

Shrine Circus to bring top aerialist and trainer

By Micki Haller

Senior Editor

It's time once again for lions, tigers, elephants, clowns, big tops and trapeze artists as the 43rd annual Shrine Circus comes to the State Fair Park Coliseum.

At 7 tonight, the animals and performers will parade into town, starting at 15th and N streets. From there, the parade will proceed west on N Street to 11th Street, from 11th to 15th Street on O Street and back to N Street.

The first circus performance is at 7:30 p.m. Tuesday. There are performances at 2:30 and 7:30 p.m. on Wednesday, Thursday and Friday. Saturday performances are at noon, 3:30 and 7:30 p.m. On Sunday, the performances are at 1 and 4:30 p.m.

The acts are diverse, from "big cats" to fifth-generation circus acrobats.

Doug Terranova is regarded as one of the finest animal trainers in the world. He trained both "The Big Cats" act and "The Clyde Bros. Elephants."

His tigers and lions have performed in the United States, Canada and abroad. With a simple command, the wild cats obey instantly.

Almost every young child is fascinated by the elephants, and these should prove no exception. Almost five tons each, the elephants come from the jungles of India. They balance and pose with ease. Before the circus begins, elephant rides will be offered.

The Shrine Circus high fliers are The Ramos Troupe, a family acro-

batic team led by brothers Andres and Arturo and including wives Aracely and Joanna, and sons Sandro and Engelbert. The Mexico City troupe is the fifth generation of circus acrobats in the Ramos family.

"Lorelei" is the featured aerial attraction at this year's circus. She comes from a circus family and has done many different acts besides her current act, the single trapeze.

She has performed all over the world and is considered one of the top artists in her profession.

Among the more than 20 acts appearing will be the Kneisley Duo, Zoe Anna and Her High School Horses, the Tonys (aerial motorcycle daredevils performing on the incline wire), the Flying Guttys, the Lancelot Chimpanzees, the Shirleys (a rola bola act), the Sensational Nocks, the Connors (a unicycle act), the Guitierrez Family and the Davids (comedy trampoline acts), and of course, the clowns.

The clowns will perform three acts: "Tidalwave of Tomfoolery," "Prophessors of Phoolishness" and "Final Avalanche of Fun."

Box seats and reserved tickets are \$6. General-admission tickets are \$5 for adults and \$2 for children.

Proceeds from this Shrine Circus go to the operational expenses of the Shrine Temples.

The Shriners support the 22 hospitals that they founded for burned and crippled children. The Shriners Hospital system began in 1922 and now has a network of 19 orthopedic hospitals and three burn institutes.

Flea market goods eclectic

By Micki Haller

Senior Editor

Walking into the monthly flea market at Pershing Auditorium was like taking a crash course in the history of Nebraska culture.

Amid the smells of musty books and greased iron farm tools, there were piles and stacks of postcards with faded, illegible handwriting on the back, beer cans in odd shapes, buttons of half-forgotten candidates, depression glass and hand-painted circular saws.

The buyers and sellers represent the singularity of Nebraska; a preponderance of weathered old men in plaids and overalls wandered among the booths.

Almost every booth had old postcards, some sort of flashy rhinestone jewelry and glassware.

Bill Thornton's booth looked like every other booth in many ways, except for the UFO report from Alan Feinstein lying by the postcards.

"He's crazy," Thornton said, but Feinstein offers collectibles and other investment deals.

Thornton said he's been part of the flea

market since it opened, "maybe 15 years ago."

"I suppose I could say I specialize in cutlery," he said. He also has postcards and jewelry.

His prices range from 25 cents for postcards and marbles to \$850 for a handmade quilt.

Thornton, a retired life-insurance salesman, calls his flea market sales a "small business enterprise." He has two permanent spots in the Star City Antique Mall and the Flea Market Emporium, he said.

Thornton said his business helps pass the time, is interesting to him and provides a "retirement supplement."

Bargaining is welcomed, Thornton said.

"Some things you get tired of," he said. If he got the item cheap or it has been around for a long time, Thornton said, he would be more likely to cut the price. Also, he is willing to give discounts for volume purchases.

Like most booths, Thornton's goods were eclectic.

Pinking scissors, an antique Chinese em-

See FLEA MARKET on 13

Broadway role helps Broderick in movie version of 'Biloxi Blues'

By Kari Kratky
Staff Reviewer

"Biloxi Blues" continues the adventures of Neil Simon's autobiographical character, Eugene Morris Jerome. This time, the naive 18-year-old from Brooklyn goes to Army training camp, with amusing, if occasionally predictable, results.

Movie Review

"I've been in the Army three days, and already I hate everyone," Eugene declares. The first half of the movie is actually quite funny. Eugene is assigned to the platoon of a hyper, irrational officer, Sgt. Toomey. Through Toomey, Eugene learns much about army life, including push-ups, early mornings, discipline, and rotten food.

Perhaps the funniest part of the movie is when the platoon finally gets a weekend off. All the boys go to Biloxi, and awkward, inexperienced Eugene loses his virginity to a

prostitute.

Matthew Broderick performed the role of Eugene perfectly. His experience with the part in the Tony award-winning Broadway play was evident. Broderick gave a convincing portrayal of Eugene as an innocent boy, and the film's wise-cracking remarks demonstrated his typically sharp, impeccable delivery.

An additional asset to the movie was the supporting cast. The boys in the platoon created memorable, distinctive characters. Their reactions to service life, Toomey, and to each other were believable and amusing.

All in all, however, "Biloxi Blues" was a bit disappointing. The potential for it to be a highly entertaining movie disappeared as the entire second half dragged on and on without going anywhere. Lines which provided wit and humor in the long-running Broadway play fell flat in the movie version.

"Biloxi Blues" is playing at the Plaza 4 Theaters.

Lesbian cartoonist visits UNL

By William Rudolph
Staff Reporter

After two delays because of late planes, lesbian illustrator/cartoonist Alison Bechdel presented a slide show discussion of her art 3:30 p.m. Friday in the Nebraska Union's Regency Suite.

Bechdel, creator of the cartoon "Dykes to Watch Out For" and who has had work published in the Women's Journal Advocate, among other gay/lesbian magazines, began her informal discussion/lecture with slides of childhood drawings to an audience of nearly two dozen in a softly lit room. Although as a child Bechdel drew constantly, her early creations consisted entirely of men in rather stereotypical poses, such as "bad guys and hippies," among others.

Majoring in art at a liberal arts college, Bechdel realized that cartoons were considered "low art" by her professors. As a result she concentrated on abstract and conceptual art (works in which the idea is more important than the finished product), which didn't contribute to her portfolio after graduation. At the same time, Bechdel continued to draw completely different subject matter "from her head" at night.

Bechdel realized that she was a lesbian during her junior year of college. After this, being able to draw only men made her angry. While she could draw women from life, the illustrations in her mind's eye still consisted of men.

Eventually, Bechdel discovered that if she thought of women as lesbians, she was able to capture them on paper.

"Dykes to Watch Out For" be-



Bechdel Doug Carroll/Daily Nebraskan

gan as a series of doodles in the margins of letters to friends. Of that early work, Bechdel sighed that she missed "that looseness and weirdness" of her unpublished drawings.

The first "official" "Dykes" cartoon appeared in the summer of 1983. Bechdel said her early published cartoons make her cringe, partly because what she termed her "own internal homophobia" made her nervous about seeing lesbian cartoons in print.

"Dykes," which began as a one-

square monthly cartoon, eventually developed into longer strips with multiple panels and brought a new challenge for Bechdel: the task of creating steady characters.

One unique aspect of lesbian culture Bechdel wanted to integrate into her strip was women remaining friends after ending a love relationship.

"Dykes" chronicles the lives of

See BECHDEL on 12

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For more information, come to:

Nebraska Union
(Exact Room posted in
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