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umbrella /,əm-'brel-ə, esp South 'əm-/n [It ombrella, umbra] 4: Something which covers or embraces a broad range of elements or factors (Webster's Dictionary)

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BONDS:

CLOTHES THAT SUIT THE PLAYERS

When you see the exquisite costumes used in the University Theater's production of *Trojan Women*, you're seeing the creative talents and hard work of Sandy Bonds.

Bonds and her staff of a dozen or so have put together literally every stitch of clothing used in the production. Besides creating the flowing, multi-colored gowns worn by the actresses, they have hand-crafted everything from shoes and headdresses to the armor that is worn by some of the actors.

"This is really a very thorough design project for all of us," says Bonds. "For folks that aren't in the theater, it might be hard to realize the amount of detail that goes into this."

Work on the 20 costumes began last August, when Bonds and the show's director, Grant McKernie, agreed on the general type of costumes that would be appropriate for the show.

To make the costumes appear as authentic as possible, Bonds then did some research to find out how people dressed during the period of the Trojan War. After taking into account the requirements of the cos-

tumes in the script, she then made sketches of the individual costumes. The costumes used in the play have been constructed from these sketches.

Most of the costumes have built-in features that trigger certain emotional responses, says Bonds. The gowns are constructed using diagonal lines, which are supposed to give a feeling of unrest. Horizontal and vertical lines won't give the effect that best compliments the script, she says.

Bonds pays almost immaculate attention to detail. "I can't stand going to shows and seeing plain fabric flat," she says. "You need to have detail so that the dresses will be just as interesting to the people sitting in back as they are to those who are in front."

The fabric that Bonds decided was best for the costumes wasn't available in the exact colors that she wanted. Because she felt that this detail was important, Bonds and her staff dyed each piece of fabric by hand.

A quality costume does have a direct effect on the actors and



Photo by Chris Courtner

Sandy Bonds

actresses, says Bonds. "A costume cannot make up for a bad performance, but it can enhance a good performance," she says.

Bonds' interest in theater is one that has been growing since she first acted in a play when she was in second grade.

"I really enjoy my work. It's a creative outlet. One of the reasons that it stays so interesting is because each show is different," she says.

by chris courtner

MCKERNIE continued from page 5B

"The outcome of the play, the main message or idea, is that the women come to the realization that there will be future generations who will look at Troy and say, 'Do you see, these people represented something important.' What they represented was (the idea) that war is ultimately futile, unfair, and ought not to happen at all if possible. It's really kind of a ritual hymn, if you will. It's a very meaningful litany. The whole play takes on the quality of a chant."

McKernie finds the play to be a deeply moving statement about the capacity of the human soul to endure pain, and to somehow make that pain have meaning for other people.

"I believe the function of theatre is to make people aware of who they are as human beings and who they are as a community," McKernie says. "I believe that the theatre is a place where

we come to share experiences. Everything we do in this theatre program is an attempt to make people feel better about who they are as human beings, and to understand more about the human condition.

"One of the things that awes me when I watch a play like *Trojan Women* is that I realize that I do share emotional reactions with other people, and not only with people around me today, but with people who have lived in the past as well. The fact that Euripedes could write this play in 415 B.C. and still have an impact on me in 1981 makes me feel that there must be a kind of meaning to life. Life goes on. I build that very sense of faith I think the play is talking about. That's something I think all theatre should do."

by wendy perrotta

WILLIAMS continued from page 5B

as a scene designer. I don't exist as anything else."

In spite of this limitation, Williams says he needs to stay active in professional theatre in other states. "I can't give up professional theatre completely. I have to be able to work in the national arena. I guess I prefer to have my cake and ice cream, too."

In *Trojan Women*, Williams designs the makeup the actors will wear, and works with them

on how to make the most of their makeup. The actual application of the makeup, however, is the actors' responsibility.

"Every actor worth his paycheck learns how to do his own makeup, because his own skill in changing his identity will assure him a greater number of roles," Williams says. "You might have to play Falstaff today and Big Daddy tomorrow, or Juliet today and Daisy Mae tomorrow."

Or Queen Hecuba next weekend, with the help of Jerry Williams and 20 latex noses.

by matt meyer

DUSTRUD—

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of his experience in set building comes from a time when he was involved in set construction. Dustrud was one of 20 carpenters who designed and built the Oregon Repertory Theater in downtown Eugene. The entire project, from bare blueprints to opening night, took only two weeks.

Dustrud sees no end to his involvement in theater. "It's tough to get out of theater once you get involved. It's just one of those things that's just hard to leave."

by chris courtner

Wednesday, November 11, 1981

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