



MICHELE MANZINI'S SNAGS IN PALLADIO

MOVING PICTURES

The first Northwest Screendance brings dance and film to the Bijou

The idea of dance on film is as old as film itself. More than a century ago, artists experimented with capturing lush, elusive movement using a wonderful new technology: film.

Born of the artistic collaboration between choreographer and filmmaker, "screendance" pushes dance from the confines of a theater's stage to video.

Today, the medium's boundaries expand with vivid possibilities, and Eugene audiences will have a chance to see a variety of dance and film collaborations at the inaugural Northwest Screendance Exposition Oct. 6.

"Both dance and film work with the shaping of time and space, and use movement as their primary vehicle for communicating story, concepts or ideas, and emotions," says Dorene Carroll, who cofounded the festival with John Watson. "The frame of the camera lens, movement of the camera itself and the editing process become part of the choreography."

Watson continues: "The ability to isolate a movement, a gesture,

a look, and recombine them with other visual elements gives you that potential to create a piece that you could never see on a stage."

Carroll explains how the pieces have been selected for this festival:

"John and I curated the works for the program ourselves, by selecting pieces we felt best represented this unique art form and were of high quality in terms of choreography, filming and editing," she says. "All of the selected artists will receive an honorarium. As artists ourselves, we recognize the time and resources required to create art and believe in compensating artists for the privilege of using their work to produce this event."

Both producers foresee the festival's future growth. "We envision the Northwest Screendance Expo growing into a multi-day event, which would include public lectures and hands-on workshops from notable screendance artists in addition to the screening of new works in the theater," Carroll says.

"Right now we are not charging entry fees [for artists] because we want to discover the best work out there, with no financial conditions attached," Watson adds. "We want to maintain our business model so that we can rely on grants, sponsorships, donations and revenue from affordable ticket sales." — *Rachael Carnes*

The Northwest Screendance Exposition's first presentation of screendance works premieres 7:30 pm Tuesday, Oct. 6, at Bijou Art Cinemas. There will be a special preview matinee at 4 pm, and the evening show will have a discussion with the artists with reception to follow; \$8-\$10. All ages.

THE DEATH OF REASON

Best of Enemies looks at 1968 debates between Gore Vidal and William F. Buckley

The documentary *Best of Enemies* explores the significance of a series of debates between Gore Vidal and William F. Buckley Jr. held during both the Republican and Democratic conventions in 1968. The intellectual titans of both the new left and the new right square off in a scheme meant to boost ratings and cut the costs of convention coverage by the perennially-broke ABC network. By that metric, the plan was a success.

There is certainly no love lost between the two: Vidal — the acclaimed novelist and playwright, deconstructionist maestro of critical theory and Hegelian dialectic — and Buckley, the wry smirking genius, intellectual heart of the budding conservative movement and editor of the *National Review*. What could and should have been a rousing contest of ideas spirals almost instantly into a pissing contest.

Political junkies and fans of either Buckley or Vidal will enjoy this film, as I did. It is difficult to declare a winner of the debates, as there is little in the way of actual debate that takes place. Vidal, the tactician, launches a relentless personal assault against the man he deems to be the very embodiment of evil, at one point accusing Buckley of being a "crypto-Nazi." Buckley, the WWII veteran, calls Vidal a "queer" and threatens to punch him in the face. Credit Vidal for being clever enough to provoke such an uncharacteristic reaction from the imperturbable Buckley. Credit Buckley for not actually punching him in the face.

It is tempting to view the Buckley-Vidal debates as the beginning of something new — the origin of the crass partisan punditry that dominates the modern age. From a ratings standpoint, this is almost certainly true. For good or bad, people tuned in to watch the melees.

From a broader standpoint, the Buckley-Vidal debates are a mere historical footnote to the chaos of the Vietnam era. American society, rent violently in two, thrust these men into primetime battle as the personification of a cultural schism.

Regardless of the historical significance, the experience left a deep impression on both men, and they would continue to fight long after the final bell. Neither would fully recover, and the performance would haunt both men for the rest of their lives. (*Bijou Metro*) — *Dave Nickles*

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