

 **Musique Gourmet**
Catering to the Discriminating Collector

CRITICALLY ACCLAIMED
CLASSICAL MUSIC, OPERA,
BROADWAY, FILM SCORES &
TALKING BOOKS ON
COMPACT DISC

CD'S FROM \$3.95

In the Fifth Pearl Building **343-9000**
207 E. 5th Avenue
OPEN 7 DAYS Free Parking

acid-JaZz
trip-hop **house** **of** **RECORDS** **ambient** **DUB**

258 E13TH
eUGENE, OR
342-7975

techno/ **house**

viNyl CDs tApes

FIND STUFF IN THE ODE CLASSIFIEDS
(movies & shows, personal messages, computers,
real estate, job opportunities, and more)

poppi's
Anatolia

"The Land East"
Traditional
Greek & Indian Food

Lunch
Monday through Saturday
Dinner
7 Nights a Week
992 Willamette
Eugene, Or 97401
343-9661

* MOVIES * EVENTS * DINING *

FRIDAY

* BOOKS * REVIEWS * MUSIC *

IN

* MOVIES * EVENTS * DINING *

THE

* BOOKS * REVIEWS * MUSIC *

EMERALD

* MOVIES * EVENTS * DINING *

Lorca's 'Blood Wedding' challenges theater fans

Visual and musical elements make the play even more haunting

By Shannon Sneed
Entertainment Reporter

There is only one thing certain about Federico Garcia Lorca's "Blood Wedding": It's filled with uncertainty.

The story weaves together elements of poetry and music in a way that can be difficult to follow.

Make no mistake, though: Aptly acted, well directed and filled with interesting visual elements, "Blood Wedding," which is now on stage at the Robinson Theatre, is certainly worth seeing. However, its heavy symbolism and poetic lyrical content make it more of a challenge for even the most avid theater fan. A light-hearted comedy this is not.

Lorca's play, written in 1937, combines poetic and musical elements to tell the tale of a wedding that ends in tragedy. Interestingly, this comes as no surprise to anyone — not even to the characters themselves. Throughout the play, as we watch two lovers destroy themselves by their own forbidden passion, we begin to realize that tragedy is inevitable — in fact, it's the only ending that is conceivable for the two.

The Bride, played by Bridie Harrington, is a woman who flees from her own wedding day, driven by her desperate love for another man. Harrington does a commendable job of portraying a woman tortured by her decision and ready to end her life because of it.

Troy Fischnaller plays Leonardo, the lover who flees with the bride, leaving his wife and young

child behind. The pair know from the beginning that they share a doomed fate; the bride cannot live with what she's done, and the lover refuses to live without her.

Another fine performance is given by Maïke Jacobi, who plays the mother of the Groom. Throughout the play, we see that she has the sense that something is wrong — her anticipation of impending doom seems to hang like a cloud over her in every scene.

Finally, the character of Death, played by Melanie Moseley, creates an ominous thread that weaves each scene together. Death appears in various forms, but her identity is nevertheless unmistakable.

Director Jack Watson skillfully keeps this weaving together, pulling the audience slowly down the dark path toward the lovers' inevitable destruction.

The best part of the play, however, is its interesting visual and musical elements. The costumes are billowy reds, whites and blacks, and they enhance a sharp contrast with the stark setting and somber atmosphere.

At different points during the performance, the characters stop to sing a sad, haunting lullaby. It's a very creative approach, and the songs are sung with such rawness that the effect is chilling.

Ultimately, we leave this play saddened, but not surprised, at what has transpired. The play's message is one we've heard before — but never so starkly, so poetically, so bleakly: Betrayal will haunt you to the very end, and it will drive you to destruction.

"Blood Wedding" will play through Feb. 14 at the Robinson Theatre. Tickets are \$5 to \$9.50.



This Friday, Hug Your Lover. Not Your Toilet.

You don't have to PRAY to the PORCELAIN GOD
this Friday.

INSTEAD, come to the FREE CONCERT at the Collier House.

STARTING at 9 p.m.

With coffee, juice drinks, and other refreshments available and two great performers.

Singer/songwriter DIANA plays the blues, acoustic punk, finger-pickin' good folk.

DAN JONES combines NARRATIVE — lots of it FUNNY — with acoustic GUITAR for a ROOTSY, sort of TWISTED PERFORMANCE.

Both artists come to the UO as part of a continuing

ALCOHOL-FREE CONCERT SERIES CALLED First Fridays.

Which, as the name implies, happens the first Friday of every month at the Collier House, located just west of the EMU.

Sponsored by the University Health Center and Office of Student Life for friends and lovers who don't have to drink to have fun.

Call 346-3212 to find out more.

