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ROBIN HOOD or The Saving of Castle Gamewell

Imagine, if you will, the fairest castle on the finest lands in all of Lincolnshire. Add to that one evil sheriff trying to evict the occupants and one young maid who sets off in search of the famous outlaw Robin Hood. Mix in the merry men, stir vigorously, and you now have the makings for the perfect holiday adventure for the whole family!

The Neighborhood Players and its Young Performers Acting Academy, who brought you the well-received *Alice in Wonderland*, have once again teamed up on a production for kids of all ages. *The Saving of Castle Gamewell* is the first in a series of Robin Hood adventures written by director Janet Steiger.

The players include both experienced adults from the theatre community and talented kids from the acting academy. Robin Hood will be played by Gaylord Walker, Friar Tuck by Don Scorby, the Sheriff of Nottingham by John Duncan, Much by Sam Gregory, Marie by Karen Willer, and Ham the butcher's son by Dylan West.

To kick off the production and the holiday season with a bang, the Neighborhood Players have joined forces with KZEL radio, the Hello Pages Barter Network, River Road park and (of course) the Brass Rail to present a *Rock'n Robin Hood Week*. *RRH Week* will start on Nov. 26, and will end with the opening of *Robin Hood* at 4 p.m. at the Brass Rail on Saturday, Dec. 3. On Saturday, Nov. 26, performers will be at the Saturday Market (weather permitting) to shake hands and pass out discount flyers for the show. The rest of the week flyers will also be available at four locations around town—the KZEL radio offices, the Red Barn Grocery store at 357 Van Buren, River Road Park offices and the Brass Rail at 453 Willamette. These flyers are good for a 25¢ discount off the \$2.50 general admission price!

Robin Hood flyers will be good at the 4 p.m. Saturday shows on Dec. 4 and Dec. 10, and the 1 p.m. Sunday shows on Dec. 4 and Dec. 11. There will also be showings at 4 p.m. on both Sundays, Dec. 4 and 11. For ticket information, call 342-2298.

In Review:

LUTHER

How much is history shaped by circumstances, and how much is it shaped by personalities is the question John Osborne asks in his play, *Luther*. A production of *Luther* opened at the Lane Community College Theater last Friday. It's a lavishly mounted production with both sets and lighting designed by Bruce Bibby. Along with Nancy Julian's costumes, these visuals are the best part of the production.

The production runs into trouble when the actors begin to speak. The quality of the acting is so varied that the play goes from excitement to boredom depending on who's speaking. Stan Elbertson as Tetzel, the huckster priest of dispensations, gives, by far, the best performance in the play. His monolog to the audience at the beginning of Act Two is the only time one is completely drawn into the play.

Another problem is with the lead role, played by Chris Dolman. Dolman, who has been excellent in several other productions in Eugene area theaters, just doesn't seem comfortable playing Luther. All through the opening night performance there was a nervous quiver in his voice. Also, he never seemed to "own the stage." Whenever he was playing a scene with another actor, he seemed too willing to concede the stage. He never convinced me that he was a man who changed history.

Martin Luther, as written by John Osborne, was a man of great passions and drives. Besides being an epileptic and for-

ever constipated, Martin Luther was a man who had dreams and visions. In other words, Luther was a compulsive. And like all compulsive people he felt a need to impose his will upon the world. In the first act of the play we see Luther trying to subdue his compulsions by becoming a monk and living a life of abstinence. Later, when he realizes that the Church he has dedicated his life to is riddled with corruption, he becomes a compulsive reformer. He projects his personality onto history. And the rest (as they say) is history.

But, the LCC Theater production of *Luther* completely misses that crucial part of Osborne's portrayal of Martin Luther. Either Chris Dolman missed it, couldn't do it, or was turned away from it by Director Ed Ragozzino. Whatever the case, the play never comes alive at its center, Martin Luther. The production is missing the dynamic, driven, compulsive genius Osborne wanted the play to be about.

This is the third production of an Osborne play that's been done in Oregon this year. The University of Oregon did a production of *Look Back in Anger*; the Oregon Shakespearean Festival did *The Entertainer*; and now the LCC Theater is doing *Luther*. If nothing else, this is a sign of the amazing amount of theater Oregonians have available to them. LCC's *Luther* was the least interesting of these three productions; but the fact that it was produced at all is a tribute to this state's ability to provide theater for its people.

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Ethnic Theatre at the U of O

The Ethnic Studies Program at the University of Oregon is presenting a weekend of two one-act plays in Chicano and Black theatre, *The Dutchman*, written by LeRoi Jones and *No Saco Nada de la Escuela* (I don't get nothing from school), written by Luis Valdez and El Teatro Campesino. The plays are a production from a class in Ethnic Studies and will be performed Dec. 1, 2, and 3 at 8 p.m., on campus in the EMU Forum Room. Admission is free. The plays are directed by Bob Manning. For more information, call 344-6175.

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