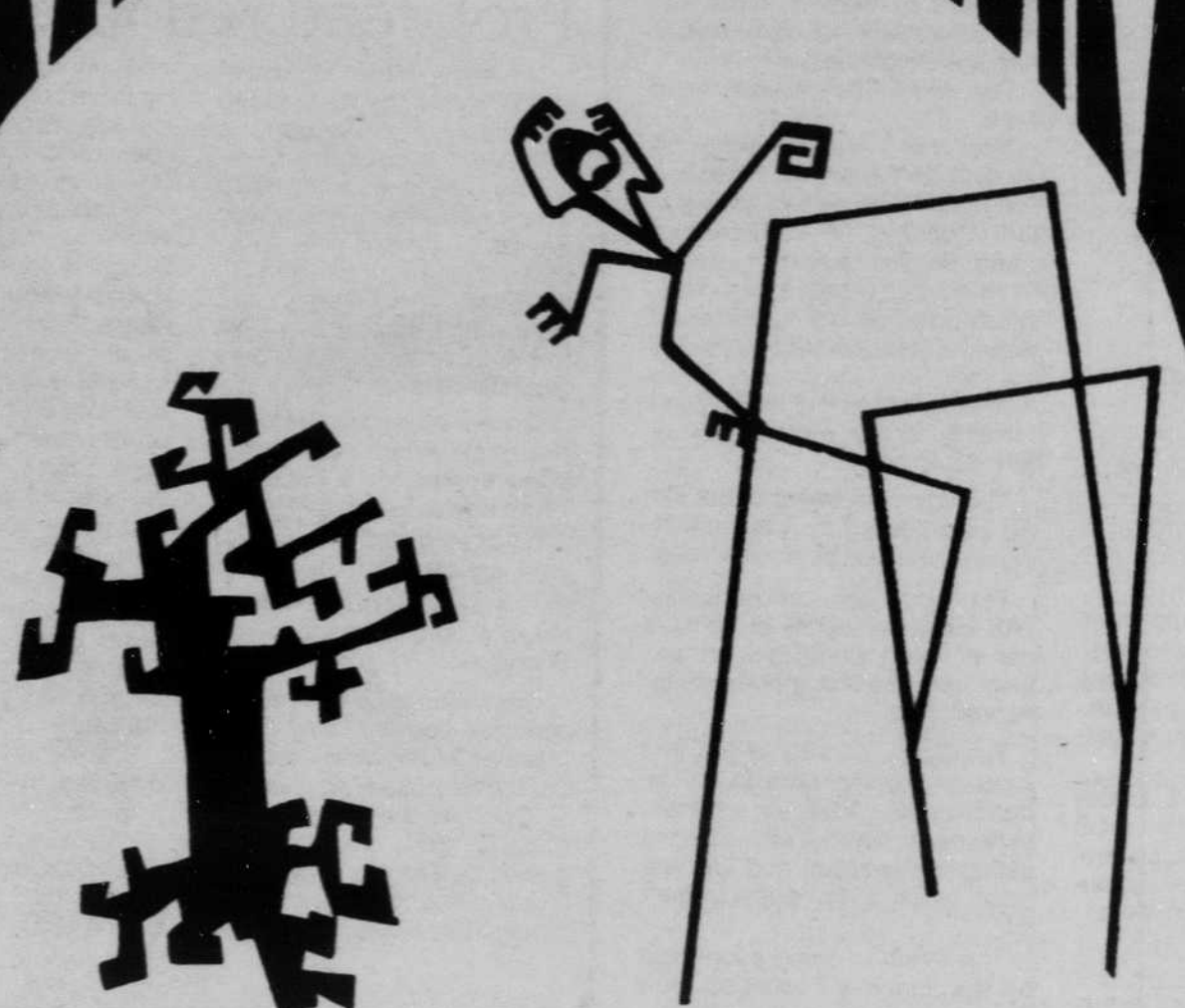


DANCE DRAMA



Soulstice: A collage of rhythmic motion; dance and drama

By Robert Webb

Electronic "music" enters the dark. Sounds, starting out simply but building in complexity, invade the air.

The curtain opens. A bare stage except for the back wall on which is placed cut-out geometric designs, mostly trapezoid in shape. The shapes, with their overall placement and the partially readable words written on some, evoke a feeling of City.

A male dancer comes on stage, the Hurdy-Gurdy Man. He twists, jerks, stoops, rises, arms and torso in awkward but ordered positions. The feeling is busy, hustle and bustle, machine-like but with an underlying animal texture.

Another dancer enters. A woman, Jane. She goes through the same motions, duplicating what has gone on before but beginning after he has already started.

Another dancer enters, the pattern is repeated. Then another, and another.

Soon fourteen dancers are on stage, all repeating the same movement matrix but at different times.

We are witness to a collage of rhythmic motion, the City.

Soulstice — a time when the soul reaches the greatest distance from the self, and it seems to pause there before returning. A fragile and dangerous time when the soul could slip into darkness, creating an incomplete self.

Soulstice is a story told through the medium of dance that expresses the dilemma of a city woman (city — symbol of light, consciousness) who becomes departed from her soul. A sense of incompleteness compels her to return to the primeval realm of the jungle (dark, unconscious) to search for her lost self. It is there that light and dark, conscious and unconscious, body and soul, are united.

This dance drama is Teresa Killian's Honors College Choreographic Thesis. She, along with Les Killian and Jacquelyn Hilliard, developed the original story line. She also did all the choreography and designed the costumes.

Killian received her inspiration for the work from the writings of Jane Goodall and her studies of animals in Africa. She was reading Goodall in preparation for her job as choreographer of the animals in the Very Little Theatre production of *The Flowering Peach* last August.

By the way, for those of you familiar with Goodall, the pivotal jungle character is a chimp named David Greybeard.

The audience will be treated to some very interesting animal characterizations (chimps, gazelles, hippos, a tiger) in the jungle sequences. The dancers who portray the animals are the same dancers who play the city dwellers (a garage mechanic becomes a chimp, a bus driver returns as a hippo, etc.)

As animals they wear masks created by J.C. Pock. The masks are stylized versions of the animal's faces, an abstract representation as opposed to an attempt at reality. Pock also did the lighting for the production.

Les Killian's sets continue to reflect that abstract quality. The jungle consists of stylized units resembling trees, bushes, a pond. The trees and bushes are made up of abstract designs hung in a close approximation of the shape of the object they are to represent. The pond is a mat of blue material.

Integrated with visual aspects of this production is the aural, composed by U of O student Robert Eaton especially for *Soulstice*. It will be performed live with a fourteen member orchestra and chorus. The electronic music which opens each act was created by Eaton and John Weisenthal.

George Hutt conducts the orchestra.

The lead dancers in this three-act dance drama are Jenifer Pashkowski Winsted, Jeff Cornett and Jackie Goodrich.

The efforts put forth in any artistic endeavor become meaningful only when they can be shared.

Soulstice can be seen on May 13, 14 and 15 at 8 p.m. in the dance studio on the third floor of the Gerlinger Annex.

Tickets are \$1 and are available at the door.



CINEMA

By Brad Lemley

The Man Who Skied Down Everest Mayflower Theater

No critic has ever done a review of Abraham Zapruder's film of the Kennedy assassination. No one has ever tried to evaluate its character development, praised or faulted its low budget or attempted to find the motivation behind producer-director-cameraman Zapruder's choice of camera angles. The reason is simple: the event was so earth-shaking that everything, including the movie, faded into the background.

All of which is what makes reviewing the *Man Who Skied Down Everest* so tough. The event — a man making the most unbelievable ski run of all time — makes the movie itself seem almost incidental.

"Man" is the story of Yuichiro Miura, a Japanese physical fitness expert and skiing star who grew tired of shussing down comparative molehills like Mount Fuji and McKinley and decided to meet the Ultimate Challenge, found on the Ultimate Mountain — Everest. With the help of the Japanese government, private backers and some 800 equipment bearers, he set out to do just that.

But whatever skis down must climb up, so most of the film, in spite of the title, deals with the *Man Who Climbed Up Everest*. This is not a mistake on the moviemaker's part, for in many ways the ascent is the most illuminating leg of the round trip. The narration, taken from Miura's diary, gives a rare insight into the mental gymnastics that precede a death-defying stunt like this. While the cameras trace his progress up the mountain, the narrative traces his growing doubts about the sanity of the venture — doubts which become almost overpowering when an ice-axe-in-kills six bearers in the ascent crew.

But Miura goes on, spurred by an eclectic personal philosophy gathered from Zen, Greek myths, the religion of the Sherpa climbers and his own belief that he is "becoming part of the mountain." The camera captures the significance of his reflections with some dazzling shots of Everest, intercut with



footage of his ski conquest of other, smaller mountains. Finally, pushing himself through air so thin that "even thinking has become a great effort" he reaches the starting point of a ski run that staggers the imagination.

As one might guess, the title of the film is a bit misleading, for it conjures pictures of someone leaping from Everest's rocky pinnacle and slalom for six hours until he turns a final stem christie on the main street of Katmandu a feat that is plainly impossible. As it turns out, the actual run is just a little more than a mile and starts some 3,000 feet below Everest's summit.

But the conquest of the forty-

five degree slope at speeds approaching 100 mph must stand as one of the most spectacular athletic performances recorded on film. A description in print could not come close to describing the awesomeness of the accomplishment, but the ski sequence is run through twice in the movie, so anyone who goes will see as much of it as his or her nerves can stand.

The world will little note nor long remember who made this film, and Miura's name, while it will endure longer, will also eventually be forgotten. But the bravery — or lunacy — of the feat itself makes trading a spare evening and a few dollars for the privilege of seeing it seem like a small price to pay.

Play takes theater to people

Carl Sandburg tours state

Carl Sandburg is coming to town.

For those of you who thought he was dead — forget it. He's lively as ever in "The World of Carl Sandburg," a collection of poems, jokes, sayings, songs, and autobiographical sketches he concocted. Somehow dramatist Norman Corwin pulled all this into a unified whole. And now Tom Gressler of the University Theater is bringing it home to us.

That's right, home to us. Not just to the University but to Redmond and Glendale and Lakeview — that's as far as Bend and Quartz Mountain out of Roseburg and yet another Quartz Mountain by Goose Lake on the California border. That's a lot of territory to cover

So what's this all about anyway? Why tour a college Show? Well, Gressler says, "We feel we need to take live theater to the people of Oregon, as much as we can. We're going to the people."

It sounds good, but it's never been done before. Not by Univer-

sity Theater. One reason is, of course, that it's a back-breaking effort. Playing to completely different crowds every night. Completely different facilities. Actually a new show each performance and then a whole new show back in Eugene at the University. This is no casual affair — it's a tough job and there's no guarantee of success. So once again, Why?

And once again Gressler pops back with an answer. "Just getting people to see live theater is worth it, getting people excited with literature is worth it — we'll know our success by attendance and audience responses. But mostly art affects people cumulatively. It's an experience you don't judge totally intellectually. You look for the brightening of lives which results."

Benson sophisticated but 'down-to-earth'

Breezin'
George Benson
Warner Bros. BS 2919
Copyright 1976

It isn't often that one experiences on record a guitarist as fine as George Benson. Whether he is playing live (as in his brilliant shows here last weekend) or in the studio, Benson exhibits a sense of true feeling for the art of jazz guitar.

His recent departure from the CTI jazz label has raised a few eyebrows regarding the new directions he takes in his latest lp, "Breezin'." Benson displays a more fluid playing style than before, and for the first time feels comfortable playing "more diverse material."

"We didn't go after anything sophisticated. We wanted to put together songs that had quality and wouldn't befuddle people. I don't play just for musicians," he said, while strumming his cream-colored Gibson guitar during a break between sets. But his two shows at the EMU Ballroom Friday evening were fine examples of his musical sophistication.

Benson's work with producer Tommy LiPuma on this album is bright, innovative, and unusual for a first-time effort with an unfamiliar producer. Introduced to each other through mutual friends, the resulting relationship is present in this collection of songs. LiPuma is best known for his work with rock guitarist Dave Mason.

Benson's vocals on Leon Russell's "This Masquerade," are well sung, with a resemblance to the voice of Stevie Wonder. It's a pleasant change from his previous instrumental guitar tracks, and the treatment of vocal harmonies on the song are well done. He gets downright funky with Phil Upchurch's "Six to Four," and

cooks with the strings on Jose Feliciano's "Affirmation."

The only Benson-penned ballad on the lp, "So This Is Love?" is highlighted with the orchestrated strings of Claus Ogerman and features an electrifying keyboard solo by Ronnie Foster. Benson's finger movements on the song are similar to his occasional skat singing which he does frequently in live concerts.

The album itself was completed in just a few days, according to Benson. "The surprising thing about this record is that it was about the easiest record I've ever made in my life. The music that we play on the album says it all. It's all very simple, and down to earth."

It's his simplicity, and down-to-earthness that makes this album succeed over so many current jazz releases. Benson's slick fingering of the strings transcends to mellowness and eventually builds up a terrific feeling in the listener. He has the talent and know-how to make the perfect jazz lp without getting too commercial. One would almost expect him to be doing pop standards after his CTI departure, but Benson has class and wouldn't ever get caught doing something he doesn't like. His new record company, Warner Brothers Records is making specific efforts to let the public know of his changeover and progression into newer jazz veins. His performance at the "California Soul" concert in New York's Beacon Theatre was undoubtedly one of the highlights of the three-night affair. His debut with the label and with the current lp will be a strong force in his progression into the current commercial jazz markets.

"Breezin'" is a strong musical triumph for Benson and is well worth investigating for your musical pleasure.

George Benson performs without accompaniment. She doesn't play anything but her voice. She is here to sing. And sing, and sing. She

By Bob Webb

They wonder, 'cuz they've known me

since I was a little kid, Why Ruthie didn't turn out nice like all the other's did. I can just imagine, it, I hear 'em saying now. You know, Ruthie always was a little crazy anyhow.

Ruthie Gorton
The woman who wrote these lyrics will bring her special music to the EMU Friday (room to be posted) and to the Whiteaker School Saturday.

Ruthie Gorton is a singer and songwriter who began singing in the civil rights and anti-war movements in the early sixties. She was born in Chicago in 1946. Since that time, she has traveled around the U.S. singing original and traditional songs from all over the world and all parts of America. She has participated in tours of the U.S. with the San Francisco Mime Troupe and has also sung at many schools, prisons, coffee houses, demonstrations, union meetings, women's conferences, anti-war rallies, Appalachian mountain music festivals and benefit concerts. She was a delegate to the 21st World Conference Against A and H Bombs in Japan, where she spent a month traveling and singing and taking part in many cultural programs of the Japanese people.

Her songs have been published in many radical papers, women's songbooks, G.I. papers and collections of songs of the coal miners of the Appalachian mountains. Her songs about women, Appalachia and the war in Vietnam have been recorded by many recording artists in the U.S. and in Germany.

Gorton performs without accompaniment. She doesn't play anything but her voice. She is here to sing. And sing, and sing. She

has been known to go for two and a half hours.

In a recent interview, Gorton was asked where her music came from. She replied, "It's what I've heard and absorbed all my life, consciously and unconsciously, from other people. What I've heard gets filtered through my own experience, my own point of view. Most of what I'm transmitting to people I've collected and scavenged.

of the worst suffering."

She doesn't consider herself a feminist, "because the word doesn't have any real content to me. Everyone kind of fills in her or his own definition, so I think it's dangerous to apply to myself. If the word feminist means that women should do everything, anything they want to, that people shouldn't be limited by the sex, then I'm a feminist. There shouldn't be limits on anybody's

related from other things, I disagree with that strongly. I'm into separation if it serves a purpose, but only as a transitional thing. If you're not getting strength for some purpose, to be able to hold up your half of the sky and pull your own weight (since we all wake up to the same sun in the morning), then I really don't see any point in pretending the other half of the world doesn't exist, or wishing it didn't exist. A lot of separation comes

conjured up images of the kind of people who took what is really folk music and smoothed out all the rough edges to make it palatable to the taste-makers, the people who control the music industry. I don't blame the artists for the way they've been used by the music industry because it's not their fault either. They just happen to fit the pattern, and even if they made a lot of money, they didn't invent the pattern. In a lot of ways they're as victimized by what they are doing as the rest of the public.

"It's just that that's the exact opposite of real folk music," she explains. "I prefer to call my music people's music because at least if people don't know what I mean by the term, they don't assume anything. Folk music is real, it comes out of the people's daily struggles."

"People all over the country," she says, "are writing about what's on their minds. That's where I'm learning a lot of what I know. I try to share it with other people as much as I can because most people don't have the circumstances which allow them to get their music out of the people or they're afraid they're not writing like they're supposed to. So much good music goes unrecognized. People don't even recognize it in themselves. It tears me up to see how the system wastes people. It not only stops them from doing what they can, it also stops them from sharing what they do produce. Real folk music is what happens when I go somewhere and someone says to me, 'I want to sing you something I wrote because you shared something with me, I never sung in front of anybody before, but I want to tell you how I feel...'"

She will be sharing her music at 8 p.m. both nights. Admission is \$2 for adults and \$1 for children. The concert is sponsored by the Labor Action Committee.

from our own oppression, from our inability to struggle. It's a lot easier sometimes to just be with people who make you feel good about yourself, but it sometimes becomes necessary to use the strength you've gathered to engage in struggle with people who disagree with you. That's how people change. I've been through changes, and so have a lot of other people. There's no reason why everybody can't change."

Gorton, often termed a "folksinger," also has some definite thoughts about music in general and her music in particular.

"Folksinger," she says, "conjures up a stereotype that is inaccurate at best and severely limiting at worst. To me, folksinger

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"Because it filters through my own experience," she explains, "the music comes out slightly different. I can't call it original. I'm not saying that nobody's ever felt this way before because that's how my songs reach people. It's because people recognize something very familiar. People have the same needs and problems so that's why music can be a basis of unity. Music expresses those similar feelings, it reinforces them, reflects them, and solidifies them.

"It's also a way," she says, "of uniting people to fight whatever it is that causes them to express their pain in that way. A lot of good music comes out of suffering. Some of the best music comes out

development. In that sense Women's Liberation is everyone's liberation.

"But, if feminism means I see the women's struggle as a separate, isolated thing, that I won't work with men, that I hate men, or all the other various distortions that come from the media (some of which reflect real trends in the movement), I would say I'm not a feminist."

She adds, "I think it's necessary to sometimes isolate yourself for a certain period of time from people who inhibit you from being strong, but that kind of separation is a very different thing from separatism, which is a philosophy that sees a certain person's struggle or a group of people's struggle as iso-