

notenda

Representatives from **Findhorn**, one of the world's most famous and interesting new age communities, will be speaking and conducting a workshop this weekend. Gordon Davidson and Corinne McLaughlin will speak on "Findhorn and Planetary Transformation" tomorrow at 7:30 p.m. in the Unitarian Fellowship Hall, 40th and Donald. Donation is \$3. Saturday and Sunday, 9 a.m. to 5 p.m., the two will present a "Weekend Experience in Spiritual Community" at the Faculty Club Building, 13th and University. The weekend costs \$24. The event is sponsored by the Cascadian Regional Library, 485-0366

If you don't know by now, the **Saturday Market** is open for business again. Entertainment this week is Tommy Smith at 1 p.m. and the Family Circus at 2 p.m. . . . The **Fifth Annual Hobby Fair** is scheduled for Portland's Memorial Coliseum April 22 and 23 from noon to 8 p.m. Over 50 exhibits are planned . . . Volunteer dancers, dance groups, student groups, dance teachers and other interested persons are being sought to participate in a **spring dance festival** planned in Eugene June 3 and 4. The event will be sponsored by Eugene Dance and the Eugene Parks and Recreation Department. Interested people should call 687-5311, 344-9524, or 344-1800

Coming up at Portland's Civic Auditorium: the **Sweet Adelines** regional convention Friday and Saturday; the **Oregon Symphony Pops Orchestra** Sunday and Monday, and **Chet Atkins** on Wednesday . . . At the Paramount, **Harry Chapin** will be performing on April 21 and **Bob Welch** on April 24

In Eugene, **Esther Phillips** will be at The Place April 21-22 . . . and the **Fourth Annual Bluegrass Festival** at Lane County Fairgrounds will be presented April 28-30. Headlining will be John Hartford

The Community Center for the Performing Arts is now offering a **poster hanging service** to individuals and organizations. Cost is \$2 per route for non-profit organizations and \$2.50 per route general charge, and 13 routes are offered. Contact Amanda Wilcox or Alex Dunnetee at 687-2476

The latest on the **Iuau** this Saturday: starting time is 6 p.m. Tickets for the Hawaii Club's event are \$5.50 general, \$5 for students, and \$3.50 for children, and are available at the EMU Main Desk, in front of the bookstore, outside the fishbowl and at Meier and Frank's

The Thunderbird Motor Inn's first Cabaret production starting April 21 will be an original — **Eugene, We Kinda Love You!**, written and directed by Tom Gressler

Hear and Now is edited by Eric Maloney and Jerril Nilson. All contributions are welcome, but should be submitted one week prior to the event or on the Monday prior to expected publication. All contributions to Out and About MUST be submitted the Friday before publication.

EMU Cultural Forum presents

The Annual Undergraduate Art Show

April 24 - 28
12-4 pm 167 EMU

The Following Guidelines Should Be Followed When Submitting A Work:

1. Each artist may submit a total of two works. They may be drawings, photographs, paintings or self-standing sculpture. All pieces must be properly mounted, and 2-dimensional works no larger than 4' x 4'.
2. Each entry must have an entry card and jury card filled out; the entry card must be returned to the Forum by April 21 (Friday). Jury cards should be attached to the works. Cards are available in Suite 2, EMU.
3. Pieces must be brought to Room 167 EMU between 3 and 4 pm Saturday, April 22. The works will be juried and rejected works should be picked up between 5 & 6 pm Sunday.
4. The pieces may be picked up after the show on Friday evening, April 28, between 6:30 & 7:30 pm.

University production sets landmarks in Argentine play

By DAN WEBSTER

The stage is bare, except for two hollow box-like structures. On the left side stands a small musician's platform with two chairs and various percussive instruments. As a backdrop there is a large multicolor mural of a city scene, with a lone figure wandering through empty streets. Six other murals, rolled up like window shades, surround the stage. The lighting is muted, causing the blues, browns and greens of the painted city to blend into — what? New York? Chicago? Buenos Aires?

Suddenly, six figures emerge from the audience and stride purposefully across the stage, each to a specific position: two to the musician's stands, the others to stand or sit around the boxes.

One beat, two, the strum of a guitar — and the play begins.

Friday night's University Theatre production of Osvaldo Dragun's *Historias para ser Contadas* (*Stories to be Told*) marks two landmark occurrences in recent university theater experience. One is the presentation of a play by one of the best known Latin American playwrights, Argentina's Osvaldo Dragun. The other is that the play is directed by Lowell Fiet, the man responsible for last spring's riveting University Theatre offering of *Mother Courage*. It's difficult to decide which event is more important.

An assistant professor in the Oregon speech department, Lowell Fiet is an anomaly. While other directors mount more and more lavish productions, Fiet cuts his to the bare necessities. While other directors consider it a badge of honor to present a main season production in the barn-like atmosphere of Robinson Theatre, he prefers the intimacy of Villard Hall's Pocket or Arena theatres. While other directors watch ticket prices rise higher and higher, Fiet insists that his shows be as inexpensive as possible. And while other "directors" revel in the dubious distinction of that title, Fiet adamantly insists that he is "an academian in the theater rather than a practitioner."

But probably the biggest difference between Fiet and his colleagues is in the choice of material they select.

In the program notes to *Mother Courage*, Fiet wrote, "the Univer-

sity Theatre's responsibility is to the field or "art" itself and the goal to strive for standards established by the most critically valid contemporary thought about the nature and function of theatre and by what is socially and culturally most urgent. By nearly all definitions, theatre remains an overt social act and as such it must comment on social, cultural and historical processes."

To a certain extent, all four of last year's main season productions had the potential to fulfill these requisites. But for one reason or another, only *Mother Courage* did so.

Macbeth was so poorly conceived that almost nothing of import came across.

In *The Time of Your Life*, the character of a union dock worker, Saroyan's only attempt at social commentary, was cut for inexplicable reasons.

And *The Prime of Miss Jean Brodie*, while an interesting study of the passions of a spinsterish Scottish schoolteacher, was unfortunately staged as little more than a melodrama in which the most memorable scene was a careful bit of nudity that left the would-be sophisticated audience tittering.

But *Mother Courage* lived up to every expectation that Fiet held for it.

Because what he was able to do was capture the political relevance of the play — the current political relevance. In Fiet's hands, as Brecht intended, the play became much more than just a struggle for survival in 17th Century Germany. Rather, it spoke as well to anyone who suffered through all the painful bullshit of the Vietnam war, six years of Richard Nixon, the race and anti-war riots, Watergate, etc., etc.

And though it wasn't well received by the local critics, Brecht never is. He's too political; too much of a "polemicist." And, as one reviewer condescendingly worded it, Fiet's production was "the sort of play in which the actors shamble onstage at the beginning, fully visible to the audience, chatting with each other, donning parts of their costumes, doing limbering-up exercises and so forth."

But enough of such ignorance. Its only importance is that it is the same type of inanity that will probably be levied at Dragun and his

political comments, and again at Fiet and his attempts to interpret Dragun's play. Because there are similarities to Brecht in Dragun's style.

For one, they both deal in the same themes: the effects of society, especially economic effects, on the individual. Just as Anna Fierling describes the Thirty Years War alternately as a plague and a glorious chance for prosperity, and ultimately claims that she didn't have a choice, that any reasonable person would have done the same as she, one of Dragun's characters jumps at the chance to earn 5,000 pesos a month in order to supply tainted meat to the people of South Africa and then later claims that, under the circumstances, he also didn't have a choice, and that if he had it all to do over again he still doesn't know for sure what his decision would be. "After all," he says, "5,000 pesos is 5,000 pesos."

For another, the structure of Dragun's play is told in short story form similar to Brecht's use of Epic Theatre. The difference is that Brecht's plays, like *Mother Courage*, are split into several acts that weave together into a continuous narrative. Dragun's *Historias*, on the other hand, are three separate stories that are linked together only by theme. "The Story of the Abscessed Tooth," "The Story of Our Friend Panchito Gonzalez Who Felt Responsible for the Outbreak of Bubonic Plague in South Africa," and "The Story of the Man Who Turned into a Dog," all reflect the pitfalls of economic oppression, and what ends a person will go to in order to scratch a living.

And as for Fiet's part, he has further brought the two playwrights together by incorporating music into the production, a Brechtian convention. For the music, Fiet has employed the services of the talented Lee Heuermann, who co-authored the score for Fiet's *Mother Courage*.

Oscar Dragun's *Historias para ser Contadas*, (*Stories to be Told*), a University Theatre production, will be performed in Villard Hall's Arena Theatre April 14, 15 and 19, 20, 21, 22 under the direction of Lowell Fiet. All tickets are \$1.25. Performances are at 8 p.m. Ticket information can be obtained at the Robinson Theatre ticket office, or by calling 686-4191, Monday through Friday, noon to 5 p.m.

In Concert

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Chile's Musicians in Exile

SUNDAY APRIL 16 2:00 pm and 7:30 pm EMU Ballroom — U of O

TICKETS: Matinee: \$4⁰⁰ in advance, \$5⁰⁰ at door; Evening: \$5⁰⁰ in advance, \$6⁰⁰ at door
AVAILABLE: EMU Main Desk, Sun Shop, Everybody's, Odyssey Records.

SPONSORED by the EMU Cultural Forum, Chilean Support Committee, Eugene Committee for a Free Chile