

Theater

The Soldier's Tale
Music by Igor Stravinsky,
libretto by Charles
Ramuz — Ballet w/narration.
Presented in Eugene by
Pacifica Players

About the Ballet

Towards the end of World War I, so the story goes, Stravinsky and some of his friends found themselves broke. One plan to end this penury was to produce a small, travelable play with music. The result was the rarely performed "Soldier's Tale."

And what a great and glorious thing it is — a small orchestra, a small troupe of dancers, and one

narrator present a nice, overly complicated folk tale about a poor soldier who starts with nothing but a fiddle and the ability to play a fiddle tune that beguiles the Devil himself. The soldier swaps the fiddle and some lessons for a magic book that produces riches, and both seem happy for awhile. The story, the motivations, even the action gets a little blurry after this, but that doesn't matter. Suffice to say that the Devil, in four different disguises, keeps popping up and bargaining and befuddling the soldier; they both try to cure a mysteriously ill princess, the soldier allows himself to be beaten at cards by the

Devil, gets back his fiddle, cures the princess, kicks the Devil out, lives happily ever after with the princess until one day when the princess asks him about his mother, or some damn thing or other. Never mind — as I said, it doesn't make sense and the sense doesn't matter. What matters is Stravinsky's beautiful music: tangos, waltzes, hymns, and fiddle tunes.

And the music is like the play. In the play, there's a straightforward soldier and a sneaky, sophisticated Devil. The music is simple, beautiful tunes, but tunes accompanied by sinuous, sophisticated dissonance. This, of course, is just

the thing for our modern ears — we rebel at simple tunes presented with old, sweet major-triad harmonies — but most of us still love tunes. So here they are, but with spiced-up harmonizations; enough sourness to let us know that we're in the twentieth century.

About the Performance

I plan to see one of the official performances, but luckily deadline pressure brought me to a dress rehearsal.

What I saw at the rehearsal was a finely tuned consort of musicians dealing, for the most part, very crisply with the difficult and complex rhythms of the score. Special praise goes to Sharron Smith, violinist — her job is particularly difficult. The other players must get all the notes and all the tempi correct. She must do that, and she must coax an odd type of tone from her instrument. She, in effect, plays the soldier's fiddle tune, so her tone should be rough and folkish, but since the play is distanced from folk themes, the tone should be not really authentic-sounding. Put another way, the fiddle part is as real a bit of folk music as the ballet dancer is a real soldier. (There. That should clear things up.) Anyway,

Ms. Smith succeeds. I was also surprised by the complete and utter accuracy of the narrator, Terry Zinnamon. He narrates and reads all the words spoken by the characters, and does it convincingly and flawlessly. Amazing.

The two most strenuous dance parts are, to neophyte eyes, well done. Riley Grannan as the Devil does a good job of being hokily sinister; Robert Hoggard as the soldier seemed good but tired (it's a long part) and strangely not very expressive, when I saw him. No doubt that will change. Tony Pimble Grannan dances the part of the princess.

A grand summation: like the infamous "Nutcracker" ballet, "Soldier's Tale" has tunes and plot for the most unsophisticated viewer. Unlike the "Nutcracker," Stravinsky's work has wit and musical sophistication. The current production does the piece justice and more so — it's the first time in a while that no one has to say, "...That's pretty good for a town this size."

The Soldier's Tale will be performed at 8 p.m. Friday and Saturday in Beall Hall. Tickets are \$3 and \$4 with no reserved seating. **By Boyd Snulharkis**

Art

University Museum of Art Gordon Gilkey Collection

He started collecting prints as an Oregon art student in 1934. He didn't buy his first print; he traded for it. Today, over 7,000 prints, 40 years, and one world war later, Gordon Gilkey is still collecting and producing graphic works.

The University Museum of Art is now featuring 60 original prints from the Vivian and Gordon Gilkey Collection of the Portland Art Museum. The show of variegated 20th century prints, personally selected by Gilkey, opens the museum's 1978-79 season with the works of printmakers from 10 countries. The international selection includes such artists as Beckmann, Picasso, Rouault and Sekino.

Gilkey's career as a collector, teacher, administrator, and printmaker began at the University where he received a MFA degree in 1936.

In 1942 Gilkey wrote an urgent letter to President Roosevelt which helped to precipitate the first attempt in modern warfare to preserve historical monuments and works of art. Responding to Gilkey's concern for art works in warzones, Roosevelt appointed a commission for the protection and salvage of art and historical monuments in WWII battle theaters.

Gilkey worked with the commission to discover and salvage Rembrandts, Botticellis, Titians

and other masterpieces hidden in Austrian salt mines, Berlin sewers and Bavarian castles. Gilkey's prowess as an art detective also ensured preservation of Nazi art propaganda: from paintings of the Luftwaffe to some of Hitler's private furniture.

Last July Gilkey retired after 14 years as dean of liberal arts at OSU to assume his current positions as curator of prints and printmaker-in-residence at the Portland Art Museum.

Gilkey says his tastes change over time, and that the collection on display reflects his current interest in contemporary abstracts. "I'd rather look forward, not backward," he says, explaining his constant awareness of new de-

velopments in art.

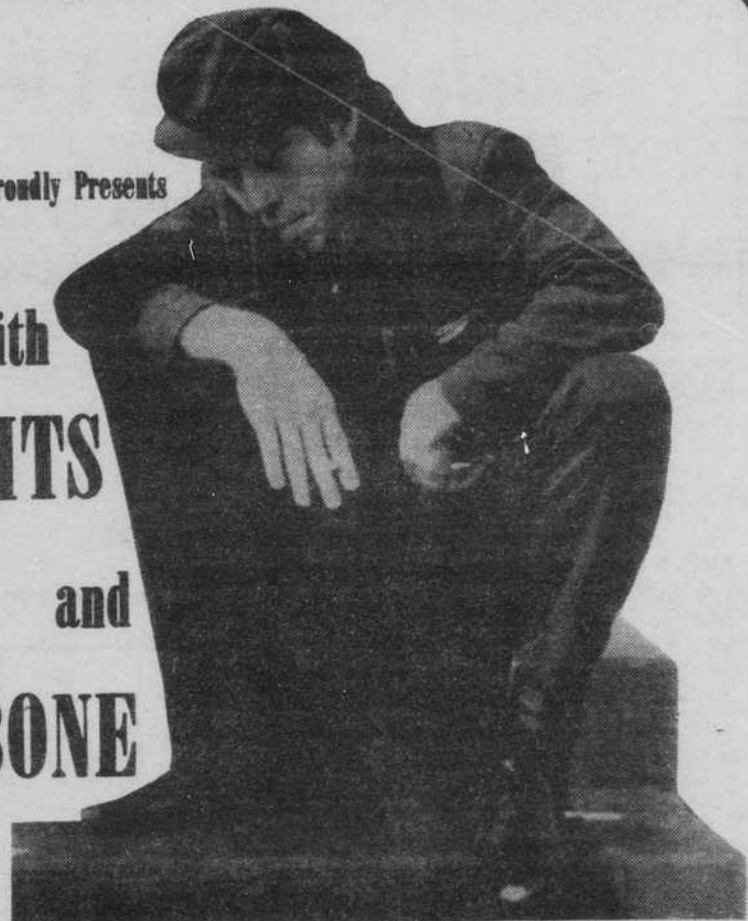
In that same theme Gordon Gilkey looks forward to future additions to his print collection, new students and more ink under his fingernails. The Gilkey exhibition runs through Oct. 29. **By Richard Lee**



emu Cultural Forum

EMU Cultural Forum Proudly Presents

An Evening With
TOM WAITS
 and
LEON REDBONE

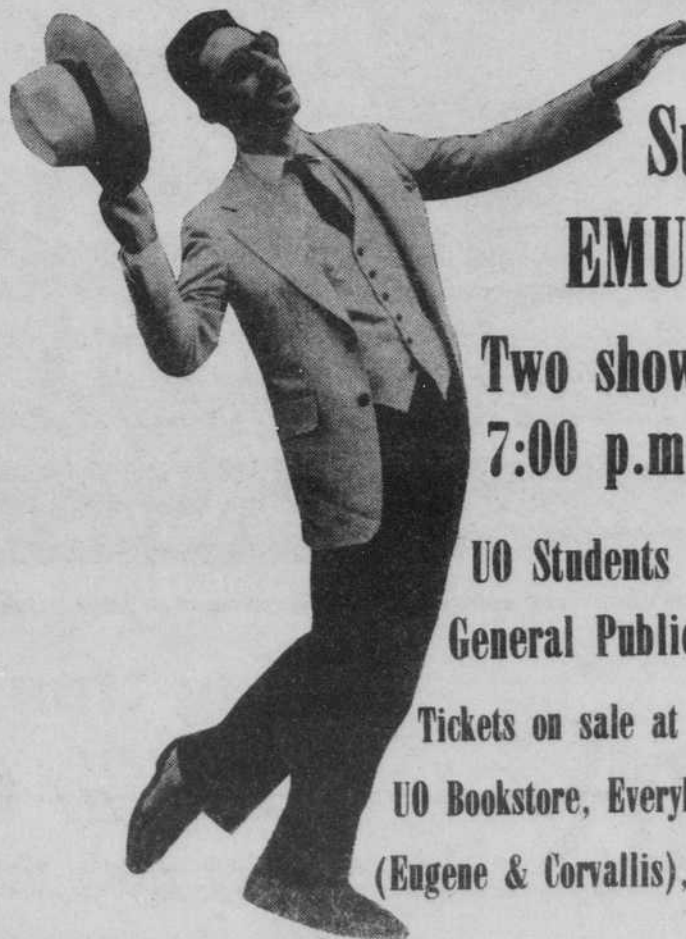


Sunday October 8
EMU Ballroom

Two shows:
7:00 p.m. & 10:30 p.m.

UO Students \$4.75
General Public \$6.00

Tickets on sale at EMU Main Desk,
UO Bookstore, Everybody's Records
(Eugene & Corvallis), Odyssey Records



the Hair Loft
 for Men and Women

New Courses, New Classes
New Faces, Old Places

Come to the Hair Loft and get a new hairstyle that will be easy and carefree, so you can enjoy the beginning of it all.

686-1496 2833 Willamette (across from the Willamette Plaza)	485-1202 1239 Alder (across from Sacred Heart)	484-2565 1461 E. 19th (next door to the Grant Grinder)
---	--	--