



Jan Van Sickle freaks out in the Free Theatre production, "FDR-LSD Freakout," being performed tonight at 8 p.m. in the Student Union Ballroom

Free Theatre: un-theatre

Review by
Christopher Stasheff

The Free Theatre's first production, *FDR-LSD Freakout*, is slightly-qualified success.

Dramatically, the form in non-literary theatre—theatre AS theatre (as opposed to theatre as an extension of literature). The play is NOT the thing; in fact, the play is relatively unimportant. What is important is the performance and its impact on the audience through the actor-audience relationship.

THE PURPOSE of non-literary theater is to stimulate the audience emotionally and intellectually; the play is only a means to that end. In fact, there may not even be a script, the whole production may be improvised.

FDR-LSD Freakout is half-improvised, half-scripted, and the actors don't feel bound by the script.

The production style is "poor theatre" (the "poor" refers to the bank account, not the quality), a form which tries to reduce theatre to its basic elements.

THERE ARE some low platforms for a stage, enveloping the audience; enough light to see by (a hand-held spotlight a few props—and the actors. Their costumes are rehearsal clothes, they wear no make-up.

What there is, is the actor—and you; and the actors

try to involve you in the production as much as they can. An actor may come over to you and start a conversation right in the middle of the performance. Don't feel embarrassed about talking with him, that's what he wants.

What's the show about? It's about a bunch of actors who drop acid and try to improvise a play, so you have actors, who are portraying actors who are portraying characters.

FOR INSTANCE, actress Candy Otsby is not stoned; but she's portraying the actress Dee, who is stoned—even though Candy isn't. And Dee is portraying a third character.

The structure is random—very random. The first half of the play is completely improvised. The second half is scripted—more or less.

One of the strengths of the improvisational method is that the acting is usually very

convincing, as it is in *FDR-LSD Freakout*. On the negative side, most of the actors come across as young college kids who are not very highly trained in acting, but this is all in keeping with the theme of the production.

IT WOULD BE difficult to single out anyone actor as "particularly good," the show is performed by an ensemble. Everyone contributes to the total effect, and contributes well.

The show is confusing, contradictory, disorienting, intriguing, assaulting, but never dull. It's entertaining, but there is depth there, if you want to look for it.

The Free Theatre is passing the hat, they do have some overhead. Any and all contributions are appreciated, but if you don't have a penny to spare, you're welcome anyway.

Very welcome—they want an audience.



The Lincoln Broadway League has been bringing Broadway plays to Lincoln since 1959, and this year is no exception.

Opening their season on October 19, is a show called *National Dances of Mexico-Folklorico*. Based on authentic dances and music this program brings Mexico's history to life.

THE REMAINING two shows of the Lincoln Broadway League's season are *Promises, Promises* on January 10, and *Last of the Red Hot Lovers* on February 10.

Promises, Promises is a musical comedy based upon the movie *The Apartment*. You remember—the story about the young business man who has a nice apartment and ends up loaning it to his married business superiors for some "private dictation."

Last of the Red Hot Lovers is a Neil Simon comedy about a married, middle-aged sea-food restaurant owner who tries (unsuccessfully) to commit adultery with three women.

HAVING SEEN *Promises* and *Lovers* in New York City, I can say that they were two very enjoyable and entertaining shows and even though the Lincoln Broadway League productions will not be with a Broadway cast, these two productions, by themselves, will probably be worth the cost of a season ticket.

Season ticket prices are \$17 for the Orchestra, \$17 for the Lounge, \$15 for the Mazzanine, \$11.50 for the 1st Balcony and \$6 for the 2nd Balcony.

MAIL ORDERS are now being accepted by Pershing Auditorium for the James Taylor concert on October 13. Ticket prices are \$4, \$5 and \$6. And it might be wise to get those tickets soon, knowing Taylor's selling power the concert just might be a complete sell-out.

I usually don't plug movies, but Tuesday, Wednesday and Thursday of this week the State Theatre is bringing back *Fellini Satyricon*. You might want to catch it while it's in town!

FOREIGN FILMS ARE BETTER THAN MOVIES (AND CHEAPER TOO)

The Foreign Film Society is sponsored by the Nebraska Union Program office. It is a non-profit organization.

Tickets are available until September 24 in the North lobby of the Nebraska Union, Room 128 of the Nebraska Union, and in the living units. Tickets are sold on a series basis only, no single admissions.

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December 15	KNIFE IN THE WATER
January 19	WILD CHILD
February 9	MR. HULOT'S HOLIDAY
February 23	CHIKAMATSU MONOGATARI
March 8	CONTEMPT
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