

'Vagina Monologues' put on in celebration of V-Day



Courtesy

ASUO Women's Center will present three performances starring an all-female cast from UO and the community

By **Natasha Chilingirian**
Pulse Reporter

ASUO Women's Center will present the first of three showings of "The Vagina Monologues" to celebrate Valentine's Day, the protection of women from violence and the female anatomy. The first show commences tonight at 7:30 p.m. in the Agate Auditorium, and it will run through Saturday.

The play, which was written by Eve Ensler in the mid-1990s, is a series of one-person acts dealing with women's sexuality issues, from menstruation to sexual assault. The University's showing of "The Vagina Monologues" uses a portion of the original script that was assigned specifically for college performances. The college version of "The Vagina Monologues" was created as a response to high rape statistics on campuses nationwide. Each year, Ensler writes a new monologue for campus productions, and this year's new piece deals with women in Iraq.

"Vagina" producer Guru Simrat Khalsa said the show's topics include orgasms, molestation, puberty

and rape. She said attending the play can have an empowering effect on women.

"It brings up issues that women don't talk about normally," she said. "It makes them prouder of who they are as women and encourages them not to hide who they are."

Women's Center spokeswoman Sarah Wells said the play blends serious and humorous topics.

"Some topics are funny, like the taboo of saying the word 'vagina,'" she said. "The show connects to a tragedy level and also gets you to laugh."

The 14-member all-female cast of University students and community members range from 13 years old to middle-aged. Actresses will dress in red and black and perform against a background of banners with minimal props. Director Katie McClatchey said the show draws audience members to the actresses' emotions.

"The show is very physically active," she said. "The energy comes from the actresses themselves."

The performance will be followed by an open mic where audience members can voice their feelings about the show and share their own stories about women's sexuality issues. The Women's Center will also host a raffle and provide a large sheet of butcher paper for attendees to sign during

and after the performance.

"The Vagina Monologues" is being performed in conjunction with V-Day, a global movement with the goal of ending violence targeted toward women. Ensler and a group of New York women founded V-Day in 1998 as an outgrowth from the success of the play; today V-Day sponsors campaigns and programs that work to stop such atrocities such as rape, battery, incest, female genital mutilation and slavery. The "V" in V-Day stands for victory, valentine and vagina.

Wells said the performance runs on Valentine's Day weekend to emphasize all forms of love. She added the message of the production places importance on loving yourself, which is just as crucial as having love in a relationship.

Khalsa said by holding the show on the holiday of love, people are reminded not all relationships are full of valentine bliss.

"Because the show is running around Valentine's Day, it brings attention to the fact that a lot of relationships don't have love," she said.

Wells said the show's focus is to publicize the fight to end violence and to give women the courage to stand up for themselves.

"The message is that violence

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Fourteen women will present parts of "The Vagina Monologues" beginning tonight.

Corman proves low-budget doesn't mean low quality

Filmmaker Roger Corman creates a memorable tale in 'A Bucket of Blood' despite having few resources

By **Ryan Nyburg**
Senior Pulse Reporter

When people think of the most important filmmakers of the 20th century, the name "Roger Corman" likely does not immediately come to mind. But, filmography aside, one would be stretched to find a man who has done more to bring great talent to American audiences.

Among those who have gotten

their start working for Corman are directors Martin Scorsese, Jonathan Demme, Francis Ford Coppola and actor Jack Nicholson. Corman's record as a film distributor is equally astounding. He was responsible for bringing films by Ingmar Bergman and Federico Fellini to American audiences.

Corman was also one of the first independent directors in America, producing products for a seedy cinema underworld that consisted of the drive-ins and urban grind houses of the 1950s and 1960s. His work as a director is interesting for just this reason. Working as cheaply as possible, but also trying to make films good enough to keep people in their seats, Corman utilized every resource available to him within his budget.

In this sense, his 1959 horror

comedy "A Bucket of Blood" can be taken as an exercise in economic filmmaking. The sets are minimal without being fake-looking. The lighting and other technical aspects of the film are all stripped down, and there is not a hint of extravagance during the film's short 66 minutes. The camera work in particular is so devoid of stylistic flourishes that its lack of style becomes a style in itself, stripping the movie to its bare essence. Moving along with this economic analysis, the film works best on all the levels that don't cost much money, i.e. scripting and acting.

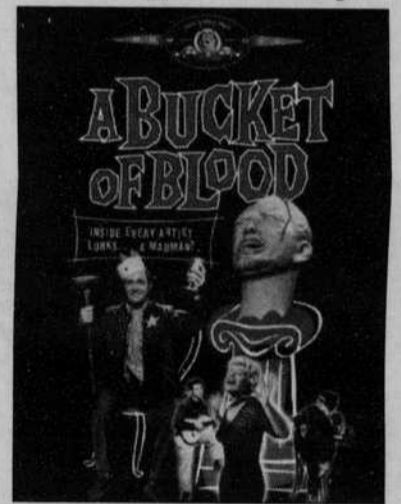
In short, the film is about Walter Paisley — played by the great character actor Dick Miller, in his most substantial lead role to date — who is a busboy at a Greenwich Village coffee-house. He idolizes the poets and

artists who hang around the shop and tries to make it as a sculptor. But his attempts are in vain; at one point he attempts to force the clay into being a bust by begging it into shape ("Be a nose!").

His luck improves when, after accidentally killing his landlady's cat, he has a sudden burst of inspiration. Spreading clay over the cat's body, he passes it off as an original piece of art, titled "Dead Cat," which is an immediate success among his beatnik friends. Eventually, after a similar and more severe accident, Walter presents his next sculpture: "Murdered Man."

At this point the film moves into something bordering on brilliance. While at first it comes off as a light satire of beatnik culture, it soon becomes more vicious and profound.

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Courtesy

Roger Corman's 1959 horror-comedy "A Bucket of Blood."

PULSE BRIEF

OSPIRG seeks art show submissions

OSPIRG is calling for submissions for its Save the

Willamette art show.

OSPIRG Campus Organizer Kit Douglass said the upcoming show is a spinoff of the organization's "Students for a Clean Willamette" campaign.

"The idea is to generate a lot more awareness that the Willamette

(River) is dirty, disgusting and polluted," she said.

Douglass said all forms of artwork will be considered for the show, which will run through the month of March at three different galleries: The Hearth and Wilkinson Houses on campus and

the Jawbreaker Community Art Gallery, located on the corner of West Fourth Avenue and Monroe Street.

"It's a good opportunity for those who just want to have some artwork shown for free," she said.

Douglass said students' entries

should consider issues related to OSPIRG's river campaign. Submissions must be received by Feb. 20 and can be dropped off at the OSPIRG office, in Suite 1 of the EMU.

— Aaron Shakra

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