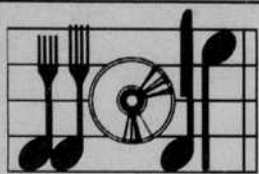


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It's finally Spring!

Here's what's happening in the Oregon Daily Emerald this Spring:

SPECIAL SUPPLEMENTS

April 9: Duck Bucks™
April 26: Career Fair Guide
April 27: Spring Dining Guide
May 7, 21 and June 4: Moving Guide
June 7: Graduation Guide

DAILY FEATURES

News, Commentary, Sports EVERY DAY
Pulse entertainment section every Thursday

CLASSIFIEDS

Don't Do-It-Yourself Service Directory

Every Monday in the Classifieds

Spiritual Directory

Every Friday in the Classifieds

ONLINE

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Oregon Daily Emerald

The campus newspaper for the University of Oregon community

Let the revolution begin

From across the table in the coffee shop, the girl asks the boy, "Are you a feminist?"

The second time, at home, over the telephone, the girl asks the boy, "Are you a feminist?"

Both times, he answers: "Yes."

In history, he genders himself male and all the nouns and pronouns match. But to answer "yes" to the word that starts with the letter "f" means surrender.

It means no power over another. It means no control. A feminist defies dominance. It almost seems like common sense.

Yet, the world is unequal. The world is violent. Nature is dying. Governments keep lying. And no laws can keep in check a culture of death. Laws exist to substitute the vacuousness of our value system.

Clocks and capitalism stand unmoved, like phallic monuments constructed in the name of progress and condemning the unprivileged to death. This is nothing but slavery in modern day disguise. The mainstream flows like a river that sweeps all dissent away. And the puppeteers



Aaron Shakra

Out of range

of the masses produce the entertainment that keeps us on our asses.

There was something before this. This boy is sitting on the shore wondering what it was he came here for. He's not really sure. He's never been more unsure and is growing forward and backward at the same time.

That boy who answered "yes" to being a feminist once sat through years of philosophy lectures that catered only to his mind. Lectures that deny the existence of the body or try to separate it in the name of "reason." Reason. For years, he went about constructing ideas that didn't apply to anything but the paper he was writing on.

Still, the boy kept writing, until finally, some words began streaking off the page, mixing into life around him. Surrounding him. Melting subject and object into one. Basho wrote haiku this way, they say. He became the thing he was writing about it. He was not separate.

We are not separate. Words to describe this pale when this is actually felt.

So let these bodies be the site of revolution. Of revelation. Revolution, because there has never been one. Revelation, because this strange, patriarchal-arranged way infects all in its path. What will shake the thirst of this beast? Control is passé — let each body sing humble praise.

Let the body sing humble praise. It's all we have left. It's time to sing those songs about waking up again. Wake up and shake this waking death. Wake up and live. Wake up because it's time to begin.

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His opinions do not necessarily
represent those of the Emerald.

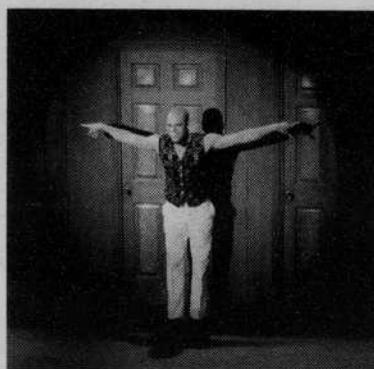
CABARET

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Their sweet, innocent relationship draws an authentic concern from the audience, so when it is shattered by an unfortunate political situation, the result is effectively tragic.

Director Michael Watkins purposefully emphasized the historical catastrophes occurring in Germany at the time. As a result, he created a version of "Cabaret" which is much sadder than other productions.

"I took it darker than the way people usually see it," Watkins said. "What occurred with the Nazis is an important thing to remember. It reminds us that history has the potential to repeat itself, and people often forget that."



Courtesy

Charming, charismatic Tegue DeLeon portrays the Emcee in The Very Little Theatre's production of "Cabaret."

Watkins' somber approach to "Cabaret" adds tension and controversy to the story. He includes the use of swastika symbols and references to Adolf Hitler and the Holocaust.

The overall effect of "Cabaret" is pleasing; it sparkles with drama and sex appeal. But the overall quality only matches that of top-notch high school theater. Musical timing is sometimes off, some voices are mediocre, and dancing, especially from the Kit Kat Club show girls, is weak. Still, if you're a fan of Eugene Ionesco, "Cabaret" is worth catching. It's a heart-wrenching roller coaster that takes you up to freedom, comedy and love, then dips you down to oppression, sadness and loss.

The final three performances of "Cabaret" will take place tonight, Friday and Saturday at 8 p.m. Tickets can be purchased at The Very Little Theatre's box office, located inside the theater, for \$15. Students may purchase a ticket for \$12 for tonight's production only.

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SHOGHAKEN

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"To Western ears, the duduk is on the dark side," Hagopian said. "But it sounds joyous to Armenians. (The Western world) often uses it to depict something tragic or sad, and Armenians respond to that with, 'What? This song is about a birth!'"

Other instruments played by the Shoghaken Ensemble include the kamancheh, a fiddle which is bowed while resting on one knee, and the kanun, a 72-string harp that is played while resting on the lap. Armenian music employs a musical mode called "makam," which is characterized by organized ascending and descending melodic lines and is typical throughout the Middle East. It generally uses a single melodic line but is sometimes accompanied by a background drone.

There are distinct differences between the music of Eastern and Western Armenia. The Eastern tradition, which the Shoghaken Ensemble follows, normally uses a 6/8 rhythm and focuses on the duduk, while the Western sound uses a 10/8 and features the ud (a short-necked plucked lute instrument).

Armenians traditionally play music specifically for an event, such as field plowing, funerals, baptisms and weddings. Wedding songs are especially important, as Armenian weddings follow an elaborate series of traditions, with a designated tune for each.

"Music is an integral part of their everyday life," Hagopian said. "Hardly any activity in Armenia doesn't have music."

Medovoy said most Armenian folk music exists today thanks to the re-

search of Komitas Vardapet, an ethnomusicologist who recorded and taught the traditional music in the late 1800s and early 1900s.

"(Vardapet) saved the essence of folk music from back then, and the tradition is richer because of that," he said. "He was able to capture things first-hand."

**"Music is an integral
part of their everyday
life ... Hardly any
activity in Armenia
doesn't have music."**

Harold Hagopian
New York record producer

University Assistant Professor Mark Levy, who chose the Shoghaken Ensemble as the third installment of the School of Music's World Music Series, said the show will give spectators a chance to experience a culture most likely unknown to them.

"It will present beautiful music, and it will also be a geography lesson and a window to a culture that people are not familiar with at all," he said.

The Shoghaken Ensemble will present historic music with all lyrics sung in Armenian. The members will be in traditional village costumes and will perform two lively folk dances. The show starts at 8 p.m. and tickets are only available at the door for \$10 for general admission and \$8 for students and seniors.

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