thursday, february 23, 1978

daily nebraskan

'Beastly' play opens with a whine

## By Charlie Krig

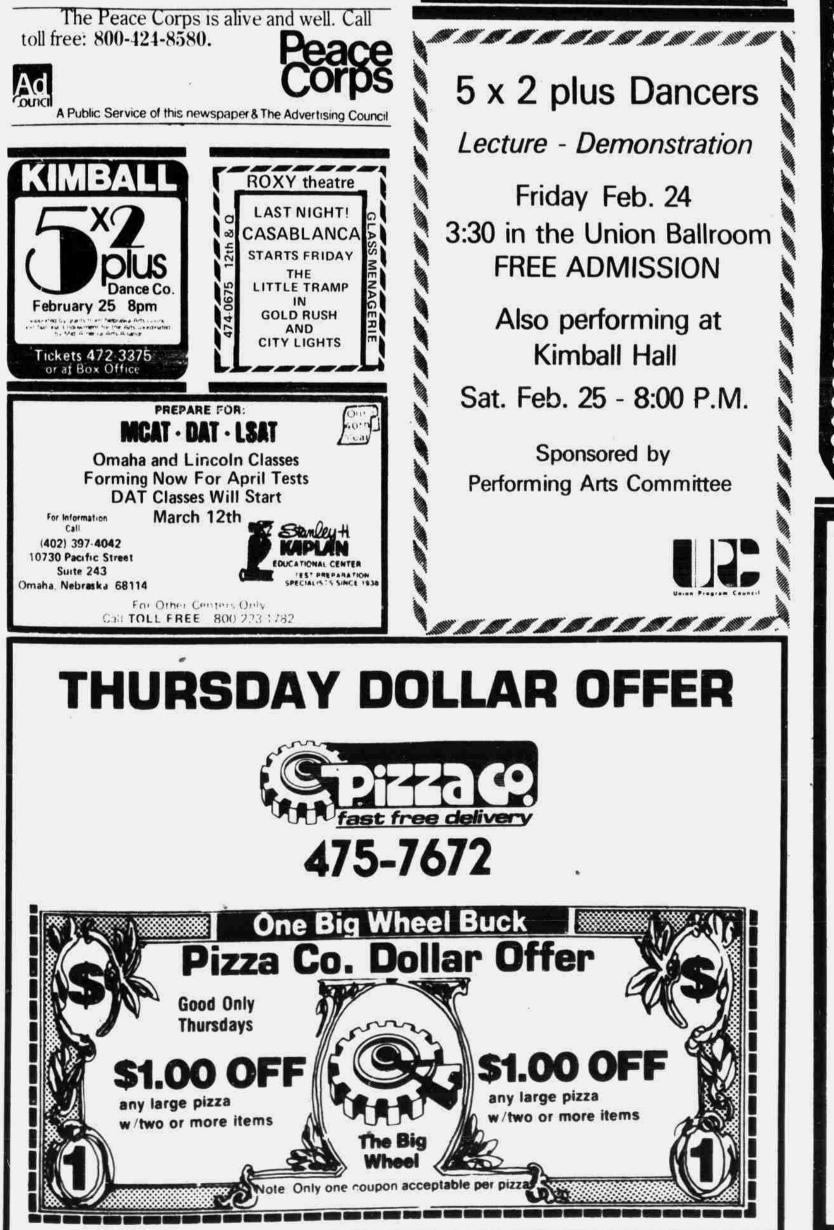
The "beast" presently residing in the UNL Studio Theater opened Tuesday night not with a roar but with a whine. The play, Nourish the Beast by Steve Tesich, was not well-constructed but this production, which runs through Sunday, capitalizes on the best of the haphazard script.



numerous character types and then hope some sort of conflict would develop. What happens is little more than a string of one-liners and insults about racism, politics, sex, relatives, vomiting and other fun subjects. The script suffers from the uncohesive form.

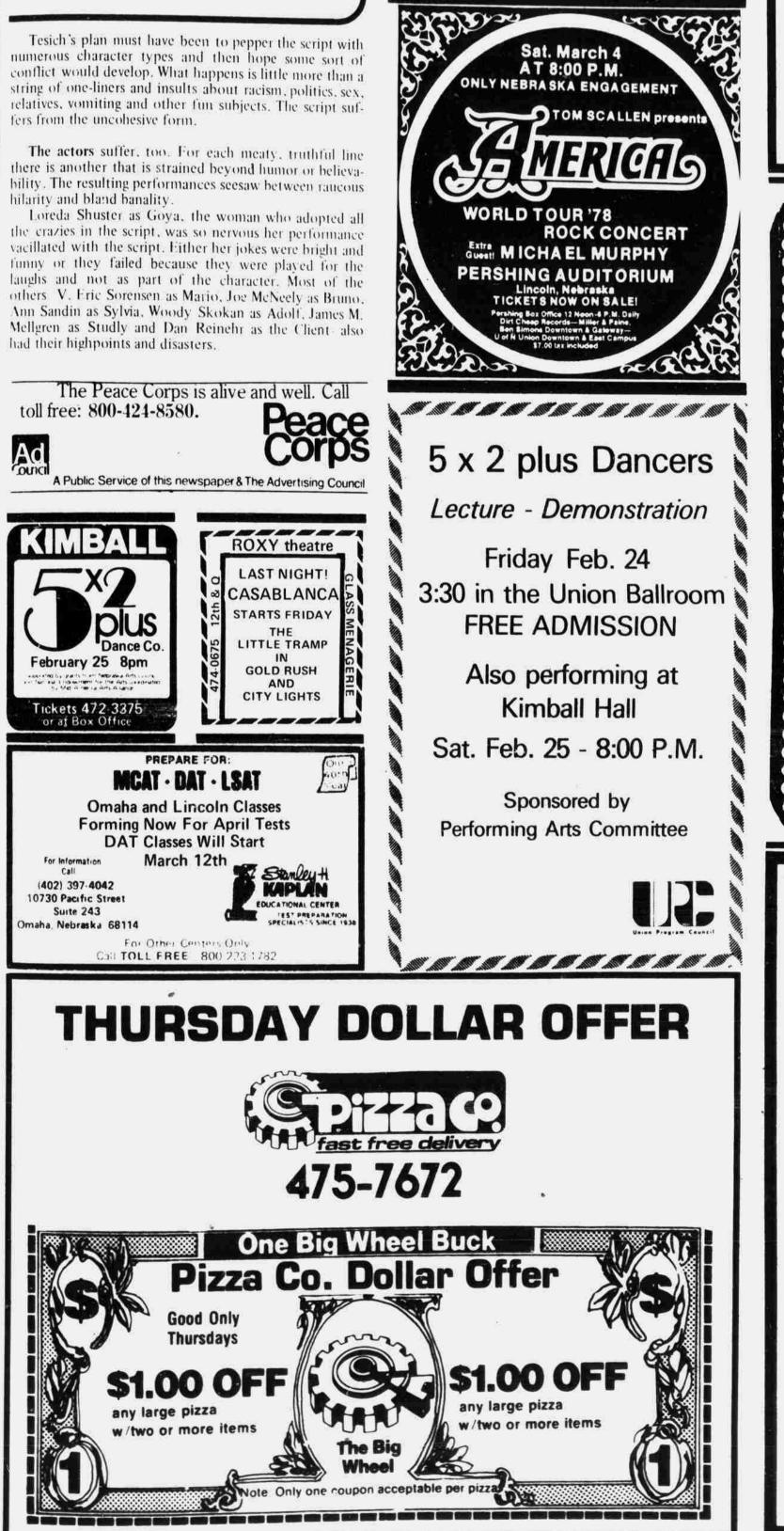
hilarity and bland banality.

the crazies in the script, was so nervous her performance vacillated with the script. Either her jokes were bright and funny or they failed because they were played for the laughs and not as part of the character. Most of the others V. Eric Sorensen as Mario, Joe McNeely as Bruno, Ann Sandin as Sylvia, Woody Skokan as Adolf, James M. Mellgren as Studly and Dan Reinehr as the Client also had their highpoints and disasters.



The two remaining actors, however, were consistently real and funny. Douglas Street's portrayal of the Old Man was uniformly absurd without degenerating into stereotypical acting. John Thew was even better. In fact, his characterization of the Criminal was no less than superb as he made "hey" (the word that comprised the majority of his vocabulary) while the lights shined on him.

But you would be gullible to believe that this play makes a strong social comment about the 1970s. The subject matter is presented more like a series of comic skits rather than as a coherent play with a goal. It comes off remarkably like a Johnny Carson monologue: encompassing the sublime and the appalling without a chance of permanence or survival beyond immediate humor.





Sheldon Art Gallery, 12th & R

## FILM-MAKERS' SHOWCASE THE FILMS OF LES BLANK

Blank is a great sociologist as well as a fine film-maker. Because he shoots from the inside of a social group, his camera is never an intruder: people react to it like a friend. We trust his images because the people in this film trust him

Blank's films typically combine striking cinematography, brilliant editing, and lots of glorious music. In fact, although music is ostensibly the "subject" of his films, its real function is as a metaphor-a Taoist center around which everything else flows.

## Wednesday, Thursday, Friday, & Saturday February 22, 23, 24, & 25

complete retrospective--thirteen films--eight-Α een hours on the screen-the film-maker in person-all admission free (donations encouraged)! Complete schedules available at the Sheldon Gallery (phone 472-2461.



page 9

1118 So. 72nd Omaha