

Choice between loyalties torments 'Fox' character

Review by Rachel Pred
Daily Nebraskan Staff Reporter

Imagine: Two women tending a farm alone. They have built lives for themselves away from cities and men, without dependence on other people aside from each other.

Enter: A wandering soldier who has returned to visit the farm where he lived before the women moved in. He stays with them, and edges his way between the women, eventually forcing one woman to make a choice between her long-time friend and his offers of marriage and protection. The manipulation and pulling on the

woman to make her choice forces the suspense skyward to a climactic ending that will keep you wrapped up.

Nancy March plays Nellie, a very complex character who must choose between the two other characters in the University Theatre production of "The Fox." She takes on the character well in voice and body language, giving her a strong presence on stage.

Nellie lives with Jill, portrayed by Cindi Totten. Cindy has excellent comic timing throughout the play and is fun to watch. Her strong, dramatic sequences seem overdone though, making the scenes unconvincing. Her funny

lines and body language were a welcome break from the suspense and tension produced by the plot.

Kenneth Page, who played the soldier Henry, also had good comic timing. The audience laughed readily at his quirky, sarcastic smiles and lines. His character is not supposed to be liked and his portrayal makes it easy to hate the arrogant, self-serving soldier. At times he goes overboard in attempting to show his character's bad side and he comes off like a mad professor, making the dramatic points seem comic.

The audience sits on all three sides of the stage. The scenery consists of one set that extends on all three sides of the stage all

the way up the audience. This made the single set much less confining and involved the whole theater. Even with the extended set, the characters seem distant to the audience. The characters are not endearing so they are hard to identify with. What pulls the viewer in is the twist in relationships and characters that takes

place.

The play is well written and engaging. The suspense is slow at the beginning, but by the third act you can't help being tied in with the fate of the characters' lives.

"The Fox" will be staged tonight, Friday and Saturday in the Temple Building's Studio Theatre.

General Public...

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As a teaser for a first album, the group released "General Public" as a single in Holland and ended up with a Dutch gold record. "Tenderness," which is also on MTV's heavy rotation, was a hit overseas. The album *All the Rage* was released last month in the United States. Like the Beat's albums, it too contains plenty of wry political commentary (Wakeling and Roger are both active in British social issues and are particularly critical of Prime Minister Margaret Thatcher), wrapped within a jumpy pop beat spiced with reggae overtones.

The group's name, General Public, came from a sign Wakeling saw while marching past London's Houses of Parliament in a Campaign for Nuclear Disarmament demonstration. The sign said, "No admission to the general public."

"I was in a very sour political mood," Wakeling told *Musician* magazine, "and I thought, 'Yes, that just about sums it up! We're not allowed in the forecourts and we're not allowed any say in what happens in this country either.'"

General Public's format allows Roger to use some of his musician's training. The Beat's set up

didn't.

"We use more keyboards now, more synthesizers. We've simply modernized a bit," he said. "Right now, I play keyboards on two songs. With the Beat, I wasn't a musician. I got interested in it about a year before the band broke up, and decided that this is what I wanted to do."

The group is also a little more formal than the Beat was, presenting a "unified visual front" with paramilitary uniforms. All of which would seem to deter Roger's stage persona, but, he said, he too wants to protect that.

"I'm playing keyboards more, but not enough to interfere with the jumping around," he said.

The General Public tour began in Los Angeles, and will have reached San Diego, Phoenix, Salt Lake City and Denver before it reaches Lincoln. After the Lincoln show, the band will travel to Minneapolis, Detroit and Cleveland before ending in New York.

"It's just a six-week tour. A short one. I guess I could handle that," Roger said. "It's the three-month tour that I hated."

That tour two springs ago went through most of the country, including the Lincoln stop. It did

establish the band in places where its kind of music hadn't been even considered for radio airplay. At the time, Roger was only 21, but a veteran of four years of travel around England with Wakeling and the pre-Beat band. After all that traveling, it did seem like the Beat could have gone "to the top" with the follow-up album to *Special Beat Service*, which included the semi-hit, "I confess."

"We could have made another LP and sold a million copies instead of 500,000, just by doing the same old thing," Wakeling has said. "But that's not the reason I picked up a guitar."

"As long as I enjoy my good music, that is what is really important to me," Roger said. "We all want to be famous, of course, but that's a long way off. When this stops becoming fun to me, I won't do it anymore."

Roger said the Beat tour did become old, to the point of where he knew every stage move "too well." General Public's brief appearance and the new music should change that.

"There will still be some Beat songs in our show though," Roger said. "But I'd rather it be a surprise as to which ones."

Nebraska Directors Theatre opens trio of one-act plays tonight

The Nebraska Directors Theatre (NDT) is putting on a trio of one-act plays Thursday through Saturday at 7:30 p.m. and Sunday at 2 p.m. NDT, 1110 Q St.

First on the bill will be "The Duck Variations," directed by Frederick J. Rubeck, a first year Master of Fine Arts candidate in directing. The play is a humorous duet, written by David Mamet, between two elderly gentlemen on a park bench. However, NDT has cast two women in the gentlemen's roles, a twist aimed in part at balancing the overabun-

dance in men's roles in this season's university productions. Liz Marshall and Lynette Welter are the players.

The second play, "Rupert's Birthday," by Kay Jenkins, will be directed by Theatre Management MFA student Lori Ann Pannier. Senior Delia M. Booth is the actress in the one-woman show, which tells the tale of Louisa May, a woman raised in the back hills of Tennessee who shares her vivid memories of the changes in her life and responsibilities which altered forever the course of her

life.

"The Great Nebule in Orion" will be directed by Michael Hofacre. Crystal Rudloff and Joyce Welsch play two women, old college friends who are reunited later in life. One has married well, the other has achieved a successful career. But, in spite of this, as their touching and comic conversation reveals, both are unfulfilled.

Tickets for the plays are \$4 or \$3 for students and senior citizens, and will be available at the door.

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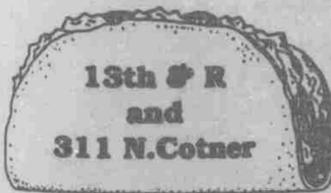
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