

Monday

Meetings

Fight Against Fat support group is a no-cost weight control group for women seriously overweight (30 lbs. & up). Every other Monday night, 7-9 pm, 795 W 5th, #1. (Bring your copy of March's Women's Day Magazine.) W/C accessible. 342-3466, 484-6252.

Weekly meditation instruction, chanting, and lecture on writings of Swami Muktananda, 7:30 pm at 1628 Lawrence.

Eckankar welcomes everyone each Monday 7:30-9 to discuss spiritual topics. 1122 Alder, 7:30 pm. W/C accessible. 343-2657.

Workshops/Classes

Irish Pennywhistle Workshop: Karen Owens of Apples in Winter will lead the workshop. Content will be based on a questionnaire filled out at registration. Register at Balladeer Music. All levels welcome. 7 pm. \$6 at the Balladeer, 3rd floor. 5th St. Market. 343-8043.

How To Do Business with the Federal Government: A seminar for Oregon business on selling to the federal government and foreign trade opportunities. Sponsored by Jim Weaver. Registration 8-9 am. Hilton Hotel and Eugene Conference Center.

Emerald Empire Art Assoc. offers a workshop in Landscapes with Palette Knife, in Oils, today and tomorrow 10 am to 3 pm, \$30.

Spring break Aikido classes: a one-week introduction to the peaceful martial art. Movement, awareness, self-defense and exercise. Limited space. Call for details. MWF at 6 m. \$10. 1091 Olive.

Work Your Buns Off: an aerobics jazz exercise class for men and women. First class free. M,W 5:30-6:30; Sat 9-10. WOW Hall, 343-0000 or 342-7299.

Radio

KWAX 91.1 FM: Mozart Piano Concerto No. 18 in B-flat, K456, 10 am; Bach Sonata No. 2 in A, Bartok String Quartet No. 2, Rachmaninoff Symphony No. 2 in E Minor, 12:00.

All Things Considered will host another Joan Didion reading from her new work *Salvador*, first-hand accounts of her visit to El Salvador. Continues 3/22, 3/23. KWAX 91.1 FM, 5 pm; KLCC 89.7 FM, 6 pm.

Concert Music

Mason Williams/Of Time and Rivers Flowing, 7:30 pm. Soreng Theatre, Hult Center. Added performance due to others being sold out.

Sports

Eugene Fencing Club, beginning and intermediate fencing, athletic training. All equipment provided. Monday and Wednesday evenings at Roosevelt Jr. High. No time given.

Tuesday 22

Radio

KWAX 91.1 FM features: Hindemith, Der Schwanendreher, 10 am; Scarlatti/Avison, Concerto Grosso #11 in D, Mozart String Quartet #21 in D, Haydn Symphony #50 in C, noon; Schubert, Beethoven, Viueuxtemps, 8 pm.

KEED: Portland Trailblazers vs. San Antonio, 7 pm.

At The Movies

This Week

Demon Pond: Cinema 7, Mar 18-24. 687-0733. Fantastical Japanese fairy-tale about a demon who lives in an enchanted pond and the villagers who are charged with keeping her in her place. Stars Japan's leading Kabuki female impersonator in the two leading female roles.

Eating Raoul: Valley River Twin, Mar 17 on. 686-8633. A rather flat black comedy spoof about a prudish couple who finance their business by ridding the world of swinging singles.

E.T.: Springfield Cinema, Mar 17-24. 726-9073.

Frances: West 11th Tri-Cinema, Mar 17 on. 342-4142. Jessica Lange has won an Academy Award nomination for her portrayal of Frances Farmer, Hollywood actress who broke down under the pressure of the star system.

Gandhi: National, Mar 17-31. 344-3431. This well-done British epic is a moving portrayal of the statesman-saint from India. His pacifist message has a timely appeal.

The High Road to China: Cinema World, Mar 18-31. 342-6536.

Jimmy the Kid: Cinema World, Mar 18-31. 342-6536. Also at the McDonald for a benefit on Thursday the 17th only: 344-4343.

Lovesick: Cinema World, Mar 17-24. 342-6536.

Man from Snowy River: Springfield Cinema, Mar 17-24. 726-9073. A family movie about a boy and horses.

Max Dougan Returns: Valley River Twin, Mar 19 only, sneak preview. 686-8633. Adapted from Neil Simon's play.

The Meaning of Life by Monte Python: McDonald, Mar 25-31. 344-4343.

Moonlighting: Bijou, Mar 18 on. This funny, tense film about four Polish workers stranded in London during the imposition of martial law has overtones of political allegory. Stars Jeremy Irons as the alienated foreman.

One Dark Night: Cinema World, Mar 17-24. 342-6536.

In Review

Demon Pond

Demon Pond (by Japanese director Masahiro Shinoda) is a fantastical and at times confusing blend of science fiction and fairy tale, but the richness and baroque naivete of its images provides a delightful visual experience even when you can't figure out what's going on. (It comes clear later.)

There are two intertwined stories, both starring the Kabuki actor Tamasaburo Bando in the female roles for which he is famous: he plays both a young and mysterious village woman, and a demon princess who lives in the depths of an enchanted pond. To keep the demon in her place (so that they will not all be drowned), the villagers have to ring a huge bell 3 times a day—only no one is interested anymore and its care has fallen to a stranger who lives with the young woman. In fact, the villagers are on the point of revolt due to a devastating drought—only the mysterious couple has any water, which comes from the magical lake itself. Inevitably, the fragile balance falls apart, giving the opportunity for magnificent tidal wave scenes as the demon princess escapes.

There is an immense collection of bizarre images, ranging from the psychedelic to the surreal, the most powerful being the natural ones—the parched village, completely empty of people, with its unusually steep houses; the desert in every direction; the overwhelming tidal waves; the immensity of water surrounding the lone survivor in the end. And some startling and whimsical creatures inhabit the pond along with the demon princess—deer-headed men, walking mouths, "mud people." There is enough direct and implied violence, however, to make this fantasy not suitable for small children: it is a fairy tale for big people who still appreciate a little magic.

—Pamela Seaworthy

In Review:

Veronika Voss

Veronika Voss, which plays at the end of the month (see movie schedule) promises to be a gem. The last film completed by the German filmmaker Rainier Werner Fassbinder before his death in June 1982, it forms part of a trilogy (along with *The Marriage of Maria Braun* and *Lola*) dealing with post-war Germany, in all its ambition and opportunism. Unlike the heroines Maria Braun and Lola, Veronika Voss (played by Rozel Zech) is a casualty of the social progress. A former film actress who can no longer find work, she has become addicted to morphine and is manipulated by those around her. Fassbinder said of this film that he wanted to show how out of the ruthlessness of the 50's grew the impulse towards "the abnormality of terrorism that arose in the 60's." The film is shot in black and white with the glamour of an old Hollywood melodrama; but instead of glamour, Fassbinder uses his tremendous command of cinematic vocabulary to undercut illusions and present a stark view of the bitter social realities.

—Pamela Seaworthy

BIJOU

492 E. 13th • 686-2458

"One of the Year's 10 Best." NEWSWEEK
Gene Siskel, CHICAGO TRIBUNE
Roger Ebert/CHICAGO SUN-TIMES

JEREMY IRONS in
MOONLIGHTING

"...a flawless gem of a movie"
Judith Crist

"...Jeremy Irons is superb..."
THE WALL STREET JOURNAL

NOW SHOWING
Showtimes 7:30 & 9:30
Sat. Mat. at 5:30 (\$2.50)

In Review:

Moonlighting

Moonlighting is a remarkable movie, both political allegory and starkly simple absurd comedy. Begun within a month after martial law was imposed in Poland in December, 1981, Polish director Jerzy Skolimowski focuses on the situation of four Polish workers stranded in London at that time. They have come for one month to remodel a townhouse for a rich Pole who doesn't want to pay the going English rate. They have the wrong kind of visas, and everything they do is slightly illegal. Only one of them, the foreman (played by Jeremy Irons), speaks any English—he becomes their liaison with the world outside the townhouse, and thus, the only one to find out about the events back home in Poland. The phone lines are dead; airports are shut down; there is no way to be in touch. Nowak realizes that the work won't get done if the men are distracted by this knowledge, and he doesn't tell them. In his anxiety he pressures them to finish the job quickly, assuming a kind of tyranny over all areas of their lives: access to information, phone calls and letters, work and sleep, and food. He buys them off with extra groceries—which he steals. He "borrows" his neighbor's newspaper every morning to read up on events in Poland—and rips Solidarity posters off of walls so his men won't guess what's going on. Exploiting one side and then the other, and becoming increasingly isolated in his own lies, Nowak is not an unsympathetic character. He has a kind of wry awareness that makes you laugh sometimes, when you're not holding your breath. There's a remarkable amount of tension in all these petty thefts and deceptions!

The absurd comedy of the situation and the intensity are well matched with the visual style of extreme sparseness. Filmed in neutral greys and blacks—except for the windows full of consumer goods—*Moonlighting* has a visual simplicity in which every detail is there for a reason. It is through the mundane and grim comical images of the story that Skolimowski creates a powerful sense of moral compromise and tyranny.

—Pamela Seaworthy