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# Pulse *Excite*

On Tuesday  
Groovin' with  
John Tesh



Thursday, November 21, 2002

## Power of music is overlooked

Occasionally, my television's reception is good enough that I can be graced with the mysterious appearance of MTV2 without being a cable customer. When it does come in, I try to devote a few minutes to catching up with the counter-cultural "Joneses." This is no simple task for someone as excitable as I — on my last viewing, I found myself wishing I knew how to crochet so I could knit a noose while I frittered away valuable time jading myself with such counterproductive garbage. For some reason, however, I feel an obligation to commit this stupid act of self-torture.

So this is what music has become? Not everything MTV2 plays is bad, and there is certainly no lack of talent, but the art and the power of music is sadly overlooked. The themes, attitudes and imagery are — for the most part — ignorant, self-centered and self-destructive. There are only a few ways to sell music in a forum like this, and they are all antithetical to the very essence of music. MTV2 uses images of sex, violence, misogyny, physical toughness, excessive wealth and deviant behavior to sell products that make its consumers believe they are rebelling against the system.

To be a success in the pop music world, artists must forfeit their identities to become characters in some fabricated reality. Eminem's "Without Me" — a painfully common feature on MTV2 — vaguely deals with this very issue. "I created a monster, 'cos nobody wants to see Marshall no more they want Shady/I'm chopped liver." Even if Eminem had something positive to say for once, he couldn't because he has to remain in character.

Instead of hearing a positive message from a talented artist who worked hard to make something of himself, we have to listen to his sniveling and whining about how tough it is to be him. It's tough to be anyone. Those who have risen from squalor to a position that reaches as many people as Eminem should feel some sort of vested interest in seeing others experience those opportunities.

Women on MTV2 compromise themselves far more than men do. There isn't a woman on that channel, ever, who couldn't be described by words that range from "coquettish" to "slutty." There is nothing less appealing than a woman dancing around in sexy clothes whose face says that she doesn't want to be there.

The recent hit by N.E.R.D., "Lap Dance," illustrates just how women are viewed in MTV's pseudo-world. The last verse, vomited by Lee Harvey, is so damned offensive that MTV2 had to chop it into a garbled collection of articles and pronouns. After hearing this

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**Joseph Bechard**  
Cultural  
Obstetrician

## Big city steps

Dance performances Friday and Saturday will reflect an amalgam of Big Apple experiences with choreographed 'lighthearted' shorts

Jacquelyn Lewis  
Pulse Editor

New York and Eugene will fuse together Friday and Saturday, spawning a performance Dance Theatre of Oregon co-director Marc Siegel calls "wild, crazy and beautiful." DTO will kick off its 11th anniversary season with "New York, New York" at 7:30 p.m. at the Hult Center both evenings.

According to Siegel, the company's entire season will center around New York-inspired themes.

"It's memories of our time living in New York and our friends," he said. Siegel and wife Pamela Lehan-Siegel lived in the city until 1991, when they moved to Eugene to create DTO.

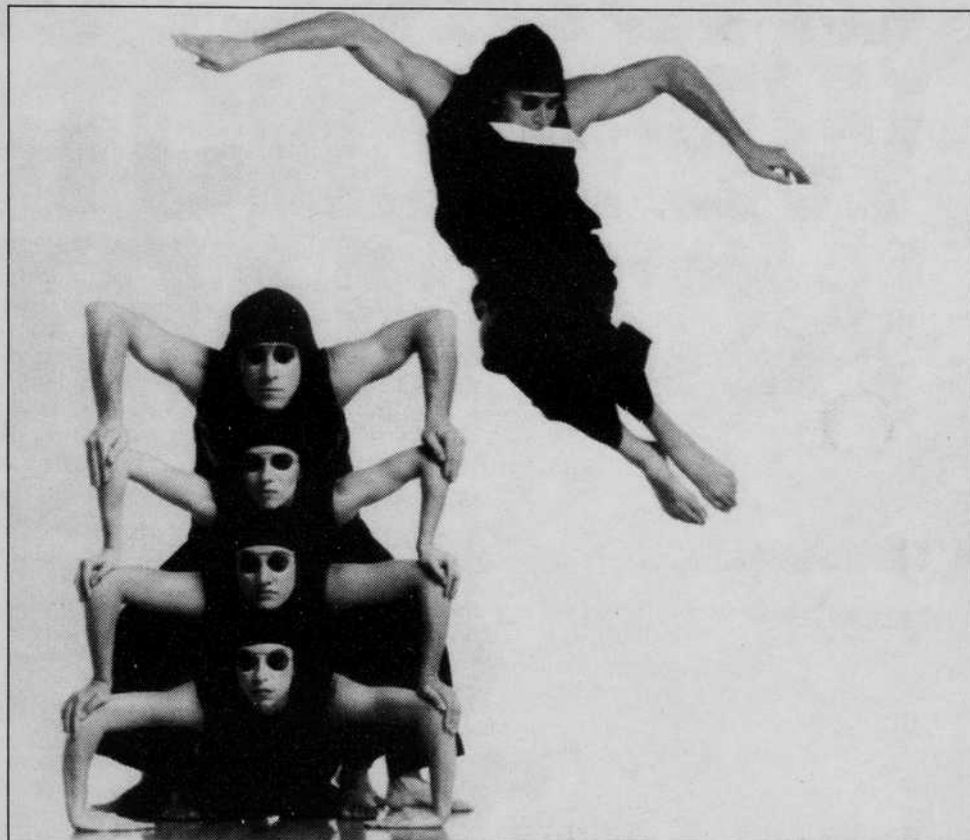
The "New York, New York" program will consist of three separate works, each one including choreography inspired by the city. New York-based, internationally acclaimed artist David Parsons also contributed some of his own work.

Parsons' "The Envelope" will begin the evening. Parsons choreographed the piece in 1984, and it centers around the intricacies of envelopes. Both Siegel and Lehan-Siegel will perform in this section, along with other dancers from the 11-member company. Intricate choreography, combined with music by renowned composer Giochino Rossini, forge a choreographic work DTO dubs "funny, intriguing and 100 percent Parsons!"

According to Siegel, Parsons' "Sleep Study" is anything but a snore. The piece, which explores the nuances of nocturnal respite, is only five and a half minutes long. Siegel described it as "outrageously comedic." Audiences can expect to see pajama-clad dancers tossing and turning to the music of Flim & the BB's. Once again, the co-directors will contribute their performing talents.

"Tocks," Siegel's own work, will showcase men in pointe shoes.

"It's about my time when I danced with the ballet Tockadero," he said, referring to the New York company, Les Ballets Tockadero



Courtesy photo

David Parsons performs "The Envelope" with Dance Theatre of Oregon.

de Monte Carlo. Siegel toured with the all-male company in 1988 and 1989, dancing comedic women's and men's roles.

Siegel said the selection is also a tribute to his artist-friends in New York — living and deceased.

"But mostly, it's very light-hearted," he said. Lehan-Siegel will add her "Jones Beach, Long Island circa 1929" to the mix.

"The inspirations were childhood memories of being at Jones Beach on Long Island," co-director Lehan-Siegel said.

She took the idea farther back in time, to the opening of Jones Beach in 1929 — an era Siegel calls "a time of exploration."

The choreography will incorporate skimpy, period-style swimsuits as well as 10 black inner tubes. Favorite old, old oldies, including

"I'll See You in My Dreams" and "Manda," will provide a musical backdrop.

Lehan-Siegel said audience members — young and old — will appreciate all the program's aspects.

"It's a fun, original look at dance, and it's inspiring because of the technical and athletic qualities of the choreography, too."

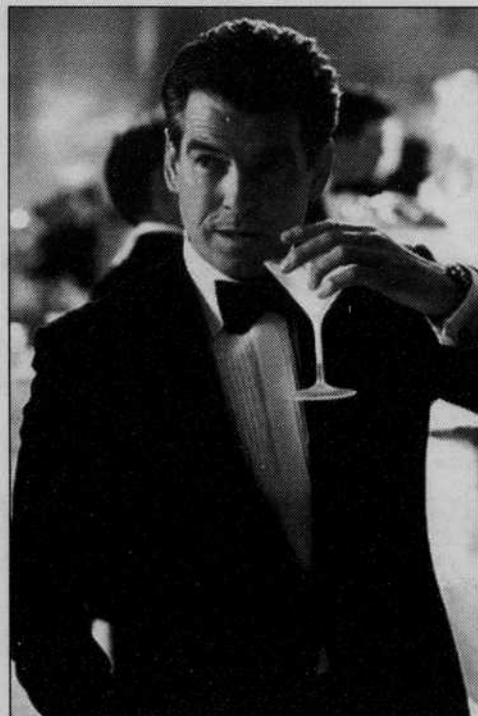
Siegel said the inspiration behind the show is simple.

"We just wanted to go back to our roots," he said.

Tickets are \$14.50 for youth and \$18 for adults, available at the Hult Center ticket office.

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## Bond movies follow refined formula



Courtesy photo

'Die Another Day,' the latest installment in the 20-film James Bond series, opens Friday after the second-longest break between movie release dates

Aaron Shakra  
Pulse Reporter

James Bond has returned — and was there any surprise? "Die Another Day," the latest entry in the long-running film series, arrives at local movie theaters Friday.

Technically, "Die Another Day" is the 20th Bond film, although there are various stragglers to the official canon. Not counting the numerous spoofs (and their often subsequent sequels), Sean Connery stepped back into the role in "Never Say Never Again," released in 1983. "Casino Royale," circa 1967, was notable because it was based on an Ian Fleming novel; Fleming originally created the character.

Folks who complain about Bond's predictability as of late are perhaps not familiar with the film series as a whole. With each subsequent release, the Bond films have become increasingly refined to a formula that revolves around specific archetypes.

In a somewhat chronological order, the elements of necessity for a Bond flick are as follows: An opening action sequence, titles with thin and scantily-clad women, things blown up, a few chases (using some kind of technologically advanced vehicle), one or two villains, which may include a woman. Bond gets the girl, kills the bad guy and everything is reset for the next time.

There was a point when Bond films were based — either by title, or content — entirely on Ian Fleming's novels. Those who may argue that such earlier films had more integrity to them probably don't remember some of the entries from 1970s.

In many ways, "GoldenEye," Pierce Brosnan's first foray as Bond — and the fifth actor to (officially) play the character — is the edgiest film of the series. When the film was released in 1995, the character had taken a six year moratorium after "License to Kill," part of the late 1980s Timothy Dalton-era.

In "GoldenEye," the film's producers were able to take some chances, namely by having an awareness of the post-Cold War, ultra-politically correct setting to jab at Bond's misogynist ways and instituting Dame Judi Dench as a

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