Surreal.

Continued from p. 8
"Once the play opens; it's them (the cast) and the audience. My job is really over. And if critics say an actor is bad maybe I failed them," Parker said.

"As we get closer to the show date. I ask myself, 'Am I "As we get closer to the show date. I ask myself, 'Am I good enough for them (the cast)?'," Parker remarked. The set design is based on the concept of children playing in a deserted basement. If children were to act out Alice in Wonderland, they'd use anything they could find in the deserted basement as props, Parker said.

Parker, a Mormon said that because of his religion he "won't do a play if I don't think it's worth doing. "Many churches are against theatre. The church I belong to has a totally opposite view. I live in an age where theatre is dying out and I try to revive it.

"People expect to see a professional production and

"People expect to see a professional production and we're not. Students have a heavy (school) load and we

only rehearse three hours a day.

"Many people define success in Broadway terms of how big the box office is. But in educational theatre, success is if you communicate everything to the audience and the actors and technicians learn and grow from it,"

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WORKING CLASS GOES TO

ASCAP award given to Beadell

School of Music Prof Robert Beadell has been named the recipient of a 1976-77 American Society of Composers, Authors and Publishers (ASCAP)

Composers are chosen to receive ASCAP awards by an independent panel. Selection is based on the

value of each writers catalog of music.

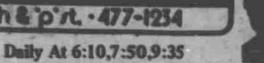
The most recent Beadell composition to be performed in Lincoln is the Variations for Jazz Trio,

Strings and Flugehorn, which was performed by the Lincoln Symphony with jazz planist Jay McShann. The piece was written for McShann and commissioned by the National Endowment for the Arts. The Number of Fools, an opera by Beadell, was presented at UNL in October.

Beadell is now working along with Virginia Faulkner, UNL press secretary, on a musical drama based on a short story by Willa Cather, Eric Hermannson's Soul.

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