southern California at Berkeley in 1957 to receive his doctorate.

Wohlwill traveled to Geneva with Piaget and "had one of the most rewarding experiences of my life," he said. "Piaget was also instrumental in my being appointed as director of a training program at Clark University which is a center of excellence in psychology."

"Wohlwill stayed at Clark until 1970. In the latter part of my stay at Clark I became interested in the study of behavior as it relates to the physical environment," Wohlwill said. "So when Penn State initiated a program designed to bring behavior scientists and people in the environmental sciences together, it sounded like an exciting opportunity."

Wohlwill stayed with the program, called *Program in Man and Environmental Relations*, until it ended in 1979. "At times I regret the demise of the program," Wohlwill said. "I felt it required an inter-college base in order to sustain itself, and it did not have that."

Wohlwill's interest turned to individual and family studies. He attempted to synthesize his earlier

environmental interests with his experience in child development on both the social and physical levels.

"The fact that children naturally and spontaneously engage in play aroused my enthusiasm," Wohlwill said. "Little attention was given to those aspects until recently; most textbooks have no coverage. It's only been in the last decade that an interest has been shown." Wohlwill contributed to a volume on play edited by Thomas Yawkey called *Child's Play* which explores the psychological aesthetics of intrinsically motivated forms of behavior.

Wohlwill said working at Penn State has been an enjoyable experience. "I have found a supportive atmosphere here," Wohlwill said. "I feel particularly fortunate to be part of an outstanding department and faculty which is both nationally and internationally known."

Though Wohlwill finds the atmosphere here conducive, he would like to see more of an effort made to better integrate different kinds of educational experiences for the undergraduate level. "The undergraduate program tends to be somewhat fragmented. I'd like to see a better initiation for students and fewer electives so students could structure their own educational program."

Wohlwill is currently first in charge of the undergraduate program in Individual and Family Studies and hopes to reorganize the major and options within the major.

musical roundup

The following lists compile the top 10 albums for the week ending April 21, as indicated by State College record store sales.

ARBORIA — USED BOOKS & RECORDS, 151 S. ALLEN ST.

1. The Joshua Tree — U2
2. *Songs for Dummies* — Robert Cray
3. *Running in the Family* — Level 42
4. *Into the Fire* — Bryan Adams
5. *Leader Than Bomb* — The Smiths
6. *Blow Your Cool* — Hoodoo Gurus
7. *Tango In The Night* — Fleetwood Mac
8. *Another Scoop* — Peter Townshend
9. *Money For Fat Sake* — compilation local artists
10. *Skylarking* — XTC

CITY LIGHTS RECORDS, 316 E. COLLEGE AVE.

1. *Electric* — The Cult
2. *Blow Your Cool* — Hoodoo Gurus
3. *Mirage* — Meat Puppets
4. *The Joshua Tree* — U2
5. *All Food's Day* — The Saints
6. *Sign 'O' The Times* — Prince
7. *Wolfsbane* — Wolfsbane
8. *Skylarking* — XTC
9. *John The Army* — Subdual Tardancies
10. *Tango In The Night* — Fleetwood Mac

NATIONAL RECORD MART, 208 E. COLLEGE AVE.

1. The Joshua Tree — U2
2. *Sign 'O' The Times* — Prince
3. *Wolfsbane* — Wolfsbane
4. *Graceland* — Paul Simon
5. *The Final Countdown* — Europe
6. *The Way It Is* — Bruce Hornsby And The Range
7. *Tango In The Night* — Fleetwood Mac
8. *Back In The High Life* — Steve Winwood
9. *Look What The Cat Dragged In* — Poison
10. *Breakfast* — The Grifters

WPSU NEW MUSIC TOP 20

The following records comprise WPSU's new music survey for the week ending April 22. At 6 tomorrow night, 11 P.M. will broadcast the Top 20.

1. *Merle Haggard*, May 6, Valley Forge Music Fair (Valley Forge)
2. *Syria Mosque* (Pittsburgh)
3. *Wayne Newton*, 7:30 p.m. May 15, Syria Mosque
4. *Genesis*, 7:30 p.m. May 28, Veterans Stadium (Philadelphia) "SOLD OUT"
5. *Whisky Sluggo*, June 4, Valley Forge Music Fair
6. *James Brown*, June 5, Valley Forge Music Fair
7. *Friedie Johnson*, July 24, Valley Forge Music Fair
8. *Frankie Valli*, July 31, Valley Forge Music Fair
9. *Wayton Jennings*, July 10, Valley Forge Music Fair
10. *Seventy Brothers*, July 15, Valley Forge Music Fair

"SPECIAL": From 7:30 to 10 p.m. Thursday, WPSU will broadcast a special on R.E.M., check full of music, record giveaways and fun facts.

1. "Cowboy's Religion" — The Dinos
2. "Maggie" — Callaghan Ceiling
3. "Get On Down" — Meat Puppets
4. "Optimal" — SWA
5. "Tremolo" — Julian Cope
6. "This Time" — Go Four Three
7. "Can't Touch Us" — Nicot's Head
8. "Broken Bottles" — Salm 66
9. "Way Up Here" — Fleishonen
10. "Clean Sheets" — Descendents
11. "TV Party" — McGuire
12. "For The Turnstile" — To La Tengo
13. "My Shout" — Blue Hippo
14. "I'll Kill Myself Over You" — D.C. 3
15. "Symphony For The Mezzos" — The Mekons
16. "Clarksville" — Green On Red
17. "Orange Airplane" — Screaming Trees
18. "Gunslinger Man" — Long Ryder
19. "Hanging Round" — Cat Heads
20. "1000 Umbrellas" — XTC

UPCOMING CONCERT DATES:

More information concerning dates preceded with an asterisk can be obtained by calling Ticketnet at 866-984 of the hotline, 883-4500. Information concerning other dates is available from the locations cited. ****SPECIAL NOTE****: The U2 concert scheduled for the Meadowlands Arena in East Rutherford, N.J., are being handled by Ticketmaster, not Ticketnet. All the dates have been sold out; there are no plans for additional U2 tour dates prior to 1988.

Concert Halls and Arenas —

Scranton, 8 p.m. April 22, Indiana University of Pennsylvania
(10)Mason, May 2, Chestnut Cabaret
Scruffy The Cat May 5, Decade
John Lee Hooker, April 25, Chestnut Cabaret
Milton U.K., April 26, Revival
Singsway, April 28, Decade
Dynamite Go Beat, April 28, Decade
Scratch Act!, April 28, Revival
Billy Bragg, April 30, Grattini
Dave Mason, May 2, Chestnut Cabaret
Scruffy The Cat May 5, Decade
Johnny Rivers, May 7, Decade
The Neats, May 11, Decade
(10)Bob Truwer, May 13, The Troc
Tallgrass, May 14, Decade
Evan Johns and the 74-Bombs, May 15, Decade

— compiled by Pat Grandjean

Japanese art comes to campus

By JENNIFER EDWARDS
Collegian Arts Writer

Starting today, the Museum of Art is offering a chance to step into another culture — a culture filled with tradition and ritual, a culture totally different from our own. *Japanese Prints and Ceramics* from the Museum's Collection, along with a series of related events, will provide everyone with the opportunity to experience Japanese visual and performing art.

The show contains more than 50 color woodcut prints from the 18th and 20th centuries, as well as over 15 modern ceramic pieces. Japanese prints were first discovered in the west (Europe) in the middle of the 19th century, when artifacts were first shipped from the Orient to Europe. These objects were wrapped up in Japanese prints much like we wrap fragile objects in newspaper today.

Traditionally, the art of Japanese woodcut print-making is a three part/person process. First, an artist designs the image that will appear on the final print. Then an engraver carves these images into wooden blocks. Each block is inked along with a series of related events, will provide everyone with the opportunity to experience Japanese visual and performing art.

These objects were wrapped up in Japanese prints much like we wrap fragile objects in newspaper today.

Traditionally, the art of Japanese woodcut print-making is a three part/person process. First, an artist designs the image that will appear on the final print. Then an engraver carves these images into wooden blocks. Each block is inked along with a series of related events, will provide everyone with the opportunity to experience Japanese visual and performing art.

This process is still used today, although many times, the artist is involved in all three steps.

One of the most fascinating aspects of Japanese art is the tension between the rational and the natural in the way an artist creates. "There is a

tremendous amount of discipline and a tremendous amount of control... that allows the artists to make very natural gestures," said Charles Garoian, educational director for the museum. "Discipline means to become as nature-like as possible."

Process, rather than product, is also a very important part of Japanese art, especially in the ceramic pieces. "In the work, you see a strong influence of the process," said Garoian. This means that the viewer sees where the work has been shaped by the artists' hands as they work. The beauty is that it has gone through natural processes," said Garoian. "A pot is the child of the marriage of the artist and nature."

When looking at the pieces, especially the prints, viewers should look for several things. "Look for quality of line... rich colors and dramatic relationship of color and line," said Garoian. He also said to look at the relationship of the various objects in the work — their color, shape and texture, and the way the foreground relates to the background. All of these aspects come together to influence the whole print.

In addition to the exhibition, there are several other related events that occur in the next three weeks. These include several different examples of Japanese performing and visual arts.

The first of these events will be presented tonight at 7:30 p.m. in the museum. The Japanese American Community of Centre County will sponsor an evening of traditional Japanese culture and arts. Demonstrations of calligraphy by Yoshiko

Sudo, origami by Yoko Iwama and flower arranging by Noriko Funasaka and Yoko Iwama will be performed.

Another event which saw *The Karate Kid II* should remember the Japanese tea ceremony performed twice in that movie. Keiko Fujii and Komiko Shimizu will be performing this traditional ritual tonight accompanied by Yoshihiro and Michiyo Hamamoto flutes. To finish the evening, Sherrie Garoian will perform two selections from Puccini's opera *Madama Butterfly*.

Tomorrow night, *Women in the Dunes*, a film by Hiroshi Teshigahara, will be shown at 7 p.m. in the museum. This 1964 film, subtitled in English, is the story of Eiji Okada, an entomologist collecting beetles in the desert. He is captured by nearby villagers and held against his will along with a woman. Eventually he adjusts to his strange situation, and starts a relationship with the woman.

On Thursday night, Susan Munshower, an instructor of art history at the University, will deliver a lecture called *Poetry, Man and Nature: The Origin and Development of the Japanese Landscape Print* at 8 p.m. in the museum. Topics covered in this talk will be: different woodblock printing methods used by Japanese artists of the 17th, 18th and 19th centuries; the origins of the landscape print; the relationship of the print to man and poetry and the print's dependency on philosophy and nature.

Finally, on April 29 at 7 p.m., the museum will present *Five Great Japanese Artists in 1850*, directed by Kon Ichikawa. This film, set at the end of World War II, shows what lengths people will go to to stay alive.

the way, Cage gets the chance to play deadpan comedy and pulls it off brilliantly.

Holly Hunter is also equally effective as Ed, the suffering, barren wife who only wants to cuddle a baby of her own. Where H.I. is weak, she is strong. These two are so completely opposite of each other that they truly do belong with each other and with Nathan Jr.

Raising Arizona is satirical comedy that attempts to instill a message of love among the laughter. It's scenic locale and offbeat collection of characters lend originality to the capable script and provide entertainment for an appreciative audience.

The Smithereens make it big with Merseybeat without being boring

By PAT GRANDJEAN
Collegian Arts Writer

The life of a touring pop band can bring one to some unique places. That's why Smithereens drummer Dennis Diken took a moment during a recent phone interview to marvel at the venue he'd be playing that evening, the Colonial Theater in Keane, N.H.

"This place is actually a movie theater — we're the first band to perform here in 40 some years. It's pretty classic looking, with a great, old-fashioned marquee, all in blinking red lights. And our name is up there," he says.

There's no surprise in that. After all, the Smithereens are a pretty classic quartet themselves, as evidenced by their 1986 album *Especially For You*. At a time when many pop bands manufacture more babbling than "hooky," Diken and his colleagues — guitarist Jim Babjak, bassist Mike Mesaros and vocalist/songwriter/guitarist Pat Dinzio — turn out a stepout of 30 years of rock 'n' roll tradition that's hard, fast, dark and even a bit ominous.

"They invoke the ghosts of Merseybeat, country and jazz without being trite. And songs like "Time And Time Again" and "Behind The Wall Of Sleep" stir up a gothic guitar thunderstorm that's just this side of pop-metal.

Best of all, the Smithereens dare to play post-adolescent, horny love songs at a time when some of their peers wouldn't be caught dead in the act. "When everything is said and done, that's the stuff that's gonna be listened to years and years from now. The classic songs of the 1930s and '40s will never die. The same holds true for any song with some heart and emotion and becoming a radio station deity."

Formed in the late 1970s, the band's roots actually go back as far as the grammar school friendship between Babjak, Mesaros and Diken. All have long been rabid record enthusiasts — Diken's earliest aspirations included becoming a radio station deity.

"We got started on everything that was really popular on AM radio in the '60s. We're real radio area kids," Diken reports. The three fiddled around in each other's garages and basements before finding Dinzio in 1980. Whereupon they graduated, Diken recalls, to playing parties and parks.

They used the money from their earliest public gigs to self-produce a four-song EP, *19th's Girls About Town*. Three years later a second recording, *Beauty and Sadness*, also self-financed, was released. It was their first real radio airplay.

"We got started on everything that was really popular on AM radio in the '60s. We're real radio area kids," Diken reports. The three fiddled around in each other's garages and basements before finding Dinzio in 1980. Whereupon they graduated, Diken recalls, to playing parties and parks.

They used the money from their earliest public gigs to self-produce a four-song EP, *19th's Girls About Town*. Three years later a second recording, *Beauty and Sadness*, also self-financed, was released. It was their first real radio airplay.

The Smithereens will perform at 8 tomorrow night in Fisher Auditorium at Indiana University of Pennsylvania. Tickets are \$4.

Records, which released *Especially For You*.

Production chores were handled by Don Dixon, who has also named the boards for R.E.M. and Felt'n Bones. Because the band had already arranged most of the album's songs in rehearsal, all of the rhythm tracks were cut in one night. Dixon proved to be more of a team player than an imposing figure. "He mainly used his recording expertise to help us get our own ideas down on tape, shape them up a bit," Diken says. "Dixon was more like a part of the band — he played piano, percussion and did background vocals for us."

The Smithereens are delighted with the final product. "We could never afford to do this ourselves — make a full length LP in a good studio. We fell it was a very true reflection of the band," Diken notes.

One particular favorite song of his is the samba "In A Lonely Place," which features a winsome duet between Dinzio and Suzanne Vega. "It wasn't written completely until the day we recorded it, so we cut it totally fresh. Suzanne and I had worked together in an office building in Manhattan, before either she or he had any recording career. She was also a roommate of an ex-girlfriend of Pat's. So Pat wrote the song with her in mind as a duet partner. As it turned out she came in and did her part real quick, and it worked out really well."

Plans for a follow-up record probably won't take shape until this fall, and in the meantime the quartet will stay on the road. "We're still covering new ground in touring, going to places that aren't acquainted with the band yet," Diken reports. He is undaunted by the constant performing grind. "We're just four regular guys playing real songs with real instruments, and we give it every thing we've got. We try to convey our passion for it, do what comes naturally for us. This has been a very successful year, but it could end tomorrow. We're grateful to be able to do it — and as we get better at it, we hope people like it more."

Characters lend originality to 'Arizona'

By DEBBIE GOLINI
Collegian Arts Writer

Welcome to the atypical, the absurd, and the humorous. Welcome to Arizona — as portrayed in the movie *Raising Arizona*. Humorous look at the lives of the McDonnough family as they try to stay together and beat the odds.

The story is a simple yet outlandish one. H.I. McDonnough (Nicholas Cage), an at least 10-time convicted convenience store robber, marries Ed (Holly Hunter), the local police officer who has taken his mug shot and fingerprints on numerous occasions. They want to have a baby. Enter the big problem: Ed (short for Edwinna) can't have children and thus becomes so totally dependent that she even stops cleaning the house! H.I. wants to make his new bride happy, so the two of them connect a plan to kidnap one of the newly born Arizona quintuplets. "They have more than they can handle," rationalizes Ed.

What ensues is a movie that provides plenty of laughs, an outrageous case scene that begins with the purchase of "Huggies" diapers, and a hell-spawned bounty hunter that looks like his clothes were incinerated before he put them on. To make matters worse for H.I. and Ed, when they snatch the baby and bring him to their home, two of H.I.'s jail buddies break out of the big house and come to stay with them for a while. While they are "guests" of the McDonnoughs they drink all the beer, break up the furniture, and steal the kidnaped baby, Nathan Jr., in order to

return him to his parents and collect the \$25,000 reward.

The real parents of this darling angel of a baby are Nathan and Florence Arizona. Nathan (Trey Wilson) is the king of unpaired furniture and Flo just sits around the house reading Dr. Spock's baby book. Once the infant disappears, Flo leaves town to protect her other children and Nathan is left to contend with the police, the FBI, and the hell-spawned motorcycle-riding bounty hunter.

What makes this movie so delightful and amusing is the collection of off-the-wall characters it portrays and its interesting visual/narrative style. The camera allows the audi-

ence to see situations as the characters do. We see the McDonnoughs looking longer than life to Nathan Jr. and there is a periodic voice-over by H.I. that explains what action is taking place and why he is in another troublesome predicament.

Nicholas Cage is terrific as the slow speaking, hair-all-rumpled H.I. who really has a heart of gold despite his obsession for knocking over 24-hour groceries. Unlike his last movie, *Peggy Sue Got Married*, in which he played a whiney, philandering husband, Cage's character is likable in an offbeat way. You know what H.I. and his wife have done is wrong but you find yourself rooting for them all



"Hi" McDonnough (Nicholas Cage) in *Raising the Arizona*.

THE SALOON

Every Tuesday!

Long Beach Ice Teas \$1.75
Miller Lite Pitchers \$2.50

101 Heister St.

DISPLAY YOUR CHARACTER

Kinko's self-service typewriters and copy creation centers give your reports and presentations the clean, professional look they deserve.

kinko's
Great copies. Great people.

255 E. Beaver Ave. 224 W. College Ave.
238-2679 237-1317

INDIVIDUAL

A class of one.

That's what you are when you take courses through the Department of Independent Learning.

With more than 200 courses to chose from, you can fulfill many of your degree requirements while setting your own schedule.

For more information, call: 865-8403 (State College area) 1-800-262-5592 (in Pennsylvania) 1-800-458-2617 (nationwide)

At University Park, stop by: 128 Mitchell Building

At Commonwealth campuses, write for a free course catalog to: Department of Independent Learning 128 Mitchell Building University Park, PA 16802

CAPTURING THE LIFE

La Vie '87 is here!

The Penn State Yearbook

Don't Come to 209 HUB To Pick Up Your Yearbook.

On April 21st to April 24th you must bring your receipt or student I.D. to the HUB Ground Floor Bus Ticket Office (Next to Electronic Diversions) in order to receive your copy of La Vie '87.

LA VIE '87 • The Penn State Yearbook

Wha' d'ya mean they're outta Collegians!

AFTER EASTER SPRING FASHION SALE

20% OFF

Storewide

This Week Only

At **alveyfat**

135 Calder Alley State College, Pa.

The Red Barn In Calder Way

"Partners in Apartheid Israel and South Africa"

by: **Mr. Wilhem Joseph, Jr.**

Director of the National Conference of Black Lawyers

Tuesday, April 21st

8:00 p.m. 112 Kern Bldg

Sponsored by:

Penn State Association for Palestine
International Student Council
Black Caucus
Minority Law Students Association

Refreshments