



Backstage

Bandle is devoted to Center

I smiled as politely as I could and decided this was shaping up to be an ordeal.

Ten minutes later I was following Bandle's assistant, Lisa Chase, through the corridors of the Hult Center's elaborate office network.

Bandle's office is expansive and cluttered. She was perched behind the desk, a robust, energetic person whom I liked at once. "Sit down, sit down," she gestured. I detected a slight southern drawl.

Luke Bandle came to Eugene from Washington, D.C. in the summer of 1980, to be the director of programming and marketing for the Hult Center.

Her late husband was an Oregonian and she has relatives in Oakridge who convinced her to at least talk to the performing arts center planners. "I really wasn't sure about coming out here. I love Washington," she says.

"But I'm delighted. This center is fantastic," she says. "The planners had a lot of insight to develop a performing arts center, a conference center and a hotel in the same area."

Her job responsibilities include searching for artists, negotiations with agents, promotion, marketing, ticket pricing, editing "On Stage" magazine and actual production of advertising.

Currently she is booking entertainers for the 84-85 season.

I'd heard the stories about Luke Bandle sleeping nights at the Hult Center, Luke Bandle sleeping a few hours at the Hilton, Luke Bandle living in that nice office of hers where a congratulatory letter from the President of the United States shares the wallspace with celebrity photos and lots of colorful graphic prints.

She didn't deny the rumors.

"If you don't plan to spend at least 12 hours a day on something like this in the first two years of operation, you're going to fail," she says. "You have to be there."

Actually Bandle's days were filled with 16-20 workday hours during the first few months that the Hult Center was open.

"It takes that kind of dedication to launch a center like this, especially in depressed economic times," she says.

"It's a lot of work," says Bandle. "But I love my job."

Our conversation was frequently interrupted by several emergencies. For example, the stage hands wanted a dinner break. However the technicians claimed the stage wouldn't be ready for the Jane Powell show if the hands left. Bandle made some calls.

Or, a reporter on one line needed some information about the champagne dinner celebrating the Hult Center's first year, while Bandle's son needed transportation to the dentist's office on another line. She worked it all out.

Knowing Bandle is a widow, I wondered how she managed her hefty career and her family alone. I asked.

"I have four children. My late husband and I were always both workaholics. I don't think the children suffered," she says.

Most of her compulsive energy is focused on her job rather than her children, she says. "That's healthy for them," she says, adding that she doesn't hover over her children "like some mothers are inclined to do."

Does Luke Bandle ever have free time for herself? "I took one Sunday off once," she says with a wide



grin. Bandle holds a degree in music and plays the piano. She also reads "everything from trade magazines to cereal boxes." She raises cats and roses. Her job gives her the opportunity to travel a lot. When in New York City, she make a point to see plays. Mostly though, she works. "I thoroughly love my job. It's like washing a car. The end result is there. You can really see what you've done. And that's neat." I asked her if she had advice for students starting their own careers. "Pick something you want to do. Don't be afraid of change either," she offered. She added that too many people are miserable in their jobs. "Don't let fear motivate you." Luke Bandle obviously hasn't.

Kim Carlson

Jazz Continued from page 1B

packaged — a style, he says, which does not allow players to "screw around much," that is, "exercise thematic variation."

Reviewers label his music fusion, cinematic/pop and most often, accessible — implying both

commercially viable and less esthetically complex, or painful, depending on your orientation. Siegel is by no means deaf to that charge, if it is indeed taken as such.

"The idiom I write in is a com-

bination, a fusing of different styles," he says. That fusion is of an eclectic musical background, from classical and jazz melody to driving rock'n'roll, providing a broad base for appreciation.

More than anything, Siegel's

style suggests unity, and to that degree, it is somewhat classically romantic, sentimental. He admits it. Deep down, he says he's a "romantic, sentimental kinda guy," and there is nothing pretentious or maudlin in the admission.

Siegel will be missed. Anyone lucky enough to have seen his show will preserve the vicarious vanity of having been there when he used to play in town, in the little bars like Jo-Federigo's and the Electric Station.

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'Cathedral' Continued from page 2B

Most of these characters avoid confrontations that might jolt them out of the haze, until something too big to avoid forces its way into their awareness. In "A Small, Good Thing," winner of first place in the 1983 O. Henry Prize Stories Collection, that event is the death by hit-and-run of a small boy on his birthday, and the crass attitude of the baker who demands that the parents pay for

a cake ordered that day. Such accidental events in Carver's stories bring people together in unexpected ways, with powerful consequences.

Heroes here are as rare as in real life, and Carver isn't afraid to make his narrator biased and insensitive. The narrator of the title story, last in the collection, hates the idea that his wife's blind friend will visit them. Blind people

give him the creeps. To the narrator, a cathedral is just "something you watch a show about on late-night T.V.," until the blind man is able to make him experience what a cathedral can be. The book is pulled together as a whole when the blind man proves greater than the demands of everyday life.

Ron Netherton-Johnson

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