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# Pulse *Relax*

**On Tuesday**  
The moon, the stars,  
the mosquitos -  
Pulse goes  
camping



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## 'Cowboy Bebop' sustains anime's supreme reign in movies, TV

Three, two, one, let's jam.

These words launch viewers in to the world of "Cowboy Bebop," the brilliant anime series by director Shinichiro Watanabe. "Bebop" perfectly blends visual appeal, engaging stories and phenomenal music to create a work that expands the anime genre beyond clichés and stereotypes to truly move viewers.

As you can tell, I'm a fan.

Which explains why I'm practically peeing myself at the impending run of "Cowboy Bebop: The Movie" at the Bijou during the next few weeks. This film's journey to America is due in no small part to Cartoon Network airing the series, beginning September 2001. "Bebop" was one of the titles that sparked the success of the network's Adult Swim, which remains one of the premiere places on television to see anime.

As anime's legitimacy increases on the small screen, certain exceptional titles such as the Oscar-winning "Spirited Away" and its predecessor "Princess Mononoke" give the style increasing credibility in theaters. Of course, it doesn't hurt to have the Disney marketing machine on your side.

But the most successful anime films are self-contained stories that require no background. The "Bebop" movie could stand alone, but audiences would likely misunderstand the film. It would be like watching "Saved by the Bell: Hawaiian Style" without having followed the Zach Attack through previous years.

The movie works infinitely better as an extended episode, adding to the established story of the original 26 "sessions," as they are called. The series is very episodic; it does not show stories stretching beyond two sessions. But piece by piece, as "Bebop" unfolds, an entire world is created through the human insights and interactions in these episodes.

I am protective about this series similar to the way I will one day watch over my adolescent daughter. So, to protect its integrity, I am taking the fight off the page and to the people, when I host screenings of the series from 8 p.m. to midnight May 6 through 8. Because I'm trying to put this together very last minute, details are currently sparse. But check future Emerald issues for more details, or e-mail me and I'll keep you posted.

Here's what I can tell you now: The screenings will be on campus, hopefully in Willamette 100 because we all love stadium seating. The event will be absolutely free (otherwise I could get sued). The series will be in Japanese with subtitles — the dub isn't bad, but I'm a real stickler when it comes to watching things as they were originally intended. Yes, the movie will be in English, so if enough people are crabby whiners, I could be persuaded to show the dubbed series. But you're only cheating yourselves.

Another certainty is that eight hours isn't enough time to watch the whole series. I'm tempted to leave out the last four episodes because the movie takes place chronologically before them. However, my purist instincts dictate watching the movie with full knowledge of how the series concludes — a knowledge that Watanabe would have expected viewers to bring to the film.

I apologize for the haphazard nature of this whole thing. But I'm doing it for the peoples, I swear. So get in on the ground floor and send me any suggestions. Stay with me, and I promise it'll be cool.

See you, Space Cowboys.

Contact the Pulse columnist at [masonwest@dailyemerald.com](mailto:masonwest@dailyemerald.com). His views do not necessarily represent those of the Emerald.



**Mason West**  
Selling out

... as "Bebop" unfolds, an entire world is created through the human insights and interactions

## Veteran acoustic rocker

Greg Brown brings his seasoned musical style back to Eugene with performances at the WOW Hall on Sunday

**Aaron Shakra**  
Pulse Reporter

To say Greg Brown is a veteran performer would be an understatement. His most recent album was 2002's "Milk of the Moon." His discography contains 20 other recordings, dating back to 1974's "Hacklebarney."

When it comes to describing Brown's style of music, numerous genres probably apply when an artist has so many recordings — they range from folk to funk to rock to blues, ad infinitum. With such a wide range of material, his music is constantly evolving.

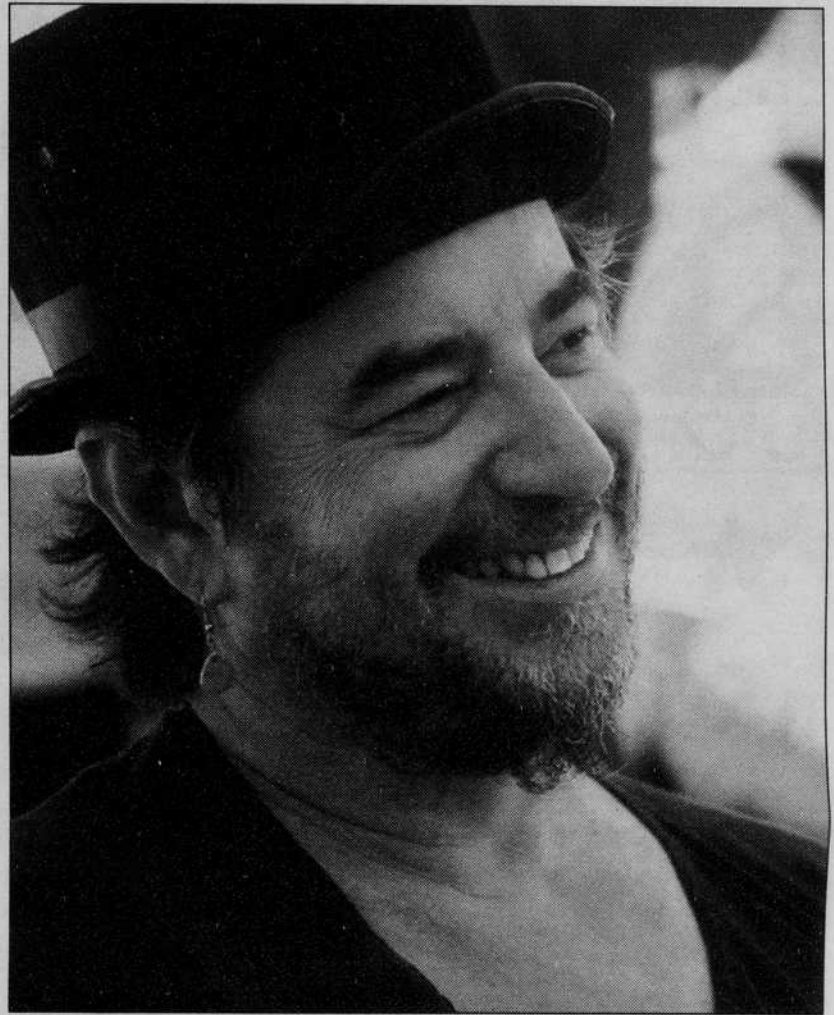
This Sunday, Brown will play two shows at WOW Hall, the venue where he was voted "Best Male Performer of 2002."

Brown said he believes music and the global peace movement are intrinsically connected.

"Music has been one of the great tools of peace and understanding around the world," he said. "I'm not necessarily talking about overtly political songs. Music is a great communicator — and it speaks for peace. It's hard to bomb people and kill people when you see them as human beings."

Recently, Brown has been introduced to new generations of fans through touring with artists like Ani DiFranco (the two played in Eugene at the McDonald Theatre in October) as well as the release of "Going Driftless," a Brown tribute album with a number of musicians dialing it in. DiFranco covered his song "The Poet Game," which includes lyrics like, "And why do I think it's any help / for me to still dream of playing the poet game?"

Concert producer Mike Myer, who also hosts "Acoustic Junction," on KRVM radio, said he brought Brown to



Courtesy

Greg Brown's music style includes folk, funk, rock, blues and more.

Eugene because of the musician's acoustic chops. Myer praised the directness of Brown's music and described the message and delivery as "very raw."

"Most of his performance is just his own words, emotions and humor coming through very directly," Myer said. "He's fiercely independent; he won't sell out to any trends of the market."

Brown's albums are released through Red House Records, the label he co-founded 20 years ago. Red House publicist Alex Seitz said that as opposed to paint-by-the-numbers musicians, Brown is a true artist.

"He's not just pumping out formula songs," Seitz said. "His songs are one-of-a-kind originals, full of meaning and metaphor."

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## 'Real Girls' uses realism, avoids fake romance

Movie review

**Ryan Bornheimer**  
Senior Pulse Reporter

There is something painfully incompatible about youth and lasting love. Making a relationship work at a time when neither party has enough life experience to play fair is nearly impossible. Perhaps that's why the scars left by the loss of that first true love mark so deeply. Young lovers carry so much idealism with them into early relationships that the inevitable fall back to



"Real Girls" includes a realistic love story, not the usual Hollywood superficial fare.

Courtesy

reality is nothing less than catastrophic.

"All the Real Girls" is the antithesis of everything false in most modern love stories aimed at young audiences. Hollywood loves to churn out over-stuffed MTV commercials starring magazine cover models in some superficial approximation of young romance. "Real Girls" director David Gordon Green knows that true romance lies as much in nights spent alone pining for the one that got

away as in summer evenings watching the sunset with someone in your arms. And he doesn't have to use a pop soundtrack to make his point.

When 22-year-old Paul (Paul Schneider) falls in love with his best friend's 18-year-old sister, Noel (Zoëy Deschanel), he knows he's found the girl to curb his womanizing ways. The two lie in bed connecting in a way neither has ever experienced, and there seems to be little

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