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DUTIES:
Washing windows, woodwork, walls, light fixtures, & sweeping, mopping, vacuuming, moving and removing trash, trash, lumber, furniture, cleaning restrooms, shower rooms and stairwells, making beds, doing minor maintenance, and picking-up debris outside.

REQUIREMENTS:
Must be a student this spring and plan to be a student in the fall.
Must be able to report for work and stay on the job between the hours of 7:30 A.M. & 4:00 P.M. including some overtime.
Must be able to work weekdays and weekends beginning June 14th and be willing to be available on a call-in basis throughout the summer.
Must be able to perform prolonged lifting, bending, reaching and stair climbing in a timely fashion.
Applications for those under 18 must be accompanied by a work permit.

WAGE SCALE:
$3.35 - $4.73 per hour.

POSITIONS AVAILABLE:
Approximately 235 seasonal part-time positions beginning June 14th. Many positions will be retained for regular work throughout the summer, however, there is no guaranteed length of employment.

APPLY AS FOLLOWS:
At Douglas Hall in the Walton Residence Hall Complex at the corner of 15th and Agate.

Residence Hall Students	May 28	10AM - 2PM
Family Housing & UO Students	May 29	10AM - 2PM
All Other Students	May 30	10AM - 2PM

1) Approximately 250 applications will be accepted.
2) Applications will be reviewed chronologically but priority will be given to those with experience.

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D R A M A

'Tomfoolery' betters with age

The opening night performance of the musical comedy "Tomfoolery" by Mainstage Cabaret, produced a very uneven show. The show consists of a series of 28 skits, each inspired by the words, music and lyrics of Tom Lehrer.

Now Tom Lehrer is a very funny, insightful satirist. But to produce a revue of his songs that does justice to the originals requires an impecable timing mixed with understated, razor-sharp delivery.

The first half of the show, presented at Seymour's Restaurant on the Downtown Mall, reminded me of a bad movie from a good book. It was stiff and lacked believability. The spoken intros from Lehrer's records were reproduced verbatum, with an attempt at the same stacato delivery.

The actors came across stiff and heavy. Many of the laughs were due to the songs themselves and not the performance. A bass and piano provided the musical accompaniment, but the bass was so soft that I wondered if it was merely a prop. The lighting throughout was so obvious that between every skit I was painfully aware of it.

The audience was packed with people who were apparantly the cast's friends as they came ready to howl, and sometimes a moment too soon.

However, the thing that detracted most from the show was the apparent youth of a couple of the actors. Richard Gray did a nostalgic song about Harvard, and he looked like he barely graduated high school. And in "She's My Girl," his gestures and posturing were excellent, but Sinatra he 'ain't.' Not yet, anyway.

But it's not fair to completely tackle a comedy on opening night. Toward the end of the set they appeared more at ease and barreled through the rest of the skits with passion, confidence, and finese.

In "Wernher Von Braun" Kathleen Adams, Linda Letts, and Carolyn Magoon gave a strong vocal performance. This trio was stunning and delightful in all their subsequent numbers.

Maybe it was the second bloody mary kicking in, but the second half of the show was a pleasure. The cast lost their tentative deliveries and interacted more with the audience. The vocals, weak and reedy in the first half, became strong and resonant. The timing clicked, and they made good use of anticipation and rests.

In "I Hold Your Hand In Mine," Jonathan Mansfield imbued a heart-shaped box of candy

Continued on Page 4B

'Children' better read than seen

"Children of a Lesser God," now playing in Villard Hall's Arena Theater is the story of Sarah Norman and James Leeds, a deaf woman and her speech instructor in a school for the deaf.

The drama raises the intriguing question of whether a "handicap" is necessarily a disadvantage. Debbie Duren plays Sarah Norman, a 26-year-old deaf woman who still lives at the school for the deaf and works as a maid.

Sarah refuses to learn to speak and will communicate only with sign language. She is a very proud woman, and is worried about the way she will look if she tries to speak.

Mark Kuntz plays James Leeds, a young, former college radical who has come to the school to teach the deaf how to speak. He is introduced to Sarah and is dumbfounded to learn that she has no desire to learn to speak.

James begins to doubt his own motives as a teacher, meanwhile he is trying to learn more about Sarah so he can convince her to learn to speak. Instead, he falls in love with her individuality.

The script of "Children" contains enough interesting twists and enough clever and funny dialogue to be entertaining. But it would be more enjoyable reading the script on a cold, rainy evening alone by a fireplace, than it would be seeing it performed on stage.

Not that the performance is less than fine. The University Theatre "Second Season" presentation, directed by Nancy Larsen, is fine, but the challenge of producing this play is minimal. Nothing is gained by seeing actors on a stage tell the story of Sarah Norman, over reading the story

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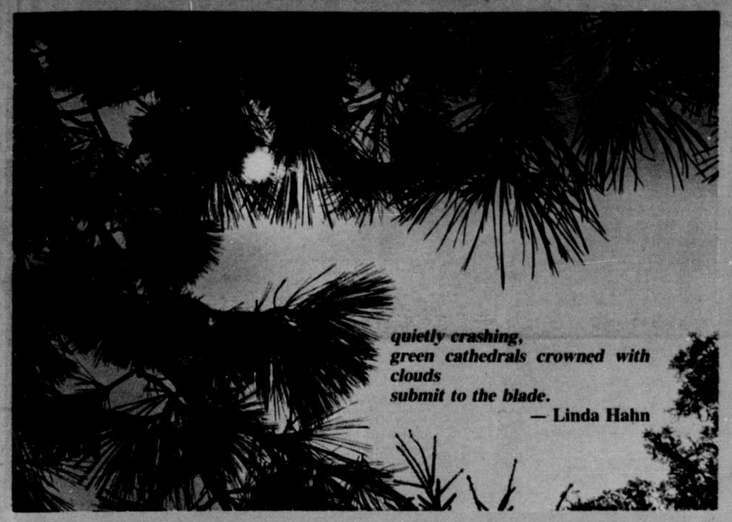

quietly crashing,
green cathedrals crowned with clouds
submit to the blade.
— Linda Hahn

Forest 'cathedrals' honored

He can echo the sound of howling wolves with his saxophone, use whales as backup musicians, and imitate the wind.

Paul Winter, who has performed his improvisational "earth music" everywhere from the Taj Mahal and the Grand Canyon to St. John's Cathedral, is now set to play another kind of cathedral — Pyramid Creek, a forest area east of Sweet Home off Hwy. 20.

Environmentalists, including the Cathedral Forest Action Group (CFAG), consider the 500-mile forest that extends from California's northern redwoods to Washington to make up one large "cathedral" of old-growth trees.

CFAG invited Winter and Friends, to the Third Annual Memorial Day Gathering which will include music by eight groups, workshops on old-growth forests and hikes through the area.

Workshops will focus on forest ecology, civil disobedience, edible plants and wildflowers. The guided hikes will provide information on zoning and on "who controls the land," says Mary Beth Nearing, a CFAG member.

Performances include a varied group of environmentally-conscious musicians including Eugene's Liv and Let Live, and Oregon artists Don Skinner, Cecelia Ostrow, Sunny McHale-Skyedancer, J. Cristian Miller and Linda Schierman.

Jim Scott, former composer and guitarist with the Paul Winter Consort will reunite with Winter after touring Central America with Holly Near. Vic LightSmith, a dramatist, will perform works of contemporary women writers.

All music and speakers will be on Sunday while workshops and guided hikes will begin on Saturday. Monday will be a day of hiking.

The gathering can be found by going east on Hwy. 126 and then turning west onto Hwy. 20 at the Salem/Albany junction before Sisters. Head toward Sweet Home on Hwy. 20 and then turn right onto Forest Service Rd. 2041 just past Mountain House. Pyramid Creek is down this service road on the left.

A $4 donation will be accepted. For more information call 683-1699.

Story by Shannon Kelley
Photo by Sally Schoolmaster

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L I V E M U S I C

Thunderbirds rock the Hult — Texas-style

Despite the geographic differences, The Fabulous Thunderbirds' Texas-style of hardcore rockabilly that took root in Antone's, Austin's legendary rhythm 'n' blues bar, brought an enthusiastic Eugene crowd to its feet. Their romping sound rose the regal rafters of the Hult Center a notch or two Tuesday night, giving Silva Hall the appearance of being a wild, hoedown at the OK Corral rather than a place for sophisticated symphonies.

Jimmy Vaughan's gutsy guitar riffs bounced off the vibrating walls and got the captivated crowd gyrating to the T-birds stiletto-sharp timing deeply entrenched in an irresistible bump 'n' grind beat. Kim Wilson's bold vocals and sensuous harp solos kept the audience in a delirious frenzy of delight.

The only thing that marred the Fabulous Thunderbirds' first Eugene performance was the underlying knowledge that all good things must come to an end. But as Wilson said after a robust round of appreciative applause, "By the looks of how things are going tonight, we hope to return here soon."

Let's hope the wait isn't too long because the Hult Center needs a little more rockin' to get their budget rollin'.

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