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'Women Behind Bars' is campy, raunchy and playing now

By Lia Saliccia
 Oregon Daily Emerald

We're talking campy. We're talking raunchy. We're talking politically incorrect.

Women Behind Bars features seven women crammed into a small jail cell, and the sordid occurrences resulting from their entrapment. "The plot," said director Erik Sniedze, "is simple, but it must be in order to accommodate this parody of women in caged heat, their quench-it-anyway lust and the legality of human torture."

It won't give away the plot too much to say that in this play, which originated at the Pocket Playhouse on the University campus, features attractive, scantily-clad women who are always kissing and touching each other, a man in drag, a charming birthing scene, and an all-female rape scene sure to offend somebody.

The women characters in this play aren't ones women will likely want to emulate, but after spending some time in a theatre with them, against your better judgment you start to like them. The action revolves around Mary



Pictured are Eden Land, Amy Gancharov and Siouxsie Suarez who play Balnche, Jo-Jo and Guadalupe, respectively, in *Women Behind Bars* opening tonight in the Theatre Annex of the Actors Cabaret of Eugene Theatre.

WOMEN BEHIND BARS

WHEN: June 2 and 3 at 11:30 p.m., June 5 at 7 p.m.
 WHERE: Actors Cabaret Theater of Eugene

This brood is presided over by the truly frightening matron (John Sturgill, in drag) and her toady assistant (Amy Soter). Generic male roles are all played by Paul Willis. With all the corny lines, sex scenes and cigarettes in this play, no stone is left unturned in creating offensive stereotypes. However, as stage manager Sara Sand said, "If you believe in stereotypes, you'll be offended. If you don't, you will laugh."

Women Behind Bars does have some thematic statements, which are delivered campily and without too much preachiness, thank goddess.

This play is the first in a series of late-night shows at the Actors Cabaret of Eugene's Theatre Annex featuring theatre performed and directed by LCC and University of Oregon students. Students interested in getting their work onto the ACE stage.

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(Julie Regemba) a framed innocent accused of armed robbery, from when she lands in jail along with the other toughs to her hardened demise. The other toughs include a rainbow of stereotypes: a black lesbian (Amy Gancharov) a white lesbian (Lori Ferraro) a

slow-witted Puerto Rican (Siouxsie Suarez), a deranged arsonist (Melody Bates), a really stupid prostitute named Cherry (Brooke Totman) a bible toting old timer (Tricia Rodley) and a faded Southern magnolia blossom (Eden Land).

Summer concerts: pay to reclaim youth

By David Bauder
 Associated Press Writer

In the summer of 1994, music fans will be able to pay for a chance to reclaim their youth — or an idealized notion of someone else's.

Led by the re-formed Eagles, the Rolling Stones and Pink Floyd, superstars from the 1970s will dominate a pop music concert season those in the industry are hoping is the biggest ever.

But you'll have to pay handsomely to be entertained. This also is a summer that will be remembered for skyrocketing ticket prices.

"The concert business seems to be fueled by acts from the '60s and '70s and has been for six or seven years. '94 is no different. We just have some much bigger names out there," said Gary Bongiovanni, editor of the concert trade publication Pollstar.

The Rolling Stones, who rev up their tour machinery every five years or so, are poised to hit the stadiums in support of a new album. The Stones now are down to a quartet, with the departure of bass player Bill Wyman.

The tour represents a challenge for the aging rockers, who seem suspended between being a legend and a Letterman joke.

Despite an album ravaged by critics and the absence of former leader Roger Waters, Pink Floyd still is a popular draw for fans weaned on classic rock radio stations.

Two veteran piano men, Billy Joel and Elton John, also are teaming for a summer stadium tour, which will feature them playing together and separately. And, in that vein, Bonnie Raitt joins Bruce Hornsby, Jackson Browne brings along John Hiatt, and Metallica is touring with Alice in Chains.

But the Eagles have attracted the most attention. The country-rock band, which sold more than 30 million albums during the 1970s but split up with the dawn of the 1980s, have reunited to tour and perhaps release an album.

With Barbra Streisand's precedent, the Eagles are charging more than \$100 a ticket.

No other acts have been quite so brazen, but concert prices in the \$30 to \$50 range are no longer unusual. It started in recent years with the practice of offering special "golden circle" seats and has reached full bloom this season.

Don't blame the promoters. Sorry to break this to you, fans, but some of your favorite stars are greedy.

"It's entirely the acts that are responsible for it," Bongiovanni said. "Every concert deal is negotiated to include the ticket price. If they want to make a lot of money, the only way to make it is to charge a lot of money for tickets."

Despite some spotty resistance — the Eagles concert in Buffalo, N.Y., was moved from Rich Stadium to a smaller amphitheatre because of slow sales — price has proven to be little object for many Eagles fans.

Basic economics: If the tickets sell with the higher prices, don't expect concert costs to go down.

The president of one of the country's oldest concert amphitheatres, the Saratoga Performing Arts Center in Saratoga Springs, N.Y., said Eagles tickets are selling well. But he worries about the effect of high ticket prices across the board on smaller markets such as his own.

"There's a finite amount of money that can be spent," said Herbert Chesbrough of the Saratoga center.

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