



At the movies

Dance of images and music



"Koyaanisqatsi" is more than a movie — it's an experience. The phrase is overused but it is particularly apt here because of the peculiar nature of the work: it has no story, no characters, no dialogue, no narration.

"Koyaanisqatsi" is a Hopi Indian word meaning "life out of balance," and that is what the film is all about. Basically a three-way collaboration between producer/director Godfrey Reggio, composer Philip Glass, and cinematographer Ron Fricke, the film is a symphony of interdependent visuals and music, a contrast between the beauty of nature (and sometimes the city) and the decay and ugliness that can come of technology.

The most outstanding feature of the film is its gorgeous photography. Fricke began shooting for the film in 1975, covering 14 states, and spent 4 years editing. His shots are elegant to say the least. From the sweeping, panoramic views of the deserts and mountains to the surprisingly grand shots of city slums and deserted tenements to enormous seas of people, Fricke captures all with beauty and power.

Director Reggio makes sense of the images by putting them into a coherent and dramatic structure. By careful juxtaposition, Reggio choreographs the film into an

elaborate dance of contrast and harmony, utilizing not only the subject of each image but also its focal length, the camera movement and speed, color and many other components.

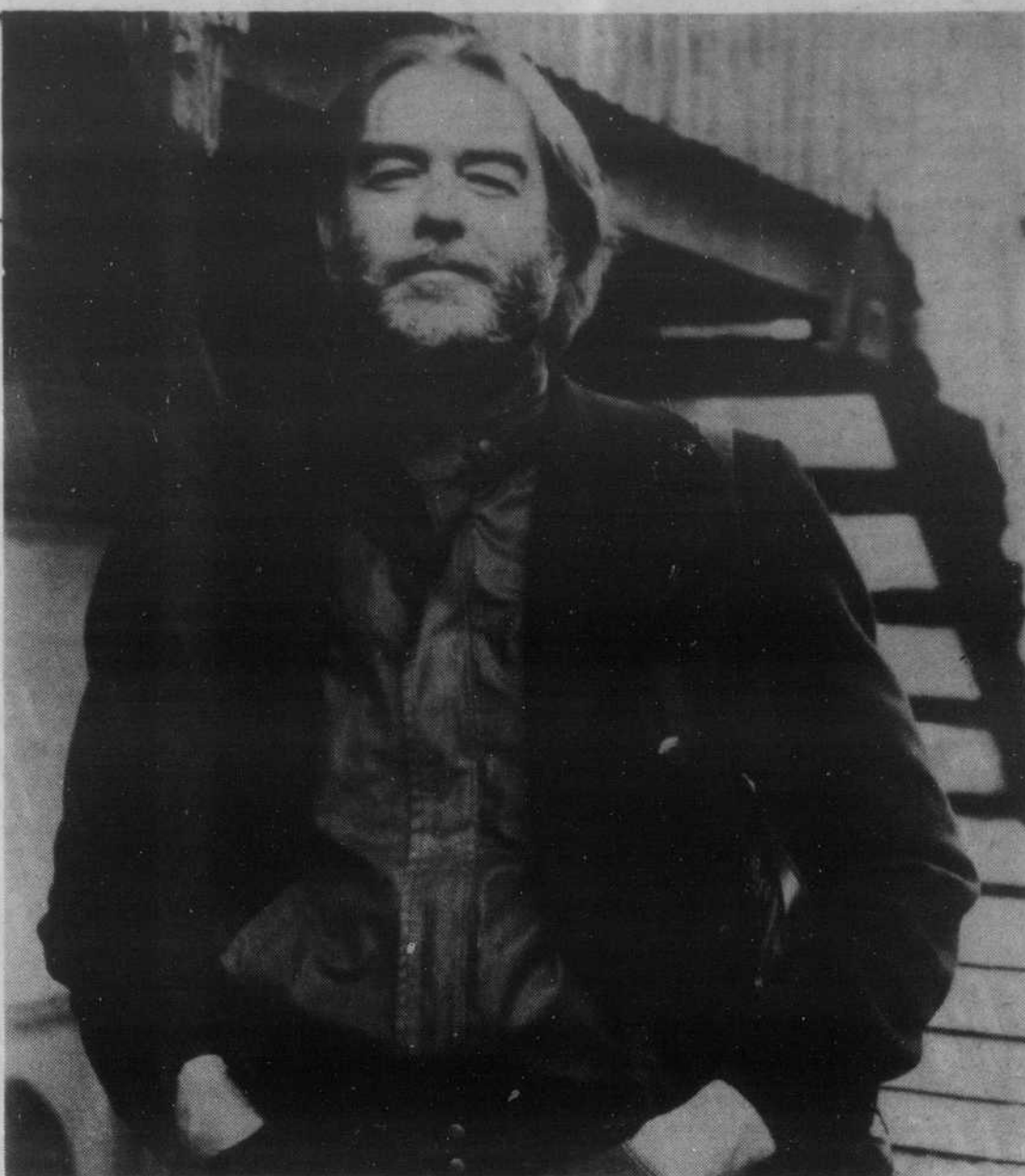
These strong images, coupled with an excellent electronic score by Philip Glass, results in a surprisingly dramatic film. Interestingly enough, Reggio considered the music a serious enough element that he re-edited the film with Glass to make better use of the final score. The music enhances the film and the film in turn enhances the music in a harmonious relationship so rare in today's films.

What can you say about a film like this? It's gorgeous, that goes without saying — but the film goes beyond surface beauty. Reggio quite explicitly shows us that technology is getting out of hand and that we need to take a closer look at how we're treating the world. He doesn't preach, however. Instead, he makes his point in a manner that is a joy to watch and to experience.

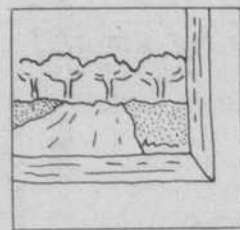
"Koyaanisqatsi" is a captivating film with unity and beauty and power. Simply, it is a marvelous dance of images and music.

The movie is showing at the Bijou at 7:30 p.m. and 9:30 p.m., Friday and Saturday, and 6:30 p.m. and 8:30 p.m., Sunday through Thursday. Weekend matinees are 4:45 p.m.

Sean Axmaker



Godfrey Reggio, director of "Koyaanisqatsi," worked closely with composer Philip Glass and cinematographer Ron Fricke to create a movie that is an "experience."



On exhibit

Believable images of the unreal

In the photographs of Jerry Uelsman the combination of multiple images, technical craftsmanship, and textural and design excitement merge into a world where suspension of belief becomes natural.

Uelsman's surrealistic work is currently on exhibit in the Photography at Oregon Gallery in the University's art museum.

Uelsman, a photography professor at the University of Florida, Gainesville, has won several awards for his work, including Guggenheim and National Endowment for the Arts fellowships. His work has been exhibited in collections in this country and abroad, according to gallery director Paul Nevel.

Uelsman's work lets you believe what isn't real. He creates dream-like images by superimposing unlike elements or taking a subject out of its usual context.

In two of his most recent works, he takes gaseous clouds and the fluid ocean and turns them into

solid cubes. His montages often include the exterior or interior of buildings combined with natural elements such as tree roots, clouds or ocean waves.

The use of wide-angle causes a distortion that contributes to the surrealistic power of the works. Techniques, such as masking off areas, varying exposure to create a new structure, and the burning and blending of images into one another are frequently employed to accomplish Uelsman's ends.

Uelsman's prints are rich in tonal variation and texture. The closer you get, the more you see. Images are taken from Florida's natural environment: ivy, ocean, roots, grasses and palms.

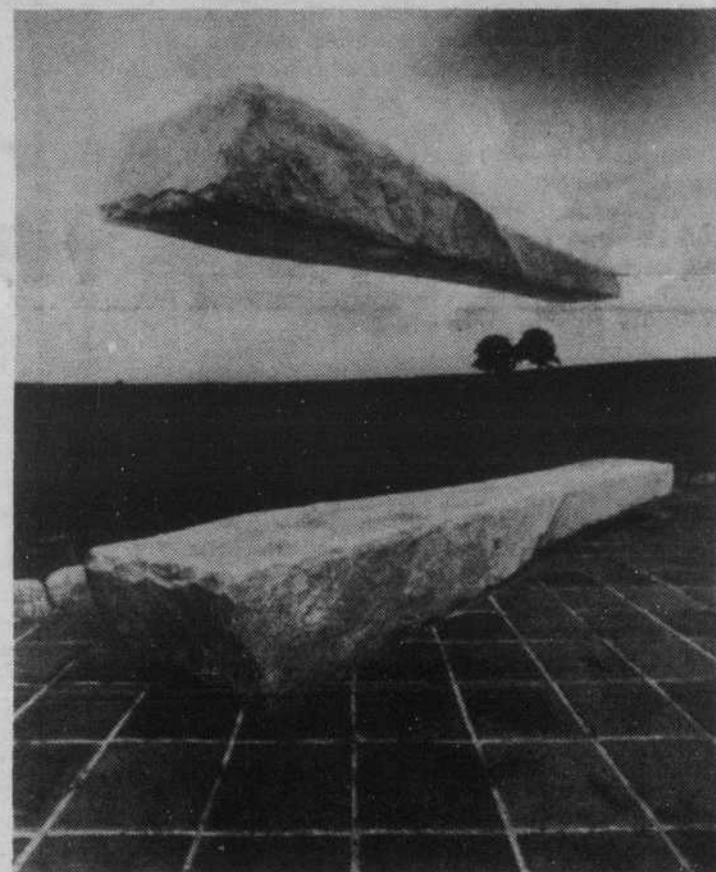
The cube and circle are recurring elements in Uelsman's com-

positions. They appear unexpectedly, often casting corresponding shadows. Sometimes they fit into a suggested symbolism, as in the shot of a suspended disc seen through an oriental gateway.

When Uelsman uses a nude, he fits the figure into the perspective of the photo. This can be seen quite literally in the print of the square room with a cloud cube in the corner. All the lines converge to a single point. The nude in the foreground is bent to conform to the space of that setting.

Admission to the museum is free and open to the public. It is open from noon to 5 p.m., Wednesday through Sunday, except holidays. Uelsman's show continues through December 5.

Janette Hopper



The surrealistic photos of Jerry Uelsman are currently on display in the Photography at Oregon Gallery at the University Art Museum.

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