

## Bad acting and plot doesn't scare Disappointing Urban Legend less than legendary

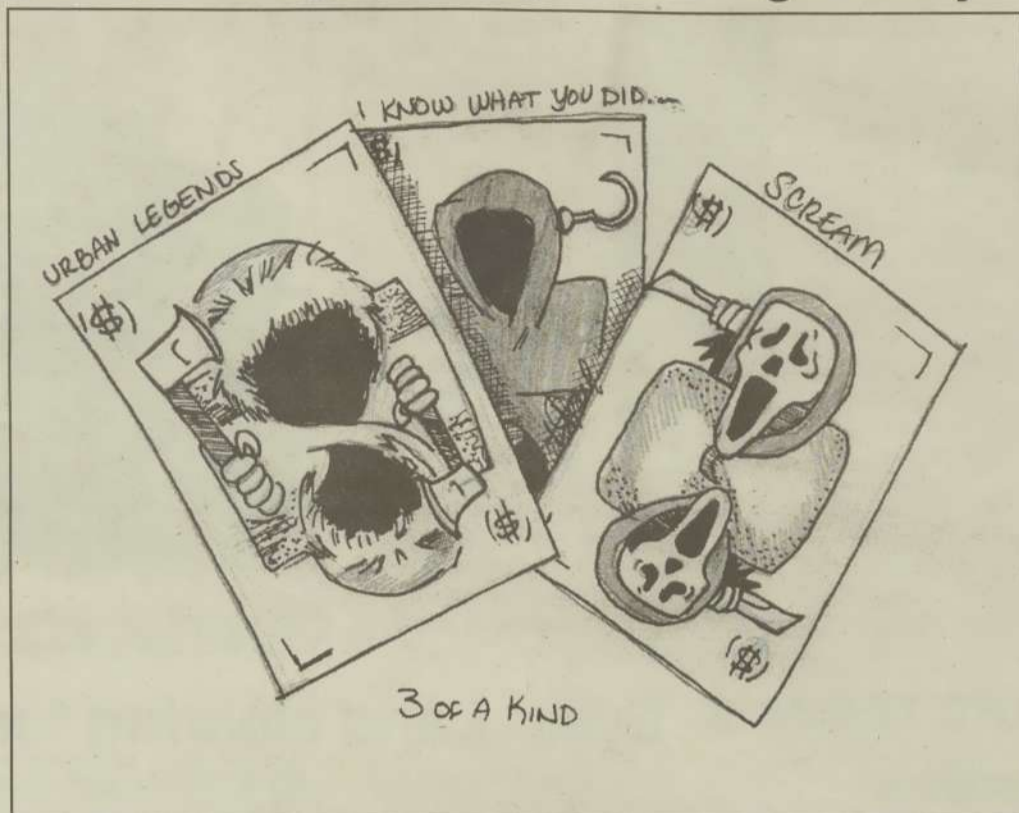
ANGIE DASCHEL  
Staff Writer

"Scream 3: Nowhere Near As Good As The Original But We'll Be Happy to Take Your Money Anyway." That should have been the title for "Urban Legend," the newest contribution to the horror genre's ever-growing list of "Scream" clones.

The film's plot centers around a hooded figure who murders students on a seemingly safe college campus by mimicking different urban legends. One legend that is acted out (poorly) in this film is the rumor that mixing Pop Rocks and soda will make your stomach explode. Only, instead of soda, the killer uses drain cleaner.

The cast is full of attractive young actors such as Alicia Witt ("Cybil"), Jared Leto ("My So-Called Life") and Rebecca Gayheart (the Noxzema girl). But even though the stars are cute, the plot is interesting and the death scenes are good and bloody, the bad acting by all the characters, especially Witt, ruins the film.

Horror movies have never been Oscar quality material, but if you watch closely, you can almost pinpoint the second that



Witt has to poke herself in the eye to make the tears flow during an emotional scene. Also, none of these people ever appear to go to class unless it is the course on urban legends taught by creepy Robert Englund

(Freddy Krueger.)

A word to all horror movie writers who want to cash in on the success of "Scream"—the reason that film was such a hit was that it made fun of cheesy teen horror flicks like "Urban Leg-

end." Try writing intelligent dialogue or hiring better actors.

Teen horror fans aren't stupid; they don't care what you did last summer or where you were on Friday the 13th or Halloween. They just want to be legitimately scared.

## Authors' Night delves into war

JEREMY STALLWOOD  
Feature Editor

The aftermath of war has troubled many who have felt the shadow of Hitler, Stalin and the "invisible enemy" of the Cold War. Three Northwest authors will read from and discuss their books about the effects of war as Clackamas sponsors its fall term Authors' Night on Wednesday, October 21 at 7 p.m. in the Gregory Forum at 7 p.m.

The theme for the event, "War and its Fallout," is free to the public, although a donation of \$2 to the Friends of the Library will be accepted.

One of the featured authors will be Milena McGraw, a native of Czechoslovakia who lived during Stalin's rule of Eastern Europe. She is the author of *After Dunkirk*, the story of an eighteen year old boy in England who joins the Royal Air Force during World War II. McGraw has received national attention for the book, which focuses on the war's impact of the youth's life.

Also featured will be Marilyn Bowering, a Canadian author who wrote *The Visible World*. The book backtracks through the thirties, forties, and fifties, detailing the impact of World War II and the Korean War on a group of friends. Bowering is the author of six books of poetry and four novels, and is also a playwright.

Finally, Tracy Daugherty will read from her book, *What Falls Away*. Daugherty is a former Oregon Book Award recipient. *What Falls Away* tells the story of a family in Nevada whose entire town depends on the Cold War nuclear arms industry. When the Cold War ends, the town must deal with their economic dependencies.

Each of these authors has depicted the aftermath of war in diverse ways. From a story of a boy battling in WWII, to the economic impact of a war that once was, Authors' Night will cover a wide range of effects from the tragedy that is violent conflict.

For additional information, contact Allen Widerburg at 657-6958, ext. 2359.

### Quality Control Strip

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## Averill: writing is like crime -- it doesn't pay

Continued from page 1

pattern through his head, creating a poem.

Poetry, to Grabill, is an integration of the external and internal. External influences, the five senses, and internal influences, intuition, come together when poetry is written. Averill's view is that "all art forms penetrate each other." A poem can play off a painting, a melody can in-

spire a novel.

Where does the inspiration come from for these two acclaimed writers? For Averill, she gives credit to the "freshness of student's emotions." Their beginners' eagerness keeps her going.

Her poem, "The Flood," which is in *Beautiful Obstacles* (Blue Light Press) was inspired by the misfortune of a student who lost her home to the flood of '96. A

parallel is drawn to an internal flood going on inside this person: "She watched mechanical currents of traffic, pushing in opposite directions, as her father's angry voice, flooded the black drain holes in the receiver—*Forget coming home, if you don't do what I say*—and rivers in her crested."

Another great influence in Averill's life is the natural world. She loves the forest.

One painting in particular by Emily Carr, a Canadian painter, captures the spirit of the forest exceptionally well. To Averill, forests have a spirit, and that spirit inspires.

Inspiration for Grabill comes from a variety of sources. Reading, hearing a jazz player, a lecture, a play, or even a movie can lead to a poem. Something inside him reacts to art, he says, and in a series of mental adventures, that idea will lead to something, which will lead to something else, which will lead to yet something else. The final result will be a poem: a poem inspired by something external, but taken internally and turned into a beautiful "lyrical experience."

Averill suggests that everyone take a poetry class. Writing poetry, she explains, is another important experience of life. Whether life brings anger, joy, love, hate excitement or melancholy, poetry is "not just a Hallmark experience. Art is what is true."

Both Grabill and Averill have a similar technique for working with past material. Grabill has what he calls his "slush" where he trudges through to re-birth what once may not have worked. Averill has her "box." She lays all her writing out on the floor and re-discovers what she has written. Sometimes a poem will break out from what has been written over a year prior.

The final decision for the Oregon Book Award will be announced November 10.

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just a  
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what is  
true.”

Diane  
Averill  
Poetry  
instructor

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