

THEATRE

'Extremities' views social cost of rape

By David Bates
Emerald Contributor

In an effort to present more plays that deal with topics of personal and social importance without sacrificing entertainment, the Oregon Repertory Theatre will open its 1987-88 season with "Extremities," a powerful drama which deals with the psychological and social ramifications of rape.

The production of "Extremities," under the direction of Joseph Gilg, is being supported by a number of Eugene groups, including the Rape Crisis Network, Women's Information Network, and Men Against Rape. It opens Friday

night, Nov. 6, at the Soreng Theatre in the Hult Center.

Playwright William Mastrosimone takes the concept of conflict in theatre to the extreme in "Extremities" by allowing a potential rape victim to turn the tables on her attacker. Instead of calling the police after imprisoning the would-be rapist in her fireplace, the heroine begins an onslaught of physical and psychological torture.

Cara Siler Dubedat, a 1983 graduate of the University's theatre program, stars as Marjorie. Dubedat has established herself in Eugene as an accomplished dancer and choreographer. Her role in "Extremities" will mark her first

appearance as a character actor since appearing in "The Woolgatherer" at the University five years ago.

The rapist will be played by Andrew DeRycke, a graduate student of the University in Acting and Directing. Theatre patrons familiar with "Extremities" will note that the name of the rapist has been changed in the Oregon Repertory Theatre's production from Raul to Eddie. In a statement released by the theatre, Gilg comments on this change:

"We felt that the ethnic connotation of the name Raul too easily played into an already overworked stereotype that in no way represents the reality of the rape situation," said Gilg.

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ing on video, something that can only be felt in a dark theater watching a 35mm print. It is the magic of cinema in its intended setting, spread out across the screen bigger than life with a clarity and detail that only film can provide. That is really what Cinema 7 is all about: the magic of cinema.

I'll miss Cinema 7 and its proprietor Steve Bove. They made the cinema live for me, showing the widest variety of pictures of any theater in town, maybe in the state. When I wasn't watching the theater's latest picture I was often sitting in a private screening, getting a second look at a film I had brought to campus for the Cultural Forum film program. Steve was always ready to discuss those films with me and debate the issues the films

brought up. His infectious love of the cinema and knowledge of film history was one of the biggest influences in my formative years as a film critic. I can't imagine it all gone.

When the theater is emptied and the cinema's little treasures hidden away, there will be a hole in my life. Cinema 7 was more than just a room with seats and a screen. It was a celebration of cinema.

Yes, the screen was too small and the seating wasn't great and the projector threw a keystone image, but I spent some of the most important moments of my life in that cramped, wonderful little theater. It was the celebration of cinema and a vital part of my life. I'll always have my memories, but where will I find my cinema?

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funny, bizarre piece with flying mannequin parts; and the Finale.

Though in the process of being self-booked, the company is not doing extensive touring yet. "At this point we can't be gone all year while we're building a professional entity," Abts said. But with the unique, imaginative repertoire they have created so far, and the

high level of technical proficiency of these young, energetic dancers, the Elizabeth Abts Company has an exciting and demanding future ahead.

Tickets for Saturday's 8 p.m. performance of the Elizabeth Abts Company are \$6 for the general public and \$4 for students and children and are available at the EMU Main Desk.

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