

Maurice at this stage is humble and inexperienced and adoring, he is the soul released from prison, and if asked by his deliverer to remain chaste he obeys. Consequently the relationship lasts for three years — precarious, idealistic and peculiarly English: what Italian boy would have put up with it?"

"Clive was a Hellenist," Wilby explains. "I didn't know what the hell that meant, but ... at the age of 14 or 15 he got caught up in this Greek ideal of platonic love between men. ...

"I think the Greeks were all fucked up. Don't

print that," he requests. (Sorry, James.)

After Clive abandons him to marry Anne (Phoebe Nicholls), Maurice finds himself attracted to other men, including (in an all-too-brief shower scene) the lower-class boxers he coaches. In the book he's tempted by Dickie, a "boy" of unspecified age, who spends a week-end at his house. Wilby says this episode, "one of my favorite parts of the film," was cut as unnecessary to the final product, which was already too long.

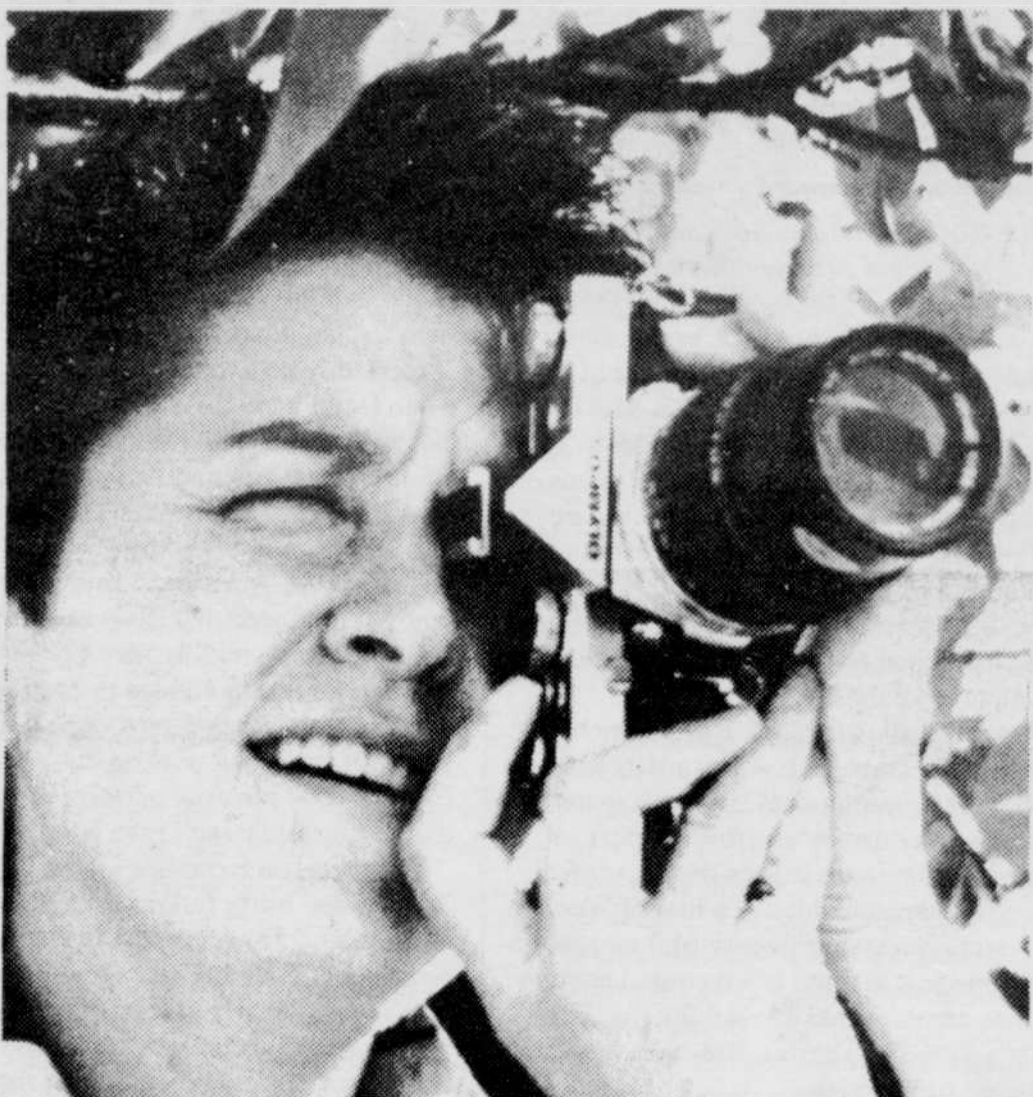
The turning point comes when Maurice is

propositioned by an elderly man on a train. "In a flash," Wilby says, "he sees that this is what he might become." He seeks help, first from a doctor (Denholm Elliott), then from a hypnotist (Ben Kingsley). "I needn't remind you that your sort were once put to death in England," says the latter, advising Maurice to move to Italy or France, "where homosexuality is legal."

Wilby believes Ivory's greatest talent is as an editor. (Katherine Wenning is the editor of record on *Maurice*, but directors often work with their editors and make all the decisions.) As an

example he gives the scene where Alec Scudder first climbs a ladder to Maurice's room and comes in through the window. "It had to be set up very carefully or the audience would have laughed," Wilby says.

Whether the two men from different worlds can actually be happy together with their support systems cut is a question for your imagination — or *Maurice II*, which seems unlikely. Suffice it to say James Ivory believed in E.M. Forster's happy ending and hopes you will, too.



Through the lens, briefly

Carter, the lead role, is given headlines to speak and a camera to hide behind.

BY SANDRA DE HELEN

Portland Women's Theatre Company is at home in their first permanent theater space. As the originator of this theater company — we held our first auditions January 1981 and opened our first play March 13, 1981 — I know something of the hardships of producing theater with no space. Since I left the theater company in September 1982, I have been able to sit back and watch the changes. This change is one to be celebrated by the entire theater-going commu-

nity! A permanent space will allow the producers, directors, actors and technical crew the luxury of concentrating on their own specific jobs.

For this production, women were not yet allowed that luxury. In fact, in addition to their usual jobs, they completely remodeled this leased space at 1728 NE 40th from a retail shop to a theater space. And they did a very nice job. Instead of the traditional "black box," they've opted for a comforting blue. Posters of all the company's productions decorate the walls. Risers for the audience aren't built yet, but knowing

this company as I do, I'm sure they will appear by the opening of the next production.

The current production is *8 x 10 Glossy* by Sarah Dreher. The title gives no clue as to the content, which is a snapshot of an evening in the life of a family where the father was physically abusive, and the other members played out the rigid roles of the dysfunctional family.

Director Judith Clover, who also plays the role of the older daughter Julie, has cast the roles to shatter any possible idea of typecasting one might have. Why? It isn't clear. In fact, I found it disconcerting to see all the daughters looking older than the mother. Kathay Duff plays the mother, Ketty; Judy Clover plays the older daughter; and Cherise Yvette Millhouse plays the younger daughter, Carter. Faith McDevitt lays Dana, the would-be lover of Julie and divorced mother of three. Sara Packer makes only the briefest of appearances onstage as Ketty's best friend and neighbor, Ruth, but has ample lines from behind the scenes.

The theater company thoroughly warns their audience that the play contains material that may be upsetting, and even directs people to help in dealing with the issues that may come up. And there are some shocking lines, to be certain. However, I found the play unsettling only in its disjointedness and lack of depth. Carter, the lead role, is given headlines to speak and a camera to

hide behind. I understand the attempt to let Carter symbolize the denial of her life, but I couldn't help feeling the author was giving us a larger-than-life autobiographical picture, and giving herself all the best lines.

Ketty does have a revealing and moving monologue in the second act, but too much is wrapped into too little a space of time, so that one barely gets a glimpse — not even a snapshot this time, much less an *8 x 10 glossy* of the bedrock of this family.

Julie has so much going on in her life, it's impossible to believe she could be so insightful about Carter.

Dana ends up hanging out a lot, being left out of this twisted quilt of a family — which is as it should be, and the most realistic thing about the play, for me. I did have trouble believing Faith as the loving mother of three, and am not sure whether that was the fault of the play, the actor, or me. In any case, it was a challenging role for Faith, and I enjoyed seeing her stretch.

The simple and effective set was designed by Judith Clover and Janet Lindblad, lighting design by Dot Hearn, sound by Meg Grace and Faith McDevitt.

Again, I congratulate the PWTC on creating their new space, and I wish them great and continued success. They deserve the feedback and support of the community.

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