



The Swiss mime troupe, "Mummenschanz" will perform in Eisenhower Auditorium Sunday night to a sell-out crowd.

## Masks make it a different mime

By GAIL STRAMA  
Daily Collegian Staff Writer  
How many ways can you use toilet paper?

You probably wouldn't use it to make a facial mask, but that's what the three performers who comprise the Swiss mime group "Mummenschanz" use it for. They use other such ordinary household items for their masks and these masks are what set them off from ordinary mime troupes. By definition, mime, traditional or "Mummenschanz," is a way of communicating ideas through facial expression with gestures and movements.

Performing this Sunday at 8:30 p.m. in Eisenhower Auditorium, the trio will present a two-act program which promises to be unusual. Unfortunately, for those without tickets, the show is sold out. However, ticketholders are in for a truly extraordinary mime experience.

The first act will be a visual story of man's evolution, and the second will deal with human relationships. The program is the only one the trio has developed so far.

Andres Bossard, Bernie Schurch, and Floriana Frassetto comprise the mime

troupe; all originally began as members of the traditional "white face" mime troupes. Looking for something new, they developed their individual style of mime in which facial and body masks are substituted for the white-face mime trademark.

Although admirers of the famous Marcel Marceau, the group has no desire to imitate him. They feel that classical mime is of a dream-like nature, and regard their mime technique as more modern.

The trio is a strictly do-it-yourself group, making their own costumes and props. They rented a kitchen to use as a workshop, and there devise their unusual masks out of relatively boring things such as vegetable containers.

Each member of the group helps develop all aspects of a production, not just writing or choreography.

No music or other form of sound, including voices, is used during the entire performance. Even the printed programs are done by means of pictures, without words.

The show is presented by the Artists Series. "Mummenschanz" is on their fourth annual tour of North America.

# the daily Collegian arts

## Film Follies tomorrow night

### A graphic festival on the screen

By JANET MAZUR  
Daily Collegian Staff Writer

A multitude of visual delights will be the fare tomorrow night when the senior graphic design class presents the 8th annual Film Follies at 8 in the Walnut Building.

According to class member Robert DallaPiazza (11th-art) the Follies, consisting of assorted slide shows and film shorts, are essentially, "a distillation of problems the class dealt with during the last two terms."

"It's a way of publicly displaying our work," DallaPiazza said, explaining that the basis of this year's follies is the classes' response to the following four "problems": a slide show illustrating the passing of time, a 16mm film which makes a social or political

statement, the metamorphosis of a simple geometric shape, and raw film stock, illustrated without the use of emulsion instead by way of bending, bleaching or tearing it.

The work appearing tomorrow night has been chosen "democratically" by the 18-member class. "We've trimmed 90 to 100 pieces down to 30," DallaPiazza said.

The invitation to the Follies is punched full of holes. Inside is a plastic bag filled with tiny paper circles and the message: "Dots of Fun for Everyone."

Dalla Piazza explained the gist of graphic design, "It's not just pretty pictures, though posters are a part of it. Graphic design is visual communication, a balance between image and type."

However, DallaPiazza cautioned that his craft is not

to be confused with film-making.

"We're not filmmakers, we're graphic designers, and our approach is such," he said.

While films are the principal attraction of the evening, the event involves more than just these visual presentations, according to Lanny Sommese, associate professor and head of the graphics option in the art department and the innovator of the Follies.

He explained that the graphic students design not only the films, but also the atmosphere in which they are presented.

Sommese began the Follies after joining the faculty in 1970. Previous Follies were held in the Zoller Gallery but this year's event has been moved to the Robeson Cultural Center in order to accommodate a larger audience.

## 'Last Detail' is first choice

By JOHN WARD  
Daily Collegian Staff Writer

The movies this weekend represent two different evils, and I've yet to find the lesser of them. Downtown we've got the same old stuff, so unless you're a film freak who enjoys seeing the same thing seven or eight times (i.e., a "Rocky Horror" fan), there's nothing worthwhile downtown.

Things aren't any better on campus. Most of the films this weekend are quickie make-a-buck jobs that almost unanimously aren't worth the celluloid they're printed on.

The shame of it is that the sole film worth seeing on campus, "The Last Detail," is on view one night only — tonight. The screenplay is incredibly vulgar, but that's to be expected, considering the plot. The film's about three sailors, two of whom are M.P.'s escorting the third up north to begin a jail sentence.

On the way, they treat the young convict to the best time he's ever had, carousing, drinking and even setting him up with his first hooker. Jack Nicholson, as one of the salty guards, is excellent. So is Randy Quaid, as the naive convict. Both men won Oscar nominations for their roles. If you're free tonight, check it out in 102 Forum.

Sorry to say it's downhill from here on. "Revenge of the Pink Panther" makes its campus bow in Waring Lounge. If you've seen any of the earlier "Panther" films, then feel free to pass this one up, because it can't compare. Peter Sellers' Clouseau gags are starting to look worn and redone. His manservant foil, played

by Burt Kwouk, does well, but not enough to save the film.

Dustin Hoffman turns in a rare dull performance in "Straight Time," showing in 108 Forum. Hoffman stumbles his way through the film as an ex-convict trying to adjust to life on the outside, but finding crime easier to handle. Theresa Russell is his love interest.

One goes from bad to worse with "Thank God it's Friday," one of the most blatant rip-offs I've ever seen. It's a disco movie patterned all-to-much after "Saturday Night Fever." The film's sole claim to fame is that "Last Dance," a Donna Summer song from the soundtrack, made the Top 40. Big deal. "TGIF" is in 119 Osmond.

For all you macho freaks out there, a sagging Charles Bronson plods his way through "Telefon," on view in 121 Sparks. Chuck shows his age in this spy yarn about KGB agents, bomb threats and blackmail.

Paul Schrader, the ingenious writer of "Taxi Driver," is surprisingly off-base with "Blue Collar," starring Richard Pryor and Harvey Keitel. I used to think Richard Pryor can seriously act, but no more. Pryor plays one of three buddies on an assembly line (hence the cute title) who come to grips over union rules. The sparks fly in 105 Forum.

For pure romantic schlock, take "The Other Side of the Mountain Part 2" — please. It's a continuation of the tear-jerker about skier Jill Kinmont, turned invalid in an accident. This film is invalid as well, in 10 Sparks.



Outlaws-style rock is what local band Tahoka Freeway is best known for. Tahoka currently plays at State College bars but is ready to start touring this spring.

## Gutsy country sounds with Tahoka's music

By PAT McMICHAEL  
Daily Collegian Staff Writer

Country rock . . . Texas swing . . . country boogie . . . whatever you wish to call it, Tahoka Freeway plays it.

Tahoka Freeway is a local band which plays at favorite State College bars like The Brewery and The Phyrst.

The name Tahoka Freeway came from the name of the town up the road from Lubbock, Texas, where the wife of guitarist Fred Curdts lived.

Lubbock, Curdts explained, was a dry town and the only way to get beer was to travel to Tahoka (by way of the freeway).

Curdts plays both lead guitar and the banjo and also provides background vocals.

Before forming Tahoka Freeway, Curdts played with another local band, Morningsong, in which another local favorite, Randy Hughes, was a member.

About the same time Morningsong broke up, still another local band, the Rounds Brothers, split, leaving their bass guitarist, Big Daddy Bish, without a band.

Big Daddy Bish, described by Curdts as a "bish that plays bass" played for the Rounds Brothers for seven years, and all seven years at the less than modern Brewery.

The lead singer for Tahoka Freeway is Terry Whitlock, who started his career in New Jersey as a single act before coming to State College to join what was to become his first band.

Whitlock is a gutsy vocalist who plays

good acoustical guitar and acts as the group's spokesman.

Another member, Andy Jackman, came from Australia and his excellent drumming seems to fit well into the country format of the band.

What separates Tahoka Freeway from other country bands is the fine pedal steel guitar playing by local Wayne Addleman.

The band formed in August, 1977 and played their first job in October. Now, Curdts feels, the band is ready to tour.

"It takes a while to get a band tight," Curdts said. "Now we're ready."

The band will begin touring during spring, starting in South Carolina and working their way up the coast.

Last year Tahoka Freeway played over 300 jobs and in the summers they average 13 jobs every 15 days.

Playing mostly Outlaws' style of rock, the band's most requested songs are "Waitress, Oh Waitress" (described as the ultimate truck-drivers' ballad), "Choo Choo Chaboogie" (a fast-paced country boogie), and some other lesser-known tunes like "I'm Glad to be an Asshole from El Paso" and "Red-Neck Mother."

"Most people," Curdts said, "come down to the bars to get happy, and that's what we try to help them do."

The group has also written songs, including "Willie," written and sung by Big Daddy Bish. He describes it as a "story of the lost" and the song provides for some soft lead guitar with the steel guitar in the background.

## France-Cinema offers two

"Affecting, striking images" is how the New York Daily News described Wim Wenders' film "Kings of the Road," playing for the last time this week at 7 and 10 tonight in 112 Kern.

Wenders, a German filmmaker whose work includes "Alice in the Cities," shown in Kern last weekend, and "The American Friend," starring Dennis Hopper, has been heralded as one of the most fascinating young talents of the '70s.

"Kings of the Road" is about two men who also meet rather incidentally, and decide to venture across the North German Plain for a couple of weeks. One is a projector repairman who makes his home in his van; the other is a linguistics researcher who's separated from his wife. "It is precisely this sense of anxiety-ridden transience, of fragility," Govino wrote, "that has marked just

about everything Wim Wenders has done," and it looks like an extraordinary offering to say the least.

## MOVIES

Also playing in the France-Cinema series this weekend is Philippe De Broca's "Dear Inspector," a very recent film billed as a "romantic comedy-murder mystery," at 7 and 9 tomorrow night and Monday night in 112 Kern.

De Broca also made the celebrated "King of Hearts," both graced and guided by the very gifted Genevieve Bujold and sexy Alan Bates, and "Inspector" promises to be just as bubbly.

—by Diana Younken

## Children's theatre on Sunday with Readers

Penn State's University Readers may be said to be suffering from an identity crisis. "What do you do," a confused student once asked a member, "just sit around and read?"

Actually, the University Readers is an oral interpretation group which periodically presents chamber and readers theatre productions. Lynn Miller (grad-speech communication), faculty coordinator of the readers, explains, "Chamber theatre is a technique developed at Northwestern University to bring fiction to the stage."

Single character shows, such as Julie Harris' portrayal of Emily Dickinson, Henry Fonda as Clarence Darrow, James Whitmore as Harry Truman and Will Rogers, all are readers theatre. So are several scenes from the hit musical "A Chorus Line." Readers theatre, contrary to the usual conception, is not defined by the presence or absence of a script, though in many such

shows a script is used during the performance.

Some recent readers' productions have been an open reading hour, a science fiction reading hour, and their highly successful production of Kurt Vonnegut's "Welcome to the Monkey House."

Sometimes, individual readers direct productions in which they have a special interest. Cindy Garren (12th-theatre) is directing a production of children's literature this Sunday, Feb. 11, in 102 Kern.

The free show "Not Only For Children" is a special project of Garren's combiningspeech communication and children's theatre. She is assisted by Miller and Dr. Helen Manfull of the theatre department.

Selections will be read from Margery Williams' "The Velveteen Rabbit," Norton Juster's "The Phantom Tollbooth," Louise Ritzhugh's "Harriet the Spy," whimsical poetry by Shel Silverstein, and original music transitions.

Cast members are: Barbara Bisbing (7th-theatre), Donna Pharo (8th-theatre), Margie Martz (10th-broadcast journalism), John O'Hara (8th-theatre), Mark Shaw (graduate-speech communication), Neal Hemphill (6th-liberal arts), and Jeff McLaughlin (graduate-theatre).

Ginny Queen (graduate-speech communication) is directing Henry Miller's "The Smile at the Foot of the Ladder," a free reader's theatre presentation 8 p.m. Wednesday, Feb. 14, in 102 Kern. Cast members are Queen, Martz, and Elyse Goldstein (11th-speech communication).

"Our name is a drawback," one reader admitted. "We've thought of other names, but they don't sound nearly as good when we're sober." Lately, the group has been describing itself as the University Readers Theatre to alleviate the problem.

—by Mark Harmon