



Gary Boham and Bill Ostby... in the Free Theatre production of *Waiting for Godot*.

Larry Kubert

Free Theatre strives for artistic worth

Free Theatre has changed. When formed a year ago, its main concern was to stay alive. It found it could stay live. Now it wants to prove it can do things which are critically and artistically worthwhile.

In addition, it wants to open people's minds and set them to thinking. Paul Baker, who was one of the co-founders of Free Theatre, but who now claims he is only one of many members of the group, said he hopes "Free Theatre will help to force a change in society and establish working relationships with people, such as the Food Co-op and the *Lincoln Gazette* are trying to do."

Baker said he wants people to get off their rears and think about things, because when you think, you find out you can be wrong. This is one of the reasons Free Theatre won't be doing any plays exclusively for entertainment, such as *Guys and Dolls*, he added.

Baker said he believes ticket prices for other theaters around town have gotten out of hand. An audience "shouldn't have to put up bucks to see a play," he said. "Theatre has become like a prostitute—charging too much and not delivering enough pleasure."

Opening the Free Theatre season is *Waiting for Godot* by Samuel Beckett. It is directed by Baker. After having directed four or five previous plays, Baker says this is the first play he has really "directed."

Also, the actors in the play are "stronger in their dedication. The actor's emphasis is not on 'how well am I doing,' rather, 'how well am I serving Beckett,'" Baker explained.

What does the future hold for Free Theatre? It has two more productions coming up this fall semester. *The Green Cockatoo*, followed by *The Tower*. Tryouts for *The Green Cockatoo* will be Oct. 13 in the Hungry Id at 7 p.m. Anyone who would like to participate, regardless of experience, may tryout.

There is also a very definite possibility that a Free Theatre class will be set up through Free University. The class will be taught by Baker, but its structure will remain fluid so that he can organize the class around its participants' interests.

As a graduate student in Theatre Arts, and a past participant in Free Theatre, I sympathize with much of what Free Theatre is saying, but also disagree on some points. However, it is not my right to condemn an entire concept... and I don't even know if I want.

Waiting for Godot will be performed Friday, Saturday and Sunday at 8 p.m. in the Hungry Id, in the basement of the Wesley Foundation, 640 North 16th Street. The cast includes Bill Ostby as Vladimir, Gary Boham as Estragon, E. Mike Dobbins as Pozzo, Tom Bredenburg as Lucky and Dan Newton as the boy.

Go to it and think. Chances are it'll be good theatre and like Baker says, "it's free."

Last Friday, I was one of the few who made it to Pershing Auditorium to see Roberta Flack. Suffice it to say the crowd of about 3,000 was disappointingly small.

Perhaps many people were expecting Flack to give a nice romantic concert. Well, were they mistaken. She is primarily a blues-jazz-gospel singer, and that's exactly what she did.

Oh yes, she did some contemporary things like "Love the One You're With," "Suzanne," complete with tambourines on top of the piano strings, and an especially nice "The First Time Ever I Saw Your Face." But then, I happen to like that song a lot.

However, it was on the down-in-the-dirt numbers that Flack's bouncing, almost-girlish charm and enthusiasm came through. "Reverend Lee" and "Mr. Magic" were two examples of this, but it was a Les McCann tune, "Compared To What" that was the highlight of the show, both for the audience and Flack.

Preceding Flack, and then joining her for a couple of numbers later was pianist/vocalist Wayne Davis, who did a commendable job.

Events coming up, find Gordon MacRae (remember *Oklahoma?*) presenting his "Spotlight on Nebraska No. 1" show at Pershing Auditorium. Appearing with MacRae will be his daughter Meredith, comic Marty Brill, the All-American Singers, and Bob Devaney and the football team.

For cinematic relief, the Nebraska Union Weekend Films is offering *Little Big Man* on Friday and Saturday in the Union Small Auditorium at 7 and 10 p.m., and again on Sunday at 7 p.m. in the East Union.

Friday at 3:30 p.m. finds the Nebraska Union South Crib hoppin' to the sounds of the Star Spangled Wranglers. From some reports they should be really good.

A week away, Sept. 22, finds Pershing Auditorium blessed with another concert, only this time it's a comedy concert with Cheech and Chong, "the only Chicano-Chinese comedy duo working." With the recent release of their latest album, *Big Bambu*, the duo should provide an evening of "high" frivolity.

The Lincoln Broadway League has announced their season for the up-coming year. They open with Shelley Berman in the musical about Noah's Ark, *Two By Two*, followed by Paul Sills *Story Theatre*, closing with Kim Hunter in *And Miss Reardon Drinks A Little*.

Season tickets, with which you save \$\$\$, are available. For further information call 434-4314.

Not to be left out, the Lincoln Community Concerts is opening its membership campaign. Shows for the series are Mitch Miller and His Orchestra, Wittemore & Lowe, duo pianists, the Tony Award winning musical *Applause*, Frula, Yugoslavian folk dancers and the singing Young Americans.

Only season members can attend the concerts. For further information call 423-3254.

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Comedians roll to new highs

by Larry Kubert

Reviewing comedy albums is often difficult. In comedy, what one person finds funny is not necessarily what someone else finds amusing. Also, one wonders how intense the comedy would be if you could see the act in person.

On Cheech Marin's and Thomas Chong's newest Ode Records album, *Big Bambu*, the duo provides some very funny material.

As for the visual aspect, this can be solved by catching Cheech and Chong at Pershing Auditorium on Sept. 22.

When their first album was released early this year their act was as the first hard rock comedy. After several months of playing second and third bill to the likes of Alice Cooper, they've now apparently built up enough of a following of dope-smoking gigglers to headline their own show.

With the exception of "Ralph and Herbie" and "The Continuing Adventures of Pedro de Pacas and Man," side one is not

that outstanding. Good for a couple of yuks, but that's about it. In fact, "Sister Mary Elephant" is pretty disappointing.

However, the exceptions are beauts. For example, Ralph and Herbie, two dogs, discussing getting high on car exhaust fumes and its possible effect on their brains, plus a nice comment about corn providing texture, or Man asking for help from the police by yelling, "Hey, can you PIGS give us a push?"

Side two, as a whole, is better. It's dominated by a television medley featuring "Tortured Old Man," "Empire Hancock," "Let's Make a Dope Deal" and "Un-American Bandstand," that has one gasping for breath by the time they finish.

Cheech and Chong make good use of dialects to play various characters, i.e., chicanos, freaks, blacks, straights.

Cheech and Chong specialize in a type of comedy that's definitely not for younger ears or, if I may make a generalization—conservatives. But for old liberals... hot-damn it's bloody entertaining.