

CINEMA 7 Atrium Bldg.
687-0733

▼ April 26-27/May 3-4

FOOT STOMPIN' **ALL NEW**

COMEDY

Final show of the season!
no children under 12 admitted

LIVE MATINEE

FRIDAYS
April 26 and May 3
at 7:30 and 9:30 pm \$3.99
SATURDAY MATINEES ONLY
April 27 and May 4
at 2 pm \$2.99

LCC THEATRE
Lane Community College

Presents

The Doctor in Spite of Himself
by Molière

Final Weekend

May 1-4, 8 p.m.

... a satirical farce
fraught with fun and foolery!

Reserved Seating: \$5
Group Rates Available

726-2202

SINGIN' the BLOOMS!



SINGING TELEGRAMS
FOR
ALL OCCASIONS
A LONG STEM ROSE
DELIVERED WITH
AN ORIGINAL SONG
COMPOSED EXCLUSIVELY
FOR YOUR OCCASION

Blooms

FLOWERS & GIFTS
1167 Williams Ave. Eugene
343-8167

UNIVERSITY TRAVEL 774 E. 13th
Second Floor
Smith Family Book Bldg.
683-5577

**ROUND TRIP BARGAIN FARES
AT THE TOP OF THE STAIRS**

Seattle-Auckland	\$899
Portland-Lima, Peru	\$793
Eugene-New York	\$318
Eugene-Ft. Lauderdale	\$338
Eugene-Los Angeles	\$178

*Fares subject to certain restrictions

FALCARRAGH
finest of Irish imports
presents

Authentic handmade Irish walking
hats and caps of Donegal tweed.



FALCARRAGH
Irish Import Store
upstairs
5th St. Public Mkt. 485-3882

CINEMA

Review: Desperately Seeking Susan

Directed by Susan Seidelman; starring Madonna and Rosanna Arquette.

32-year-old director Susan Seidelman has created a delightfully funny circus of a film about a good girl and a bad girl whose lives intersect via the medium of the classified personals.

"Material Girl" rock star Madonna plays the sexy and somewhat sleazy Susan, who makes the streets of New York City her home. Rosanna Arquette is the bored but obedient housewife—married to "square" Gary, the "spa king" of suburban New Jersey. Gary (Mark Blum) and his sister Leslie (Laurie Metcalf) are the terminally middle-class figures who act as a comic relief chorus throughout the film.

Poor Roberta. She's the child-bride trying desperately to self-clone from the ribs of her 50's Adam. Not quite the "mad housewife" (she lacks the prerequisites of children and age), Roberta is the "dead housewife"—a smiling, please-and-thank-you robotic who can't order a meal or a drink without fluttering her eyelashes and inquiring, "What are you having... oh, I'll have the same."

Shopping, the beauty parlor, the Phil Donahue show and cooking for Gary do not make Roberta

happy. She is so fresh and clean, so starched and ironed, so obediently domestic, so young. To watch her is to observe a woman not having fun.

Cut to Susan. Wild-eyed, greasy-haired, rolling around on the floor taking polaroids of herself. She smirks. She laughs. She takes what she wants. Unlike Roberta, she's not the girl mother wanted us to be. (You know that girl, don't you?)

This film is like a tongue-in-cheek *Persona*. What keeps being funny throughout the piece is the extreme contrast between lives. Roberta bubble bathes in her black porcelain bathtub (one of Gary's hottest selling items); Susan washes in the sink of the subway station.

In all her punky, wild glitter and grease costuming, Susan is a metaphor for freedom. Clean and white Roberta must follow her. She is desperately seeking Susan. She must locate this spirit of freedom, in order to spread her wings.

Locate it she does, through a zany maze of amnesia, murder, cops, hookers, magic, bad guys and love. When Roberta lands in Dez's loft (Aidan Quinn plays this nice, friendly guy) in the city above the Chinese food place, she asks in ignorant amazement: "Do people LIVE here?"

"Yes, people LIVE here," Dez replies, annoyed, as if to say: "Where the hell else would people live?" The sister from the burbs is like the sister from another planet. "Nobody is this dumb," we think.

Nobody is as outrageous as Susan/Madonna either (well, New York, maybe...). Nobody's husband is as absent as Gary either, right? These folks are pretty much pure stereotype, exaggerated for the audience to look and laugh at and be warned.

Seidelman demonstrates a strong sense of theatre, but her sense of humor is the most strikingly refreshing coloring for the background of this story. Even off-the-screen characters deliver comedic lines.

Seidelman has been accused of coming close to a feminist epiphany and copping out, just because Roberta gets to fall in love with another man before she leaves Gary. Good for Seidelman. Dramatically speaking, Gary has to be left because he doesn't see Roberta for herself; he only sees her as a vehicle to the fulfillment of his needs. Dez is important to the story because he is a caring guy. His presence in the narrative keeps it from being an all-men-are-jerks treatise. He balances out Gary.

Where is it written that all films by women directors must follow a prescribed pattern? What an idea. That's like saying that all contemporary painting, from here forward, must imitate Picasso.

This is Susan Seidelman's second major work. Her first, *Smithereens*, was released in 1982 to critical acclaim and was the first American independent feature to be accepted into competition at Cannes.

—Sharon Rose

If the fear of getting fat makes you sick... you may have Bulimia.



Bulimia is a serious medical problem usually identified by periods of bingeing on large amounts of food followed by self-induced vomiting and/or the use of laxatives in an effort to keep from gaining weight.

Bulimia can be controlled. If you think you are suffering from Bulimia, or you think someone you love may be, give us a call.

We can help you work toward a natural, healthier attitude about yourself.

EATING DISORDER HOTLINE:

CALL COLLECT **(503) 345-9505**

RALEIGH HILLS®
A service of Republic Health Corporation

EATING DISORDER TREATMENT UNIT
RALEIGH HILLS HOSPITAL
2222 Coburg Road, Eugene, Oregon 97401