

Entertainment briefs

Women's Film Festival 2000

The Women's Film Festival begins Friday at 8 p.m. in 177 Lawrence with "One Fine Day," Kay Weaver's classic celebration of the American woman from the 1800s to the present.

The festival continues Saturday with movies beginning at 8 p.m. and wraps up Sunday, starting at 3 p.m.

The festival is free and open to all ages. Free food and beverages will be provided, and free childcare is available upon request. Call 346-4095 for information.

Transformation in Dance

Hsing-Yun Huang, a candidate for a master's degree in dance at the University, will present her master's project of "Transformation in Dance: Past, Future and

Present" at 7 p.m. Wednesday in the Dougherty Dance Theatre, on the third floor of Gerlinger Annex.

Huang has choreographed three works combining modern dance with Chinese dance as well as Chinese opera. For more information, call 346-3386.

Photography exhibit

A color photography show, highlighting works from 23 student artists, opens Friday night at Provenance Gallery, 25 E. Eighth Ave.

An artists' reception takes place Friday at the gallery from 5:30 p.m. to 9 p.m.

Clumsy Lovers perform at L.A.W. Festival

The Clumsy Lovers from Coquitlam, British Columbia, perform Friday at the Land, Air, Water Conference at Agate Hall. The show starts at 9 p.m. with Casey Neill opening. tickets are \$8

Bijou

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The building was sold to him after the First Congregational Church outgrew the building's capacity.

McGaffey and his family lived upstairs from the embalming and casket room in a smaller structure connected by a long hall to the chapel. There was a master bedroom that overlooked 13th Avenue, a living room, a kitchen and three bedrooms for McGaffey's children. The bathroom was downstairs across the hall from where the bodies lay.

McGaffey's children had slumber parties with their friends, most of whom were "spooked by the place," McGaffey says. Usually the children told ghost stories, and during those sleepovers McGaffey would go downstairs to the chapel and play the pipe organ to scare the children.

"Initially the kids were scared to come over," he says, "but we had a number of slumber parties."

When the theater opened, McGaffey was curious about how the building had changed. Looking back, he says, "It felt eerie walking around knowing what it once was."

McGaffey hasn't been back to see a movie since.

Thomas, who started working at the Bijou in 1985 and quit eight months ago, initially had her own reservations about the building.

When she first began working at the Bijou she didn't like locking up the theater, knowing what the

Oscar-watching party at the Bijou

What: Benefit for local non-profit organization to be named

When: Sunday, March 26, 5 p.m.

Where: 492 E. 13th Ave.

For more information call the Bijou at 686-2458.

building used to be. Every noise she heard meant there was a ghost or someone was standing behind her, waiting to scare her.

Today, however, she knows every corner of the building and has since gotten used to its noises.

"Dead people, whatever," she says.

Still, simple acts such as going to the bathroom can be a trying experience that prompt many moviegoers to look over their shoulders.

"Everyone freaks out about the bathrooms," Krizan says.

The narrow walls and low ceiling give a claustrophobic feeling and several Bijou regulars have felt "a spirit in the bathroom," Thomas claims.

Many who are unfamiliar with the structure believe that the mortuary's bodies used to rest inside a small room behind a brown wooden door on the right wall leading to the bathrooms. Thomas says, quickly rolling her eyes at the ridiculous notion.

The box-size room actually houses a furnace and has never been seen by the public. McGaffey verifies the room's harmless past, contending that the whole area used to be a storage room.

tration major and member of Strange Folks, knew the action might draw flak from his peers. He points out, however, that the perception of shoot-'em-up, take-'em-out hip-hop shows is foolish. Besides, attempting to restrain what in essence is a freestyle form of music just doesn't work.

"It's a medium where political correctness takes a backseat if it's even in the car at all," Bauer says. "Shock value really plays a part."

Still, Roberts says, a certain amount of professionalism is necessary if hip-hop is going to expand beyond its ardent local fan base, albeit limited at this time. Groups such as Logic and Strange Folks certainly don't have the seemingly unlimited resources of a DMX or Lox, so they have to rely on veterans with outside experience.

Hip-Hop happenings

What: Free-form cyphering

Where: Agate Hall

When: Every other Sunday from 3 p.m. to 5 p.m.; the next event is scheduled for March 12.

Who: MCs, DJs, b-boys, b-girls and writers

Sponsored by LCC's Hip-Hop Student Union — active participants only

Krizan does admit that sometimes the ghostly rumors are "just a little too much."

"The spookiest part of the whole theater for me is closing down theater two," Krizan says.

That particular auditorium used to be a garage for the hearse, McGaffey says, as well as the limousine for the family, a pallbearer car and "the first call car," which was a small hearse that initially brought the bodies to the mortuary.

Krizan admits that when he locks the theater, he doesn't turn the lights off until the last possible second, and then he shuts the door quickly behind him.

Krizan believes that the space between the theater door and the door leading to the booth "is the freakiest spot, energy wise, in the theater."

Other employees feel a presence in that area too, Krizan says.

"Theater one is the spooky-looking one, but it's theater two and that area that does it," he adds.

Whether there is a spirit in the bathroom or spoons falling from the heavens, people make their own judgments and impressions about the Bijou. The building can give people goose bumps upon learning its past, but curiosity arises about troubled souls that were left behind.

Today it's a mecca for movie lovers, earning a reputation over the past 20 years that has made it a permanent part of the community's vocabulary. People revel in the fact that the dead once lay in the medieval-styled chapel where they now watch their favorite art-house movies.

"In Eugene, there's a very limited amount of people who've really done this and been out there in that environment to reflect on it," says Roberts, who has performed in Miami, among other big cities. "So, everyone's basically running around like chickens with their heads cut off, trying to get the right answers to go about this the correct way. If we present ourselves as mature people doing business, and a very good business that could help a lot of individuals at the same time, I think they'll accept it fine."

"I think a lot of the resistance from the community is they don't want to go to a show and see someone that they went to high school with that was a quiet little kid in the choir," Bauer says, "and then hear that same kid that they grew up with talk about how he's been pimpin' his whole life."

Bauer and other artists describe losing themselves in the hip-hop world, sometimes cyphering for hours, coming up with lyrics for their beats. Bottom-line, that's what will make hip-hop a success of failure in Eugene, the pure emotion and passion poured into the music.

"Even if I never got any money, it wouldn't matter," Sechrist says.

Although a little scratch never hurt anyone.

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