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bands in the amphitheater • mechanical bulls on the east lawn  
salsa in the ballroom • street performers on 13th  
flicks in the fir room • texas hold 'em in the south dining room  
open mics • dj dances • free pool • karaoke • comedy • giveaways

**PULSE BRIEF**

**'A Light in the Dark' opens at Lord Leebrick Theatre**

The Lord Leebrick Theatre Company will show an original production of "A Light in the Dark," a play written and directed by Ezra LeBank. The play will make its first Eugene appearance tonight, Friday and this Saturday.

It's a sort of postmodern play done in six parts," Lord Leebrick Managing Artistic Director Craig Willis said. "Each part is a poetic riff on questions of existence and the individual's place in the modern state."

Director LeBank has acted professionally in Los Angeles and is the founder of the Lynx Company theater troupe.

Showtime is 8 p.m. and the play will run for 95 minutes. Tickets are \$12 for the general public and \$5 for students and seniors. A portion of the proceeds will go to the Oregon Social Learning Center's homeless fund. The Lord Leebrick Theatre is located at 540 Charnelton St.

— Ryan Nyburg

**CLINTON**  
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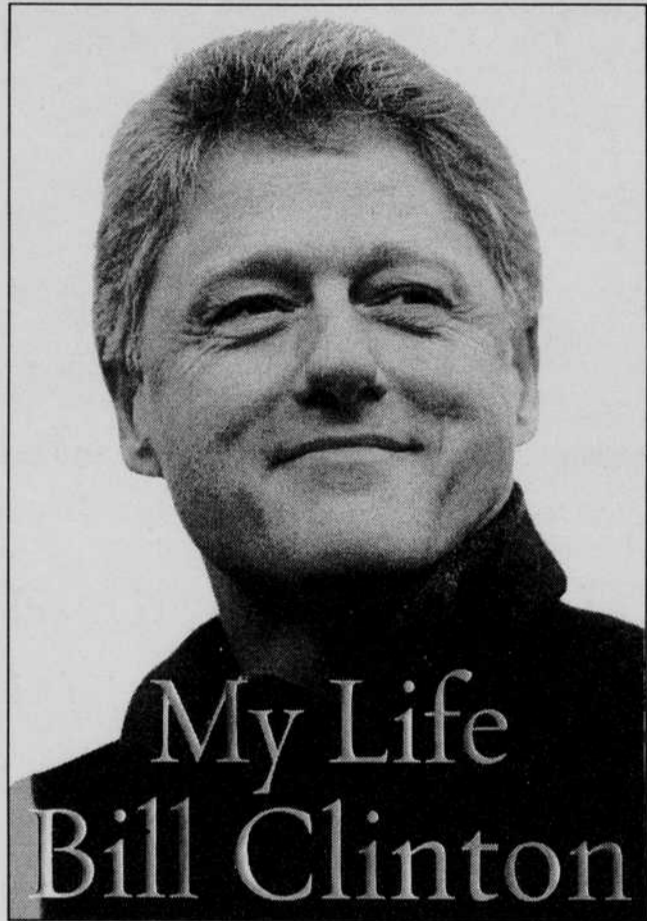
harsh as it has been made to sound. Clinton's seething rage is palpable but directed and focused in a way that is surprising, and the space in the book that deals with the Monica Lewinsky scandal is far less interesting than it has been built up to be.

This holds true for much of the book. Most of the details that make up the very fabric of "My Life" seem petty and unimportant due to their disturbing self-awareness. Throughout the book the reader gets the sense that Clinton was hyper-sensitive (as he should be) of the importance of this book and that awareness makes even the most genuine moments feel phony.

For example, moments of intrigue like Clinton's early political experiences with the Boys Nation program are so peppered with the names of friends, which seem to have been placed into the story like footnotes, that they effectively break the flow of the narrative every other sentence. The extensive name-dropping, while historically significant, is mind-numbingly boring. It's like reading an account from the signing of the Declaration of Independence that focuses entirely on what make and style of shoes the founders are wearing.

This tendency to randomly regurgitate the names of obscure family friends, when combined with the stream-of-thought narrative Clinton has adopted, also lends the prose a feeling of a therapy session. Revelations that should be poignant feel confessional, guilty and shameful, and for the reader this acts like a literary appetite suppressant.

Instead, what drags the reader from



Bill Clinton's 957-page autobiography leaves readers unfulfilled and over-informed. Courtesy

one page to the next is not a swift-moving story, or that driving need to find the end of the story, but the hope that on just the next page Clinton will morph into a charming author who evokes an emotional bond with the reader the way he does as a public speaker with his audience. The moments when the mask falls away are

fleeting at best, and these moments are few and far between, and they seem to mysteriously build toward a big reveal. This moment, when Clinton truly pulls away all the collage of memories to surprise the reader with a wink and a grin, is sadly an unfulfilled dream.

*Steven R. Neuman is a freelance reporter for the Emerald.*

**SEX MOVIE**  
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made all the funnier for being spoken in deadpan Italian. Allen deftly mocks American audiences' tendency to take foreign films more seriously by having the character say things such as (on the couple's wedding night) "Frabrizio, go easy on my hymen."

The rest of the film maintains this level of quality, hitting a wide range of targets with machine-gun salvos of absurdity. The take on 1950s and 1960s-style game shows even uses real television personalities and fuzzy black and white film stock to record a

show entitled "What's My Perversion?" in which Regis Philbin and Pamela Mason attempt to guess a contestant's sexual hookup ("Do you molest children?").

One particularly adept highlight is the satire of B-movie horror cinema based on the question of whether the findings of doctors researching sex is accurate. In this case the researcher is played by John Carradine as a mad scientist in full ham-acting mode. His experiments include having a man mate with a giant loaf of rye bread and placing the brain of a lesbian into the body of a telephone-company worker. The sketch ends with Allen as the hapless hero being chased across the countryside by a giant breast.

The sketch lovingly yet mockingly uses all the film techniques and genre trappings of horror cinema, some of them so subtle that they might not be noticed on first viewing. Carradine, who has perhaps played more mad scientists than any other actor in the history of cinema, makes fun of his reputation while being perfectly deadpan.

While "Everything..." might not be Allen's best film, it stands as one of his most diverse and interesting projects. He never made another film quite like it, and few people have ever made such a loving mockery of sex.

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— *Rolling Stone*, SAN FRANCISCO CHRONICLE

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