Doug Sears, Mick Smyer and Mike Rovine (from left to right) of the Rustical Quality String Band make some foot stompin',

precursor to bluegrass, but involving a Mick Smyer, washboard, car horn, pie tune. It is rare in these days of anti-nuke, different banjo style than bluegrass. pans and anything handy. anti-draft, anti-anything to find a group Banjo player Mark Ralston would have Though Craven is the only fulltime 1930s vintage, drawing upon such artists of musicians who are just out to have fun gladly explained the subtleties of the musician in the group, there is no lack of as Uncle Dave Macon and the Fruit

performs with just that intent. "The much fun listening to the music to pay ensemble is tight; the tunes cook right The end of a perfect day: good friends, main thing about this music is that it's attention to such sober business. cold beer, and foot-stompin', hand- fun," said Tim Craven, guitarist with the There are five other members of the grinnin' energy. The repartee among the clapping, git-yer-yahoos-out, old time group. "There's no tension involved. We band in addition to Craven and Ralston: band members between numbers is as American music — music courtesy of get up there to have fun. We're not out to Celia Wyckoff, string bass; Doug Sears, guitar; Mike Rovine, fiddle (not violin);

works, such as those made famous by Hank Williams, but the outstanding aspect of the sets was the manner in which each band member was given a chance to shine. Karen Hirschon was not with the group when I heard it Saturday, but even Wyckoff, the bass fiddler -"the only lone remaining girl sister here tonight'' — was given a vocal solo in "Somebody Loves You, Darlin'." The purely instrumental tunes were

done with the same energy and unselfconcious talent that characterized the vocal numbers. The band even did an acapella number in gospel/ballad style. A Cabin in the Corner of Glory Land." Members of the band showed an unusual breadth and flexibility of capabilities. One tune called for four guitars, another made use of the banjo mandolin

Rovine did most of the announcing, The group plays "old time" music, a Karen Hirshon, fiddle; and (parttime) making sure to credit the source of every

Drivers, Blind Alfred Reed, and Toe Tappin' Teddy Tedino. Granted, these are not exactly household names around State College, but their relative obscurity does not indicate a lack of appeal in their works.

Take, for example, the lyrics of "Story the Crow Told Me," which the RQSB picked up from a group called the Carolina Buddies: "I bought me a set of Union underwear/ to keep me from the cold and the chilly air./ I wore it six months, without exaggeration/ and I couldn't get it off 'cause I lost the The RQSB also does more familiar

("shrunken banjo," said Rovine), yet makes the RQSB so worth seeing. They another called for a flock of sheep — all entertain both themselves and the



of which were easily provided for by the audience without sacrificing either artistic integrity or a good; time. The It is this rare blend of relaxed good RQSB is a band that can really play even

pickin' and grinnin' music. The seven member group specializes in old time American music.

Hanzsek: 'I like to get people to think'

Daily Collegian Staff Writer To many, the theatre is a place to go and sit back, relax and be entertained. However, when Chris Hanzsek, author of the University's 5 O'Clock Playwright's 'Theatre

production of "Harry Nolan," writes a play, he wants the audience to be as involved in the play as the actors are. "I'm a very sparse writer. I don't like to spell things out because I like to get people to think," he said. "When I write a play, the net result is not for people to be laughing, but to be thinking about what the play means." "Harry Nolan," Hanzsek's first

production, opens at 5:30 tonight at the Pavilion Theatre, and runs through Friday. The 5 O'Clock Theatre is constructed so that playwrights, actors and directors may be given the chance to learn skills by working together on original

Hanzsek (15th-theatre) said that the play is trying to show that many people, such as the play's main character, Harry Nolan, bring destruction on themselves in ignorant or unknowing ways.

"I want the Harry Nolans of the world to become aware that if they have the ability to think or to do, they should," he said. "I hope people will get the feeling that I'm saying something, mostly about the in-

telligence of our race.'' While Hanzsek said he is pleased with the work the actors and director Danny Peak are doing on the play, he is worried that it will be taken too

"Laughter is not always associated



"Harry Nolan" opens tonight at 5:30 in the Pavilion Theatre. The production is part of the University's 5 O'Clock Playwright's Theatre and was written by Chris Hanzsek (15th-theatre).

times fear and laughter go hand-in- O'Neill and Canadian playwright play for the wrong reasons," he said. bick" and Paul Malluk's 5 O'Clock production of "Doo-Doo," performed last spring. He said that while these major reason some productions fail is plays have influenced him, he does that they get too big. not pattern his writing after them.

hand, but I stillget the feeling that Larry Russell. "You have to look at don't think his plays are that great, In addition to writing plays, they do have something to say," he Hanzsek has acted in several campus said. "As for Larry Russell, he uses productions, including "The Dyb- every shred of his imagination as far as creativity goes."

Hanzsek said that he feels that a Hanzsek said he has been in- just one person decides what goes on people are involved, the production

or performing in a production department," he said. "I like to write

However, for now he says he is happy "I've been hanging around here so

would like to continue writing plays

Stranger City Strangers. Stranger City Caper. things that can change every minute. Stranger City Diner the Stranger City Hotel and an even stranger buncha

Mumblings, fumblings and more funny stuff

everyone in town for things like suspicion of being a Martian secret Daily Collegian Staff Writer: The Stranger City Caper," by Ross H. Spencer, Avon, \$1.95, 160 pages. There's ol Rube Mountainstill who was He's gone and done it again.

a dead ringer for that uncle you&lidn't Ross H. Spencer has gone and written nother one a them funny books. He's being persued by Tillie Zilch who Damn funny they are too. sports a tattoo that's blue and red and it Remember The Reggis Arms Caper? got crossed American flags and there is Remember The Dada Caper?

this big hairy bird sitting betwixt the Well if you haven't, are you ever in for flagpoles and in his beak he got this banner what says Tillie Loves Rube. Because Ross H. Spencer's books are One of my favorite parts of the book Not jolly funny. Well that too. comes at the beginning of each chapter when the unfounded wit and wisdom of But in a funny way. Monroe D. Underwood is quoted.

ccasional question mark.

I mean laughing funny.

This is a funny book.

mumblings and funny stuff.

Every sentence a paragraph.

And its funny in a funny way too

I mean splitting a stitch funny.

eing able to be to damn funny.

But this is sure one funny book.

Maybe that's why its called

mean giggling hysterically funny.

No puncuation except periods and an It's probably of Ross H. Spencer at his But who cares who wrote what? It's just funny.

Monroe D. Underwood makes comments on important social issues like .baseball is only a game but you ain't never gonna get nebudy to believe

Wednesday, May 7 6

Funny you never think of a book Monroe D. Underwood has lots to say Somewhat sometime somehow private .fog is like marriage. . . getting into letective Chance Perdue is back again with more fumblings and bumblings and

He's off to a strange city called rolling off a log but it don't make Stranger City to investigate a strange No occupation is left out by ol Monroe D. Underwood either . . . a gigolo is a man what gets paid for what any idiot would be perfeckly This town's got everything like the willing to do for nothing.

Funny eh?

fluenced by the works of Eugene on stage. However, if too many 'Carousel': atypical, but beloved by many

musicals, every song leads to a character revelation," said director Rick Lyon. "It is about the dreams and

'Carousel," the Penn State Thespian's spring production which opens omorrow night in Schwab Auditorium, s Lyon's first directing job at the University, although he has directed

Very excited about the show, Lyon (9th-theatre performance) said that "the auditions were simply spectacular. Usually a director has to take people he can't really use, but I had to turn good people away because there were just too many, which is really unusual when you terpret the meaning for themselves, he

musical drama in that it is very similar Shakespeare. In fact, one of the songs is

musicals, the show opens with a carnival a juggler, unicyclist, belly dancer, and a dancing bear. There is also a carousel, hence the name. The chorus is very important to the story and not just used The ending is atypical: it is not clearly

developed and the audience must in-

none of the leads are theatre majors and elements of "Carousel," it is a show not

'Foxes': growing pains

Daily Collegian Staff Writer In recent years Hollywood has revolves around her role as a tough yet demension to the film. Kellerman plays produced film upon film condoning, if sensitive youth who is desperately trying a divorcee who can not handle her own not glorifying the hedonistic lifestyle of to raise herself and her friends out of the life, much less the life of an inso much of today's youth. In a refreshing their undesirable situation. These are dependence-seeking daughter.

view of teenage life, "Foxes" deals with and a return to innocence. the dark side of this lifestyle, an area Foster and her friends must live in a Their scenes together convey the that has been left untouched until this society that offers little love or trust. problems parents and adolescents have ceeds in representing the helplessness uncaring and equally aimless society. and aimlessness of people who attempt

to the into a society which has no concern or place for them. I must admit that I was not filled with any great expectations about the quality of the film. Anticipating two hours of viewing nothing more than copulation and overindulgence, I was impressed to see that "Foxes" dealt with the morning after reality of the

characters and situations. The story of "Foxes" explores the lives led by four young girls in Southern California who are desperately trying to break away from and at the same time fit into society. Throughout the film they Must contend with incompetent principals, unconcerned or absent parents, hostile cops and a society which just does not understand or care.

leader of her three companions leaves In addition to Foster's excellent

They are trying to escape from the in understanding one another, and aimless life they the live by joining this "Foxes" is not without its weaknesses. Foster's cohorts serve more as roles The film contains a rather obnoxious soundtrack full of mindless songs, which for her to play from, than as leading ill attempts to portray the feelings of the film's characters. The film also stars Scott Baio, of

characters. The three young actresses play their roles well, but do not develop them as well as Foster does hers. Yet, we do sympathize with their postions. Each is trying to find herself, but does not know how to go about it. The girls try the obvious means of rebellion: sex, drugs and rock 'n' roll, but none of these proves to be any help.

"Foxes" and other films ("The Pom other films have failed is that it paints a Pom Girls," "Hollywood High." etc.) about adolescent rebellion. Instead of canonizing a life of vices, "Foxes" deals with the damage produced by too much too soon. The film chooses a more somber appoach to teen-age hedonistic



John Inserra's market is one of many

of growing up.

Correction

It was incorrectly reported on The Daily Collegian's "Weekend" page of May 2 that drawings by Celia Wyckoff are on display in Pattee's East Corridor Gallery through Friday. The drawings are the work of Nora Speyer.

The reason "Foxes" succeeds where

coming of age in today's fragmented

society. It manages to produce

believable characters to whom the

shallow one-demensional cardboard

figures who too often appear in films

Even with its weaknesses, "Foxes"

remains an enjoyable and thoughtful

film. It is in no way a great film, but an

intelligent and sensitive work that lands

on target, a film which attempts with

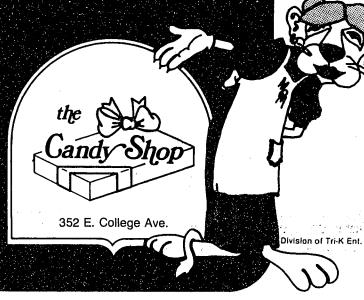
truth and tenderness to depict the pains

about young people.



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