

## Notables

Eagle Park Slim, blues guitar, will be at the Saturday Market, Saturday, June 2, at 1 p.m. Following that at 2:30 p.m. will be the Freedom Jazz Quintet from South Eugene High, and David Banks playing guitar at 4 p.m.



Jim Page, an internationally acclaimed folk musician and poet, will be at the W.O.W. Hall, Saturday, June 2, at 9 p.m. Tickets are available at the EMU Main Desk, and are \$4 in advance, \$5 on the day of the show.

"Ghostbusters" the new Ivan Reitman comedy starring Bill Murray, Dan Akroyd and Sigourney Weaver, will open at the National Theater in Eugene on June 8.

Photographs, paintings, prints, ceramics, sculptures, and jewelry are included in this year's annual Master of Fine Arts candidates' exhibition held at the University art museum through June 10. A closing reception with the 18 artists in attendance will be held from 2-4 p.m. at the museum on June 10.

Laurie Anderson will play her wry and creative brand of music at the Hult's Silva Hall on Sunday, June 3, at 8 p.m. Tickets to the concert of this innovative performance artist are \$11.50 and \$12.50. Bonnie Raitt will be at the Hult on June 12 at 8 p.m., and Johnny Mathis performs there June 16.



Tom Sharpe, hailed by many as England's funniest novelist, has invaded America. Three of the bestselling author's novels, "Wilt," "The Throwback" and "Vintage Stuff," will soon be in bookstores everywhere.

The internationally acclaimed Bach Festival brings back maestro Helmuth Rilling to town. For the second year, the festival takes up part-residence in the Silva Concert Hall from June 25 through July 8. The festival has 22 free concerts out of the 40 it has scheduled for this summer, according to Festival coordinator Henrietta Heiny.

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## At the movies

# Thrill factory does it again



"Just the same, only different." Screenwriter William Goldman is

to be credited for coining that seemingly paradoxical phrase. He used it to describe the film studio policy of remaking last month's smash, striving to capture the essential ingredients to guarantee success, while at the same time making it different enough to be better.

The phrase can just as easily be applied to the new Lucas-Spielberg thrill factory production — the "Raiders of the Lost Ark" sequel, "Indiana Jones and the Temple of Doom." The thrills, the chills, the mile-a-minute pace, the exotic locations and the self-effacing humor are packaged in new wrapping, but they're all there.

This sequel would be more accurately tagged as a "prequel." It takes place before "Raiders" — in 1935 to be precise. The place is Shanghai, where Indiana Jones (Harrison Ford) prepares to sell his latest archeological find to a most eager client. Typically, pandemonium breaks out in a technically spellbinding barroom brawl which unites Indy with nightclub singer Willie Scott (Kate Capshaw).

With the help of Indy's young sidekick Short Round (Ke Huy Quan), the three escape — they think — into a waiting plane (look for a cameo appearance by Dan Akroyd in this scene). Of course their troubles are merely beginning and in no time Indy and company are trekking off to rescue a sacred stone and the kidnapped children of a poor Indian village. (Yes, they are in India here. Don't ask me how they got there, it's much too complicated.)

It isn't plot that matters, Oregon Daily Emerald

however. It's the brilliantly staged action, the death-defying stunts and the breakneck pace of the film that sells the tickets, and "Temple of Doom" has plenty of that. If nothing else, Spielberg is a master craftsman when it comes to injecting excitement into a film, and he tackles this one with vigor. "Temple of Doom" goes by so fast that you never notice the plausibility gaps.

"Raiders" may have been the first of the Indiana Jones films, but I think "Temple of Doom" is a slight improvement. "Raiders" had the pace and the thrills all right, but by the end I felt more tired than exhilarated, and I was disappointed by the "hand of God" ending. When I go to see macho adventure, I want the hero to solve his own problems.

Screenwriters Willard Huyck and Gloria Katz (close friends of Lucas) overcome this problem by and large. Indy still needs a little help, but it certainly isn't on so grand a scale, and the real work is all done by him anyway. And, despite the plot's creaks and groans, this film builds better. The last half hour is literally an action free-for-all where anything goes and each succeeding adventure tops the last.

A major new problem comes up in this film, however. In making the bad guys seem real bad, Spielberg and friends present an almost sadistic situation that is way out of line with the tone of the picture. The scene showing a man slowly lowered into a pit of lava and then burning to death screaming is a little too much.

Along the same lines the bad guys are revealed to be child slavers of a particularly brutal nature. Spielberg and friends spare us nothing in this sadistic indulgence — one that seems too out of hand at times.

Spielberg attempts to make amends in a positive, upbeat

conclusion that works if only for the exuberance of the ecstatic children Indiana Jones has rescued. However dark the film gets (and it gets real dark), we all know that Spielberg and Lucas would never let the bad guys win, and true to form, they don't.

"Temple of Doom" is enjoyable, if mindless, entertainment. Willie may not exhibit the independent spunk of Marion Ravenwood, and the Indian cult slavers, however nasty, are no Nazis, but this film overcomes its hard-to-swallow premise, and delights, dazzles and entertains. If nothing else, this is a supreme achievement in logistics.

Plays at West 11th Tri-Cinema with no discounts at all.

Sean Axmaker

## Staff

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