

THE IDEA OF THE CLASSIC

The center for the Humanities of the University of Oregon is proud to sponsor, with the aid of an anonymous gift, a series of public lectures and faculty seminars offered throughout the academic year 1986/87 by distinguished scholars in the humanities, presenting different perspectives on the dynamics of tradition and taste, the nature of responses to acknowledged masterpieces, and the establishment, use and re-evaluation of canons and classic works in art, architecture, and literature.

WINTER
George L. Hersey
Professor of the History of Art
Yale University

Welcome Reception
Thursday, February 26, 4:00-6:00
Gerlinger Lounge

Public Lecture
"Architecture as Sacrifice: The Transformation of the Classical Orders in the Renaissance"
Thursday, February 26, 8:00-9:00p.m.
107 Lawrence Hall

Faculty Seminar
Friday, February 27, 4:00-6:00p.m.
283 Lawrence Hall

The Classic Place
A Panel Discussion with Wilmot Gilland, David Hulse, Kathleen Nicholson, Leland Roth, and Richard Stein
Monday, March 2, 8:00-9:30p.m.
283 Lawrence

For further information, please consult Leland Roth, Associated Professor, Art History, 237A Lawrence, x3601

RESUMES

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'Ice Wolf' tells surrealistic story



Photo by Tim Jones

Transformed into a white wolf, an albino girl helps a lone Eskimo villager in the theater department's production of 'Ice Wolf.'

By Steve Lundgren
Of the Emerald

With surrealistic ritual and ghostly song and dance, Ice Wolf tells a familiar story of superstition and prejudice, of pain and hatred and their tragic result.

Ice Wolf, the latest production of the University theater department's second season, is a story styled after an Eskimo myth. Set in a village between the great Northern forest and the ice flows of the Arctic, Ice Wolf tells a tale of a different child, an albino born to Eskimo parents, who by being different is ostracized by her people and finally banished to the dark forest.

"It's a place of whispers in the night," the girl's only friend tells her as she prepares to leave the village. And indeed it is. There she encounters the spirit of the wood who transforms her into a white wolf. With her new strength, her hatred toward the villagers drives her to revenge.

Using a combination of impressionistic dance, masks and costumes based on traditional Eskimo garb, director Norman Johnson and the cast strive to give the play the dream-like quality of a legend told beside a hunter's fire. To achieve this effect, Barbara Sellers, a graduate in dance, worked closely with the cast.

Each step and movement is planned to enhance the play's mystical quality. And Johnson, who is a doctoral candidate in theater, added a great deal of phonetic singing to compound

the effect.

"It's not singing and dancing in the sense of a musical," Johnson said. "Rather than having the acting and dancing separate, the acting sequences became so movement-oriented that it's hard to draw a line between acting and dancing."

Johnson is adamant about creating a strong visual effect.

"This is not literature," he tells the cast mid-stream during a rehearsal. "It's sound and motion."

Johnson said he first began planning the play a year ago. He was originally attracted to the script, written by Joanna Halpert Kraus, because of his interest in Native American culture. He is careful to point out, however, that it is not an authentic Eskimo tale. But he and the cast studied traditional masks and costumes to achieve the proper look.

The cast is almost entirely of first-year acting students. But all have prior experience in theater, Johnson said. In Ice Wolf eight of a cast of 13 get a double dose of experience by playing two roles. In some scenes they portray people and in others they don masks to become a variety of forest animals.

Ice Wolf moves at a fast pace, lasting one hour and 15 minutes. Johnson eliminated blackouts and set shifts in favor of segues to keep the action continuous.

Ice Wolf will play at the Arena Theater February 26-28 and March 5-7.

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