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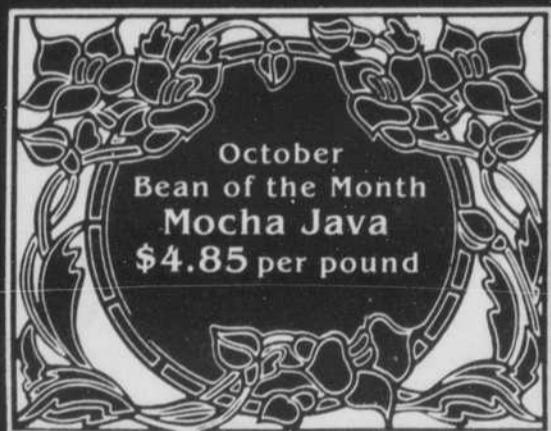
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# Theatre announces plays

By Alan Routh

The University Theatre anticipates a fine year at the box office and in the critical reviews. Twenty-five plays will be produced this year, six of which will be major plays for the 400-seat Robinson Theater. The remainder will be smaller productions, held in the Pocket Theater (80 seats) and in The Arena (100 seats).

From Shakespeare to O'Neill to Broadway, the playbill spans not only the spectrum of modern theatrical history, but also the spectrum of contemporary social commentary and drama.

The season kicks off with "Tango." Written by Polish playwright Slawomir Mrozek, it's an absurdist, black comedy that highlights the classic struggle between freedom and control, a timely theme as martial law continues in Poland.

According to Bob Barton, theater department performance program director, the play also describes the life of "right-wing children coming from left-wing families," which Barton contends is a current American trend. "Tango" will be staged Oct. 15, 16 and Oct. 20-23.

The second stage show of the year is "Oh, What A Lovely War!," a musical satire about the futility of war, written by Joan Littlewood and Charles Chilton. It's billed as a play "demonstrating that war is seldom noble and often needless." Not to mention much fun. It will be staged on Oct. 27-30, and then again on Nov. 3-6, 10-13, 17-20, and Dec. 1-4 in the Arena Theater, located with the other two theaters in Villard Hall.

"Fifth of July," a play by Lanford Wilson, is scheduled for

Nov. 19 and 20, and Dec. 1-4. The play is a tragic-comedy which examines the healing and hurting powers of time by telling the story of the reunion of several people who lived through the Vietnam War. The leading role was played on Broadway by Superman's Christopher Reeve.

"Dance '83" makes its annual toe-tapping presence this year in cooperation with the University dance department. "We always sell out on the dance shows," Barton says. This year's potpourri of ballet, folk, jazz and modern dance is scheduled for Jan. 27-30 and again Feb. 2-5.

For Eugene O'Neill audiences, the fifth play of the year is O'Neill's "Ah Wilderness!," a highly idealized account by O'Neill of his traumatic childhood. The play is one of the few comedies that O'Neill composed, and is well known as a chronicle of his childhood as he wished it to be, not as it was. It's an affirming, heartwarming story, the exact opposite of the real story in "Long Day's Journey into Night."

O'Neill's play runs April 8, 9 and April 13-16.

The last production of the year will be directed by Barton, who has given Eugene audiences some fine performances in the past. This year Barton directs Shakespeare's "The Merchant of Venice," a classic tale of love and revenge. Barton plans a spectacular of pageantry, comedy and tragedy. It will play on May 20, 21 and 25-28.

At the moment, the remainder of the theater's offerings are still being considered. Final confirmation will come later in the year as students and faculty coordinate their efforts and

ideas.

While other University departments are facing budget problems, Barton and his department are anticipating a profitable year. This is in spite of the disappointing summer Carnival '82, which failed at the box office because a "hot film summer" stole away a large portion of what was expected to be a healthy audience.

"We broke even last summer," Barton says, "and we are accustomed to making a profit. But we don't think it's a trend. We've built up our audience over the last several years, and have in the past played to full houses during the regular season. I predict we'll do well."

Barton has reason to make such predictions. Last year's gross income for the major playbill was \$48,000; combined revenue for all productions reached \$70,000. This year's offerings will most likely match or exceed that figure.

Barton's optimistic predictions are echoed by Shelby Ferguson, new managing business director for the theater. "We have some fine plays to give the public this year," Ferguson says. "For students, it will only cost \$3.25 for a ticket, but we think season subscriptions are the way to go. For only \$16.75, we can give the student tickets for the entire season." Interested students should contact the Robinson Theater box office.

Barton also adds that any students interested in becoming involved in the theater this year should contact him at 686-4190. Rehearsals are already underway for some of the productions, but opportunities are "infinite for anyone wishing to work as a stagehand, or in acting, depending on experience and ability."

## WOW Continued from Page 4B

between the facilities. "EPAC is a governmental agency," Pincus says.

Another difference, according to Pincus, is that the Hult Center has a number of paid staffers working for it. "Most of the work done here is by

volunteers," he says.

The basement beer garden of the WOW Hall serves Dos Equis, Beck's and Henry Weinhard's in bottles and Heideberg on tap. A glass of wine is 75 cents. The beer garden is somberly lit with candles on spool tables.

A man runs up to the bar asking for incense. The bartender hands him a stick. He walks off contented.

The WOW Hall has had some memorable concerts — Captain Beefheart, Herb Ellis, Mimi Farina, Tom Paxton, The Robert Cray Band, and Queen Ida Bon Temps and the Zydeco Band. Pincus says the highest grossing show they've had was Los Xplorers' farewell Eugene performance. He proudly displays the band's mascot, a rubber chicken hanging from a noose, in his office.

Mithrandir starts their first set. The dancers take to the hardwood dance floor.

It's almost a ritualistic scene, which Pincus says is like "early San Francisco concerts." Children wrapped in blankets jiggle alongside their mothers who twirl all over the dance floor. A long-haired man is suddenly taken with "happy feet" when Mithrandir plays a Calypso song. He wheels and reels like a dervish. Women dance with women, men dance with men. No one stands on ceremony.

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