

Saturday

Radio

The Oregon State University Beaver Basketball game vs. Arizona will be on air at 6 pm on KEED 1450 AM.

Live from Gilley's country music show will feature the Burrito Brothers at 11 pm on KEED 1450 AM.

The Country Music Show features Barbara Mandrell at 9 am on KEED.

Star Wars #10 at 6 pm on KWAX 91.1 FM.

Deep Ecology with George Sessions at 11 am on KLCC, 89.7 FM.

Health in Spite of Health Care at 6 pm on KLCC.

Theatre

Working, a musical based on Studs Terkel's book about American workers will be staged at Sheldon High Auditorium by the Performer's Acquisition, 8 pm, 2455 Willakenzie Rd, \$5 and \$6, 683-7207.

Dance '83 at the Robinson Theatre, the U of O, at 8 pm. A celebration of ballet, folk, jazz and modern dance.

Sunday 30

Etc.

Reception for exhibiting local artist Mardy Brown. 2-4 pm at 421 N "A" St, Springfield. No charge. Sponsored by Emerald Empire Art Association, call 344-5048 for more info.

Greenpeace Eugene Whale Watchers Cruise, see Jan 29 listing for details.

Picc-A-Dilly Flea Market at the Lane County Convention Center and Fairgrounds, 796 W 13th, 10 am-4 pm, 50¢/75¢.

WISTEC exhibits and Planetarium shows 12-5 pm. See Jan 29 listing for details.

Sports/Recreation

U of O Wrestlers meet Washington State here at 2 pm.

Super Bowl Alternative Ride, a 50-mile roundtrip bicycle trip to Cottage Grove via scenic roads with one hill and generally rolling terrain. Call Susan at 345-7159 for details.

Network is skating at Skate World at 8 pm.

Film

Westside Story, 7 pm only, 180 PLC, U of O campus, \$1/\$1.50.

Gone with the Wind, 7 pm only, 150 Geology, U of O campus, \$1/\$1.50.

Children

Model Railroad Construction, a class offered at WISTEC on building a model railroad module that will be the start of your railroad layout. There will be a choice of two realistic modules to build. 1-3:30 pm at WISTEC.

Concert Music

Faculty Artist Series features Victor Steinhardt and Elizabeth Baker, piano and violin. 4 pm, Beall Hall, U of O.

Sophie's Choice

Sophie's Choice is beautiful and devastating. Directed by Alan Pakula from an adaptation of William Styron's novel, the film has a life of its own through the force of its imagery and acting. Meryl Streep heads the cast in the role of Sophie, a Polish woman who is living in Brooklyn. She came there nearly starving after being released from Auschwitz, which she alone of all her family survived. Nathan, a glamorous Jewish *puer* (Kevin Kline), nurses her back to health, and thus begins the most romantic of relationships, which is yet not enough to eclipse her memories of the past, as perhaps she would like to do. They come through in flashes, which she reveals to their friend Stingo (played by Peter MacNicol), a young and innocent writer from the south who narrates the story. He worships Sophie and Nathan's outrageousness and loves them both. There is an interesting contrast between the sophisticated, civilized, and also horrific heritage which Sophie has brought from Europe—somehow embodied in her amazing beauty—and the American innocence and eagerness and raw life exemplified by Stingo and by the image of the Brooklyn Bridge. "There are things you will never understand," Sophie tells Stingo—and he keeps reaching for it.

Meryl Streep is outstanding as Sophie. It is the kind of role I've been waiting to see her in; having enjoyed her many mysterious women I wanted to see what was inside. For though Sophie has her own mystery, she does let you in—into her past, when she was almost a different person, and into her most painful experiences—and Streep really delivers. She creates a combination of beauty and moral ambiguity and grief and guilt which has no answer.

—Pamela Seaworthy



Atomic Cafe/Dr. Strangelove

THE ATOMIC CAFE (USA, 1982)
Directed and produced by Kevin and
Pierce Rafferty and Jayne Loader

**DR. STRANGELOVE: Or How I
Learned to Stop Worrying and
Love the Bomb** (USA, 1963)
Directed and produced by Stanley
Kubrick

The *Atomic Cafe* is a montage of finely edited socio-historical footage of the evolution of "The Bomb." It provides an intense and shocking account of the reasons how and why America learned to "love" the bomb. Official U.S. government and educational propaganda films, newsreels, interviews, and even "bomb songs" (remember "Duck & Cover"? of the fifties are compiled to present a simultaneously hilarious and chilling portrayal of the first years of the Atomic Age, when Americans optimistically, and foolishly, believed that they could actually live through a nuclear holocaust.

Stanley Kubrick's *Dr. Strangelove* involves a bunch of farcical madmen deciding the fate of the world. The plot revolves around an international crisis which arises when General Jack D. Ripper (Sterling Hayden) orders his jets to drop the Big One on Moscow. The entire film synthesizes copulation and murder, using *Dr. Strangelove* (Peter Sellers) himself as the ultimate symbol of humankind's romance with death. The film features Peter Sellers in three roles, along with George C. Scott, Slim Pickens, Peter Bull and Keenan Wynn.

If any two films were meant to be shown together to make a point to provoke fans (and to affirm the beliefs of anti-nuke proponents), it would have to be *The Atomic Cafe* and *Dr. Strangelove*. It seems that the U.S. government believed that if it shoved the bomb down Americans' throats, they'd swallow their shock and disgust and learn to love it. These two films both throw the bomb back at the U.S. government. If you haven't seen one or both of these films, you owe it to yourself to see this great double feature. If you have seen them, go see them again. These are the kind of films that deserve to have a cult following.

—Cathy Sarkowsky

Gandhi

It is encouraging to see people standing in long lines in the rain to see this story of a non-conforming pacifist from India. Let us hope that the message of non-violence reaches more and more of us in this critical time.

The attention *Gandhi* has received is very well deserved. This is a movie of epic length which chronicles Gandhi's entire life as an activist and the evolution of his philosophy of non-violence and love for humanity. Along the way it presents a sweeping view of India with its spirituality, poverty, immense population, and ancient heritage of cultural refinement.

The film has a stately, abundant quality, with fine acting and rich detail. There are several wonderful cameos by actors such as John Gielgud, John Mills, and Trevor Howard in the roles of British colonial administrators; Candice Bergen plays the photographer Margaret Bourke-White. The central role of Gandhi is played by British actor Ben Kingsley; his portrayal combines the qualities of simplicity and humanitarian faith with a powerful intelligence. *Gandhi*'s work was revolutionary: in all simplicity he led his people to independence through passive resistance to the British, and by his fasts for peace he persuaded them to turn away from violence during several explosive conflicts. He received great respect from his own people who called him Great Soul (*Mahatma*) and scattered flowers where he walked. He will surely gain more in the west as a result of this fine tribute to him.

Pamela Seaworthy

At The Movies

Atomic Cafe and Dr. Strangelove: Bijou, Jan 28-Feb 3. 686-2458. Two zany reminders of the nuclear absurdity: sometimes you have to laugh at it. *Atomic Cafe* is distilled from American training and propaganda films of the 1950's, in all their naivete; *Dr. Strangelove*'s wild-eyed view of it all is always worth seeing.

Brothers Karamazov and Huie's Sermon: Cinema 7, Jan 28-Feb 3. 687-0733. B.K. is an adaptation of Dostoevsky's epic novel; it is showing with a short by Werner Herzog on the subject of a black evangelist.

The Chosen: Valley River Twin, Jan 28-Feb 3. This drama of Jews in an Eastern European ghetto was a good cast and good reviews.

Dark Crystal: Cinema World, Jan 27-Feb 3. 342-6536. Even children's dramas are apocalyptic these days, but not many show such inspired imagination as went into these fantastic creatures and landscapes. Worth seeing.

E.T.: Springfield Cinema, Jan 27-Feb 3. 726-9073.

48 Hours: West 11th Tri-Cinema, Jan 27-Feb 3. 342-4142. Two buddies on a shooting spree. With Nick Nolte and Eddie Murphy.

Gandhi: National, Jan 27-Feb 3. 344-3431. This well-done British epic is a moving portrayal of the statesman-saint from India. His pacifist message has a timely appeal.

Mad Max and First Blood: Oakway, Jan 27-Feb 3. 342-5351.

Man from Snowy River: Springfield Cinema, Jan 27-Feb 3. 726-9073. A family movie about a boy and horses.

Missionary and Monty Python Live at Hollywood Bowl: Fine Arts, Jan 28-Feb 3. 747-2201. Two from the comedians of Monty Python.

Murder by Phone and Screemers: Mayflower, Jan 28-Feb 3. 345-1022.

Rocky Horror Picture Show: Bijou, Jan 27-30, late show. 686-2458.

Savannah Smiles: Cinema World, Jan 27-Feb 3. 342-6536.

Spring Fever: Cinema World, Jan 27-Feb 3. 342-6536.

Sophie's Choice: McDonald, Jan 27-Feb 3. 344-4343. A lovely and tragic story of a woman who survived the Holocaust while all those around her did not. Meryl Streep is beautiful and gives her richest performance yet.

Time Rider: Springfield Cinema, Jan 27-Feb 3. 726-9073.

Tootsie: Cinema World, Jan 27-Feb 3. 342-6536. The comedy of the season: Dustin Hoffman makes a great actress. Don't miss it.

The Toy: West 11th Tri-Cinema, Jan 28-Feb 3. 342-4142. With Richard Pryor.

The Verdict: Valley River Twin, Jan 27-Feb 3. 686-8633. A showcase for Paul Newman, playing a down-and-out lawyer who gets his big chance to redeem himself in court.

Windwalker: Springfield Cinema (726-9073) and West 11th Tri-Cinema (342-4122). Jan 27-Feb 3.

Sophie's Choice

The credits roll up the screen, and the audience slowly files out of the theater. A relative silence is broken by a voice, "What was the point?" "I really don't know," is the simple reply. Yes, something is missing in the movie, *Sophie's Choice*.

The movie is made from William Styron's novel about a young writer's initial experiences with evil, guilt, love, death and the Holocaust. It is after WWII, a twenty-two year old writer Stingo (Peter MacNicol) moves from his Southern home to New York where he can concentrate on his novel. He takes up residence in a large Victorian style rooming house later nicknamed the Pink Palace. Here he meets and becomes enamored with an unusual couple: Sophie (Meryl Streep), a Polish survivor of Auschwitz, and Nathan (Kevin Kline), an unstable Jew. It is through Sophie that Stingo learns the horrors of the Nazi concentration camps.

Meryl Streep is convincing in her characterization of Sophie, a complicated persona. Streep learned to speak German and Polish for this role and acquired a more than satisfactory Polish accent. Peter MacNicol also stands out in his portrayal of Stingo, the naive, sex-starved youth who sees Sophie as his love goddess of unending fantasy.

Technically, the movie works in creating a dramatic mood. The color is vivid throughout the film with the exception of the concentration camp scenes which have been muted to give a black and white, dream-like effect. The sets are realistic enough to draw the viewer into each scene. However, something is still missing.

Granted it is not easy to condense a five hundred page novel into an almost three hour long movie. But the movie's length should be enough to give the viewer a better understanding of the characters. The story is told from Stingo's point of view. He is enthralled and intrigued by Nathan and especially Sophie. The audience is not moved into this same fascination. Instead, we are given a mere glimpse into the development of the characters, and that glimpse is not satiating.

We need more dialogue especially between Sophie and Stingo. We don't need Hollywood romps through Coney Island or a night-time sojourn with champagne to the Brooklyn bridge. These romps are corny and really tell us little about the people involved.

Alan Pakula presents the essence of Styron's novel in his movie *Sophie's Choice*. He has taken the story's skeleton and glamorized it, forgetting about the flesh. We are left with little to sink our teeth into.

—Linda Campillo