

THEATRE

OPENING THIS WEEK

Dance '85

A repertoire of modern dance, Mexican folk dance, traditional African dance and ballet is featured in *Dance '85*, opening Thursday, Jan. 24, at the University of Oregon's Robinson Theatre. The 8 pm performances are also scheduled for Jan. 25, 26, 31, Feb. 1 and 2.

Dance '85 is presented by Concert Dance Theatre, the UO dance department's repertory company comprised of students and faculty. Joining them is guest choreographer Lan Huei Hon, originally from Singapore and now on the faculty of Seattle's Cornish Institute. She will present "Scriabin Dances," a modern ballet set to the music of Alexander Scriabin.

The other pieces are "Mirage" by Robin Collen, "No Heaven" by Tony Kramer and Bruno Madrid, an untitled work synthesizing African traditional and American modern elements by Joellen Meglin-Roan, and "In A Minor Cuneiform" by Susan Zadoff.

Tickets may be reserved by calling the University Theatre box office at 686-4191, noon to 4 pm, Monday through Saturday.

Mixed Pieces Theatre

Mixed Pieces Theatre will present *La Follie Bourgeois*, an original play featuring some wild and absurdist characters in a comedy romp through a religious commune named Boujwa-puram, located in the heart of Wacko County. This obvious spoof on Rajneeshpuram is written and directed by D. Roberts. Performance dates are Jan. 25, 26, Feb. 1

and 2, at 8 pm, at the Knights of Pythias Building at 12th and Lawrence. Tickets are \$4 and available at the EMU Main Desk, Mother Kali's Books and Everybody's Records.

Two for the Seesaw

Two for the Seesaw, a play by William Gibson, opens Jan. 24 and runs through Feb. 3 at the Hult Center's Soreng Theatre. This Oregon Repertory Theatre production is directed by David Lunney and features a cast of two—John Hutton as Jerry Ryan and Melinda Deane as Gittel Mosca. Hutton, who appears regularly on the daytime TV drama "Another World," was last seen in Eugene in ORT's production of *Our Town* and *The Beard*. Deane is a member of the Denver Center Theatre Company.

NEXT WEEK

The Fox

The Community Center for the Performing Arts will present a play adapted from D.H. Lawrence's short story, "The Fox," on Thursday, Jan. 31 and Friday, Feb. 1, at 8:30 pm, at the WOW Hall.

The play concerns two women who live on a small farm in rural England in 1918, and the young soldier who walks into their lives to change them forever. Diane Johnson, Bonnie Harris and Rich Sheeland—all veterans of local theatre productions—star in this drama.

Tickets are \$2.50 in advance, \$3.00 at the door, and are available at Balladeer Music, EMU Main Desk, Earth River Records, Literary Lion, House of Records, and the WOW Hall.

Review:

No Sex Please, We're British

There is no sex in *No Sex Please, We're British*—at least not much, but that depends on how you look at it.

Let me explain. . . . *No Sex Please, We're British* is an English sex farce running through Feb. 2 at the Very Little Theatre.

"Ah-ha!" you say, "The title's got sex in it!"

You're right, it does. Don't go expecting to find any deeper exploration of the subject than that. It's a little like a theatrical *I Love Lucy* starring Benny Hill.

In the trade that's known as a "door slammer." Here's how it goes.

A young couple starts receiving pornographic material in the mail and spends most of the play trying to surreptitiously dispose of it.

That doesn't sound too funny, so here's what authors Anthony Marriott and Alistair Foot do to spice things up.

Peter (Brad Cafarelli) and Frances (Rhonda Costanza) live in an apartment over the bank where Peter is a junior executive. Frances orders what she thinks is Scandinavian glassware but starts taking regular deliveries of racy post cards, books and films. Peter's mother (Catherine Karhoff) shows up and connects with Peter's boss (Ben Taitel).

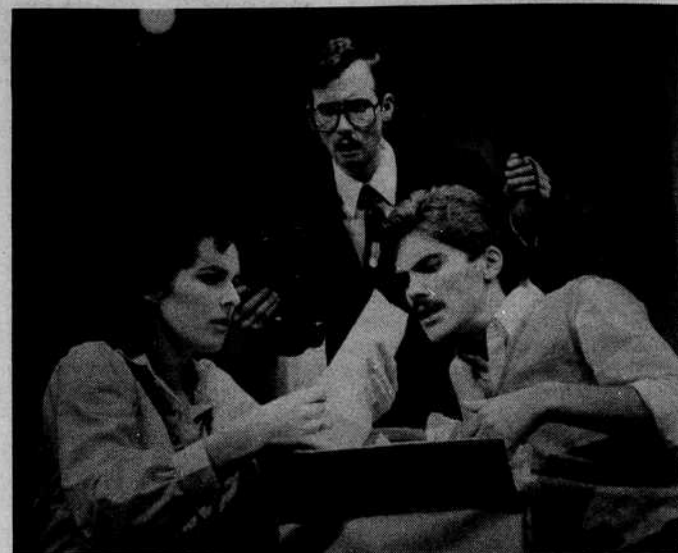
Frances and Peter enlist an unwilling clerk from the bank, Runnicles, played by Steve Young, to help get rid of the smut, but it isn't long before the police are dropping in and a traveling bank examiner arrives prematurely in need of overnight lodging.

To top things off, the porno company sends two ladies of the evening around to smooth things over with what they think is a dissatisfied customer. Whew!

All this takes place on a set with six doors, one set of stairs, and a troublesome room divider that opens and closes at the most inappropriate times. This sturdy assembly, by set designer Jim Roberts, takes considerable abuse during the evening. I was impressed.

Since all plausibility has pretty much been shot to hell at this point, the only thing left to do is pile in plenty of puns, "You pulled my shuttlecock out of place," and double entendres, "She made me cut her string and hold her little surprise," all in good, irreverent fun.

Peter attempts to engineer the disposal of the goods. Cafarelli gives it an industrious go, and takes his failure well. Likewise, Costanza is



Steve Young (standing), Rhonda Costanza, and Brad Cafarelli in VLT's comedy hit, *No Sex Please, We're British*.

entertainingly inept at this new enterprise. Both players make a worthy effort all around.

Most of the really funny stuff goes to Steve Young's animated Runnicles. A mousy chap, trapped by fate into this sleazy assignment, Young's madcap activity becomes burlesque—including some genuinely funny sight gags. Included are aerobatics, uncomfortably close quarters with the various ladies and, in keeping with the naughty nature of the whole evening, he winds up in his skivvies, pursued by the call girls.

Doors open and slam shut. The wrong people show up at the wrong time, the air grows thick with misunderstandings and deceptions, and no one seems to be the wiser as our heroes barely make their ruse work from one imminent disaster to the next. Each hastily contrived solution fosters a whole new set of dilemmas.

Catherine Karhoff is charming as Frances' somewhat unwelcome mother-in-law, Eleanor. The two get into some subtle—and catty—exchanges, but for the most part, Eleanor just makes inconvenient entrances. Again, here is a good effort worthy of a better cause.

Special mention goes to VLT veteran Gene Herlocker as Needham, the bank examiner. After getting a family-sized dose of sleeping powder he wanders around in delightful befuddlement, ultimately becoming prey for Susan and Barbara—the diplomatic hookers, played by Shari Duncan and Margot Brown. This man slides down a wall with real class.

Peter's boss, Mr. Bromhead

(Ben Taitel) and Police Superintendent Paul (Ethan Newman) are proper, conservative, British society embodied.

On the other hand, the two ladies sent over by the porno outfit are British bodies with new notions about propriety.

If you seek profound theater, you will do better elsewhere.

If you're looking for a little naughty fun and a real change in pace, *No Sex Please, We're British* has something to offer.

Director John Duncan admits that the play's success depends on timing—folks are literally flying in and out by the finale and Duncan has things staged at a healthy clip. The cast and crew seem up to the task. They do admirably considering the play's humor will never soar with brilliance.

You must take *No Sex...* for what it is and no more. The play's premise of rampant permissiveness is no more topical now than it was 15 years ago and as much as it might like to titillate, the frenzied activity makes it seem more rowdy than bawdy. It's all rather silly and it doesn't pretend it's not.

So have a little vaudevillian fun before *No Sex Please, We're British* finishes up at the Very Little Theatre. It's a very little play done in a big way with a very big heart.

Performances are scheduled for the evenings of Jan. 24-26, 30-31 and Feb. 1-2. Showtime is 8:15 and tickets are \$5.

—Bob Broderick

Note: Tickets are available for the February 3 performance only. All others are sold out.

Mainstage Needs You!

Mainstage Theatre—the producers of *Annie*, *Lion in Winter*, *The Wizard of Oz*, *Camelot* and the popular summer theatre-on-the-mall series—has recently appealed to friends and supporters for money, materials and volunteer help. While trying to maintain quality theatre with affordable ticket prices, Mainstage has gone in debt, a debt which threatens their next scheduled production of *Kiss Me Kate* and the summer on-the-mall series.

Contributions to Mainstage Theatre are tax-deductible and can be mailed to Mainstage Theatre Company, P.O. Box 11732, Eugene, OR 97440-3932.

For information on other ways you can help, call Mainstage at 683-7207.

LCC THEATRE Lane Community College

Presents

A Comedy by
WILLIAM INGE
Directed by
STAN ELBERSON

February 8, 9, 13-16
Reserved Seating, \$5
Phone: 726-2202

A warm and funny love story

Bus Stop

University Theatre and the Department of Dance present

January 24, 25, 26, 31
February 1, 2
Robinson Theatre
8:00 p.m.

DANCE 85

Call 686-4191 for ticket information

The Very Little Theatre presents

No Sex Please, We're British

A Madcap Comedy by
Anthony Marriott & Alistair Foot

Jan. 24-26, Jan. 30, 31
& Feb. 1, 2 Feb. 3

Box Office open 2:00 - 5:30
Tuesday - Saturday
2350 Hilyard Street
CALL 344-7751