

Entertainment

Eugene SCENE

Music

Friday, November 6

The Renegade Saints (Bohemian Boogie Grind) at the EMU Beer Garden.

Homecoming Concert will feature 4 of the School of Music's top ensembles. UO Beall Concert Hall, 8pm

The Arnold Brothers (Motown Vocal Duo) at Good Times, 9:30pm

Monti Amundson (Blistering Blues) at Taylor's, 9:30pm

Drunk at Abi's/Flophouse (Rock) at John Henry's, 10pm

Skankin' Pickle/The Hairy Mamas (Ska, Funk, Reggae, Rap) at the WOW Hall, 9:30pm

Saturday, November 7

Bourne and MacLeod (Celtic Folk-Rock) at Good Times, 8pm

Monti Amundson (Blistering Blues) at Taylor's, 9:30pm

Jolly Mor/Tao Jones/Rotor (All. Rock) at John Henry's, 10pm

Peter Himmelman/Shona Lang (Rock) at the WOW Hall, 8:30pm

Sunday, November 8

Con Brio Inaugural Concert. A new faculty chamber ensemble will give its inaugural concert in UO Beall Concert Hall, 4pm

Monday, November 9

The Jesus Lizard/John Spencer Blues Explosion (All. Rock) at the WOW Hall, 8:30pm

Rooster's Blues Jam at Good Times, 9:30pm

John Fohl (Acoustic) at John Henry's, 10pm

Tuesday, November 10

Jazz Combos Concerts. 4 jazz combos will perform traditional jazz and new arrangements by University students. UO Beall Concert Hall, 8pm

The Dreamers/The Lost Creek Gang (Rock) at John Henry's, 10pm

The Poesies (Acoustic) at Good Times, 9:30pm

Local Hero (Acoustic) at Taylor's, 9:30pm

Wednesday, November 11

Oregon Composer's Forum Concert. New music by University composition students. UO Beall Concert Hall, 8pm

Rene Corbin (Folk) at Delbert's, 8:30pm

Mo' Greens (Blues) at Good Times, 9:30pm

Trascan School/The Undertakers (All. Rock) at John Henry's, 10pm

Mark Alan/Jim Landry (Acoustic) at Taylor's, 9:30pm

Thursday, November 12

The Strangers/The Renegade Saints (Folk/Rock) at Good Times, 9:30pm

Multiple Sarcasm (All. Rock) at Taylor's, 9:30pm

Ron Leppert & Roots Renegades at John Henry's, 10pm

Visual Arts

The Museum of Natural History exhibits "Death and Fiesta: Day of the Dead in Oaxaca, Mexico" thru Dec. 23. Noon - 5 pm, Wed. - Sun. 1680 E. 15th Ave.

The LaVerne Krause Retrospective shows Oct. 25 - Jan. 3 at the UO Museum of Art, 1430 Johnson Lane.

LaVerne Krause Gallery has a group exhibit featuring oversized photographic prints and composite images of smaller prints by 10 students. Nov. 9 - 13 with reception 7-9 p.m. Nov. 9 at the gallery, located in Lawrence Hall, 1190 Franklin Blvd.

Miscellaneous

Stuart Shulman performs dramatic political satire at Club WOW, in the basement of the WOW Hall, 8th and Lincoln. Tuesday, Nov. 10, 7:30 - 10 pm, \$1 admission.

A Sense of Wonder, a play based on the life and works of Rachael Carson, "the patron saint of the environmental movement," is presented by OSPIRG in the Cate Auditorium (Agate Hall at 18th and Agate) on Sunday, Nov. 8, at 7:30 pm. DanceJam! is a drug and alcohol-free place to get a workout for the body, mind and spirit. Wednesdays, 7:30-10pm in Cate Auditorium.

Equus dramatizes logic, passion

By Ming Rodrigues
Emerald Contributor

There are plays that just tell a story and then there are plays that have more than just a story to tell. *Equus*, Peter Shaffer's powerful drama that explores the human condition, fits the latter bill.

Winner of the 1975 Tony Award for Best Play, *Equus* is a searing examination of the nature of existence. But more than that, it taps into the concepts of ritual—a pathway to knowledge that is inaccessible through "normal" processes, said director Jack Watson, associate professor of theater arts.

"This play is not a detective story nor a study of deviant behavior, it is a ritual in which the constraints which we have built into our existence are made painfully evident," he said. "It is a ritual that hopefully opens a pathway to growth."

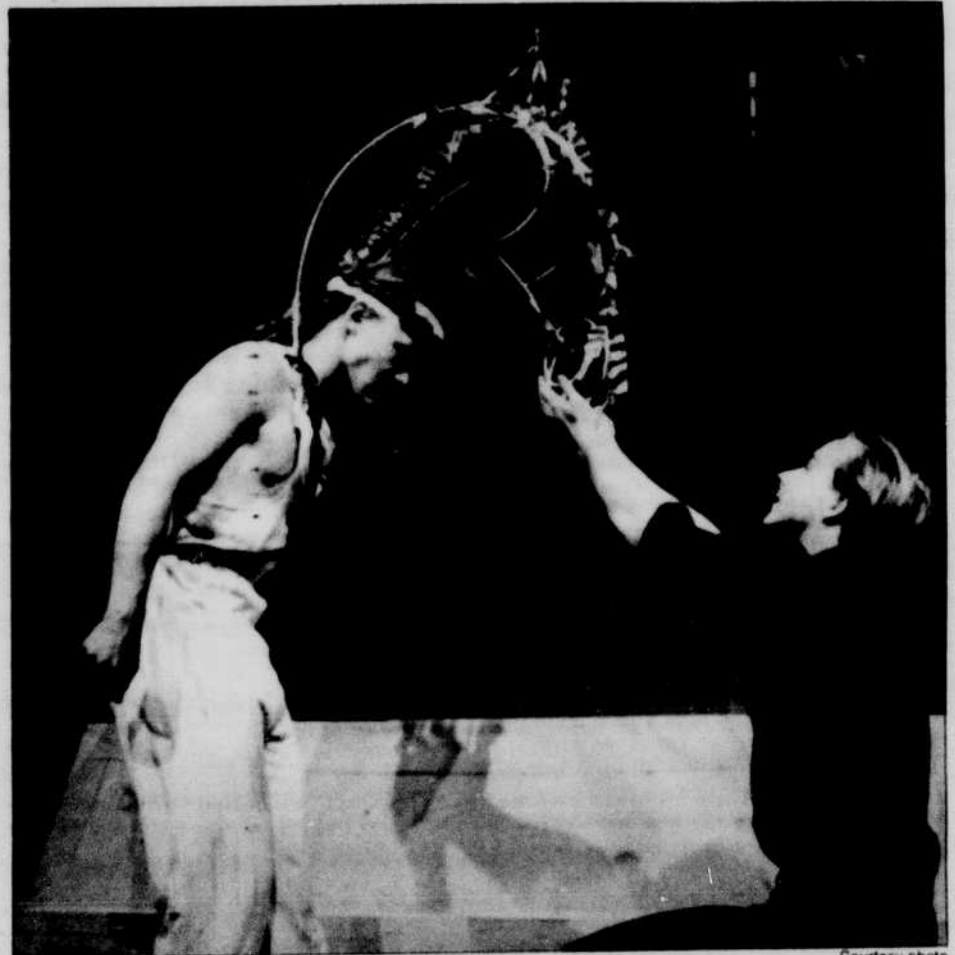
For most societies, rituals are a way of establishing order, and they provide a sense of community in which transformation can occur, Watson said. "Yet I find myself in a society in which rituals are approached with a sense of foreboding and mistrust."

"This loss of ritual concerns me deeply because I believe that without ritual we lose track of essential questions and become focused on an apparently rational world," he said.

This focus sees the world as an impersonal thing, Watson added, or something defined by numbers and measurements and governed by formulas and written law. "In such a society, something essential is stripped away from human behavior; I believe that ritual and theater are both means of restoring what is lost," he said.

The plot pits the intellect of a psychiatrist against the passions of a young man, who, for unknown reasons, blinded six horses. *Equus* dramatizes the human struggle to walk the fine line between logic and passion and to find a position between what's normal and crazy," Watson said.

The play's "theatricality" in tackling



Rhett Luedke (Nuggett) and Michael Ryan McCluskey (Alan Strang) in the Theatre Dept.'s production of *Equus*, opening tonight.

complex issues proved exciting not only to him, but to the rest of the cast and crew as well, Watson said.

The production involved heavy student participation. The set, lighting, costumes and even the music score were handled by students.

Equus premiered at London's Old Vic Theatre in 1973 where it enjoyed a long run. The following year, the play debuted on Broadway and ran for over a thousand performances, winning the Outer Critics' Award, the New York Drama Critics' Award and the Los

Angeles Drama Critics' Award.

Author Peter Shaffer has other plays to his credit including *Black Comedy*, *Amadeus*, and *Lettuce and Lovage*.

Equus opens the University Theatre Mainstage Season tonight in Robinson Theatre in Villard Hall, 1109 Old Campus Lane. Additional performances are scheduled for Nov. 7, 12-14 and 19-21. All performances begin at 8 p.m.

Tickets, at \$4.50 for students and senior citizens and \$8 general admission, are available at the University Theatre box office in Villard Hall.

Taking in the Latest

Sex

Warner Books.
\$49.95, 128 pages.
Text by Madonna.
Photographs by
Steven Meisel.

Trust me on this one: *Sex* ain't that great. Or maybe we just did it wrong.

We are mere weeks into the hype, hoopla and hormonal rush surrounding Madonna's first publishing venture and I've just heard that you're supposed to thumb through the book, studying the photos and text, while the CD plays (a special remix of the single "Erotica" is included.) Atmosphere, see? We went through the book, CD-less, a group of friends gathered around a Guido's table, ripping off the mylar, pawing pages, oohing and aahing, cooing and cringing, mysteriously pulling waiters from their lunch-rush sections. Now, weeks later, I'm sure that we did it wrong. Unfortunately, now, weeks later, after several slower, closer examinations

Review by
D. Lee Williams

(even with the CD on) *Sex* just doesn't seem any better.

What's left of *Sex*, after sifting through all the mega-hype? Not much. Anything but afterglow.

The problem is that *Sex* is really two projects: a book of grainy, wannabe art photographs, and a book of cheesy, wannabe erotic letters. Both the photos and the text go in different directions, and, as is often the case when mixing disciplines, coherency is forfeited. The first letter, for example, penned by "Dita"—the author's fantasy-sex alter-ego—although explicit and fairly eroti-

cally-charged, really has nothing to do with the pierced and tattooed woman Madonna poses with in *Sex*'s first 10 photos. And further in, more interesting shots go unexplained: Madonna paired with a (grand)father figure; Madonna paired with a mirror; Madonna paired with a cocker spaniel (written elaboration would really be helpful here); Madonna menage-a-trios'd with model Naomi Campbell and rapper Big Daddy Kane. Dita doesn't dictate these diversions. The shots, then, seem meant more for shock value than erotic appeal.

Too bad for the mixed-up, hodge-podge style because the text alone could have been hot. Together, Dita's letters to

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BOOKS