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The Vet's Club
has ambiance
with lots of
historic character
and is



The Vet's Club Lounge, located at 1626 Willamette St., offers a mixed crowd and relaxed atmosphere.

By D. Lee Williams
For the Oregon Daily Emerald

It's ten-something Saturday night and my friend's just jammed from our table at The Vet's Club to the bar for 7&7's. In a nearby corner stands a fairly hot hippie-chick with long curly hair and a glass full of orange juice and probably vodka.

She's debating with a hippie girlfriend if she should bike to her ex-boyfriend's, bike home and crash or saunter over and snuff out the fratty guy in khaki shorts — who's been staring her down for quite a while — by pointing to his crotch and saying, "Excuse me — are those Bugle Boy pee-spots you're wearing?"

She opts for the snuff, but the band breaks into something rowdy, corner couples crowd the dance floor and my view of the hippie-chick's dude-snuff is blocked. My friend mazes back from the

bar, sticks me my drink, catches the remaining hippie-chick in our corner, tells me he's going to ask her to dance, and I say, "Wrong." He asks, "Why wrong?" and I say, "You don't want to. I suck my 7 and add, 'Just trust me.'"

This is a rocky exception at The Vet's Club, not the rule. Just a minor conflict, it is the only chaos in an otherwise calm mix of cliques at the lounge, located in The Veteran's Memorial Building at 1626 Willamette St. The building itself is split into a restaurant and a lounge. The lounge — open from 11 a.m. to 2 a.m. — holds the music, booze and action.

And the action is unpretentious, non-segregationist drinking. The Vet's is a democratic mix of all twenty-something demographics, with certain, loyal cliques of interest. Here, hippie is cool, gay is OK, grunge filters in and frat is

The Vet's Club is a democratic mix of all twenty-something demographics, with certain, loyal cliques of interest. Here, hippie is cool, gay is OK, grunge filters in and frat is tolerated. You see the macho and the meek, the pretty and the plain, smell Polo and patchouli, feel revulsion and lust.

tolerated. You see the macho and the meek, the pretty and the plain, smell Polo and patchouli, feel revulsion and lust.

There are a few scattered elderlies, probably regulars, probably vets. On this night, a gray guy in bifocals and a Gulf War cap was indicative of the lounge as a lush-melting pot; not only was he capped in a patriotic hat but, oddly enough, shod in a counter-culture pair of Birkenstocks as well. (Authentic ones, too — I followed him to the restroom and verified the trademark under the stall.)

The club's best feature is its design, particularly a wall separating the lounge proper from the dance/floor/stage area. This addition sets The Vet's apart from other live-band bars — Taylor's and Good Times — where you're forced to face the music even if you just want to sit, tune-out, talk with friends and get loaded.

The interior design is unforced and ambient and total comfort. Colors are basic black and blurry-eyed, bloodshot red. Smoky-red leather pads the long bar on one side and plumps big booths all around. Black veins poke out from the dark-as-dirt wood walls that've soaked up a half-century of war stories and a million bar tales.

The entrance hall holds a plaque honoring Lane County's female veterans, while badges and medals deck the lounge's main wall as proof of the prin-

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EXHIBIT
Continued from Page 5

awareness of the prevalence of sexual abuse by bringing the issue out into the open because "so many people want to close their eyes and deny that it's happening," said Nancy Frey, artistic director at Maude Kerns.

According to current statistics, sexual abuse is indeed a common occurrence. Nationally, one out of four women and one out of five men are sexually abused before the age of 18. This translates into approximately 35,000 victims in Eugene-Springfield.

Another purpose of the exhibit is to illustrate the therapeutic effects of creative expression. Even when the more traditional verbal therapy falters, art can help inner feelings of anger, frustration and confusion to surface, local therapists said.

Leigh Files, a registered art therapist and psychodramatist whose artwork is in the show, said art therapy can be particularly effective in sexual abuse cases for several reasons.

For one, she said, it can help get out information that cannot be expressed through words, perhaps because the victim is in the initial, more timid stages of disclosure or because the abuse occurred in the pre-verbal stage of the person's development.

Another reason is that many victims repress their memory of the abuse but then experience nightmares or flashbacks. Due to the visual nature of these phenomena, art therapy is "a good match," Files said, because it can tap into the subconscious.

People retain imagery of abuse and other events subconsciously while their conscious minds may not specifically remember, registered art therapist Judy Franzen said during the March 14 "Critical Mass" KLCC radio talk show.

The use of art as therapy implies the creative process can be used to reconcile emotional conflicts associated with sexual abuse and other traumas, according to The Northwest Institute for the Creative Art Therapies Inc., for which Files is executive director.

Furthermore, art therapy can feel more safe for survivors, Files said. For example, a



Laurie Patrick (left), Emma Daugherty and Greg Sothras at the Maude Kerns art exhibit.

child can draw a big monster hurting a defenseless rabbit to symbolize the real-life abuse in his or her home.

Yet a third purpose of the show is to make available information on local counseling resources and family support services.

Also, local agencies such as WomenSpace and the Jasper Mountain Center created an adjoining exhibit by contributing artwork by children who are in treatment at those agencies. Having lived in abusive situations, these children reveal much with their frequent use of black and red — often the colors of choice for survivors in art therapy — and symbolic or sometimes straightforward representations of the abuse they suffered.

Because of the explicit content of the show, Maude Kerns has staffed the gallery with a "safe person" to provide viewers with emotional support if they need it. Also, the art center staff suggests that visitors bring a friend and view the show a little at a time.

Planning for "The Silent Child" began a couple of years ago when Maude Kerns member Phyllis Helland was in New York City, where she saw Ariel Orr Jordan's artwork and invited him to do a show in Eugene. "The Silent Child" features Jordan's

LIEUTENANT
Continued from Page 5

moral level beneath this man. It's not so much the acts, but the fact that they are committed so easily.

If you think that showing such behavior endorses or condones it, then there is no possibility that you will find a redeeming value in this film.

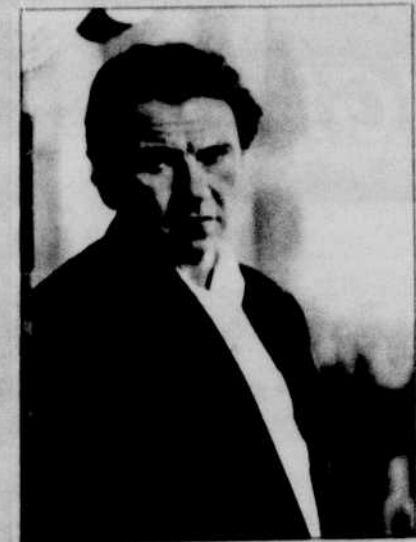
But that is a big part of what Ferrara is trying to achieve. If by the end of this film the audience is desensitized to what they have just seen, then we are proven to not be on the high moral ground we might assume we are on. There's an implication in this film that none of us are as far from becoming this character as we may hope.

It's also an indictment of the Catholic Church and any religion where salvation for a life of sin can be gained by a statement of belief. But redemption and salvation are not that easy, Ferrara seems to be saying.

It has been said that there are no atheists in foxholes. The point of course is that when people are close to death, they search for something that may or may not exist to grant clemency and forgiveness for sin. This is what Keitel's character (he's never mentioned by name) tries to do near the end of the movie.

But up until the last 20 minutes of the film, there is no conscience to anything he does and no desire to redeem himself. It's only after he looks into the abyss and sees certain doom, that he finds Jesus as a convenient solution to his life of depravity.

Bad Lieutenant is a greater film the more one thinks about it. It makes important points and is



Harvey Keitel stars in *Bad Lieutenant* as a man apparently lacking a conscience.

filmed in such a realistic manner that there are few moments that it even feels like a film. It's more like following a man who we hope will disappear to put him and us out of our misery.

Ferrara is a rare director who knows how to use silence to make a point. He can hold a certain shot and have no one make a sound and make it one of the more poignant moments in the film. He does this several times.

At times, *Bad Lieutenant* even works as a black comedy. Don't be surprised if you find yourself laughing at times, though you may feel guilty about it. This is a film filled with moments that evoke strong emotions, often surprising ones. And because that seems to be the point of this movie, it works completely.

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