

# Conan runs amok again in summer sequel

By Geoff Goodwin

If you like sword play, scantily clad females, nice scenery, and men on horseback, Conan the Destroyer is for you.

Arnold Schwarzenegger returns once more as the brawny barbarian. He cuts quite a figure in his Calvin Klein loincloth as he dashes from hither to yon, removing body parts from those unlucky enough to get in his way.

Grace Jones makes her film debut as Zula and does a great job. No one can snarl better than Grace. Unfortunately for her future career there just aren't that many roles that call for snarling.

This film also features the cinematic debut of Wilt Chamberlin, the seven foot man-mountain out of the University of Kansas.

Wilt must have taken some acting classes at KU because he does a great job of playing a seven-foot captain of the Queen's Guards. Go, Wilt!

Unlike the previous Conan film this movie actually has a plot. Conan escorts the queen's niece to a distant castle (guarded by a magician of course) where they have to take back a horn that goes to a statue that makes a

monster that Conan has to kill that gets blood on his Calvin Klein loincloth and then . . . Well, you get the idea.

Basically, though, a film like this isn't going to get much from a strong plot anyway. People want to see Conan run amok, not discourse on Einstein's theory of relativity. (I'd like to hear his views on the nuclear arms race, but that's strictly a personal preference.)

The worst thing a movie like this can do is take itself too seriously, and the makers of Conan avoid that trap. There are even a few moments of humor mixed in with the gore.

The ending is predictable (Anyone who followed Chamberlin's basketball career knows that Wilt is going to go down in the seventh game. After all, he was never a match for Bill Russell, let alone Conan.) but still full of action and that's all we can ask for from the big lug.

If you've already seen "Temple of Doom" 30 times but still haven't had your fill of summer escapism give Conan a chance.

Conan the Destroyer is currently playing at the Plaza 4 and the East Park 3.

"YUKS"

By Billy Shaff



## FINE ARTS

By Sarah Sieler

I have never quite understood my grandparents' stories about living through the Dust Bowl era.

Pictures speak louder than words. Bill Ganzel's photographic chronicle, "Dust Bowl Descent," recently published by the University of Nebraska Press, helps me understand the effect of the Dust Bowl on my grandparents' generation as well as the continuing effect of environment on the culture of the Great Plains.

Ganzel illustrates what life in the Great Plains has been like using pairs of photographs taken during two distinct periods of time, the 1930s and the present.

The older photographs were taken by talented photographers such as Dorothea Lange for the Farm Security Administration. The recent photographs are Ganzel's. He has spent years photographing the people, places, or themes of the earlier collection.

The result is a collection of photographs that tell the stories of people's lives during the after the Great Depression.

The Eleventh Street Gallery, 305 S. 11th St., is developing a resource center for artists in the community. The center will feature self-help information for beginning artists, as well as

slides, manuscripts, musical scores and resumes of local artists, writers and musicians.

Peter Tooth, who is in charge of the resource center, said the center's purpose is to help local artists "find their way through the market mire" and to make information about the works of local artists available to the public.

The gallery is eager to receive any creative work that the creator would like to make available to the public.

The Sheldon Film Theatre will show two films this week. Jean Renoir's "Grand Illusion," a French film starring Erich Von Stroheim, Jena Gabin, and Pierre Fresday, will be shown Tuesday at 1 p.m., 7 p.m. and 9:15 p.m. Admission will be by donation.

"Confidential Report/Mr. Arkadin," an Orson Welles' film about a financier, will run Thursday through Sunday. Screenings are set for 7 p.m. and 9 p.m., with Saturday and Sunday matinees at 3 p.m. Admission is \$3.

Antelope Park will be the setting for three concerts this week. Trilogy, a jazz group with Dennis Taylor on six- and 12-string guitar, is scheduled for Friday. Tex and Mary Schutz will be featured Saturday. The Lincoln Municipal Band will perform Sunday. All three concerts will be held at the bandshell from 7:30 p.m. to 8:30 p.m.

## 20s era played with glitter; actors, scenery 'exceptional'

By Mary Louise Knapp

The glitter, glamor and good fun of the 1920s flapper era are portrayed delightfully in the UNL Music Theatre's production of "The Boy Friend," which opened Saturday night at Kimball Recital Hall.

The musical comedy was written as a spoof on the 1920s by Sandy Wilson,

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an Englishman, and is set on the French Riviera.

The plot is simple — a rich girl, Polly Browne, falls in love with Tony, a messenger boy. Polly pretends to be a secretary at the Villa Caprice, the fancy finishing school she attends, in order not to frighten Tony away.

But Tony is also pretending — he's really the son of Lord and Lady Brockhurst, a wealthy English couple who have come to the Riviera in search of Tony.

Polly's widowed father, while visiting Polly, discovers an old love, headmistress Madame Dubonnet. Polly's four girl friends spend their time alternately captivating and rejecting their beaux. As it should, all ends well at the stroke of midnight in this light-hearted production.

Staged and conducted by Greg Tallman, director of the UNL Music Theatre, the comedy moves at the fast pace one would expect from flappers and their shieks. The dance numbers, which include the Charleston, are choreographed by Mary Jane Mastalir and energetically performed.

The orchestra sounds like a jazz band of the 20s, with plenty of percussion and piano sounds. Overall, the music and dance effect is excellent.

The sets are among the most elegant and well-crafted found in a Kimball production. The drawing room of the Villa Caprice is dominated by a huge, circular "stained-glass" entrance.

Potted palms and flowers are everywhere, effectively conveying the idea that academic subjects are perhaps not the main focus of the establishment.

The beach scene on the Riviera in Act II is an excellent and faithful reproduction. However, the background, the stage's black curtains with a sun shown as part of the scenery rather than created by the lighting, seem to give the effect of night rather than an afternoon at the beach.

The final scene, on the terrace of the Cafe Pantaplon, is breathtaking. For that scene, the stage was framed with small lights, as were the steps and background of the cafe. This set, as was the set for the Villa Caprice, is lush with potted plants and other touches of elegance.

The glitter and sparkle is in the costumes as well. Even on the beach, Polly and her friends are never without some form of dazzling jewelry.

As heroine Polly Browne, Kris Olson did a very nice job of portraying a young girl whose one desire is to have that essential thing — "The Boy Friend." In fact, before she meets Tony, she invents one. Polly is obviously a leader among her schoolmates and Olson plays this role well. At times she seems almost too mature for the rest of her friends.

Paul Elichman also does a good job with the role of Tony. The couple's adventures are entertaining and amusing.

The character who really steals the show is Madame Dubonnet, played by Judy Cole-Shannon.

As a woman who has not forgotten youth and love and has avoided becoming stuffy in middle age, Cole-Shannon is excellent and extremely funny. The scenes in which she tries to get Percival to relax and enjoy himself are some of the funniest in the show.

Richard Grace is excellent as the sober and responsible Percival Browne who finds fun and new happiness with Madame Dubonnet.

Lance E. McCord, who plays Bobby Van Husen, the rich American beau of Maisie (Aimee V. Patawaran), does a perfect representation of a carefree youth of the era.

Polly's other friends, Dulcie, Fay and Nancy, played by Catherine M. Lococo, Amalia Moorehead and Laurie Martinez respectively, and their beaux, Marcel, Alphonse and Pierre, played by Bill Sucha, Steven Andrew and Kim Claybaugh respectively, add their high spirits and glamor to the production.

Jay Scott Chipman is hilarious as Lord Brockhurst, an old gentleman who still has an eye for a pretty face. Jean Abt, who plays his haughty, proper wife, is equally as amusing as she tries unsuccessfully to keep her husband from straying.

For a good, light summer comedy and exceptional visual delights, "The Boy Friend" is a hard one to beat.

"The Boy Friend" shows again July 6 and 7 at 8 p.m. Tickets are \$5 or \$6 regular, \$4 or \$3 for students, children and senior citizens.

## HOTSPOTS

On Radio

The Chicago Symphony broadcasts its grand finale concert of the season Wednesday night. The concert will be received locally on KUCV 91 FM. Sir George Solt will conduct "The Roman Carnival" (an overture from Hector Berlioz's opera "Benevenuto Cellini"), a performance of the Paganini "Violin Concerto No. 4, Op. 6" by 12-year-old guest violinist Eunice Lee and the "Symphony No. 4 in F minor" by Tchaikovsky.

On Television

Two Independence Day Concerts highlight July 4 on NETV, Channel 12 or 13. "Live From the Esplanade," airs Wednesday at 8 p.m. It's a concert party on the banks of Boston's Charles River and the season premiere of "Evening at Pops." The live 90-minute broadcast will feature music by John Philip Sousa, Johannes Brahms and Leroy Anderson, as well as a fiery rendition of Tchaikovsky's "1812 Overture Sole-nelle."

"Evening at Pops" will be followed at 9:30 p.m. by "A Capitol Fourth/1984," a National Symphony Orchestra concert on the U.S. Capitol Lawn.



Photo Courtesy NETV

Barbara Woodhouse, animal trainer extraordinaire, shows viewers that she can lead a horse to water as well as make him drink in her new series, "Barbara's World Of Horses and Ponies," telecast Thursdays at 8:30 p.m., beginning July 5 on the Nebraska ETV Network.