

CYCLE-IT
REPAIRS & CYCLES
Mountain Bike Specialists
1753 W. 18th Ave. 687-0288
Hours: 10-6 M-Fr, 10-5 Sat

GET FAT!
Bicycles from Sekai,
Fisher, Klein and
Fat Chance
New Bike Set-Ups
Nobody does it better!

Friday, July 17
through Sunday, July 26

Summer Sale

Fifth Street Public Market - Valley River Center
Yamhill MarketPlace

Uncommon Scents.

POPULAR MECHANICS.

west side
FOREIGN AUTO
Maintenance & Repair
1069 W. 3rd
484-4930

South Hills Crystal Shop

featuring a complete line of crystals and rocks

- Amethyst
- Rose Quartz
- Citrine
- Fluorite
- Rare Crystals from the Northwest

Stop by or call for directions
342-6544
31334 Fox Hollow Road
Authorized Diamond Pacific dealers.
See us for discounts.

Hypnosis & Creative Visualization

 Focus your personal inner strength on getting what you want out of life.

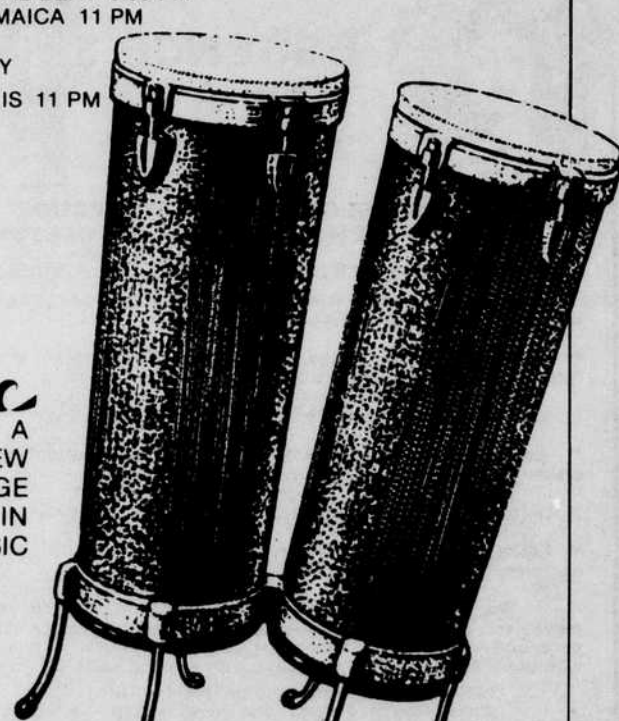
- lose weight
- stop smoking
- manage stress
- create new directions

You have the power, I have the tools!
Rosemarie Eisenberg
Call or write for free brochure:
1257 High Street, Suite 7, Eugene, Oregon 97401 484-1969

REGGAE - SOUL - TROPICAL - R&B

FRIDAY NIGHTS
STRAIGHT STREET 7:30 PM
TROPICAL BEAT 9:00 PM
AIR JAMAICA 11 PM

SATURDAY
BLACK IS 11 PM



KLCC
A NEW AGE IN MUSIC

KLCC 89.7 FM
NATIONAL PUBLIC RADIO

THEATRE

Two Ashland plays successful

Reviews by Dorothy Velasco

Curse of the Starving Class

Sam Shepard does not write likable plays. His characters aren't nice and his plots aren't pleasant. This isn't entertainment in the standard sense, but there is so much theatricality in Shepard's plays, and such a strong look at the dark side of life, that the territory is worth exploring.

Curse of the Starving Class, now playing at the Oregon Shakespearean Festival, offers a disturbing glimpse of Shepard's grim world view. The action takes place at the rundown Tate homestead, an avocado farm in California. The Tates aren't poor enough to be starving, but by their inability to function in a normal manner, there is rarely any food in the house. The lack of food is apparently real, but even more important is the lack of social nourishment. These people are starving for selfhood, for the dignity of valued lives.

We might sympathize with them more if they demonstrated any admirable qualities, but since all of them are unlikable, it's difficult to care whether they improve or even whether they live or die. At times we almost feel for Wesley the son, at other times we almost care about Weston the father, but they both inevitably earn our disgust rather than our sympathy. The mother and daughter are even less worthy of compassion. Shepard has never written a mother role that is not an absolute monster.

In spite of the characters, the play is compelling, partly because of the physicality of the action. Shepard is a master at using real props and actions to create an atmosphere of menace. When Weston brings home food he fills the empty refrigerator with prickly

artichokes. A live lamb onstage gives a sense of real life and real vulnerability. Food is strewn about the floor and the refrigerator door is left open, actions that grate against our ingrained habits.

Director Andrew Traister, formerly of Oregon Repertory Theatre and recently named Artistic Director of Alaska Rep, has guided a strong cast through demanding roles. Dan Kremer as Weston, Caren Graham as Ella his wife, Richard Howard as Wesley the son, and Kimberly Patton as Emma the daughter are all desperate, all doomed. The minor characters, among them former Eugene actors Bill Geisslinger and Bill Ritchie, are hardly needed to destroy this self-destructive lot.

In the program notes Sam Shepard states, "I try to go into parts of myself that are unknown. Catharsis is getting rid of something. I'm not looking to get rid of it; I'm looking to find it. I'm not doing this in order to vent demons. I want to shake hands with them." In this production of *Curse of the Starving Class*, Shepard not only shakes hands with demons but allows them the run of the house.

The Shoemakers' Holiday

The prologue of *The Shoemakers' Holiday* explains that the play was written merely for mirth. A play that exists only to offer fun needs no apology if it provides the promised fun, and the current production at the Oregon Shakespearean Festival does just that.

The Shoemakers' Holiday, a comedy by Thomas Dekker first performed in 1599, is a charming entertainment that offers a rare and democratic view of the strengths of the middle class and the working classes of that era. Rowland Lacy, a nobleman, is in love with Rose Otley, daughter of the Lord Mayor of London, a middle class merchant. Their families disapprove of the match, and to be near his love

Lacy disguises himself as a Dutch shoemaker apprenticed to Simon Eyre, a merry and highly successful businessman. Simon and his wife aspire to greatness, and eventually he becomes the new Lord Mayor of London, admired even by the King of England.

Meanwhile, young Lacy is no snob, and he enjoys rollicking good times with the other shoemakers, and lusty good times with his Rose as they plan to elope.

Director Jerry Turner fills out the light script with plenty of happy action, without resorting to excessive corn. Thomas Dekker wrote more than 40 plays, and he played with words adeptly. When Lacy pretends to be Dutch, the bilingual byplay is fast and joyful. Simon Eyre could fill a book with the epithets he slings at his wife, and one of his assistants, named Firk, often threatens to "firk you."

William McKereghan as Simon Eyre leads a solid cast, notably Dante DiLoreto as Rowland Lacy, the disguised nobleman, Douglas Markkanen as the ever-twitching Firk, Caren Graham as Simon's ambitious wife, and Sheryl Taub as the eager Rose Otley. Ursula Meyer is a delight as Sybil the maid. To warn Rose of danger she displays a whole repertoire of exuberant antics, even pretending to sweep the floor while sprinting across the stage.

Costume designer Claudia Everett provides plenty of laughter with her humorous costumes, especially a pair of ridiculous platform shoes for Caren Graham and exaggerated codpieces for the men. *The Shoemakers' Holiday* is not a deep play (even Shakespeare's lightest creations have far more thematic resonance), but it is surprisingly realistic for its era. The humor is still fresh, thanks in part to a liberal sprinkling of contemporary puns added by the director.

[Dorothy Velasco's reviews can be heard on The Ashland Report produced by D. Roberts and airing on KLCC-FM's Morning Edition and Sunday Morning programs.]

Invest in your principles.

Socially Responsible Investing

We invest in companies which are making a positive impact on the world through their products, services and business ethics. We avoid investments in South Africa, weapons manufacturing or nuclear energy.

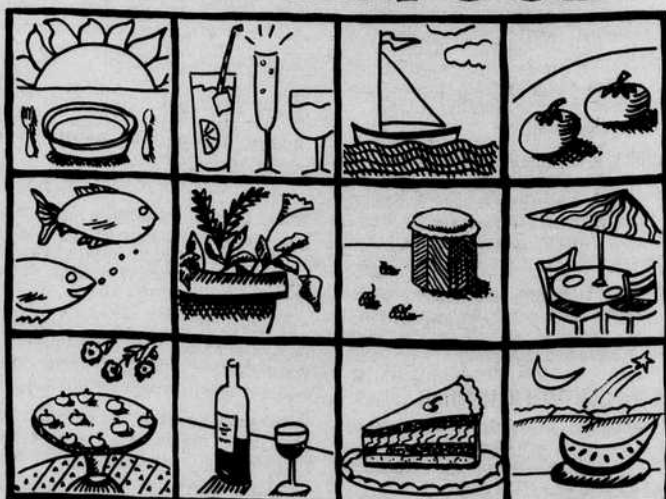
We invite you to contact us right away for a brochure or to schedule a meeting at no charge. There is no minimum investment.



Progressive Securities Investment Services

Portland Office 503.224.7828
Eugene Office 503.345.5669
P.O. Box 3860
Eugene, Oregon 97403

THE POETICAL PURSUIT OF SUMMERFOOD



BOOK & TEA CAFE

Open Tues-Sat 8:30-10 pm Sunday 9-5 1646 East 19th, Eugene 344-3422