



Goldie Hawn, Warren Beatty in 'Shampoo'

Ode calendar of events May—June

<p align="center">30 Friday</p> <p>FISHBOWL FOLLIES: Peaceful Valley Bluegrass Band, 4-5:30 p.m., free.</p> <p>NOON GIGS: John Jarvie, classical guitarist, new addition EMU, 12:15, free.</p> <p>"MASS": McArthur Court, 8 p.m., Tickets \$5, \$3.50 and \$2.50 at EMU main desk and U.T. box office, students half price.</p> <p>"THOMAS JEFFERSON, ARCHITECT": Lecture, Phil Dole, 4:30 p.m., 177 Lawrence, free.</p> <p>"HAROLD AND MAUDE": 180 PLC, 7, 9 and 11 p.m., \$1.</p> <p>"THE CONVERSATION": 150 Sci., 7 and 9:30 p.m., \$1.</p> <p>FOLK DANCING: Gerlinger Gym, 7:30 - 11:30 p.m., free.</p> <p>"THE SECRET AFFAIRS OF MILDRED WILD": Forum Room, Eugene Hotel, 8:30 p.m., dinner and cocktails before. \$10 dinner and play.</p> <p>4-PLAY MUSICAL REVUE OF LOVE: Speak Easy, 959 Pearl, 8 p.m., \$2 cover.</p> <p>FOLK CONCERT AND DANCE: W.O.W. Hall, 8 p.m., \$1.50.</p> <p>TURKEY RUN: ASUO Survival Center dance, EMU Ballroom, 8-11 p.m., \$1.</p> <p>"STAGE DOOR": LCC Performing Arts Theatre, 8 p.m., \$2.50.</p> <p>"CATCH ME IF YOU CAN": Very Little Theatre, 2350 Hilyard, 8:15 p.m., \$2.50.</p>		<p align="center">31 Saturday</p> <p>"MASS": McArthur Court, 8 p.m., Tickets \$5, \$3.50 and \$2.50 at EMU main desk and U.T. box offices, students half price.</p> <p>"WOMEN IN LOVE": 150 Science, 7 and 9:30 p.m., \$1.</p> <p>"THE SECRET AFFAIRS OF MILDRED WILD": Forum Room, Eugene Hotel, 8:30 p.m., dinner and cocktails before. \$10 dinner and play.</p> <p>4-PLAY MUSICAL REVUE OF LOVE: Speak Easy, 959 Pearl, 8 p.m., \$2 cover.</p> <p>"STAGE DOOR": LCC Performing Arts Theatre, 8 p.m., \$2.50.</p> <p>"BELLE DE JOUR": 180 PLC, 8 p.m., \$1.</p> <p>"GOOD 'N' COUNTRY": Lane County Fairgrounds Pioneer Bldg., 8 p.m., \$1.50.</p> <p>"CATCH ME IF YOU CAN": Very Little Theatre, 2350 Hilyard, 8:15 p.m., \$2.50.</p> <p>"TED MACK MEMORIAL TALENT SHOW": W.O.W. Hall, 8 p.m., \$1 entry, prizes awarded.</p>	
<p align="center">1 Sunday</p> <p>FOLK DANCING: Gerlinger Gym, 7:30 p.m. - 10:00 p.m., free.</p> <p>LCC BAROQUE ORCHESTRA AND BRASS CHAMBER CHOIR: Performing Arts Theatre, 2 p.m., free.</p> <p>"CATCH ME IF YOU CAN": Very Little Theatre, 2350 Hilyard, 8:15 p.m., \$2.50.</p> <p>"THE MERCHANT OF FOUR SEASONS": University Theatre, 8 p.m., free.</p> <p>"THE SECRET AFFAIRS OF MILDRED WILD": Forum Room, Eugene Hotel, 8:30 p.m., dinner and cocktails before. \$10 dinner and play.</p>		<p align="center">3 Tuesday</p> <p>FISHBOWL FOLLIES: Tim Jolley and Melissa Vallender, 8:30 - 10:30 p.m., free.</p> <p>LCC CONCERT CHOIR AND WIND SYMPHONY: Performing Arts Theatre, 8 p.m., free.</p> <p>JEFF BECK AND MAHAVISHNU ORCHESTRA: Paramount NW, Portland, 8 p.m.</p> <p>ONE-ACT PLAYS: Pocket Theatre, Villard Hall, 4 and 8 p.m., free.</p>	
<p align="center">2 Monday</p> <p>NOON GIGS: Friendly Village Puppet Farms, EMU new addition, 12:15 p.m., free.</p> <p>BRUINER GALLERY: UO library, Photographs by David Mead, June 2-15. Hours 8 a.m. to 10 p.m., weekdays.</p> <p>ERB MEMORIAL GALLERY: Second annual student art show, photography, through June 6. Hours same as EMU operating hours. PLC, 7 and 9:30 p.m., \$1.</p> <p>LCC GALLERY: Student show, through June 6, Arts-Applied Design Bldg. Hours Mon.-Thurs. 8 a.m. to 10 p.m., Friday 8 a.m. to 5 p.m.</p> <p>UO ART MUSEUM: Masters terminal projects through June 2. House 1-5 p.m. except Monday.</p>		<p align="center">4 Wednesday</p> <p>"CATCH ME IF YOU CAN": Very Little Theatre, 2350 Hilyard, 8:15 p.m., \$2.50.</p> <p>BELLY DANCING: The grass in front of Gerlinger Hall, 1:30 p.m., free.</p> <p>ONE-ACT PLAYS: Pocket Theatre, Villard Hall, 4 and 8 p.m., free.</p>	

University student directing LCC's 'Stage Door'

By ROBERT WEBB

"Stage Door" is about "...a group of aspiring young women trying to make it big in New York, living in a rooming house that caters entirely to the theatrical profession; their ups and downs, sorrows and happinesses." Sounds like billboard blurb from a 30's musical, right? Almost. Outside of the intermission and scene changes there isn't any music in the play. There is, however, a distinct taste of the 30's—at any rate the 30's you see on the late night movies. "Stage Door" was written by Edna Ferber and her sometimes roommate George S. Kaufman. It was first performed in 1936, and is now serving as the final production of Lane Community College's Theatre season.

Director Wayne Ballantyne (who offered the above quote) is very much enamored with the 20's, 30's, and 40's. "Odets, O'Neill, Coward, Philip Barrie—it was really a beautiful time for theatre. I like period things. I like getting a group of people together

and getting them excited about a period that they know very little about. The group I'm working with has really grown. I think they've captured the spirit of the play and the look of the times.

"One of the problems with a period play is that generations since then have not been so verbal. That sarcastic wit of Kaufman and Coward...people today just don't talk that way and it's difficult to put across. I think that's one of the valuable things about doing this kind of theatre: it forces the actor and the actress to learn how to speak again."

It also serves as a bit of a challenge to the audience. Listening is an art many of us have misplaced. The production doesn't wait for you, you either pick up its rhythm or it leaves you. I suppose this could be considered a fault of the production but I found it interesting in that it forced me to truly concentrate on what the people were saying. True, some of the diction could have been cleaner but on the whole it was quite nice.

When Ballantyne, a University theatre student, was asked how he came to be directing a major production at Lane he replied, "I used to go to school there. Ed Raggazino knows my work and a lot of the performing arts staff have seen plays I've directed. That coupled with the fact that I know the building, the department, and the students. I guess they felt I was experienced enough." He is also a graduate of the American Academy of Dramatic Arts.

"I looked at a lot of plays written around the 20's, 30's, and 40's," Ballantyne said. "One of the criteria I used was I wanted something that had a lot of good women characters in it. "Stage Door" seemed to offer the type of good ensemble group play I wanted. There are twenty women and ten men in the cast. I feel that I can direct women better than I can men. Maybe no better but I seem to get more out of them."

The women do come off much better than the men. Part of it is the

writing. With two or three exceptions the male parts don't seem to serve any real purpose in the dramatic action. The main problem is that the actors, rather than fill in with themselves what the authors left out, settled for being mere stereotypes. A notable exception was Nicholas Breeden as Frank the houseboy. It's a small part but Breeden made him eccentric enough that he was fun to watch.

But the play is about women and the women carry it off very well. It's refreshing to see a play that offers this many fine opportunities for actresses. It's all too rare in the American theatre and more's the pity because there is much feminine talent around. Although it's difficult, and perhaps even a little unfair, to single out any individual performances from the ensemble (each of whom depended strongly on another's reaction for their own lines to have any meaning), it would be a shame if mention were not made of Karen Quanbeck and Gini

Blake. Both of these women gave the audience some real people to look at.

The main set, designed by David Sherman, was very exciting. I'm always thrilled the first time the curtain raises on one of his sets because I know I'm in for a visual treat. I was a little disappointed though, in the upstairs set. Again, Sherman's sense of line kept the eye interested but I didn't quite believe it was what it was supposed to be. It looked too tacked-on. Perhaps a little more thought was needed.

All in all, it was a very exciting evening of theatre. They did seem to capture the spirit of the times. Mix with this a strong cast and a good script (albeit sometimes melodramatic by our standards) and how can you lose?

The play continues its run tonight and Saturday. Tickets are available at the LCC box office from 8 to 5 Monday-Friday. They are \$2.50 each and all seats are reserved. Phone 747-4501, ext. 401.

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