

Five fall releases worth consideration

**By Rick Heyman
Emerald Contributor**

Christmas is not only a time to catch up on sleep, but also a

Record Review

time for me to catch up on some records that came out during fall term but never got reviewed. With that excuse in mind, let's look at five fall releases.

Eddie Brickell and New Bohemians — Shooting Rubberbands at the Stars
Another terrific album in a year when women turned out

the best music. It's playful, it's deep; it's offbeat, it's subtle. It's worth getting. An auspicious debut.

Crosby, Stills, Nash and Young — *American Dream*
CSNY's first album since *Deja Vu* with all four members aboard is a mixed bag. "This Old House," a Neil Young song about a farmer whose land is about to be repossessed, is sheer bliss — it's heartfelt, poignant, and oh-those-harmonies! A few of the other songs, mostly Neil's, are in the same ballpark, although not quite as masterful. There are, however, a handful of mediocre but

pleasant tunes and a few clunkers.

American Dream may not be the album CSNY fans have been dreaming about for 18 years, but it does have its moments. Young's songs are the best he's written since *Rust Never Sleeps*. While CSNY's contributions seem a bit spotty, it's hard to get a focused opinion about a classic band's current record at the time it's released. If their past release record is any indication, we'll certainly have time (about five years) to ruminate on *American Dream*.

Pink Floyd — *The Delicate Sound of Thunder*
I was extremely cynical about "Pink Floyd" reforming without their primary singer/songwriter Roger Waters. Their last studio album, *A Momentary Lapse of Reason*, did little to dissuade many that the Pink Floyd name should have been gracefully retired.

opposite — biting guitar lines and some unpolished rock songs that cry out for a frontman with some pop sensibilities.

Overall, Keith's is the better solo record, mostly because he's the best rhythm guitarist in rock history, so it's a treat to listen to his guitar work. Plus, his gritty sound is emotionally honest. Anything he did would be worth listening to. But as a frontman, Keith can't really carry a whole album. A track or two on a Stones album is usually enough.

So, is *Talk is Cheap* worth the money? If you've always been fanatical about Richard's guitar playing, as I have, then the answer is yes.

The Waterboys — *Fisherman's Blues*
To quote one of the Waterboys' early songs: "Out of all of the people I ever knew/if one should have made it/it should have been you." The Waterboys are one of the best bands of the '80s, but also one of the decade's best-kept secrets.

Fisherman's Blues, their first album since 1985's absolutely stunning *This is the Sea*, marks a retooling of the band's personnel and style. Multi-instrumentalist Karl Wallinger left to form World Party, to be replaced by fiddle player Steve Wickham. Co-founder Anthony Thistlethwaite traded in his saxophone for a mandolin. Because they hailed from Ireland and also sported a Big Sound, the Waterboys were forever being grouped with U2.

The Waterboys' core appeal — Mike Scott's impeccable songwriting ear and impassioned vocals — remains, but the musical landscape they explore has changed. This shift was commercially risky — radio may have gone for an Irish band on U2's coattails, but almost certainly will not go for *Fisherman's Blues*. This near certainty is a travesty of musical justice — one of 1988's best records should not languish in obscurity. But in radio wasteland, what else is new?

Friday, Jan. 13
Air Force Band of the Pacific Northwest — works by Rossini, Prokofiev and others, 8 p.m., Beall Concert Hall. Free admission.

X-Piracy — heavy metal rock, 9 p.m., WOW Hall. Tickets \$5 advance, \$6 DOS, available at House of Records, Record Garden and the WOW Hall office.

Saturday, Jan. 14
Nine Days Wonder — electric boogie-blues, 9:30 p.m., WOW Hall. Admission \$3.50 at the door.

Monday, Jan. 16
Edward Kammerer — hornist, pianist and University associate professor of music, with a program entitled "Mozart to MIDI," 8 p.m., Beall Concert Hall. Tickets \$1 students/seniors, \$4 general, children under 12 free.

Tuesday, Jan. 17
Eugene Symphony — "Space Trek" Youth Concerts, 10:15 a.m. and 12:30 p.m., Hult Center Silva Concert Hall. Tickets \$1.50 for students and adults; free admission for those students unable to pay.

Thursday, Jan. 19



One work in the exhibit of works by Sharyne Walker and June Thomas entitled "Sisters," now on display in the EMU Art Gallery.

Air Force Band to play

American Chamber Players — a Chamber Music Series concert, 8 p.m., Beall Concert Hall. Tickets \$3 to \$10.

Theater/Dance

Friday, Jan. 13
Dance '89 — annual concert by the dance department and University Theatre, performing works by dance faculty members and guest choreographer Fred Strickler, 8 p.m., Robinson Theatre. Tickets \$6 general, \$4 students/seniors, available by calling the University Theatre box office, 686-4191, 12:30-4 p.m. Monday-Saturday. Box office also open 6:30-8:15 p.m. on performance dates, which also include Jan. 14 and 19-21, and a matinee performance at 2:30 p.m. Jan. 15.

Sunday, Jan. 15
U-Zulu Dancers — from South Africa, 7 p.m., Hult Center Silva Concert Hall. Tickets \$10, with a 25% student/senior discount.

Wednesday, Jan. 18
"Kiss of the Spiderwoman" — by Manuel Puig, 8 p.m., Arena Theatre. Tickets \$2.50 students/seniors, \$3.50 general; call 686-4191 for box office hours. Additional performances Jan. 19-21 and 26-28.

Calendar

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Zulu dance troupe brings anti-oppression message

Members of the U-Zulu Dance Theatre can relate first hand to Martin Luther King's struggle for peace and equality. Some of the company recently escaped the oppression of South African apartheid to seek political asylum in the United States.

In celebration of Martin Luther King Day, the dancers will appear in the Hult Center's Silva Concert Hall Sunday, Jan. 15 at 7 p.m.

U-Zulu's exotic performance is called *Igagu Lethu*, meaning "Our Pride." It contrasts the

harmony of village life with the chaos and degradation of urban survival in the story of a young Zulu warrior who leaves his village to seek a better life in Johannesburg.

Igagu Lethu falls into five sections, each advancing the Zulus one step further in their quest for identity in a frequently hostile world. The first two sections celebrate tribal values and village harmony, leading up to the warrior's progress as he experiences apartheid-controlled reality in an urban setting that he doesn't understand, where women from the Xhosa tribe have given up tribal dress for mini-skirts and walking the streets without a pass is a crime.

Despite the many problems the Zulu warrior encounters, he is determined to succeed, but eventually suffers the pain of repressive apartheid authority and is expelled from the city because he doesn't have a pass. The stunned and rejected warrior returns home to encourage fellow villagers to resist government oppression.

The stunning climax follows.

when the Zulus perform a war dance celebrating traditional values and the rewards of family unity.

"Our Pride" is a cultural celebration in which traditional dances and music from the Xhosa, Shangaan, Soto and Zulu peoples of South Africa are performed in vibrant tribal costumes. The style and movements of each dance are identical to those performed on ceremonial occasions in South Africa. Most of the songs and dia-

Galleries give wide variety of exhibitions in visual art

An exhibition of black-and-white photographs by Fredy Antosh titled "Inner Views" will be on display at the Photo-Zone Gallery Jan. 7-26. The gallery is located one block north of the Fifth Street Market at 411 High St. and is open Tuesday through Sunday 11 a.m. to 4 p.m.

Antosh uses photography as a medium for self-discovery. Her self-revealing nudes are both very personal and explore common issues of importance to women and men. Antosh says, "they speak of blossoming and looking for direction — of claiming power and kindling the huntress within."

Also appearing at the gallery from Jan. 23-27 will be an exhibition of photographs and drawings by University art students Ibraheem Wahab and Krishna Kassebaum.

A free public reception for Wahab and Kassebaum will be held in the gallery at 7 p.m. Monday, Jan. 23.

Wahab, a bachelor of fine arts degree candidate in printmaking from Ghazni, Afghanistan, will show his recent photographs and drawings.

"My works are about my personal experiences with particular people in my life," said

Wahab. "I also draw from my previous experiences with the roughness of life in Afghanistan."

Kassebaum, a bachelor of fine arts degree candidate from Kailua, Hawaii, will present his TV Zombie Series photographs, including eight works using a non-silver cyanotype process.

"My works deal with my impressions of television and what it does to people," Kassebaum said.

A facility of the School of Architecture and Allied Arts, Gallery 141 is open free to the public from 9 a.m. to 4:45 p.m. Monday through Friday except state and University holidays.

For more information, call the gallery at 686-3610.

They come with NIKE-AIR® cushioning. They're packed with performance features from heel to toe. And they refuse to settle for second best. So why should you?

They tour, however, received good reviews and the recently released live souvenir, *The Delicate Sound of Thunder* may make many people rethink both the viability of the new Floyd and Waters' true contributions to the old Floyd.

The album's digitally recorded sound is incredibly clear, as the band's intricate sound would demand. The soloing on classics like "Shine on You Crazy Diamond" or "Comfortably Numb" is gripping, and the new songs sound much better in the company of classics than they did on the studio LP.

Indeed, in many respects, Floyd is better than ever. Waters' gloominess is gone. Dave Gilmour is a more pleasant singer to listen to than Waters was, and Gilmour originally sang lead on most of the old material used for *Thunder* anyway. A really pleasant surprise.

Keith Richards — *Talk is Cheap*
If ever there was a musical pair who needed each other, it's the Keith Richards and Mick Jagger. Jagger's last solo album was all hooks and no heart. Richards' record is almost the

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Big bucks you may not earn (but, you will gain experience)

Opportunities to write on higher education issues, community, arts and entertainment, student activities, politics, and many other topics are available.

Oregon Daily Emerald Freelancer's Meeting
4 p.m. Friday, January 13
in the EMU Forum Room

Steven J ACROSS FROM THE OVERPARK

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