

Thursday, January 31, 2002



Adam Jones Emerald

Ermengarde (left), played by Teresa Koberstein, looks onto a concerned Mr. Vandergelder (Rowan Morrison) in 'The Matchmaker,' playing this weekend in the Robinson Theater.

Loving laughter

■ 'The Matchmaker,' the Robinson Theatre's latest production, has audiences laughing from start to finish



PLAY REVIEW

'The Matchmaker'

Robinson Theatre

★★★★☆

By Jen West
Oregon Daily Emerald

Forbidden love, mistaken identities and complicated stratagems can make for a great romantic comedy. Thornton Wilder's play "The Matchmaker," directed by Jack Watson, has all these elements and more.

"The Matchmaker" opened last Friday at

the University's Robinson Theatre and will hold performances Jan. 31 through Feb. 3 and Feb. 8 and 9.

The audience smiled from the first moments of the play and continued laughing all the way to the end.

Mrs. Dolly Levi, played by Jocelyn Fultz, is a businesswoman who has held just about every job imaginable. Her latest endeavor is trying to find a wife for a wealthy merchant from Yonkers, Mr. Horace Vandergelder. Her complicated matchmaking schemes lead all of the characters to find their own true love connections. But instead of finding a wife for Mr. Vandergelder, she falls for him herself.

The entire cast infuses the performance with high energy and sharp wit.

Fultz stands out from the cast with her whimsical facial expressions, and her Betty Rubble-esque giggle is enough to get anybody laughing. She does a wonderful job bringing the audience into the action of the play when

she passes out her business cards.

Barnaby Tucker, played by Quinn Mattfeld, steals the show with his theatrical hijinks. Tucker, a timid 17-year-old boy whose voice has not yet hit puberty, is an employee of Mr. Vandergelder and the sidekick of his coworker Cornelius Hackl, played by Andrew Beck. Tucker finds himself forced into just about every nook and cranny of the set while accompanying Hackl on his quest for adventure.

Just when the audience thinks their cheeks can't take any more laughter, Ms. Van Huysen, played by Katie Plein, sweeps across the stage in all her comical hauteur, sporting a farcical "deer in the headlights" look. Her first line, a dramatic "Ohhhh!" caused hysterical laughter from the audience.

This is a thoroughly enjoyable, lighthearted play. Tickets are \$12 for the general public and \$5 for students. Tickets are available at the UO Ticket Office at 346-4363.

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Ten years later, music dean will return to full-time teaching

■ Anne Dhu McLucas has spent a decade dividing her time between fundraising for a school expansion, administration and teaching classes

By Mason West
Oregon Daily Emerald

After 10 years of service, School of Music Dean Anne Dhu McLucas is leaving her position at the end of the academic year to join the full-time teaching faculty at the University.

McLucas, 60, began her tenure as dean in 1992, leaving the music department she created at Boston College. At the University of Oregon, she initiated work on raising the funds to renovate the School of Music, but the completion of that task will fall to the new dean.

"A lot of me said 'I need to stay on board and get this done.' But after 10 years, a lot of me has diminished, and I think the campaign will need a new spark," she said.

To refresh herself, McLucas will take a sabbatical during the 2002-03 school year. She plans to use the time to write a book about oral traditions in American music and study different styles of ethnic music.

McLucas has continued to teach two classes per year while performing her administrative duties. She said she generally teaches one introductory undergraduate class and one specialized graduate course to "take the temperature of the school."

"I wanted to keep my hand in teaching because I always intended to go back to it," she said.

Mark Levy, assistant professor of ethnomusicology, said he is "excited about the possibility" of McLucas teaching the understaffed world music courses when she returns to the University.

"I've been pretty much teaching world music single-handedly," he said. McLucas also said she envisions teaching music courses not specifically geared to music students, perhaps in the Honors College.

But the approval of these ideas will fall to other authorities. While McLucas' return to teaching takes away some of her power, it gives her the opportunity to present new ideas.

"As a dean, you learn you can support or not support people's ideas, but there is very little that you can create on your own," she said.

Robert Hurwitz, professor of music theory and associate dean of undergraduate studies, said welcoming McLucas into the faculty won't be a problem.

"She has been a member of the faculty all along," he said.

Hurwitz said in the business world it would be unheard of for a CEO to return to a position in office management, but a dean returning to teaching is almost expected in academia.

McLucas said she looks forward to rejoining her colleagues, and she plans to finish her teaching career at the University.

"The best accomplishment of any dean is to have a good faculty, and this faculty is stellar," she said.

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MC LUCAS