

arts

Old Main has a colorful history inside and outside

By JEFF BLISS
Collegian Arts Writer

Editor's note: This story was inspired by an architecture survey, conducted last semester by the Collegian Arts staff. Old Main was voted best looking interior and exterior.

The first thing you see when you walk into Old Main is the black rook, sober figure of Lincoln. Painted by fresco artist Henry Varnum Poor in the 1940s, Lincoln stands confident, a dapper looking student holding a tree. If you pick up a special phone at one of four listening stations, a man with a voice of God describes how each figure in the mural, which covers three walls, is a symbol of the University's participation in engineering, agriculture, liberal arts and so on.

first Old Main, is where the history of the University begins. On the first admissions day of the University's original incarnation, The Farmer's High School, Feb. 16, 1853, students trudged through a muddy field littered with lumber and stone towards Old Main, the campus' only building. Contractor's shacks, mounds of earth and deep holes surrounded the edifice, which had no dining room, kitchen or bathrooms. According to Wayland Dunaway's History of Pa. State College, when Old Main was finally completed in 1863, critics in the state legislature scoffed at the erection of "a building of such pretentious proportions." Not until 1897, when the University got money for a major remodeling of the interior, would the government take the building or the college seriously. Even after improvements Old Main still had a comic aspect with the stout pilbox shape of its tower and limestone walls, which looked like they would nest swallows in their cracks.



A picturesque, snow covered Old Main bell tower creates a familiar winter scene. The tower was actually an addition made during the 1930s.

architecture

From this tourist's perspective, Old Main seems more a monument than a building. But behind Lincoln and the student is a five story building that looks comically out of place in a desolate field. That building, the

But the building, like the education at the University, was supposed to be functional. But behind Lincoln and the student is a five story building that looks comically out of place in a desolate field. That building, the

watchman and then fire off the canon, fill the bell with ice so it could ring and paint Old Snowball, the campus mule, with green stripes and lock him in the tower. After awhile some of the practical jokes became so violent that they were called as the major reason for students dropping out. Undergrads adapted milder forms of the rituals, such as carving one's initials in the bell tower, which continued for the first 30 years of this century. By the late '20s, though, Old Main was in pathetic disrepair and had to be condemned. In the 1920s, the year before reconstruction, a writer in Old Main: Past, Present, Future shows little concern for academic traditions, instead relating stories of "riotous barrages," class fights and cows and bats placed in the bell tower. "These memories," the author hoped, "are to be preserved for future generations."

Increasingly people saw it as a symbol. According to Beilla, on April 15, 1970, national Vietnam moratorium day, students rallied on Old Main's steps. Unlike the anti-war marches, this gathering was controlled by Students for a Democratic Society and the Black Student Union. After a march around the tower campus, students occupied Old Main and demanded, among other things, support for Black Panther Bobby Seale, an end to alleged harassment and oppression of the students and a severing of all University ties to the military.

When students refused to leave, police on five buses brought in the tank. It had begun as a demonstration by fringe radicals turned into a "near riot" of students upset by the police intervention. People surrounded the buses and hurled bricks and rocks as protestors were carted away.

Most recently people have used Old Main steps for divestment rallies. At one such protest a few years ago faculty, students and townspeople filed quietly into Old Main in an attempt to see Bryce Jordan, when they entered, most looked curiously around at the murals and portraits of past administrators. It became obvious that the president would meet with no one, demonstrators leisurely sat on the steps leading to the second floor. They were churning out eight albums of consistently original and often brilliant pop include broken record contracts, health problems and public apathy. They can't even maintain a medium-sized cult audience.

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Art in Public Places sponsors second annual art competition

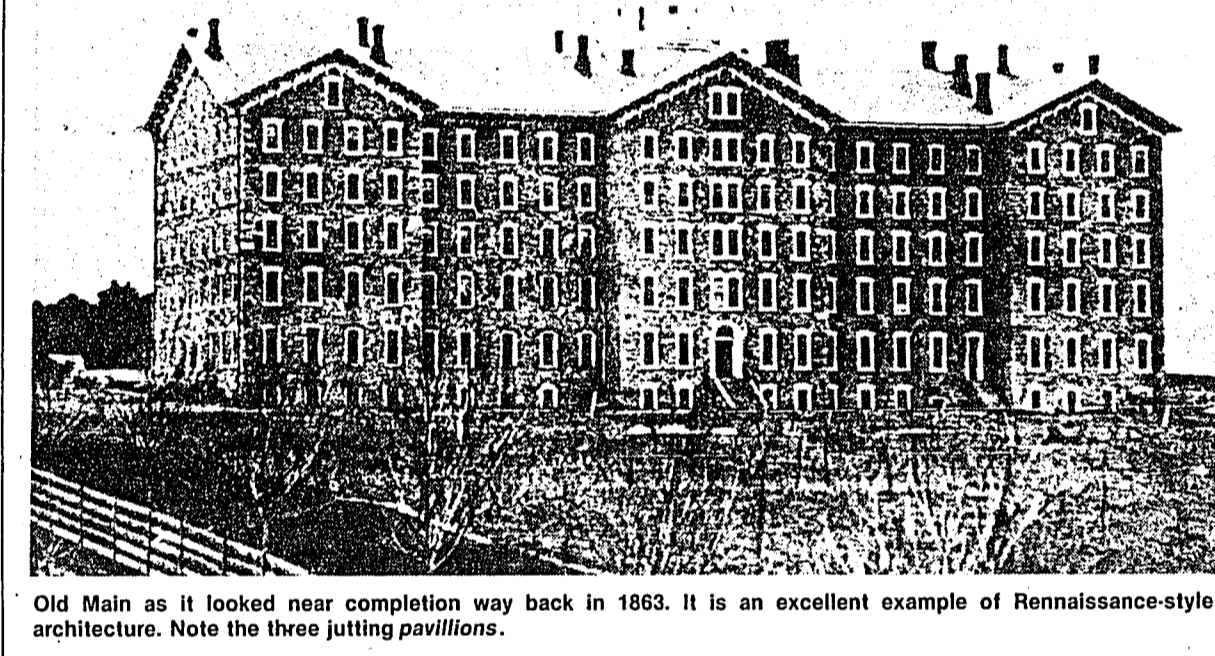
By CHRISTINE KOSLOWSKI
Collegian Arts Writer

The Central Pennsylvania's Festival of the Arts is an elaborate five day extravaganza featuring the best in art talent. But to emphasize the talent of local artists, the Art in Public Places Committee will be sponsoring its second annual competition.

The committee's goal is a continuing program to install major works of sculpture, either wall-mounted or free-standing pieces, in outdoor areas of State College made accessible to the public.

Last year, Pictosaurus by Philadelphia-based artist, John W. Parker, was chosen by the Art in Public Places Committee. Pictosaurus was installed in the College's Frizer Plaza during the 20th Annual Central Pennsylvania Festival of the Arts.

Says chairman, Bob Potter, "Building on our first year's success, we are now in the process of acquiring a second piece of permanent outdoor sculpture for installation during the Festival."



Old Main as it looked near completion way back in 1853. It is an excellent example of Renaissance-style architecture. Note the three jutting pavilions.

Hope tapes Easter show despite pain

By JERRY BUCC
AP Television Writer

LOS ANGELES — Bob Hope, rubbing his right arm, complained that pain was keeping him away from his game of golf.

"I can't play. I can put a little," said Hope, his back to the one-hole golf green in the backyard of his Toluca Lake home.

His usual cure for pain, hanging from rings on an open-air porch outside his second-story bedroom, had not worked. "It straightens out the spine and cures back pain," he said.

"But it didn't work this time. I'll hang for about 30 seconds, then do it again. I've helped a lot of golfers cure their back pains, telling them to go hang," he said.

The pain hasn't kept Hope from taping a new special on NBC, which will be telecast Easter Sunday.

Hope tapes Easter show despite pain

day. Hope goes through a number of songs and dances and sketches with guests Vanna White, Stephanie Kramer, Lynda Carter, Gloria Loring and Jack Carter.

"I did four intimate spots, one with each of the girls, which cut down my monologue," he said. "This is going to be the fastest monologue they've ever seen."

The monologues which Hope uses to open all his special shows. "I'm taped until the last minute. That gives us a chance to be as current as possible with our jokes," he said.

"I don't know what we'll do yet. It depends on what's happening then. Maybe something on Peter Holm wanting \$80,000 a month alimony from Joan Collins — and an intrusion to Linda Evans. He also wants \$20,000 a month for clothes. I'd hate to stand behind him in line at Sears."

"Maybe we'll have something on the TV evangelists. It's still prominent in the papers. I'll call up my guests Vanna White, Stephanie Kramer, Lynda Carter, Gloria Loring and Jack Carter. I'd like to hear their ideas. I'm always looking for ideas in the newspapers. You do everything that happens."

Hope, referring to evangelist Oral Roberts, said, "I called the movie academy and said if I didn't get an Oscar, God says calling me home. They said, 'Have a nice trip.'"

Vanna White gets her first opportunity to do something on television as possible with our jokes," he said.

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"Maybe we'll have something on

Comic book heroes adopt more believable identities

By AMY RASKOVSKY
Collegian Arts Writer

In the beginning, they were invincible. They could do nothing wrong. No task was too great, no building was too high.

But today... well, things are a little bit different. They don't always succeed — at least not immediately. Their feelings can get hurt and they actually get tired once in a while. They've also received new and updated looks for the '80s.

They are the comic book superheroes that have been known and loved for decades. The characters are talking, are an attempt to make the heroes more believable.

Steve Lieber (sophomore-business administration), a comic book aficionado, feels that only one or two artists are actually improving their characters, while most artists are re-imagining them.

"Superman has been new, improved and streamlined. Batman has been taken out of the Batmobile and put into the black alley. They're turning

ing it into a gritty crime story, and are doing a wonderful job of it," Lieber said.

The revamping of Superman's origin, for example, is intended to make him seem more human instead of mostly alien. Jim Shadoe (senior-architecture engineering), an avid reader and collector of comic books, said that the basic storyline of Superman's origin is the same, but it has been altered so that it is easier to accept in the modern world.

A popular improvement is to give the characters new, younger looks that should appeal to a wide audience. Both D.C. and Marvel are experiencing a renewed growth in audience and sales thanks to the changes.

The improvements in the comic book industry are drawing many new readers into the fold. There have been articles on comic books in Rolling Stone and Spin and John Byrne, the artist who streamlined Superman, has been interviewed on the Today Show.

Shawn Faith (sophomore-pre-medical), an employee at the Book Swan, said that while some new readers have started to buy comic books because of the changes, quite a few

Jamie Rounds

State College musician is ready for big leagues after scoring a hit

By RON SWEGMAN
Collegian Arts Writer

Jamie Rounds had cause to be exhilarated last October. It's not very often that working musicians have the opportunity to witness their material ascending the record sales charts. Yet that's what happened when his studio band, The Metropolitans, scored a hit with a single that was competing neck and neck with fellow newcomers Bruce Hornsby and the Range and Crowded House. "Camden Tide" was the song which opened the doors for Rounds and his band. It peaked last October at number 35 on the Adult Contemporary chart and made Billboard Magazine's recommended A pick list. It was in many ways both the culmination and the real start of his career in the music business.

"It was such an exciting feeling during those months (October-December)," said Rounds. "His records also made me realize that I had a career which has spanned nearly 15 years and more bands than even he can keep track of, it would seem that the time has finally come for him to move on to the big leagues."

Rounds got his start right here in State College back in 1973. With bands like The Kinks, Eric Clapton ("back when he was still a guitarist") and The Beach Boys as staples on his record player, he began to write songs with his lyricist brother John (of Carton fame), a working relationship which gave birth to The Rounds Brothers Band back in 1974.

When Backseat Van Gogh broke up in 1981, Rounds' career "floundered around" until his friend, "the Reverend Doctor" Karl Easterling offered him a solo gig at the Brickhouse Tavern, Humes Alley. Easterling's offer would soon see him on a new path towards success. "I owe him a lot for what he's done for me now," says Rounds. His one man concert's became popular and a regular Monday night solo show soon followed. He has been working as a solo artist ever since.

When he is not touring on his own, he fronts the Philadelphia-based Metropolitans along with Bill Rippon and Bob Scammiel (who has since left the group). They are a studio band that doesn't tour. "The Storybook project was an experiment in songwriting and arrangement with some studio friends," said Rounds. Because of the success of "Camden Tide," the group's "no tour" status may change in the near future. If the new single "Don't Let This Love Go By" or "Catch a New Wave" have similar success, then the band, along with new member John Plimley, will be going to play out.

"The sound of The Metropolitans is definitely the sound that hit records are made of. In addition, they can be called nothing short of diversified; almost every song on the Storybook LP offers a different style, whether it be reggae, technopop, or '50s rock and roll with 'Beach Boys' style harmonies."

"As a writer, I try to reach as many people as possible. Although I didn't consciously plan a special sound for individual songs, I had in mind from the way from my experimentation with other styles. The variety makes the record more accessible."

"And access it is. This is a record you can dance to and a record that stands out most are its rich vocal harmonies. All three bands members and the harmony they create is simply awesome. Songs like 'Starlight' and 'Don't Let This Love Go By' have arrangements that would make The Beach Boys envious. The fact that Storybook could hold

its own against the big label bands like Bruce Hornsby is even more impressive because it was independently produced and released on T. C. Records, (distributed by Sutra Records). It was also independently promoted, a fact which created some heartache for Rounds. "We promoted it (Storybook) with our own money, but in the end we just couldn't keep up with the bands backed by big labels." This fact hasn't deterred him. The success of "Camden Tide" has drawn some major label interest from both Arista (Whitney Houston) and Manhattan Records. "Arista's Clive Davis would like to hear more," said Rounds.

The future for both Rounds and The Metropolitans is looking bright. "Ask any radio station, they know about us," says Rounds. The attention of WHFD FM in Ohio is especially important for the band's prospects. This is the station that first played Crowded House in America and it appears that The Metropolitans are getting national airplay. Next week, The Metropolitans will go to Archbold, Ohio to do a radio show for WHFD. What Rounds wants to catch you can dance to and a record that stands out most are its rich vocal harmonies. All three bands members and the harmony they create is simply awesome. Songs like 'Starlight' and 'Don't Let This Love Go By' have arrangements that would make The Beach Boys envious. The fact that Storybook could hold



Jamie Rounds, who recently scored a hit with "Camden Tide" will perform at the Brickhouse tonight at 8.

XTC's album reaffirms faith in British rock and roll

By CHARLES PATTERNO
Collegian Arts Writer

XTC: Skykarking — Geffen

XTC? Did they do The Look of Love? Or, aren't they the second coming of Jefferson Airplane? Maybe they're those art-hippies from Athens, Ga.?

Wrong three letters, wise guy. XTC has been the most unappreciated and overlooked British band of the past 10 years. Their rewards for churning out eight albums of consistently original and often brilliant pop include broken record contracts, health problems and public apathy. They can't even maintain a medium-sized cult audience.

None of which has affected XTC's creativity one bit. Skykarking, their ninth album, not only matches their past high artistic standards, it cuts most other recent albums to talcum powder as well.

Skykarking barely resembles the hyperactive sappy pop of XTC's first three albums; it also doesn't sound like the earnest tenderness of 1983's The Big Express LP. These 14 songs recall, if anything, later Beatles in their combination of psychedelic experimentation and cheery pop melodies.

Producer Todd Rundgren (of Utopia fame) has smoothed out some of XTC's idiosyncratic tendencies and provided a "continuity concept" for the album. Skykarking's songs don't

tell a story, but they do flow together so seamlessly that it's as if the group's studio tricks, such as running the opening song "Summer's Caution" directly into the next.

The songs themselves are among the best in songwriters Andy Partridge's and Colin Moulding's already rich catalog. "The Man Who Sailed Around His Soul" and an all-orchestral arrangement of "1009 Unrelies." He also comes up with a punchy rocker, "Earn Enough For Us," in which he frets about supporting his family. "Grass" is a lush, dreamy ballad. Colin Moulding's songs booby-trap their lush music with darker sentiments. "Big Day" offers cautionary advice to newcomers: "Are you defensed by the bells / Could heaven, could he hell / In a cell for two" between the a capella harmonies that declaim the song's title. In "Grass" Moulding describes the first person who could be a romantic interlude or a rape while the synthesized violin and acoustic guitar glide around in hazy reverie. The ambivalence is disturbing when

he sings "You are helpless no / Over and over we fatten the clover" without any inflection that could resolve the tension.

Head games like these are part of what makes XTC so interesting. He will be opening for Tony Wareham.

Reilly Super, Supergirl") and guest keyboard playing throughout. Solid drummer Frankie Prince (formerly of The Tubes) navigates the occasionally quirky time signatures with grace.

Perhaps Skykarking's greatest achievement is that it reaffirms one's faith in British rock and roll.

This album has almost everything that English rockers since the Beatles have done best: clever songs, inventive production, affirmation of the wonders of life. If you believe that nobody makes albums like Sgt. Pepper's Lonely Hearts Club Band anymore, XTC has a pleasant surprise for you. What more could anyone ask for?

The Musical Roundup

- The following lists compile the top 10 albums for the week ending April 14, as indicated by State College record sales.
- ARABIA — USED BOOKS & RECORDS, 151 S. Allen St.
- 1. The Joshua Tree — U2
 - 2. Strong Paradise — Robert Cray
 - 3. Mirage — Meat Puppets
 - 4. Running in the Family — Level 42
 - 5. Midnight to Midnight — Psychedelic Furs
 - 6. Into The Fire — Bryan Adams
 - 7. Crowded House — Crowded House
 - 8. Another Country — Paul Simon & Art Garfunkel
 - 9. Grace Under Pressure — Paul Simon
 - 10. Men & Women — Simply Red
- CITY LIGHTS RECORDS, 318 E. College Ave.
- 1. Louder Than Bombs — The Clash
 - 2. Sign 'O' The Times — Prince
 - 3. Mirage — Meat Puppets
 - 4. Joshua Tree — U2
 - 5. All Falls Day — The Saints
 - 6. Rhythm — Anita Baker
 - 7. Crossroad — D.R.I.
 - 8. Skykarking — XTC
 - 9. The Voice — Bobby McFerrin
 - 10. Into The Fire — Bryan Adams
- NATIONAL RECORD MART, 228 E. College Ave.
- 1. The Joshua Tree — U2
 - 2. Look What The Cat Dragged In — Poison
 - 3. Into The Fire — Bryan Adams
 - 4. Life Love & Pain — Cube Newhouse
 - 5. Slippery When Wet — Bon Jovi
 - 6. Back In The High Life — Dave Winwood
 - 7. The Way It Is — Bruce Hornsby And The Range
 - 8. Sign 'O' The Times — Prince
 - 9. Midnight To Midnight — Psychedelic Furs
 - 10. Licensed To Ill — Beastie Boys
- WPSU NEW MUSIC TOP 20
- The following records comprise WPSU's new music survey for the week ending April 12, 14:15 tomorrow night, 9:11 PM will broadcast the Top 20.
- A special on new music influences airs at 8 p.m. on Thursday, featuring bands from the last several decades that have shaped today's new music. Then, at midnight Thursday, a live concert featuring legendary British band The Jam will be presented.
- 1. "Get On Down" — Meat Puppets
 - 2. "Clean Sheets" — Descendents
 - 3. "Cowboy's Reign" — The Darrows
 - 4. "I'll Never Kill Myself Over You" — D.C.
 - 5. "Optimism" — SWA
 - 6. "Happiness" — Gallagher Ceiling
 - 7. "Why Up Here" — Flightless
 - 8. "My Shoes" — Blue Hippies
 - 9. "The Turntable" — The Gas La Tingo
 - 10. "This Time" — Go Four Three
 - 11. "Unimpaired" — Julian Cope
 - 12. "They Don't Turn Us" — Nixon's Head
 - 13. "Dear God" — XTC
 - 14. "Broken Battles" — Salam 66
 - 15. "TV Party" — McGuines
 - 16. "Why?" — Wednesday 13
 - 17. "The Unbelievable" — XTC
 - 18. "Choose Any Memory" — IREHOSE
 - 19. "Hanging Around" — Cal Heat
 - 20. "Orange Alarm" — Screaming Trees
- UPCOMING CONCERT DATES:
- More information concerning dates presented with this list can be obtained by calling Ticketron at 865-5884 or the hotline, 653-6500.
- April 20 — The Gas La Tingo, 8 p.m., The Troc
April 21 — The Darrows, 7 p.m., The Troc
April 22 — The Gas La Tingo, 8 p.m., The Troc
April 23 — The Gas La Tingo, 8 p.m., The Troc
April 24 — The Gas La Tingo, 8 p.m., The Troc
April 25 — The Gas La Tingo, 8 p.m., The Troc
April 26 — The Gas La Tingo, 8 p.m., The Troc
April 27 — The Gas La Tingo, 8 p.m., The Troc
April 28 — The Gas La Tingo, 8 p.m., The Troc
April 29 — The Gas La Tingo, 8 p.m., The Troc
April 30 — The Gas La Tingo, 8 p.m., The Troc

Fox stars as a Kansas farm boy

'The Secret of My Success' fails as new romantic comedy

By ANN SKOMRA
Collegian Arts Writer

Kansas has thrown another of its country-bred natives out into the real world but it is not the Secret of My Success instead of landing in Oz, Michael J. Fox landed in New York City.

Branley Foster is a farm boy that, after four years of college, is still working on his parents' farm. Well, the business graduate, desperate for a chance to prove himself, allows his dad to buy him a round trip ticket to the Big Apple. However, Branley insists that he be accompanied by his uncle, a man seen in Supergirl and Ruthless People, is taller than the diminutive Fox, after all Ross seems to have paired the elfish male with a tuesque blonde. At times, this visual contrast creates laughs where Ross was trying to be sensual. Branley becomes enamored with the way that Chrissy drinks water and this wimpy attempt at eroticism leads to a dream sequence that unintentionally had the audience roaring with laughter. It's sad that the funniest parts of the movie were derived from the love scenes. Fox is an average comedic actor but it is too much of a strain to accept him as Slater's love interest. Perhaps the movie would have served itself better had Ross accepted the fact that he was creating an extended version of a Family Ties episode and left the romance to someone else. It was almost a disaster. Not only were the love scenes awkward, but other actors to force the movie away from its naturally humorous path.

Margaret Whitton's portrayal of Branley's under-sexed Aunt Vera brings honest comedy to the screen, none of her laughs are the results of misconstrued directing. Bounding on being a prostitute with a heart of gold, Whitton creates a great vamp that not only manages to out-charm Slater, but she manages by giving Branley the presidency of her Daddy's company.

Richard Jordan is passable as the misanthropic, witless, and over-the-hill Howard Prescott. Although it's not awe-inspiring, Jordan can easily be pictured as a cold hearted, self-centered, ego-maniac with only a strain of the thought processes.

Even more enjoyable is seeing Fred Gwynne's version of the powerful business tycoon who is wagging the hostile take-over with the company. Gosline, better known as Herman Munster, is a delight despite the fact that he only has 20 lines.

The soundtrack also has its brief, shining moments. Although the song that's receiving the most commercial attention is the three-year-old hit "Walking On Sunshine" by Katrina and the Waves, it's a heavy synthesized tune with the group Yello that gets the smiles. The overdubbed song "Oh Yeah" has a slow methodical cadence that complements Whitton's actions as she stalks and seduces Fox. Sounding like a tape from a hot-and-heavy heart in the back seat of a car that

was put on extended play, this song is perfect for the scenes in which both couples, Foster and Wills and the Prescotts, sneak around the house hoping to have a midnight rendezvous.

Unfortunately, the movie relies too much on Fox's popularity. If people enjoy Michael Keaton then they will enjoy Foster in The Secret of My Success — the roles are one and the same. However, it is exactly this type-casting that prevents Fox from being believable as a midwestern farm boy fighting his way up the corporate ladder. Unfortunately for the movie, Fox is a character actor who, although he's good as a harrassee, doesn't fit the image of a down-home boy let alone a romantic lead.



In 'The Secret of My Success,' Michael J. Fox plays a college graduate farm boy who goes to The Big Apple to seek fame and fortune as a musician.