

VAGINA

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against women is happening," she said. "They aren't alone, and a strong community is being created to they can stand up against it."

The Women's Center will host a discussion forum Monday at 6 p.m. in the EMU Fir Room. The free event will give people the opportunity to talk about how the show affected them and voice their own concerns about violence against women.

Tickets for "The Vagina Monologues" are \$7 for students and \$10 for general admission and are available at the EMU Ticket Office.

Contact the Pulse reporter at natashachilingierian@dailyemerald.com.



Courtesy

Left to right: Emily Burke, Judith Friedman (on floor), Carly Jaeger (in chair), 13-year-old Sarah Garrelts, Liz Kadel, and Allie McClatchey (on floor in foreground) rehearse for their presentation of "The Vagina Monologues."

DANCE

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Rod Stewart, "Joker" by the Steve Miller Band and "Rock Your Body" by Justin Timberlake. The three dancers perform on pointe, a form of ballet where dancers wear shoes that allow them to dance on their toes. They will wear flowing knee-length black skirts, solid-color tank tops and black bow ties.

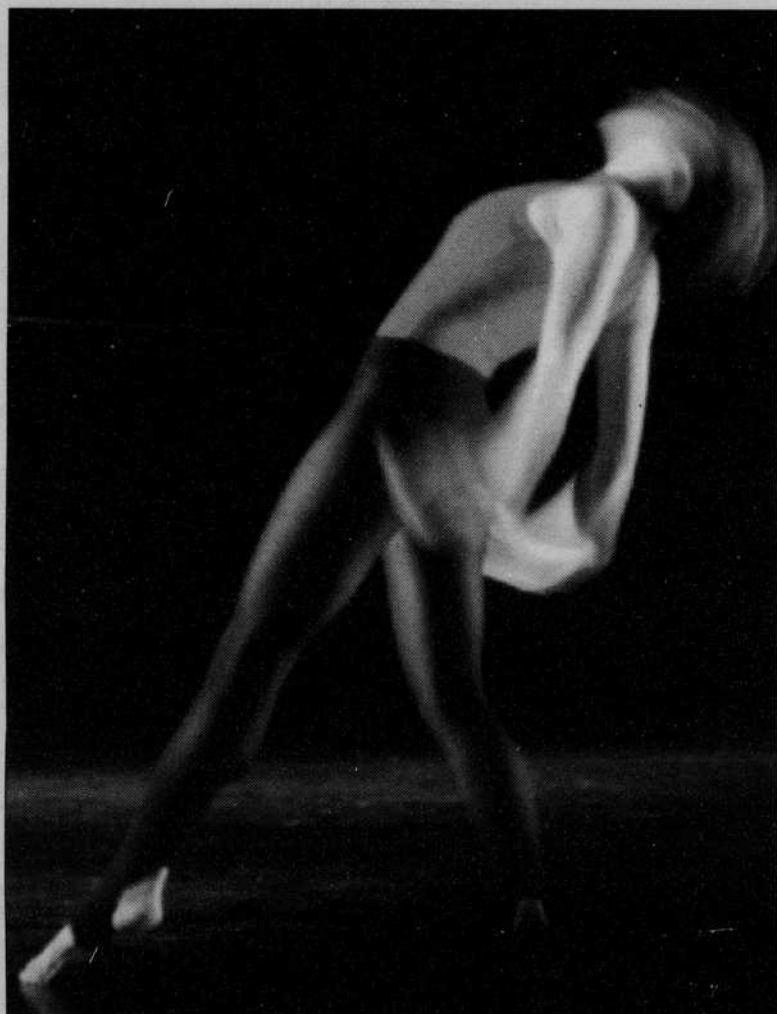
"It's about feeling the music and having fun with each other yet showing off," Kacalek said. "I wanted to show a side of my personality that most people don't see."

The student choreographers were in charge of all aspects of the production, including costumes, lighting design, fund-raising, designing posters and programs and finding stage crews. Students have held approximately two rehearsals per week since mid-October and exhibited their in-progress work at several showings, where they received feedback from their advisers.

"In the world of dance, you need to know about every production aspect," Kennedy said. "One of our goals in the dance department is for students to get practical experience they can use."

Nelson said the process was mostly a breeze thanks to her talented cast members and love for dance.

"It was pretty enjoyable and exciting," she said. "Doing choreography and costumes is what I like to do. I was willing to do all of it because it is so rewarding. At first it was hard because I didn't know how my choreography would look, but it was a smooth process because my dancers can do anything."



Tim Kupsick Freelance Photographer

Student choreographer Sarah Nelson's piece for "Dance in Fusion" fuses ballet.

"Dance in Fusion" premieres tonight at 8 p.m. in the Dougherty Dance Theatre and continues Friday and Saturday. Tickets are available at the door for \$10 for general

admission and \$5 for students and seniors.

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PORTLAND

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1960s Paris film scene, "The Dreamers," to "Free Radicals," director Barbara Albert's film about chaos theory and a small town in Austria, will make an appearance.

While the primary focus of the festival is international films, there are a few American entries, mostly in the form of documentaries. Among them are Jonathan Demme's "The Agronomist," a documentary about Haitian radio personality and political activist Jean Dominique, and Jehane Noujaim's "The Control Room," about the Arabian news channel Al-Jazeera's coverage of the war in Iraq.

Four collections of short films will play at various times during the festival. Ranging from a few minutes in length to just more than 30 minutes long, the shorts in this year's festival are made with a diversity of techniques, including live action, animation, CGI and stop-motion. Among the popular selections are "This Charming Man," an Oscar-winning short from Denmark and the Japanese animated short "Mt. Head," which played in Eugene as part of "The Animation Show" at the Bijou Art Cinemas in November.

Chel White's "Magda" departs from the rest of the festival's fare as the only film playing that was made in Oregon. White, who directs commercials for the Bent Image Lab in Portland, made the film

over the course of five months using a volunteer crew. The animated short details a man's love for a circus contortionist and debuted at this year's Rotterdam International Film Festival. Its appearance at the Portland International Film Festival will mark its American debut.

"We usually don't include Northwest films and most of the new ones were showcased at our Northwest Film & Video Festival in November," NWFC director Bill Foster said. "But Chel's film just got finished, and since this is its premiere and it has a European flavor, it felt worth the exception."

Director White, who has had his films selected by NWFC for other festivals, said he holds the Center in high regard.

"I think we're really lucky here in Portland to have NWFC," White said. "It's one of the reasons I've stayed here."

The Portland International Film Festival will be showing at the Regal Broadway Cinemas, the Guild Theatre and the Whitsell Auditorium in the Portland Art Museum. Tickets are \$8 for the general public and \$5 for children. For more information, contact the Festival Ticket Center at (503) 228-7433 or the Northwest Film Center at (503) 221-1156 or visit its Web site at <http://www.nwfilm.org>.

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BLOOD

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As Walter's sculptures become more grotesque, his popularity rises. Soon his murders are more willful as he tries to keep from being forgotten by the artistic elite, passed up for the next big thing.

It is rare that a low-budget exploitation film deals with the questions of morality in art. Does an artist have the right to bypass morality if his work is truly great? Are artists the only ones worth remembering? Is life only meaningful if one is creating? If so, is murder-based art a legitimate creation and hence an affirmation of one's life?

This is not standard fare for a drive-in shocker, and what keeps it from getting bogged down in the artistic implications of the subject matter is the hilarious manner in which it is presented. The caricatures of the beatniks that inhabit the apartments and coffeehouses of the film are wonderful mockeries of members from any artistic scene.

Julian Burton is especially outrageous as the poet Maxwell Brock.

His dialogue has to be heard to be believed (personal favorite: "Hands of genius have been carrying away your cups of frustration!") The other coffeehouse customers work in the same manner. Sniveling, self-aggrandizing and pretentiously cool, Walter becomes only the latest, and most extreme, member of a group so full of itself that it believes art to be more important than life.

Corman's whole career could be seen as one that deals with this battle against artistic pretension. His films played for popular tastes without pandering to them, and while his consistency was poor, he always tried to make the movies he wanted to make. While they often fit into popular genres, they would also often transcend those genres, becoming something more subtle and inspired.

While high-priced Hollywood products are the standard fare of the day, modern filmmakers could take a lesson from Corman. Big ideas don't need big budgets. Maybe just a sense of humor.

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