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**THEATER**  
Continued from Page 7

Last week's slate included Bates' play and three Spanish plays. Directors Marcelle Milich and R.J. Gillespie, both seniors, translated two of the plays.

Milich and Gillespie first encountered *History of an Abscess* and *Study in Black and White* in a Spanish literature class with Juan Epple. "The plays were so good, we wanted to share them with a larger audience," Milich said.

They added the satirical bilingual piece, *Los Venditos* to the line-up and applied for a showing through Pocket Playhouse. "Anyone can do it," Milich said. "We were lucky and got a great cast."

The nine-member Pocket Playhouse board accepts applications for plays not based on content but feasibility. Plays must be under 90 minutes long and cost less than \$50 to produce. Those that qualify are assigned dates according to a lottery system.

"We pick them out of a hat," said Russell Dyball, Playhouse co-chairman. "We allow directors complete artistic control."

"People start to create their own theater," he said. "Pocket Playhouse is for their needs; it's not just another production of *Hamlet*." He said student writers have gained their own followings for their original works.

Amy Soter, a junior theater and English major, has participated in nine Pocket Playhouse productions and describes them as



Photo by Anthony Forney  
In Pocket Playhouse's *The Devil Rides a Huffy*, Inspector Falco (Steven "Crazy" Ransom) pulls back the sheet to view the corpse.

addictive. "Tonight I played three characters, and each was entirely different and fun," she said. "It's a drug in the veins."

Pocket Playhouse is "a great, inexpensive way to get culture," Soter said. "Theater is a great way to learn about people and society."

And for actors and directors, the productions are a way to get stage time, experiment with character and costume, haul props and hang out with the cast at the

International House of Pancakes. "The IHOP tradition has reached mythical proportions," Bates said.

Pocket Playhouse considers anyone who attends or takes part in the production of a play to be part the the organization. Audition notices are posted regularly in Villard Hall, and posters and ads announce the shows.

"People should come to the productions," Bates said. "It's raw theater."

**INDECENT**  
Continued from Page 7

forced whore. Demi doesn't do Redford because she wants to, or for the money — Demi does the million-dollar deed for Woody.

Moore caters sex to his whims, not her wishes. She's a fool. Whore — like maid, like minister, like doctor or dogcatcher, like pianist, pinup, priest or president — is a perfectly valid lifestyle choice for any male or female. But it should not be a forced choice, as in Moore's case.

And speaking of prostitution, Lynne sells out many tried and tired directorial tricks from his own filmography, apparently having few original ideas for this flick.

Local reviewers Tracey Berry and Lloyd Paseman have gone mildly ga-ga over *Indecent Proposal*, citing Lynne's quick and arty visual style. But neither journalist caught, what are, to me, obvious shots ripped off from Lynne's previous pictures. Here are a few of *Proposal*'s scenes and their earlier equivalents:

Harrelson, contemplating Moore's fate, sits flicking the blinds off and on, making the room go light/dark.

Glen Close, contemplating Michael Douglas' fate, sits flicking a light off and on, making the room

go light/dark.

As means of introduction, Redford buys Moore a \$5000 dress.

As means of introduction, Mickey Rourke buys Kim Basinger a \$300 scarf.

As a prelude to winning back Moore, Harrelson studies art slides in a dark basement.

As a prelude to masturbation, Basinger studies art slides in a dark basement.

Mad with jealousy, Harrelson gets lost in a casino's sea of TV monitors.

Mad with jealousy, Basinger gets lost in a porno house under a huge, X-rated TV monitor.

Odd that Eugene's two most respected and influential film critics didn't catch these redundancies. Bad seats, perhaps.

Bad movies can be ignored. Recommendations for bad movies will not be ignored. Paseman and Berry are this city's married, movie-reviewing answer to Siskel and Ebert, but — unlike spicy Siskel and Pulitzer-winning Ebert — Paseman and Berry flood local media with monotone mediocrity. And even standards of mediocrity must be upheld.

Blindly missing *Indecent Proposal*'s cloned visualism is unforgivable. So perhaps these reviewers should pull a Maury Povich/Connie Chung: Get out of the business and go make babies.

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