



For sale: original art works

This etching by William Strang (England, 1859-1921), created to illustrate Rudyard Kipling's "Short Stories" in 1901, is one of 400 original etchings, woodcuts, serigraphs, and manuscripts to be shown at the University's School of Art and Architecture Tuesday. All works are for sale and most are priced below \$100.

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That Championship Season

Professionalism keeps the pace

Ah. Professionals. They are the driving force that makes *That Championship Season* the piece of entertainment that Oregon Repertory Theatre's audience loved.

This isn't criticism of Jason Miller's play. The author knows what he's writing, as shown by the control and presentation of the material. But the play has built-in borderline traps, which the actors must avoid.

Miller chose dialogue as a means to present his story. Four former high school basketball teammates meet in the home of their coach for their annual reunion, 20 years after they won the Pennsylvania State Championship. It's the night in which all the nostalgia, aspirations and frustrations explode, as they realize what kinds of people they are and how their deceptive value systems and desires for advancement have ruined their lives.

All this occurs while they plan the campaign to re-elect one of the teammates as town major. Miller must fit in the past history without interfering with the continuity of the present, and in a manner that will not confuse, or worse, bore the audience. Miller's skill manages to unfold the biography and character motivations painlessly, and he even adds a few quick turnabouts that keep attention high without bewildering anyone. He avoids the problems of a presentation based on dialogue, rather than action, by making it funny and fast-moving.

Still, the play doesn't avoid some dragging. This is where the professionals come in.

The characters of *That Championship Season* are not supposed to be unique. The play depicts the middle-class, and the characters are definitely middle-class. Consequently, they might be stereotyped if played by less pro-

ficient actors. ORT doesn't fall into this trap.

John Freeman, while playing the role of George, the absurdly stupid town mayor, stayed within his character and managed to believe his own importance. George's recognition that something might be wrong in his life — "I don't think I'm the man I want to be" — is as short-lived as it should be for the man who is happy to find out his wife's prostitution was for campaign money. He is the appropriate character to enact the reverse symbolism of vomiting into the trophy.



By M.A. MATHIE

Will Emery's intellectual high school principal, James, also comes across well; his aspiration and misplaced dignity show in his carriage as well as in his lines.

Bill Ritchie plays Tom, James' alcoholic brother, who keeps up a cynical commentary on everyone's actions, even while falling down the stairs. His languid movements fit with both his physical degeneration and his mental disgust.

Phil, the smooth businessman played by Bill Geisslinger, is believable through his no-one loves-me-just-my-money tirades to his final sitting back, assured

permit losing," the Coach carries his role of a reactionary American Jean Brodie from the school gym, as he tries to manipulate the town politics. Descutner never lets his characterization down.

George Lauris doesn't dominate the experience of the play, perhaps the best praise for a director. His presence is felt by the lack of major problems.

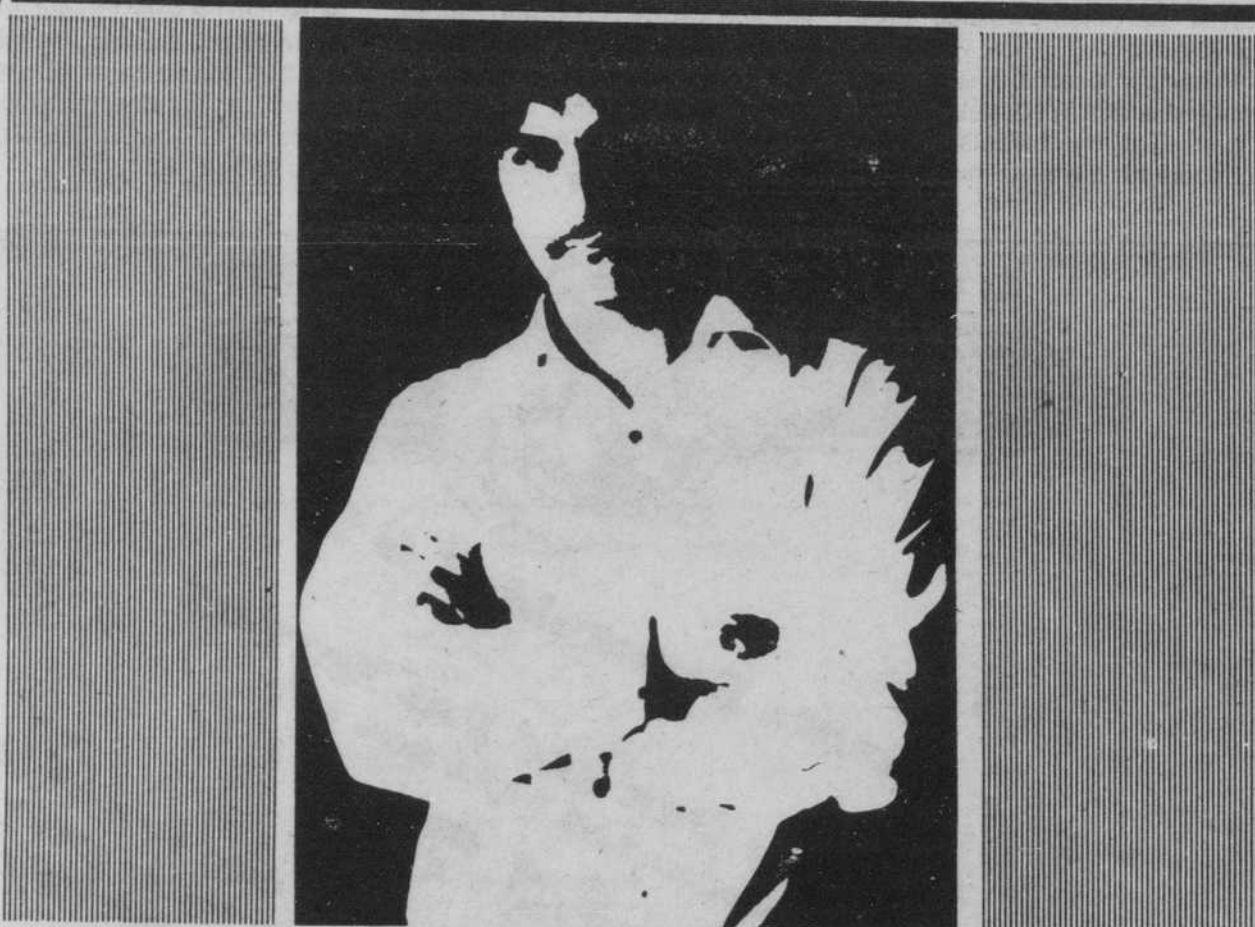
That Championship Season succeeds as entertainment, and it is probably best left there. The result predicted by Lauris' production note, that the "winning-is-everything ethic" these characters live is "reluctantly fading into our past," is debatable outside the play. Within the play it works, mainly due to Miller's one piece of unsaturated melodrama, the pureness of George's political opponent. The honest environmentalist, who doesn't care that his cousin was blacklisted by McCarthy, appears remote from the realistic psychology of the five main characters. Miller's contrasts work better with the character of Martin, the one teammate who has never reappeared, and remains a shadow that the "champions" can put out of their minds as they re-enter their delusions.

White Whore (Continued from Page 5B)

perimental situation with one to two character short shows allows the actors, technicians, and directors to develop and grow individually and collectively while bringing some avant-garde theater to the Eugene populace.

Ticket information and reservations for *White Whore* are available by calling the ORT box office at 485-1946.

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