

'Chorus Line' kicks out excellent, realistic show

By Julie Swensen
Oregon Daily Emerald

For people who were lucky enough to get tickets to see *A Chorus Line* at the Hult Center Tuesday or Wednesday night, it was easy to see why the show is Broadway's longest running musical.

Performing a second show because of overwhelming demand for tickets, the cast was marvelous in the musical that won the Pulitzer Prize for Drama, the Tony Award for best musical, and the New York Drama Critics Circle Award for best musical in 1976.

The performance, which is based on the lives and experiences of Broadway dancers, opened in the setting of a dance studio with a mirrored wall at the back of the stage. Clothed in leotards and warm-up clothes from the 1970s, the dancers jumped and turned in unison as their director yelled out instructions. After the dancers broke out into pleading songs titled "I Hope I Get It" and "I Can Do That," the inferior dancers were weeded out as the director called their numbers from a list.

The remaining 17 dancers stood in a line facing the audience for more than an hour — actually, facing a director, who supposedly was judging their performance from an empty auditorium. As the other Broadway hopefuls



Cast member of *A Chorus Line*, which came to Eugene last week strut their stuff for audiences. *A Chorus Line* is the longest running show on Broadway.

watched, each dancer stepped forward and introduced themselves: Each dancer said their name, age and hometown, and talked and sang about their personal, and largely painful, experiences throughout life.

While watching this scene, I found it obvious as to why the musical had won the Pulitzer Prize for Drama. The dancers related their troubles of going

through puberty and adolescence — some of whom discovered they were homosexual during that time — and their low self-esteem because their peers had made fun of them during their school days. Some of them also relived their past, unsuccessful experiences to make it on Broadway.

In a song called "Dance: Ten, Looks: Three," a dancer told of a director's rating of her dance

ability and appearance after her audition, and how that prompted her to get plastic surgery in hopes that it would make her a star.

The scene near the conclusion of the play was the most touching. When a dancer injured himself during practice, ending his dance career, the cast members began talking about the uncertainty of show business, and what they would do if they had to stop

dancing.

Afterward, the dancers lined up facing the audience as the director selected four men and four women for his production. As the successful auditioners raised their hands to the sky, the other dancers walked dejectedly off-stage in complete silence. After intimately learning about the characters, I actually felt disappointed when I saw who didn't make the final cut.

The trademark final scene was most memorable, and received the most applause from the audience. Wearing silver top hats, shiny satin jackets and bow ties, the dancers got into a chorus line and kicked, tipped their hats and sang to the song "One."

The musical was excellent. Besides the top-notch writing, the cast members had an energetic dancing ability and clear, strong voices that penetrated the auditorium and enthralled the audience.

But most of all, the musical not only was a realistic portrayal about the trials and tribulations of Broadway dancers, but of ordinary people. That observation was echoed in a dedication printed in the program, which stated: "This show is dedicated to anyone who has ever danced in a chorus or marched in step... anywhere."

KWVA promises music rain or shine

By Kaly Soto
Oregon Daily Emerald

Two Minutes Hate, Boogie Patrol Express, Floater, Lincoln Brigade, and Oswald 5-0 will rock the east lawn of the EMU this afternoon thanks to KWVA deejay and concert organizer Chris "Milkman" Scholz.

The concert is being sponsored by KWVA and local businesses.

"I think it's going to be huge. All the bands are really big. I mean, each band member tips the scales at nearly 300 pounds so, with five bands, we're talking about some serious tonnage," he said.

"Seriously, all the bands are great, and how can you lose with a free concert. I'll be disappointed if 1000 people don't come," he said.

The concert, which is called The Screw, will take place on the east lawn of the EMU, weather permitting, and in the EMU Ballroom if it does not permit.

"Well, hopefully it won't rain, I've been consulting with a witch doctor, and he's assured me there will be sunny skies. Of course it's Oregon and you never know. If it does rain, we're going to move inside to the EMU Ballroom, so the show will go on," Scholz said.

How did Scholz come up with such an incredible line-up?

"Well, actually, I knew a lot of the bands personally, but I had a wish list of bands I wanted for the show, like Two Minutes Hate and Oswald

5-0. I was psyched when everybody wanted to do it. It's great of all these bands to do this concert for free," he said.

The Boogie Patrol Express, who have been together for three years, started playing together at South Eugene High School. While they were still in high school, they were filling WOW Hall. Bass player Jeremy Gibbons said the band considers themselves "hometown heroes."

In their off time, members of the band engage in solo efforts like the University jazz band.

The band is working toward doing more musical improve, but they still want to be able to do "cheesy covers." They are currently working on a remake of an old Brady Bunch song. Boogie Patrol Express will release their first compact disc Oct. 29.

Oswald 5-0, who released their first full-length album in August, will lend their special blend of "punk rock" to the show.

Two Minutes Hate, who refuse to attribute their sound to outside influence, "I hate that question because our band doesn't sound anything like what our influences are," guitar player Keith Brown said.

Lincoln Brigade is dealing with success in an innovative way. "We have armadillos in our trousers," band member Mike Cobb said.

Floater will round out the line-up.

The concert will begin at 3:30 and end at 9:30. There is no cost for admission, for more information call KWVA.

CRAY

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Not that there's anything wrong with that. It's just that blues should be based on emotion, on searing conviction and pain. Cray's lyrics sometimes convey that feeling, but rarely does it come across in his performance. Cray is too smooth for that. He sounds more like a blues version of Sam Cooke — very soulful voice, nice tunes — but where's the guts?

Probably the best track on the album is "You're Gonna Need Me," which includes

Albert Collins on guest guitar. Although it may be too much to suggest that Collins provides all the fire, there's no question that this song contains the punch the rest lack.

Cray is a good songwriter and guitar player. And *Shame + A Sin* is a good album. But he just doesn't give it everything he's got, and playing good requires you do just that.

— Rivers Jannsen
Oregon Daily Emerald

TALE

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DeNiro's character is a middle-class bus driver who, throughout the film, tries to instill a working man's values into the mind of his son.

Unfortunately, the boy becomes an apprentice (of sorts) to the local nasty played by Chazz Palminteri, whose lifestyle and appearance become increasingly more appealing to the boy.

Lillo Brancato is a fresh face who does an extremely convincing job in the part of DeNiro's son. Palminteri and DeNiro are practically perfect in their respective roles of local crime lord and protective parent.

In his directorial debut, DeNiro captures both the atmosphere of the locale and spins them an enticing tale at the same time.

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