

'Illusion' mysterious and suspensful

By Anne Moser-Kornfeld
For the Oregon Daily Emerald

In 1639 the French playwright, renowned for his tragedies, wrote a play entirely different from his usual repertoire. Tony Kushner, writer of the the Pulitzer award-winning *Angels in America* adapted *L'Ilusion Comique* into *The Illusion*.

ILLUSION
WHEN: March 11-12
WHERE: Robinson Theatre
COST: \$8, \$6, \$4.50

The story of a distraught father in search of his son. Pridamant (Ryan Kristopher Sahr) visits the cave of the magician Alcandre played by Heidi Schreck to learn the truth of his son's life.

The brightly adorned magician's costume designed by Anna Lawrence conveys the flair of Schreck's character. Her pivotal role as Alcandre and her ability to express the enchantment and glamour akin to her character brings the play into focus.

Sahr's Primamant is notable as is Jesse Lowe's role as the servant to Alcandre. They are the spec-

tators of the play's actions and move the story forward.

The Illusion is cloaked in mystery and suspense while telling the story of love and change in the life of Calisto played by Mark Titus. Titus performs his role in a convincing and adoring manner despite the hardship and his less than perfect attempts to succeed.

It's a play that runs true to Robinson productions. The set, designed by Don Naggiar, is done on different levels drawing the audience into the cave of the majestic sorcerer. The sound is designed by Geoff Ward and lighting by Steve Ransom. Ward and Ransom both incorporated effects in harmony with one another to present illusions on stage.

What makes this play most enjoyable is its ability to bridge a span of time from the time of its original inception to today. Much of this has to do with the adaptation. But the University company's fine production of this classical comedy is certainly a credit to the work amassed in this show.

The Illusion continues at 8 p.m. Friday and Saturday. Tickets are \$4.50 for students and \$8 general admission. Call the Robinson Box Office at 346-4191 for reservations.

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PRONG

Continued from Page 5

All of this in about 45 minutes. And somewhere in the time before that, The Obsessed and Prong both played, too.

Can you imagine this at the Arlene Schnitzer, a plush performance theater with seats and whose hardest act before booking White Zombie was probably

REVIEW

Living Colour?

But, of course, maybe that was what was the downfall of the Roseland. After all, it had no seats, which usually leads to craziness and violence that a group like White Zombie brings. And there was a bar, too, which can lead to all sorts of things.

Prong stirred things up with their unique mix of heavy-bass sampling, repetitive guitar and a continual chorus of "fuck"s from lead singer Tommy Victor.

Perfect for a White Zombie

warmup, especially for this typical crowd of sleeveless black Pantera T-shirted heavy metal heroes. But White Zombie was definitely the main attraction.

As fireworks and explosions lit up the stage at the start, the energetic White Zombie was seen in nearly full force. Active lead singer Rob Zombie, who — like his near-twin guitarist — moves around like he's running on hot coals, was an interesting comparison to their chair-ridden bassist.

White Zombie thrashed through older favorites "Welcome to Planet Motherfucker" and "Black Sunshine" from *La Sexorcisto: Devil Music Vol. 1* to new favorite "I Am Hell" from *The Beavis and Butt-head Experience* as the crowd spun around in the violent frenzy that has become so trendy for music fans.

But even the dancers on the floor spread apart when the mace came out, leaving people standing and seated in the balcony coughing so hard from the air-car-

ried mace they were wondering why they were having such a reaction to all of the smoke in the Roseland.

And when it was announced that White Zombie would only play one more song because their Yseult couldn't play anymore, then it all really seemed to matter very little.

Before playing, Rob Zombie announced that the group would soon make up the abbreviated performance to Portland fans and apologized that the last song might sound a "little thin."

"It's the only song we can play without bass," he said.

Of course, being such a crowd pleaser, White Zombie would have to play the hugely popular "Thunder Kiss '85," which delighted the crowd before many made their way to the front of the Roseland, trying to get refunded for the tickets.

Can you imagine that happening at the Arlene Schnitzer?

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