

The Balcony, the first NU theater production of the year, is a series of illusions, sexually inspired role playing, and a mythical revolution.

The play is set in 20th century France in a 36-room brothel where people come to re-enact roles of certain leaders in the society. Written by the French existentialist Jean Genet, *The Balcony's* imagery is heightened by the use of mirrors and multi-set revolving stages.

According to Director William Morgan, the play is "a rich tapestry that defies a single definition. It's a combination of classic tradition and 20th Century vulgarity, which is a strange marriage," he said.

Genet is the son of a prostitute and spent nearly a lifetime in jail. During the years spent in prison Genet learned to live roles within himself, such as the prisoner's forced role of homosexuality.

The Balcony explores the idea that all images we project are fabricated and steeped in sexuality, Morgan said. The play suggests there is sexual striving in every political act, which is essentially a striving for dominance.

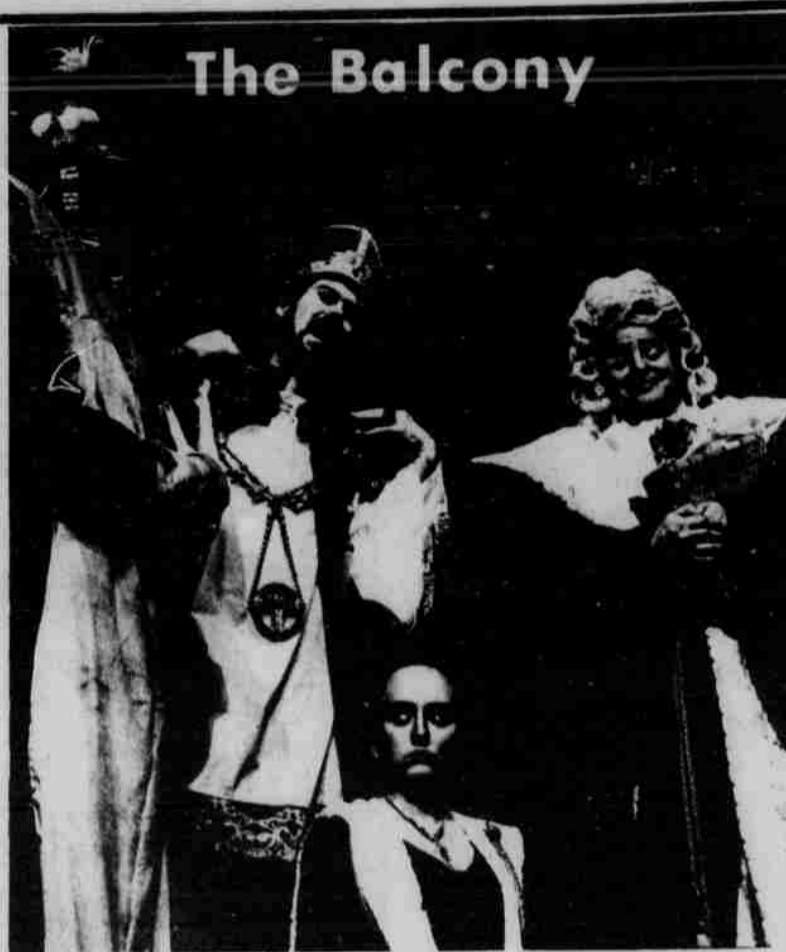
"If you do this play decently you're doing it wrong," Morgan said. "Genet wants sexual outrage."

Morgan described *The Balcony* as intricate and complicated, and said it may be "tough sledding" for the musical-comedy crowd.

"Nobody's ever heard of Genet around here but the scholars," Morgan said. "The audience will have to work at understanding the play but I think this is a good experience for a person to have at least once during his four years in college."

Genet is one of the most creative role changing writers of our time, Morgan said, and *The Balcony* is one of his most intensely adult works.

The play will be presented Oct. 29 and 30, and Nov. 1-6, at 8 p.m. in the Howell Theater. Student tickets are \$1.50 on Monday, Tuesday, Wednesday and Thursday, and \$2.00 on Friday and Saturday.



Jan Van Sickle, Mitch Tebo and Orlan Larson harangue brothel owner, Margaret Hawthorne, in *The Balcony*, the first Howell Theatre production of the season.



Ten Years After... appearing at Pershing Auditorium on November 5 at 8 p.m.

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With law and order/cops and robbers all over the television screen this fall, it seems that each one has its own special gimmick which it hopes to use to bring in the viewing public.

NBC has George Kennedy as a tough cop-turned-tough priest. ABC has Roger Moore and Tony Curtis as "I-Spyish" playboy adventurers, one terribly British and the other just plain old Bronx. CBS has William Conrad as a fat cop-turned-fat private detective named Frank Cannon, who loves to eat and drink and who only accepts the most difficult cases.

ONE OF THE MOST positive things about *Cannon* is the casting of Conrad in the lead. He is a good actor and gives a gut-authenticity to his characterization, without which, the series would flounder.

The show has violence. There is always a large number of people killed and Cannon rarely goes through a show without getting into at least one fight. But at least, Conrad doesn't go in for elaborate foot chases, catching the villain by making a flying leap over a fence (a la *Mod Squad*).

Instead Cannon prefers to get close to his evil-doers and then grapple with them. And if he does chase anyone, he would rather do it sitting down. Instead of chasing a killer all over the Nevada desert on foot, Cannon prefers to sit behind the wheel and track him down in his car, even if there aren't any roads.

THE SUPPORTING ACTORS come out second best. If they aren't overshadowed by Conrad, the supporting actors have such mediocre lines that they can't do much.

The show is written as a power-house for Conrad. It's up to him to carry the show, and with competition like *Marcus Welby M.D.* to contend with, Conrad has his job cut out for him.

In some of the aired *Cannon* shows he has gone after two men disguised as rodeo clowns, who robbed and murdered three witnesses (the season opener). Cannon has investigated a chain of deaths for a married bank executive who had an affair going with one of the victims. He has investigated the death of a country-western star for an insurance company, and has tried to find a run-away girl who witnessed a murder.

A PLUS FOR THE SHOW is its excellent outdoor photography. It's superb.

Cannon's appeal to a college audience may be limited because of its violence, but because of Conrad's acting it is one of the better cops-and-robbers shows on this season.

I saw the Free Theatre production of *George*, directed by Gary Boham, a few days ago at Smith Hall and had mixed emotions.

The show is about a thirty-ish couple sitting at home one night watching television. As the evening progresses the husband, George (Doug Brisse), becomes completely paralyzed, while the wife, Marjorie (Terri Rotolo) sits idly by, not believing him.

THE ACTING BY Rotolo and Brisse is good, but the show suffers because of technical problems. Without any lighting or set to speak of, it is very difficult to get "into" the show without being distracted.

This is not the fault of the actors. Rather, technical problems are caused by the conditions under which the Free Theatre is forced to perform.

It's too bad the Free Theatre cannot perform in one site but must move from place to place. By performing in the dorms the play can possibly reach more students than it ordinarily would, but unfortunately the dorm facilities are not adequate.

George has no heavy message. It is a short little story (the play lasts about 30 minutes) which is simply meant to entertain the audience. Brisse is especially funny when he is describing the ecstasy of preparing late night snacks.

The show will be performed again on Thursday and Friday at 3:30 p.m. in the Student Union Crib.

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