

## Satirical 'Anarchist' breaks theater rules

theater  
preview



By Anne Steyer  
Senior Reporter

Society gets skewered in Dario Fo's wicked satire "Accidental Death of an Anarchist," which opens Thursday night in Temple's Studio Theatre.

A presentation from UNL's student production company, Theatrix, the play follows a maniac, Catherine Jarboe, around as she tries to uncover the reasons behind the mysterious death of an anarchist.

Julie Hagemeyer, Theatrix spokesperson, said satire was as accurate a description of the play as possible, considering there was so much going on onstage.

"It's very fast-paced and is full of very physical action as well as verbal content," Hagemeyer said.

Hopefully, she said, the audience will recognize the commentary on society — through references to actual events such as the Rodney King beating — and reflect upon them.

The play's director, Gregory Tavares, agreed.

"It's absolutely about being activated, about not being passive, about breaking rules when rules need to be broken," Tavares said.

Tavares said he was sure no one would leave the theater without being activated in some way, either agreeing with the material or disagreeing with it.

Tavares said the play was about something that really happened in Italy, but here at UNL it will have an American and contemporary twist.

The story begins after the supposedly accidental death of an anarchist, who died in police custody. The action begins when a maniac infiltrates the police station, trying to gain information about the death.

This attempt at uncovering the

truth behind the police's facade requires the maniac to be involved in a jumble of disguised and clownish tricks.

Those moments of absurdity from the maniac trick the buffoons in the police department to give a confession, albeit unknowingly and unwillingly.

Hagemeyer said she thought the play could be viewed as commentary on how society is prone to gloss over events that involve bureaucracy, police and government officials.

Tavares agreed. "It's about brutal murder and political cover-up," Tavares said. "It's the funniest play about political murder you'll ever see."

“It's like a roller coaster. You get on and you can't get off.”

— Tavares  
director

"It's like a roller coaster," he said. "You get on and you can't get off."

In addition to Jarboe as the maniac, the cast includes Todd Zaruba as Bertozzo, Mario Bravo as Constables, Chris Williford as Pissani, Darla Hermance as Felletti, and Tom Crew as Superintendent.

In addition to the interesting plotline, Hagemeyer said the staging is unique as well.

"The set is used as a performance space," she said, "so that the audience is aware they are in a theater at all times."

"It's an innovative use of prop, scenery and costumes too," Hagemeyer said. "All of the technical and visual aspects are very interesting."

"We've got people swinging from the ceiling, just crazy, crazy stuff," he said.

Performances begin at 8 p.m. on Thursday and run through Saturday. There will be an additional performance Sunday at 2 p.m. Tickets are \$2 and are available at the door, on the third floor of the Temple Building.



Julia Mikolajcik/DN

### Big 'ol horn

John McDevitt, a freshman in the Cornhusker Marching Band, practices Wednesday morning in the Cook Pavilion.

## Latest in Castaneda's mystical series escapes definition



Carlos Castaneda  
The Art of Dreaming  
Harper Collins

Carlos Castaneda made anthropological history 20 years ago with the publication of "The Teachings of Don Juan."

Castaneda had apprenticed himself to the Yaqui Indian sorcerer who gave his name to the book.

Don Juan introduced Castaneda, and generations of readers, to the magical properties of "Mescalito" — or peyote.

But along with the psychedelics came some mystical teaching on consulting one's own death, on the nature of reality and how to see past it.

In short, the books that followed "Teachings: A Separate Reality," "Journey to Ixtlan," "Tales of Power," and "The Second Ring of Power," — constituted a kind of short course

in the practice of Don Juan's brand of sorcery.

However, with the publication of "The Eagle's Gift" a few years ago, things took a definite turn for the strange.

In that book, Castaneda began to recount teachings of Don Juan that he had, until then, forgotten.

He explained this by saying the teachings had been given to him while he was in "the second attention" — a kind of altered state of consciousness.

Don Juan put him in this trance by the unlikely means of slapping him very hard on the back. And while he was under the influ-

ence of the second attention, Don Juan took him places, introduced him to people, and gave him instruction in things that make the earlier teachings seem pale obvious things by comparison.

That's about the time this reviewer stopped reading the series.

But Castaneda did not stop writing it: "The Fire From Within" and "The Power of Silence" followed, and now "The Art of Dreaming" concludes a cycle.

In it, for the first time, Castaneda has as-

See DREAMING on 12

## Dog duo does nothing but 'dreck' for loser comedy



### "Look Who's Talking Now"

There are a couple of standard warning signs when you're at a bad movie — like a lack of previews. Even worse is if the movie is a follow-up to a very poor sequel.

Such is the case with "Look Who's Talking Now." All the signs were present, including the most obvious. I was the ONLY person in the theater. Also, the movie gave me chest pains — a sign of a really awful movie.

Back again are John Travolta — a true Thespian at work — and Kirstie Alley, the whiner of the year — she probably misses "Cheers" — as the proud, semi-incompetent parents of Mikey and Julie, the lovely offspring born in the first two "Look Who's Talking" films.

However, Julie and Mikey can talk now, so all the "mental talking" comes from the two new dogs in the apartment, street-smart Rocks (Danny DeVito) and pampered poodle Daphne (Diane Keaton).

There is a story line — sort of. Molly (Alley) has been fired from her accounting job, and the only job she can get is as one of Santa's elves, watching over a bunch of ungrateful little whelps. James (Travolta), on the other hand, has found a well-paying job as a private pilot for the seductive, flesh-hungry Samantha (Lysette Anthony, "Husbands and Wives").

Of course, the "plot" and "acting" are put on the back burner to make way for the hilarious moments provided by Rocks and Daphne.

If there had been some "hilarious moments," this movie may have actually garnered a half-a-reel as a final rating.

However, Kirstie Alley's acting is worse than John Travolta's, and that is a concept that boggles the mind. All the jokes fall flat, and



Courtesy TriStar

Rocks, a rambunctious mutt with a voice like Danny DeVito's, and Daphne, a well-bred poodle who sounds like Diane Keaton, make an unlikely couple in the new movie "Look Who's Talking Now."

See TALKING on 12