

Coming events

Music on and off campus

Friday you can catch the final performance of the 1980-81 Chamber Music Series, performed by **Tashi** at 8 p.m. in Beall Concert Hall. The clarinet and strings ensemble will perform Quintet in A Major for Clarinet and Strings, Op 146 by Max Reger among other selections. Some tickets for the Chamber Music concert are still available at \$3. For more information call the music school at 686-5678. Tashi will also present a lecture-recital at 8 p.m. in Beall Concert Hall on Saturday. Tickets will cost \$1.50 each, and will be available at the door.

Reilly and Maloney, warm-hearted folk musicians, will play for you at the Community Center for the Performing Arts Friday night. Tickets are

\$3. Ginny Reilly and David Maloney's most recent album *Everyday* is a joy to listen to, and their concert is sure to make you high. For more information, contact the Center at 687-2746.

The CCPA is sponsoring a week called "A Taste of the Arts." This week, May 7-17, is full of benefit music, theater and dance events, and will be free to all. You'll also have a chance to become a CCPA member. The show starts off on Sunday with **Lon Guiltarsky** in two performances. The first will be an afternoon concert in the Washington-Jefferson Street Bridge Park from 2:30 to 4:30; the second will be at 8 p.m. where the group will open the "All Arts Ball. For the rest of the run-down, stay tuned, or call the Center.



Native Pulse: Playing for the people

Eugene's answer to Bob Marley or Jimmy Cliff comes to the Community Center for the Performing Arts (corner of 8th Avenue and Lincoln Street) in the form of **Native Pulse** tomorrow night at a benefit for Zoo Zoo's and Grower's Market. Saturday **Native Pulse** performs for a No-Nuke benefit carnival.

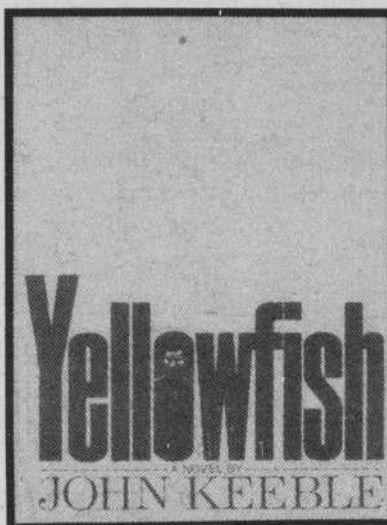
Tickets for the CCPA show are \$3 for those in

costume and \$3.50 for those not.

Continuing to stress the importance of the social relevance of reggae and support of the oppressed peoples everywhere, **Native Pulse** plans a musical benefit to support the Co-Op Federation, Amnesty International and the University divesting itself out of South Africa.

Speaking of books, philosophy

Novelist John Keeble will visit both the University and Lane Community College



today. At 11:30 a.m. at LCC, Keeble will read from his works in Forum 308. At 2:30 p.m., at the University, he will talk about his views of the development of contemporary fiction in 234 Gilbert; at 8 p.m. he will give a reading in 244 Gilbert.

All the events are free and open to the public. Keeble's visit is part of a series of talks and readings by visiting writers made possible through the University's Creative Writing Program and Kenny Moore, and Moore's employers at Time/Life.

Keeble's latest work is *Yellowfish*.

Dustin' them blues

University student John Nerenberg's play *Believe I'll Dust My Blues* comes alive on stage May 7-9, 14-16 at 8 p.m. in the Pocket Theater in Villard Hall on campus. University Theatre 4:30 is sponsoring the event.

Believe I'll Dust My Blues is about people who live in life's creases and folds, and their constant struggle within themselves to change the direction of their lives. Nerenberg received special assistance in the creating of *Believe I'll Dust My Blues* from Pulitzer Prize Winner Sam Shepard. Helen Machin Smith directs the play.

Donations of \$1 will be accepted at the door. A special performance will be presented at the Community Center for the Performing Arts May 12 at 8 p.m.

Bikes routed west

The Eugene/Springfield Metropolitan Bicycle Committee and the Eugene Bicycle Committee come together to sponsor the West Bank bike path dedication and grand opening, and to celebrate ten years of state bikeway funding on May 8. A bike decoration contest will take place at the Valley River Center parking lot at 6:30 p.m. And the bike path dedication, at the south end of the Greenway Bridge, will take place at 7:30 p.m. There will be featured speakers.

Film

Blow Up
Directed by

Michelangelo Antonioni
Playing at the Bijou Theater

Blow Up, the celebrated film by Italian film-maker, Michelangelo Antonioni, displays the same unique and innovative style depicted in his past films, *L'Avventura* and *The Red Desert*.

A nebulous plot, the salient images and his evasive character relationships are concurrent techniques Antonioni has used throughout his film career, all concluding with the prevailing pursuit of his

predominant theme on objective reality — what is real and what is not. *Blow Up* is no exception. It is however, Antonioni's first featured English film, set in London during the so-called "mod" era of the swinging 1960s, which receives the brunt of his social comment.

While Antonioni is more subtle than his Italian colleague Fellini, who he collaborated with in *The White Shiek*, *Blow Up* is laced with chimerical images, an almost expressionistic portrayal of the human condition during

the dynamic transition into the radical mid-60s.

Antonioni's form is wrapped around a vague, ambiguous plot concerning an egocentric fashion photographer, aptly portrayed by David Jennings, who harmlessly photographs an unknown couple in a tranquil, scenic park, then finds himself the target of the woman involved, (Vanessa Redgrave) who attempts to retrieve the undeveloped film. Jennings, then suspicious, develops the film, blows up the prints — hence the name *Blow Up* — and unravels bit by bit an

occurring murder slightly discernible in the photographs' shrouded background. A detective story? Hardly. The plot seems to halt here amidst an intangible, almost incongruent bed of uncertainty. Yet the thriller plot is only a mode or vehicle which is utilized by Antonioni to convey, create and explore his field of subtle illusion.

Visually, the film is a technical masterpiece, the quality of images, angles, color and movement is first-rate cinematography, which accounts for the film's true appeal, rather

than the tenuous development of an indiscernible motif which Antonioni left in Italy on the advent of his international career some 30 years before. At times the random, hectic pace and evasive actions are a bit drawn out, superfluous and an excessive dissolution of images with little direction or development. Many questions too, are left unanswered, the director's intent of course, but by any means a pervasive short-cut to the more elusive concrete presence of a determinate end.

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