



BECKY KEY (from left), Eric Harrell, Jeremy Stanbary and John Snell perform a scene from "Misalliance," a George Bernard Shaw play that begins its run at 8 tonight in the Howell Theatre.

NIKKI FOX/DN

Theater

Aristocratic acrobatics

Actors relate Shaw comedy to modern life

By LIZA HOLTMEIER
Senior Reporter

A Polish acrobat and a self-made millionaire underwear salesman will open the University of Nebraska-Lincoln Theater Mainstage season tonight.

"Misalliance," by George Bernard Shaw, premieres at 8 p.m. with a special performance for UNL students. The show continues through Saturday and Oct. 14-18 in the Howell Theatre at the Temple Building.

The play revolves around John Tarleton, a millionaire who made his money selling underwear — and his family. Tarleton's son, Johnny, helps run the underwear business while his daughter, Hypatia, busies herself by running after Tarleton's aristocratic associate, Bentley Summerhays.

The play takes place one weekend when Johnny and Bentley visit the Tarleton home in Hindhead, Surrey, England. Lord Summerhays, Bentley's aristocratic, well-respected father and a dirty old man, accompanies them.

Amid the weekend's clamor, a sputtering airplane makes an emergency landing on Tarleton's property. The pilot turns out to be Bentley's dashing school chum, Joey Percival, with whom Hypatia instantly falls in love. The plane's passenger is Lina Szczepanowska, a Polish acrobat who spends each day risking her life.

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Author performs own short stories

■ Sharon Solwitz of Loyola University writes of disillusionment.

By SEAN MCCARTHY
Assignment Reporter

"Blood and Milk" will flow in abundance tonight at Andrews Hall, but no liquid will be spilled and the audience won't be crying.

Sharon Solwitz, author of "Blood and Milk," a short story collection, will read to students at 7:30 p.m. in the English department lounge, Andrews Hall 228.

Solwitz's collection of stories revolves around disillusioned lives and cultural upheaval. The book, the first of Solwitz's to be published, was released this spring.

"I feel like I finally arrived," Solwitz said of the accomplishment.

Before having the book published by Sarabande Books, Solwitz won such literary prizes as the Pushcart Prize and the Dan Curley Award. She is an editor for the literary publication "ACM: Another

Chicago Magazine," and teaches creative writing at Loyola University in Chicago.

Solwitz said her readings didn't require much preparation because she adjusted them to audience reaction. Besides, her personality fits in well when it comes to translating her written works into the spoken word, she said.

"I'm a natural ham," Solwitz said.

Coffee shops were initially the best places for Solwitz to write, she said. Raising 10-year-old twins and performing her duties as a professor and editor have eliminated that luxury, she said.

"Any more, I write any free moment I can," she said.

Local knowledge of Solwitz's fresh and contemporary stories was the reason the University of Nebraska-Lincoln English department invited her to Lincoln, said Judith Slater, a UNL associate professor of English.

"She has a wonderful sense of humor and her stories are emotionally powerful," she said.

The reading is free and open to the public.

Women share life tales

Storytellers emotionally connect with audience

By BRET SCHULTE
Senior Reporter

Being away at college has several disadvantages: a life of relative poverty, intense bodily abuse and the sudden absence of grandma's eerily germane stories.

Students no longer have to go without, though.

Although the poverty is almost proverbial, and physical abuse is generally self-inflicted, the University Program Council is doing what it can to supplant the family folklore.

Tonight UPC plays host to The Five Bright Chicks, a group of Omaha female storytellers with pasts as varied and rich as the tradition of storytelling itself.

Taking place in the Nebraska Union Crib, the 9 p.m. performance will focus on moments and memories from the lives of Ozzie Nogg, Lucy Duncan, Vicki Baines, Rita Paskowitz and Peggy Reinecke. It also explores other areas of storytelling, such as a five-person comedic interpretation of "Little Red Riding Hood."

Although the women are profes-

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OZZIE NOGG
storyteller

sional storytellers, they each lead vastly different personal lives and come from a kaleidoscope of backgrounds — ones that Nogg says enhance the richness of the group's performance.

"We're just five women from varying backgrounds: Things like dance, graphic arts, theater and one of us owns a children's bookstore," Nogg said. "We tell our own stories. We don't tell fairy tales or fables, but from our own experiences, which are a little weird and wacky."

The relay of personal experience has a therapeutic effect on the storyteller and the audience alike, Nogg said. While the narrator relives a story on stage, audience members frequently hearken back to their own pasts. This creates a unique bond between the performer and listeners, Nogg said.

"It takes a lot of trust between the five of us and members of the audience," Nogg said. "You feel like you are taking a risk, but invariably it works."

The power of the spoken word has moved people to tears, she said. One time a young man approached her after a performance. Holding back tears, he embraced Nogg and thanked her for allowing him to reflect on a portion of his own life.

"It happens all the time," she said. "People will say, 'That really helped me.' They are moved by what they have heard."

A first-generation American, Nogg grew up in an extremely strong Russian Jewish household, she said. The stories of her father, a

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