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Forum uncovers costs of reform act

■ **ACT:** Community members encourage action against immigration bill

By Kristin Bailey
Student Activities Reporter

Students, faculty and Eugene community members gathered Tuesday to inform one another about a bill that has many University members concerned about the future of higher education.

A three-part series on the Immigration Reform Act 1995:
TUESDAY: What the Immigration Reform Act is.
TODAY: University students' opinions on the act.
THURSDAY: How the act would affect the University.

MATT GARTON/Emerald

"Opportunity Imprisoned: A Serious Look at Immigration Reform and its Costs," a press conference offered to inform students about the Immigration Reform Act of 1995, was attended by about 60 students in the EMU Ben Linder Forum. Speakers addressed the potential repercussions of the act and asked students to take action against its congressional passage.

"We need to make sure we understand the implications [of the act] so that we can vote and protect all of the students on campus," said Jennifer Williamson, ASUO student body president. "Lowering the standards of our education is unacceptable."

The press conference, sponsored by United States Students Association, the ASUO Executive and the ASUO Multicultural Center, aimed to inform students about the new legislation and to encourage them to take action.

"The scary thing is not many people know about this bill," said Lubo Dobrev, ASUO international affairs coordinator. "We definitely have to increase information on this. It's much easier to pass something like this when the information is not around."

If passed, the act would sharply increase U.S. entrance regulations for international students and faculty. This is a cause for concern for many foreign students

"I am a part of the 1,700 other international students here at the University," Dobrev said. "My future is extremely dependent upon this bill. I am alarmed and disturbed by the discrepancy in U.S. policy."

The act demonstrates many contradictions in American society, Dobrev said.

"If people value diversity so much, why do politicians have to open old wounds with talk of nationalism?"

Many in attendance also fear the act is reminiscent of past legislation that furthered American isolationist and nationalist sentiments. Some said the Immigration Reform Act is similar to the Chinese Exclusion Act of the 1930s and, more recently, the 1994 passage of California's Proposition 187.

"[Politicians] are attempting to harbor this type of xenophobic attitude toward any immigrants," Daniel Garcia, co-director of MEChA said. "This whole debate is historical in nature. For a lot of us, and I'm speaking for my *raza* [race], this issue is ludicrous and irrelevant. We never illegally crossed the borders. The borders crossed us."

The future of the act is largely dependent on action by well-informed citizens, speakers said.

"We international students and faculty count on your support," Dobrev said. "The matter is in your hands."

Congress could pass the act within a month, USSA representative Kevin Easton said.

"Congress hasn't made up its mind, so now is the time to let them know what we want," he said.

Easton said the best way to voice opinions about the act is through letters, faxes and e-mail to politicians including Senators Mark Hatfield and Ron Wyden.

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Ballet interprets glimpse of life's inception

■ **DANCE:** 'The Rite of Spring' will be performed tonight at the Hult Center

By Jennifer Haliski
Freelance Reporter

No sets. No story. Few props. Simplistic costumes. Limited contact between dancers. Just 55 minutes of raw energy expressed in dance. Even the most flexible ballet-lover may feel disoriented.

As they should be. The West Coast premiere of Marie Chouinard's newest work, "The Rite of Spring," presented tonight at 8 in the Hult Center's Silva Concert Hall, is an intimate pantomime of life's inception.

After all, how could a choreographer portray a moment that no one witnessed but of which everyone is living proof, a moment as unique as every individual, a moment that lives within each living being? Chouinard honors this mystery of nature through strong and fluent movement and, in a sense, brings life to life.

The seven performers do not merely dance; they swim and slither across the stage with undulating movements that are at once mechanical and graceful. It is easy to forget that these are human performers. The choreography seemingly casts a spell on the audience, allowing them a brief glimpse of primeval creatures as they might have looked at the moment of life's creation.

"In my creation of 'The Rite of Spring,' there is no story, no cause and effect — simply synchronicity," Chouinard said. "It is as though I opened a door and witnessed life in the very second following its creation from matter."

The performers dance spasmodically through Chouinard's muted spotlights and rarely touch each other. The performance is really a blend of several simultaneous solos; continuity comes from the way each dancer expresses Igor Stravinsky's score.

The simple costumes draw attention to the only props: curved quills sprouting from the dancers' fingers, elbows, arms, legs, knees and heads to form symmetrical body outlines. Black make-up lines the dancers' eyes and chins, lending a primitive look to their expressionless faces.

"Beneath each ray of light, the dancers appear as the first traces of life observed through a microscope. I work not only with the muscles, bones and flesh of the dancer's human body, but also with its aura, instinct, vital drive and anima — laying bare the innermost connections," Chouinard said.

Born in Quebec City in 1955, Chouinard has toured throughout Europe, Asia and North American and has lived in New York, Berlin, Bali and Nepal. In 1990, she founded her own company and in 1991 created "Les Trous du ciel," a work combining dance and vocals. "The Rite of Spring" is the first work she has choreographed to a musical score.

Portland dance critic Martha Ullman West and Oregon Ballet Theatre Dance Historian Carol Schultz will participate in a free pre-performance talk at 7 p.m. in Hult Center Studio One. After the performance, Chouinard's dancers will return to the stage to respond to the audience's questions and reactions.

Tickets are $18 and $15, with limited $3 discounts for students and seniors, and are available at the Hult Center Box Office or at the EMU Ticket Outlet.

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