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Due to the cracked skull of their singer, The Shakin' Pyramids had to cancel their show.

Forum has its share of woes

Echoes fill the empty EMU Ballroom. Gone are the nights of crowds skanking and bashing in a pack before the brightly lit stage when acts like The (English) BEAT, Bow wow wow, T.S.O.L. or the peerless Iggy Pop played. A dusty breeze weaves through swaying cobwebs.

Well...it's not really like that, but this year has been a definite lull-in-the-action.

The EMU Cultural Forum has been having more than its share of woes trying to book music acts. First, the Shakin' Pyramids cancelled — the lead singer fell off stage and cracked his skull. Then, Stevie Ray Vaughan was available, but the ballroom was booked that night by the Chinese Cultural Union. And then Gang of Four decided against playing Eugene because of a tight traveling schedule.

Tim Schafbuch, popular music director with the Cultural Forum, says it's "a variety of things... number one: space available."

When the Violent Femmes were willing to play, Schafbuch couldn't find a place to put them. "We didn't have the ballroom open, the dining room open, not even Carson Hall was open," Schafbuch says.

But rest assured music-lovers, Schafbuch says they have some very big concerts planned for Mac Arthur Court. He hints at the possibility of Duran Duran Duran (or is that Duran Duran?) playing there.

And the ballroom may be renovated from desolation row when Billy Rancher (who recently signed with Arista Records) plays there Nov. 5.

Cort Fernald

'Bugle' Continued from Page 3B

your nose. You don't like it, but you can't do a whole lot about it."

When the magazine goes to a larger format, Babbs hopes to clean up its look. He does concede that, in spite of slender means, attention must be paid to clean, simple presentation.

Ideally, he says, form should match content.

"You wouldn't want to take your pigs to the market in a Cadillac, nor would you want to go to the opening of the Hult in an old beat-up truck full of garbage. I want the form to work."

Whatever the future presentation, Babbs contends that his publication does speak to a specific audience who is concerned with what he refers to as the "American Experience," and a search for something other than the "quick hit."

"The people who'll read 'The Bugle' are people who're interested in what's going on, in good writing, in unusual angles," Babbs said.

Babbs has yet to meet production costs on his first issue and none of his staff or freelancers has been paid. Money, he says, is now his biggest problem. He hopes to lure more advertisers, sell more subscriptions and pedal more ROOB (Royal Order of the Bugle) charter memberships.

One thing Babbs is certain about is the name of his publication. He calls it "The Bugle" because it "blows the horn on the things that it sees." More importantly, it seeks to do what bop artists and Beat heroes did so well.

"It's a concept connected with jazz and improv," Babbs explained. "You don't have to have prepared anything. You just blow from the tip of your tongue and the top of your mind."

Many of Babbs's colleagues and cohorts say he is a master at that, aside from being a charismatic and idealistic person — and a talented writer. But such traits do not necessarily make a magazine. "Babbs and 'The Bugle' are one in the same," Perry said. "Babbs's enthusiasm is genuine, but so is his naivete."

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