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Elvis Birthday Bash



Elvis Presley performing in McArthur Court Nov. 27, 1976.

The fifth annual Elvis Birthday Bash will be held at John Henry's tonight at 10 p.m.

Featuring back-up band the Memphis Mafia and five Elvis Presley impersonators, this concert features an impromptu gathering of some of the best local musicians in a tribute to the Presley legend. Presley died in 1977.

The Memphis Mafia includes John Fohl on gui-

tar, John Barley on guitar, Nathan Wadell on bass and Rob Wilson on drums. The Memphis Mafia was the nickname of "the cats who hung around with Elvis," Barley said.

Presley impersonators will include Jet Harris of Jet Harris and the Road Rockets, Bruce Hartnell of The Detonators, Pete Christie of The Guardians of American Morality and Steve Perry from The Daddies.

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The exhibit focuses on many of the various work tasks that the women do daily.

Because corn is the main staple of the Mesoamerican diet, the women spend much of their time preparing the corn.

First, the corn is dried and picked. Then, the kernels are soaked for several hours in powdered lime. The women then grind the softened kernels into dough (*masa*) on grinding stones (*metate*).

According to Reid, the women can be heard early in the morning grinding the corn

WINGS

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associate professor of anthropology, coached the singers.

Arkin's students, who commit to a full year of studying the ethnic folk dance of four states of the previous USSR, are the dancers in the piece.

One of these dancers, Catherine Roach, said she appreciates the opportunity to expand her "dance vocabulary" beyond the more common jazz and ballet styles.

Another featured dance, "Air for the G-String," was choreographed by legendary American dancer Doris Humphrey in 1928. Janet Descutner, an associate professor of dance, reconstructed the piece from Humphrey's Labanotation notes.

Labanotation is a symbol system for recording movement that is similar to a music score. The system is therefore a way to preserve and maintain a dance history, Descutner said.

This dance required Descutner to translate 33 pages of Labanotation in order to reconstruct Doris Humphrey's five-minute piece, which she composed specifically for Bach's "Air" from his "Suite Number Three" composition.

The "soaring melodic line" of Bach's score is well-suited to the gliding steps and ethereal gestures of Humphrey's choreography. The movements, which are complemented by long, trailing scarves, connote a nobility of human spirit and spiritual peace, Descutner said.

and so that it can be made into *tortillas* (thin corn pancakes), *gorditas* (sweet cakes) and *atole* (a thick drink).

Photographs of the kitchen of different homes and accompanying text explain that "the heart of the home is the kitchen."

"I knew I was welcome when I was invited for coffee, tamales or soup," Reid said.

There are usually 3 large stones on the floor of the kitchen which serve as a stove for cooking, Reid explained. They use pottery and cooking pots (*ollas* and *camales*) which are balanced on rocks above the fire. The kitchens portrayed in

Descutner is also the choreographer for a contemporary piece entitled "Safari." Accompanied by the music of Shadowfax, the dance takes its central metaphor from the image of animals in the wild.

Some of the models for the dancing creatures were taken from Theodore White's "Book of Beasts." The piece was also inspired by Nijinsky's "Afternoon of a Fawn" dance.

Different movement techniques set to a musical score that is reminiscent of Africa or Indonesia help the viewer to conjure images of animals. For example, one light, bouyant part of the music lent itself to gazelle-like grace, while another section of the music was more suited to a powerful image of a boar or bull, Descutner explained.

Janet Rose's stage setting suggests a variety of natural habitats while her lighting design portrays different times of the day. Some of the images are in broad daylight while others are in shadow, silhouette or shafts of light.

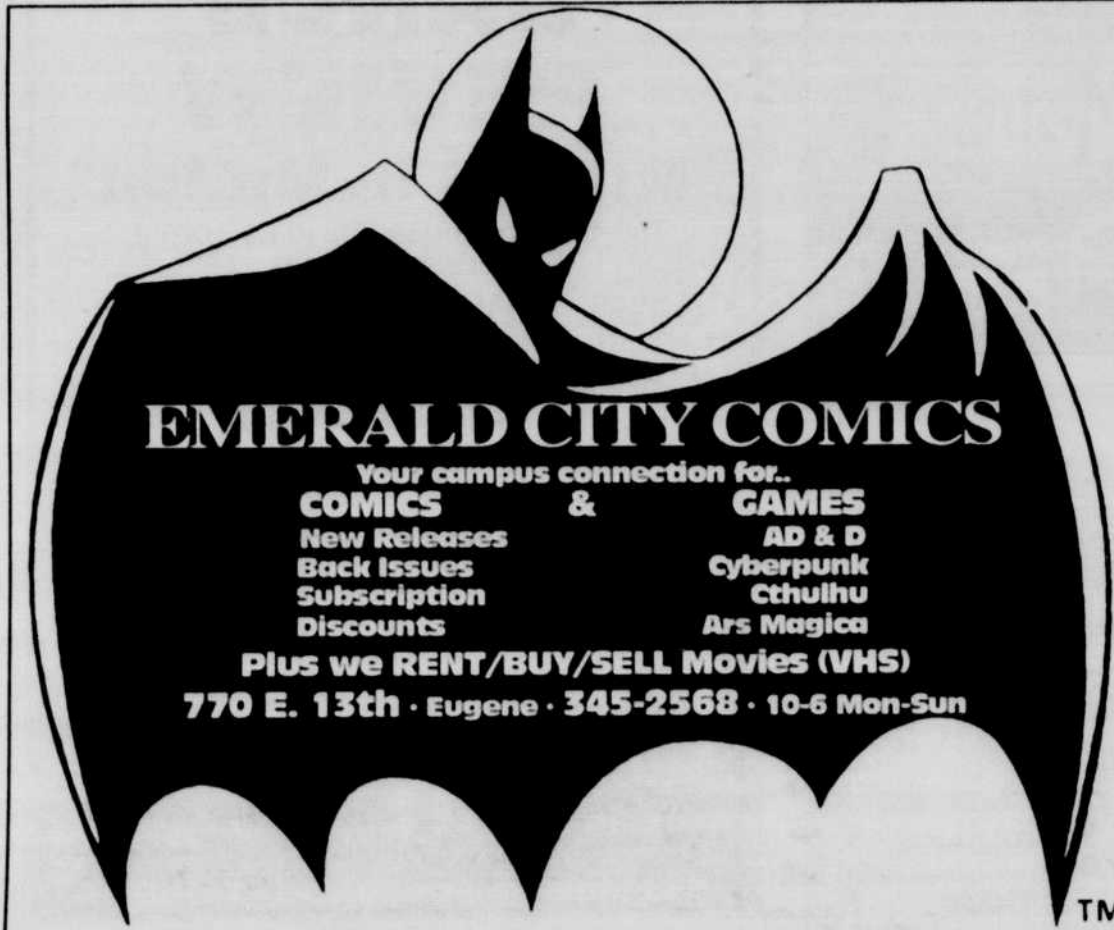
Another dance, "Light," is the result of a collaboration between guest choreographer Peggy Cicierska Soomil and guest composer Stephan Soomil. This dance was "inspired by abstract imagery and geometric patterns," Cicierska Soomil said. Soomil's synthesized music provides the score for her choreography.

Performances are at 8 p.m. Jan. 15-16 and 21-23. For ticket orders, call the University Theatre box office at 346-4191.

Reid's pictures show all the other accessory utensils used for cooking.

In contrast to other more "traditional" villages, Reid lived in a village in the state of Michoacan, Mexico that was more "modern" in that the family owned a television and had electricity. She says that was the most northern of the villages she visited.

As a supplement to her photography, Reid's exhibit displays traditional women's clothing which are beautiful multicolored, handwoven blouses (*huilpes*), skirts (*faldas*), belts (*fajas*), and shawls (*rebozos*).



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