

MOVIES

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Mansion," is due out this weekend. Starring Eddie Murphy, the film is based on a theme park ride, and is another good indication that Western civilization is on its continuing downward spiral. The belief that this will recreate the magic of "Pirates of the Caribbean" is sorely misguided, as it is missing both the competent direction of Gore Verbinski and the

pure force of nature that was Johnny Depp's performance.

On the topic of harbingers of the apocalypse, director Ron Howard, perpetrator of "How the Grinch Stole Christmas," among other travesties of nature, brings us "The Missing." Starring Cate Blanchett and Tommy Lee Jones as a daughter and father who go looking for her kidnapped child (is this some sort of pattern, perhaps?) across New Mexico in the 1800s. Despite Howard's spotty filmography,

this might be one to catch, for no other reason than the always great Jones.

One of the few holiday-themed films coming out this season will be "Bad Santa," starring Billy Bob Thornton and Bernie Mac as a shopping mall Santa and elf team who rip off their customers. This might sound like another cookie-cutter script coming out of the Hollywood machine, but with "Ghost World" director Terry Zwigoff at the helm, it's difficult to tell what to expect.

The fact that Michael Crichton nov-

els are increasingly becoming more like film outlines should finally start to pay off with the release of "Timeline," starring a bunch of nobodies in a time travel story. Whoop de do.

"The Cooler," about a man who is cursed with perpetual bad luck, has been getting big press for William H. Macy's lead performance. The role is supposed to be one of his saddest and twitchiest ever, which is saying a lot.

"In America" opens this weekend, thus begging the question "why?" The

film tells the story of an Irish actor who moves his family to New York City. That seems to be about it. When the previews can't make it interesting, than what does that say for the rest of the movie?

With a few stand-outs among a plethora of pathetic half-assed attempts, this holiday film season actually looks to rise above most. At least there's no "Harry Potter" film out this fall. And for that, perhaps all filmgoers can be grateful.

Contact the senior pulse reporter at ryannyburg@dailyemerald.com.

EVENTS

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9:30 p.m. the Deb Cleveland Band will take the stage. Tickets for the second show will be available through a \$6 cover charge. Muiderman will be taking the Luna stage again at 6 p.m. Saturday, opening for Brazilian Samba/Bossa Nova band Sun Bossa.

Once again, Muiderman's performance will be free while tickets for the second concert will be available through a \$6 cover charge. Luna is located at 30 E. Broadway.

The film "20 Questions" will make its debut at the Bijou Art Cinemas on Friday and Saturday. The film was directed by Batt Anderson and was partly filmed in Eugene. The film features

animated sequences by Vance Naegle and was co-written by Sal Orange, both Eugene residents. The Bijou is located at 492 E. 13th Ave.

At the Hult Center for the Performing Arts, a production of "Driving Miss Daisy" will show in the Soreng Theater. The show opens on Wednesday and will be playing until Sunday. It will then re-open on December 4

and will run through December 7. You can contact the Hult Center for show times, and tickets are available at the Hult Center Ticket Office or online at <http://www.tickets.com>. Prices range from \$15 to \$25. The Hult Center is located at the corner of West 7th Avenue and Willamette Street.

The Actors Cabaret of Eugene will be putting on a production of

"Mame" on Friday and Saturday. Showtime is 8 p.m. and tickets will be available at the Cabaret Box Office from 11 a.m. through 3 p.m.. Ticket prices range from \$10 for general admission to \$29.95 for both the show and dinner. The Cabaret is located at 996 Willamette St.

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SHAKRA

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Thank you, to those who stop and think to practice cultivating conversation over convenience.

Thank you to forest defenders, latter day loraxes speaking for the trees, the very trees that compose this paper you read.

Thank you for resistance — in any form — to these cyclical and destructive cultural norms. If Resistance were

a child, she would just be born. Thank you, to those who dare not conform to what "society" sometimes pushes on us, like a drug, selling false consciousness for thoughtless profit and the cheap buck. Thank you, to those who raise their voices past the noise of chaos, hopelessness and despair we encounter everywhere, to breathe some sense and innocence back into a life that can still be beautiful — it's not too late. Thank you to those that don't buy the internalization of a consumer culture that turns its back to

humanity, a culture that creates false needs, insists we modify our bodies, wage war on each other and within our own minds. Thank you to those who resist this culture cultivated with desensitized acts of violence.

Thank you to those who know that youth doesn't come from some fashion magazine, it isn't a style, a trend, and doesn't merely fade with the addition of years. Youth is a state of mind you can always find, no matter what your appearance is on the outside. Thank you to those who are shy, to those who

cry, and to those who realize you die a thousand times even as you're alive.

Thank you to enemies, thank you to friends. Thank you to the nameless people I encounter walking through campus. Especially those with heads help up high and the ones that look you in the eyes. Thank you to glances that don't need words, that speak for themselves. Thank you to strangers, thank you to rebels, and to those I have not yet met — those who will make a change in my life that is permanent. But speaking of permanence,

all is impermanent, so thank you to anyone who can stop in the midst of school's insanity to remember this; to bring themselves into the moment and be grateful for it. Because it'll never come again.

Thank you to understanding the intention behind this. Thanksgiving isn't just one day a year — don't you know it never ends? It never ends, it never ends, it never ends...

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SCHUMACHER

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For its size as a city, Eugene gets a large chunk of face time. Also featured on the DVD is a question-and-answer session with one of the members of local band the

Wristockets, as well as an attempted fish dinner and Monopoly game in a cabin near Eugene.

After seeing the documentary, I was forced to come to the conclusion that my David Cross story is not very interesting. But while I wish I had more to brag about, the one thing

I'm thankful for this week is that I didn't end up comedic fodder — while so many others did.

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SOUL

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nothing like Dead or Alive 3's near-flawlessly crafted, pupil-dilating environments, this turns out to be an acceptable deficiency, as the backgrounds take a back seat to the in-

tense fighting action anyway.

The enjoyable and recommended cut-your-friends-up-with-more-than-100-weapons Soul Calibur II is available now.

Contact the editorial editor at traviswillse@dailyemerald.com.

FRENCH

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("Bonnie and Clyde" and "Hold Up") and fast cars ("Ford Mustang"), "Comic Strip" is the perfect bo-bo (bourgeois-bohemian) soundtrack. There's no need to translate the title of "Soixante Neuf Annee Erotique" to know that it's hot.

The best track is perhaps the song "Je T'aime ... Moi Non Plus," which starts out as innocent as any Beatles song. However, Birkin's breathy vocals are guaranteed to

make anyone blush.

Gainsbourg was able to write songs that fit perfectly into the pop mold and still managed to be innovative gems. Whether he's singing about ecological disasters, as in "Torrey Canyon," or simply spouting nonsense, as in "Shu Ba Du Loo Ba," these songs are great examples of stylish and fun music — French music that has a universal appeal. This is pop filled with timeless melodies and rhythms. "Comic Strip" est magnifique.

Contact the Pulse columnist at helenschumacher@dailyemerald.com.



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