

Hothouse...

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Deborah M. Brooks triumphed as well. Her rendering of the alternately confused and commanding Jody was utterly convincing. Jody's normal teen-age bewilderment frequently gives way to hints of deeper disturbance, understandable given her upbringing; Brooks handled all aspects of this complex character beautifully.

Members of the supporting cast also are to be congratulated for strong performances. Beth Marie Hansen as Ma, Jonathan R. Ondov as boyfriend David, and Caron Buinis as family friend Dol contributed a number of excellent moments. And, in a few brief but memorable appearances, T. Marni Vos and Richard Dinsmore made a fine pair of benighted, besotted wanderers.

The play was often funny but most often funny in an ugly way. The characters are as contemptible as they are pathetic. And they are stupid. They do not grow. They are as lost in the end as they are in

the beginning. Perhaps that is all one can do in a hothouse—sustain what exists, without altering or improving it.

There is validity in this concept, but Terry's script is unrelieved ugliness; for all of its realism it is frustrating to watch. Thanks to the virtues of this production, the vices of the script did not overwhelm the evening.

Technically the production was fine. Timothy J. Case's set played a trifle obviously on the show's title, but it worked well. The sound design by Bill Honvlez was evocative and well chosen. Michael A. Rice's lighting complemented the play's moods well.

The production was not without weaknesses, nor was the script. The combined strengths of the two, however, provided a fine evening of theater.

Hothouse author Megan Terry is currently playwright in residence at the Omaha Magic Theatre.

Violinist, symphony to perform

The Lincoln Symphony Orchestra, under the direction of Robert Emile, will present a concert on Dec. 11 at 8 p.m. at O'Donnell Auditorium on the Nebraska Wesleyan campus. California violinist Zina Schiff will appear with the orchestra, performing the Sibelius Violin Concerto.

Schiff has given recitals at Carnegie Hall and the Metropolitan Museum of Art in New York and has appeared with orchestras throughout North America, Eastern and Western Europe and Israel. She also recorded the score of MGM's *The Fixer*.

Also on the program will be Academic Festival Overture, Opus 80 by Johannes Brahms.

Symphony No. 3 in A-Minor ("Scottish"), Opus 56 by Felix Mendelssohn will complete the evening's performance.

Tickets for the concert are available at the Lincoln Symphony Orchestra office, 1315 Sharp Building, or by calling 474-5610.



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