

MAINSTAGE THEATRE COMPANY
presents

Cole Porter's
Kiss Me, Kate

Mainstage Theatre proudly presents Cole Porter's exciting musical "Kiss Me, Kate" for three performances at South Eugene Theater . . . March 15, 22, and 23 at 8:00 p.m. Tickets now on sale for \$5.00 & \$6.00. Discounts Available. "Musical Theater at Affordable Prices"

MAINSTAGE THEATRE COMPANY
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SUMMER '85
FIDDLER on the ROOF
Directed by Ed Ragozzino

AUDITION

March 18, 19, 20 — 6:30 pm
HULT CENTER, Eugene
No one under 16 will be seen.



For information, telephone:
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CINEMA

Review:

The Go-Masters



Directed by Junya Sato and Duan Ji-Shun; screenplay by Li-Hong-Zhou, Ge Kang-Tong, and Fumio Konami; final script by Yasuko Ohno and Tesuro Abe; starring Sun Daolin, Rentaro Mikuni and Shen Guan-Chu.

The Go-Masters is not simply an Asian epic about Sino-Japanese relations between 1924 and 1956. It is not merely the story of how two families are separated by war and hatred. Released in Asia to bigger audiences than any Asian film before it, *The Go-Masters* is the first joint production between the nations of Japan and China. It is this kind of political circumstance that makes the film "important" in capital letters, but the film is better than might be expected; political issues that could be clouded over are explored in depth and the effects are witnessed in both nations.

The story begins with Chinese Kwang Yi-shan taking a trip to Japan at the end of WWII to search for his son A-Ming (Shen Guan-Chu), who has lived there for over a decade with the Japanese Rinsaku Matsunami (Sun Dao-Lin). As Yi-shan travels by ship he thinks back, and flashback structure is first introduced. The flashbacks detail the history of the two men and the boy.

Their story begins in 1924, when the southern China master Yi-shan first meets Japanese champion Matsunami. Matsunami saves Yi-shan when he is jailed for beating a pompous general in public. But while Yi-shan is incarcerated, Matsunami plays A-Ming in a playful game of go and spots the boy's genius. He begs Yi-Shan to let him take the boy back with him and teach him the game in Japan. Yi-shan at first refuses, but when revolution begins to ferment in China, he decides Japan may be a safer place for the boy.

As A-Ming polishes his skills at go and begins a romance with Matsunami's daughter Tomeo, relations between the two countries atrophy and finally collapse as Japan invades China. Hatred develops—in China there is a concentrated anti-Japan campaign as Japanese soldiers destroy cities and massacre populations. The citizens of Japan have no idea of the atrocities; they think they are saving the country from American imperialism. Yet news filters to the Chinese living in Japan and emotions reign high. The film explores the conflicts the three major characters face as they are torn by the war; it delves into, as Matsu-

nami's sister terms it, "the taste of hate."

This is what sets the film above the level of the typical international war epic. The political questions are dealt with frankly and honestly, and the relationships are handled with some surprises. Though it isn't any surprise that the film ultimately is an affirmation of Sino-Japanese relations, it affirms it with grace, drama and power. The last shot is on the Great Wall, which is pouring with tourists from all nations, but especially Japanese and Chinese schoolkids playing together. Yet it isn't some falsely tacked-on ending; after the tensions and hatreds between the countries, this ending is welcome and deserved.

Although hindered slightly by an overuse of flash and technique (especially in the transition), *The Go-Masters* is a solidly told film with more substance than is expected. The directors chose their focus well in the game of go (the Oriental equivalent of chess), a centuries-old game that is not only taken very seriously in both countries, but is an important cultural artifact for both countries, and as such, a common cultural tie. As an affirmation of friendship and peace, *The Go-Masters* is a winning, engaging drama sparked by excellent performances, gorgeous photography and a healthy amount of depth and sincerity.

—Sean Axmaker

THEATRE

OPENING THIS WEEK

Cuckoo's Nest

Oregon Repertory Theatre opens its last production of the season with the stage adaptation of Ken Kesey's classic novel, *One Flew Over the Cuckoo's Nest*. Directed by George Lauris, *Cuckoo's Nest* will open in the Soren Theatre at the Hult Center for the Performing Arts Thursday, March 7. The play will run through March 17, with performances Tuesdays through Saturdays at 7:30, and Sundays at 2 pm.

With a cast of 20, ORT brings to the stage many of the community's leading resident actors. Playing the lead role of Randal P. McMurphy is Daniel Bruno, a

member of the "On the Edge" improvisational company. "Big Nurse" is portrayed by Catherine Karhoff, a graduate of the Pasadena Playhouse and a recent newcomer to the Eugene area. Ken Hof will play the role of Chief Bromden. Sets are designed by Jerry Williams, costumes by Janet Elam, lights by David Sherman, and sound by D. Roberts.

For ticket information call the Hult Center Box Office at 687-5000. Prices start at \$6.00.

The show stars Sue Schroeder-White, who has been seen in *Camelot* and *Oklahoma*, and Mikel MacDonald, seen most recently in *Tartuffe* and *Excursion Fare*. The cast also features Kellie Anne Smith and Brad Cafarelli.

Ticket prices are \$5.00 and \$6.00, with a \$1.00 discount for senior citizens and children 12 and under. Group discounts are also available. For reservations or more information, call Mainstage Theatre Company at 683-4368.

NEXT WEEK

Kiss Me, Kate

Tickets are on sale now for Mainstage Theatre Company's production of *Kiss Me, Kate*, directed by Joe Zingo. *Kiss Me, Kate* opens Friday, March 15, with subsequent performances March 22 and 23. All performances will begin at 8 pm at the South Eugene Theatre.

Kiss Me, Kate, a Broadway tribute to William Shakespeare, with music and lyrics by Cole Porter, is a backstage fable of an egocentric, fabulously flamboyant ex-married couple who are reunited to co-star in a musical adaptation of *The Taming of the Shrew*.

Children's Auditions

The Neighborhood Players is proud to announce auditions for its first production in conjunction with River Road Parks!

Young performers, age 8 to 15, are invited to come out to River Road Park, 1400 Lake Dr., on March 21 and 22 at 3:00 and read for Director Janet Steiger Carr.

Their first play is an original script by the director entitled *The Knight of the Lost Half Hour*, a comedy-adventure with 13 speaking parts for boys and girls.

The play will be presented May 1 through 5 in the River Road Park auditorium. Any questions, call the Parks at 688-4052. Scripts are available to be checked out at the park office.

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