

Shakespearean's offer summer courses

Summer courses for the Institute of Renaissance Studies and Oregon Shakespearean Festival have been announced by Dr. Homer Swander, Director of the Institute and Professor of English at the University of California at Santa Barbara (UCSB).

The courses vary in length from three days to six weeks, and may be taken for graduate or undergraduate credit. There are five three-day sessions beginning June 20 under the leadership of Michael Petrini of California Field Studies. The classes include attendance of the plays, study of the texts and discussions with members of the company. This program is designed especially for teachers seeking new methods. It offers two graduate units in Education from Notre Dame College in Belmont.

There are three week-long classes available, each centered on study of the plays. "From Script to Stage" is co-sponsored by Southern Oregon State College and begins on July 26. Students receive two units of credit for this class which is led by Dr. Swander. Other week-long courses include "Shakespeare on Stage" beginning June 26, is co-sponsored with Santa Barbara City College, and "Shakespeare Festival" begins July 19 and co-sponsored by the University of Nevada.

"New Strategies for Total Teaching: a Workshop" is available in a seven-day (3 units) or 12-day (6 units) session beginning June 21. This workshop is co-sponsored with Southern Oregon State College and the University Extension, UCSB.

An eight-day workshop in Renaissance Music and Dance will begin on July 18 and is sponsored by the University Extension, University of California at Berkeley.

The Shakespeare Renaissance Academy is a four-week retreat into the Renaissance and Shakespeare's plays. This course is sponsored by the Summer Session of the University of California in Santa Barbara; students may earn eight units of credit. The Academy opens on June 27.

A six-week "Super course" offering a total of 12 units graduate or undergraduate credit in the humanities is divided into two-week sessions. Entitled "The Festival Plays; Shakespeare, Shaw and Hellman," this course may be taken by students in two-week segments; each earning four

units of credit, or in its entirety. Co-sponsored with Southern Oregon State College and beginning June 21, the first two-week session will be led by Dr. John Styan, Andrew Mellon Professor of Literature, University of Pittsburgh, and Dr. Peter Ferran, Head, Drama Concentration Program, University of Michigan.

The second session beginning July 6 will be led by Dr. Alan Dessen, Professor, Department of English, University of North Carolina and Elizabeth (Megan) Cole, leading actress, A.C.T. in San Francisco.

The third session begins on July 19 and will be led by Dr. Audrey Stanley, Associate Professor, Theatre Department, University of California, Santa Cruz, and director of the Festival production of *The*

Winter's Tale (1975), and Dr. Stanley Karhl, Director of the Center for Medieval and Renaissance Studies and Professor, Department of English, Ohio State University.

All courses offered by the Institute of Renaissance Studies include sessions with members of the Festival company and other special events. Students enrolled in the Institute receive discounts on the play tickets and other privileges.

The Summer '76 repertory of plays includes *Much Ado About Nothing*, *King Lear*, *Henry VI, Part 2*, in the Elizabethan Theatre, and *The Little Foxes*, *The Devil's Disciple* and *The Comedy of Errors* in the Angus Bowmer Theatre, indoors.

For further information write: Institute of Renaissance Studies, P.O. Box 605, Ashland, Oregon, 97520.

'Clear Day . . .'

'Theater Now' play comes together

"Theater Now's" latest production offered at the Eugene Hotel, "On A Clear Day You Can See Forever," is a spirited performance by a talented cast.

The story is about a girl psychic who meets a boy psychiatrist and hypnotist. The chain-smoking, overactive, but very sweet character of Daisy, played by Ann Swearingen, can hear telephones before they actually ring. Of course she is not entirely aware of the wide ranges of her gift.

When Daisy is put under hypnosis by Dr. Mark Bruckner, played by Joseph Bassett, he is able to talk to another completely different person. The other character is a 200-year-old Londonite named Melinda.

When Daisy eventually discovers that Mark is using her head "for a motel room" to meet Melinda, she is heart-broken because Mark doesn't love her for herself.

The story was resolved in a strange and wonderful manner but not before some smooth performances were offered by the leading actors and their supports.

Joseph Bassett, as Mark, possessed all the character qualities of a detached, analytical, professional man suddenly swept up in a combination scientific discovery and fantastic romance. Mr. Bassett occasionally lost some freshness because of stiff, repetitive, movements, and a curiously dull-sounding speaking voice. Nevertheless, he sang with a passion in keeping with a strong, vibrant company.

Ann Swearingen was strongest during such effervescent tunes as "On the SS Bernard Cohn." Every once in a while, her chalk-board-screach character voice became nerve-wracking. Most of the time, however, she was able to capture the comically bland and suburban quality of Daisy with a fine sense of timing.

The musical numbers were intelligently choreographed by Larry Sutton, who also played Daisy's boyfriend, Warren. The dances were restrained enough to elicit comfortable performances from an evidently non-specialized cast, but colorful enough to vent the actors' enthusiasm. In turn, this also made Mr. Sutton's more complex and fluid solo during one number seem just right.

In addition, such performances as Gail Carrol as Mrs. Hatch and E. Quade Winter as Kriakos added variety and some delightfully broad characterization. E. Quade Winter is about as naturally funny a performer as you're ever going to see, and is always a pleasure to see onstage.

The actors of "Clear Day" were well rehearsed by director Dick Lamb, so that you could just sit back, relax, and enjoy an intriguing musical story. / by Steven Howard.

New Mime Circus

'Space Wrinkle' is good, trans-cosmic

Theatre doesn't necessarily have to have a plot to be interesting. It helps, but it's not necessary. Such is the case with *A Space Wrinkle*, written by James Aday and performed by the New Mime Circus in the Community Center for the Performing Arts at 8th and Lincoln. It's not so much something to be observed as it is to be experienced.

The plot, as near as I can discern and for what it's worth, goes something like this: a man (James Aday) goes off into the desert searching for something. As we follow his trek we are aware, although he often appears not to be, of various other entities: Cappa (Mary Beth Bowen) and HarliQue (Bob Loschiavo) who seem to be some sort of magical types (they hurl lightning bolts at one another for fun) and keep getting in trouble with the villagers; A/Z (Nancy/Richard Cave) who say nothing but are often involved with the action, at least peripherally, by making physical comments on the words and action of others; the Astrocytes (Renee Margolin, Gary Calder or Brian Zingheimer), black robed creatures who sit at the side of the action and turn the set (which consists of three revolves, two small ones and one large one) when required; and Audi (Dana Clavin), a woman who also comes to the desert, ostensibly as a tourist. Each character

has a little story to act out, some interact, some don't.

Now that I've said that . . . forget it. What the play is about is for the individual to experience. The first words on the program are "Welcome to the sphere (circus) of the mind. Let us into your senses, and we'll enter fantastic realms together." Don't go to this play to sit back, observe and try to figure out what it means, just relax and go with it.

Due to the very nature of the piece, I find it difficult to comment on whether or not the script works in any sort of conventional sense. The written words seem to be nothing more than a foundation, a starting point, a nexus for the evening. The New Mime Circus has taken the words, exploded and explored them, and the result is the performance.

The acting was generally very good, with at least two members deserving special mention.

I enjoy watching James Aday work. He turns out some fine nuances of meaning simply by his vocal inflection. He is also possessed with a highly mobile face. He puts both to good use. Bob Loschiavo is a newcomer to the troupe and a worthwhile addition. He has an earthy, clownish quality that fits nicely into his character, a supernatural being who is still having child-like fun with his powers. Hopefully we'll see him again.

Another definite asset to the

troupe is the addition of Mithrandir. The group played with the Circus in their production last fall and this time they have contributed even more. They do a short, three or four song warm-up before the performance and add musical textures during the performance as needed. Live music, well done, always seems to enhance a live production much more than recorded music, and in this production Mithrandir and the New Mime Circus seem to have struck a common rhythm. It works.

The Circus is also endeavoring to expand its dimensions by the use of slides and film. It's a good idea but I'm not sure it comes off too well. The chase sequence was fun and it blended into the live action on stage nicely. The tea party was amusing. But the desert scenes, with one or two exceptions, I found distracting. The computer bits I think could have been handled much more creatively if they were done on stage using mime and sound effects.

These minor quibbles notwithstanding—I think the play is worth seeing.

Additional performances are this Friday, Saturday and Sunday. Warm-ups begin at 8:30 with the actual performances starting at 9 p.m. Tickets are \$1.75 for students and \$2.50 general. They are available at the door. Come early, the houses have been good. / By Bob Webb.