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THEATRE

Review:

Starry Skies for Those Rainy Nights —NewMime at WISTEC

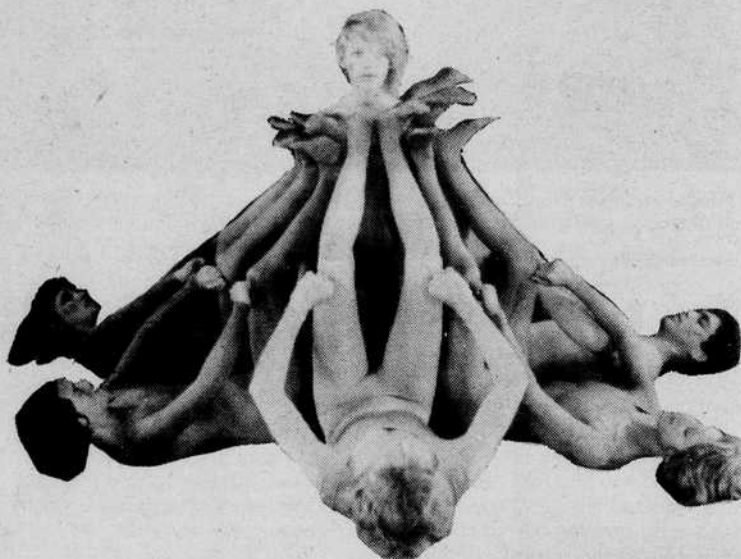
I can remember an afternoon, some decades ago, when my father took me to the Alder Planetarium. An imposing structure, stuck on a rocky peninsula in a wind-swept lake, it seemed like a castle from a forgotten age. In the big auditorium the seats tilted way back to give one's eyes the total view of the domed ceiling. As a spooky darkness overcame the hall, the hushes and whispers increased and the stuffy museum smell seemed to fade. And suddenly, magic happened.

As if the huge roof had parted, and the day outside became night, the stars began to shine with a brilliance foreign to the city. A crescent moon appeared over a lingering twilight horizon, and the Chicago skyline was silhouetted all around me.

"How'd they do that?" I wondered aloud, and my father chuckled and bade me still my tongue.

In a modern building on the grassy Willamette floodplain, the dome is much more compact. The twin-headed mechanical arm occupies a more prominent position at center stage. The seats tilt way back, much cushier than my childhood memories. And when the lights dim, the magic still happens.

founder of the NewMime Circus, developed the themes around "myths, dreams, and science fiction, with a positive view of the future." The current presentation is an outgrowth of a summer theater workshop at WISTEC involving her mime students from LCC and other "actornauts" selected for their style.



At the Lane ESD Planetarium, in the shadows of Awesome Stadium, a group of innovators are trying to incorporate that magic into more than lectures on astronomy, cosmology and Christmas stars. It's an unlikely place for live theater, with the metal star-maker looming so large in the middle and seats circling the rest of the room. Nonetheless, it proves itself an appropriate place for interplanetary flight and lengthy terrestrial quests in the theatrical event, *Laughing Sky*, now playing there.

The eleven performers carry the audience on the twin theatrical journeys, obviously enjoying their dancing, nicely harmonizing their voices. The music, both live and recorded, provides some of the drama and emotion the acting fails to convey. The score for the second play, written by Eugene composer Susan Kennedy, is particularly poetic.

Using dance and mime, dialogue and song, slides and the unique celestial capabilities of the star machine, the actors (act-persons?) take the viewers through space and creation, along simple stories of nature and discovery, in an evening of fairy tale.

The show is a ninety-minute adaptation of two plays: "The Martian Crystal Egg" by Fred Winkowski, and "The Song That Sings Itself" by Ronni Solbert. Director Judith "Sparky" Roberts,

Many talents have combined to produce an entertainment truly suitable for all ages. Steve Oshatz's colored chromatized slides provide a visually appealing backdrop to the theater and the planetarium's stars. Terry Ryan's masks and David Leung's T'ai Chi movements conspire to help bridge the gap between animal and human. And Betty Sherman's lighting effects augment the heavenly displays of Dr. Bill Suggs' Planetarium.

Performances continue through this weekend, Thursday, Friday and Saturday at 8 pm.

—Jim Stiak

LCC THEATRE 1984-85 Lane Community College

Time flies!
Ten years have passed
—ten lively seasons of drama, comedy, and musicals,
since LCC THEATRE moved into the college's
new Performing Arts building
in October 1974.

To mark this special anniversary,
LCC THEATRE will open its 1984-85 season in November
with a revival of **GODSPELL**,
our first show in the new theatre,
directed by Ed Ragozzino.
Then, in February, we'll offer **BUS STOP**,
William Inge's warm comedy.
And, finally, in April,
it's **THE DOCTOR IN SPITE OF HIMSELF**,
Molière's nuttiest farce.

The cost? A season ticket is just \$14.
That's about 22% off the total cost of tickets
purchased separately for all three plays!

And that's our anniversary gift to you,
our thank you for a decade of support.

To place your order,
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