

Entertainment

Eugene SCENE

threads of Continuity

Music

Friday, January 8

Sun Runner (original funk/rock) in the EMU Beer Garden. Doors open at 4 pm, music at 5 pm
Jimmy Lloyd Rea and The Switchmakers (blues) at Good Times. 9:30 pm
Ganja Farmers (rock) at Taylor's. 9 pm
Elvis Birthday Bash (rock) at John Henry's. 10 pm
Unshakable Race and The Dubstitutes (rap and reggae) at the WOW Hall. 9:30 pm

Saturday, January 9

Walker T. Ryan at Deibert's. 8:30 pm
Jimmy Lloyd Rea and The Switchmasters (blues) at Good Times. 9:30 pm
Sons of Cain (rock) at Taylor's. 9:30 pm
Oswald Five-O/The Smugglers/Compost/The Evaporators (rock) at John Henry's. 10 pm
The Strangers and Sun Runner (rock) at the WOW Hall. 9:30 pm

Sunday, January 10

Ranch Romance (the Northwest Country Band of the Year) at John Henry's. 8:30 pm

Monday, January 11

Rooster's Blues Jam at Good Times. 9:30 pm
Steve Ibach (acoustic) at John Henry's. 10 pm

Tuesday, January 12

Stagger Lee and Goodie (acoustic) at Deibert's. 8:30 pm
Local Hero/Lost in Transit (acoustic) at Good Times. 9:30 pm
My Name/Voodoo Gearshift/Supernova (rock) at John Henry's. 10 pm

Wednesday, January 13

Skylight Cafe Acoustic Jam (open mike, acoustic only) with hosts Walker T. Ryan and Laura Kemp in the EMU Skylight Lounge. 7-10 pm. Sign up in advance at the Cultural Forum office, located in the EMU, or call 346-4373.
Bob Parker (folk) at Deibert's. 8:30 pm
Lost Creek Gang (rock) at Good Times. 9:30 pm
The Treepeople/Funnelhead/Deep Down Trauma Heads/Dirt Boy at John Henry's. 10 pm
Roots Renegades (world beat) at Taylor's. 9 pm

Thursday, January 14

Mark Alan (acoustic) at Deibert's. 8:30 pm
Deadpan Cool (world beat) at Good Times. 9:30 pm
Emergency Broadcast Systems (rock) at John Henry's. 10 pm

Visual Arts

Museum of Art: watercolors painted in 1945 to illustrate the centennial edition of Francis Parkman's "The Oregon Trail." Presented in conjunction with the 150th anniversary celebration of the Oregon Trail. Opens Jan. 10, continues through Feb. 28.

Museum of Natural History: "Threads of Continuity, Threads of Change: Costume as Communication in Highland, Guatemala" and "The Color of Tradition: Indigenous Women of Mexico and Guatemala" Noon - 5 pm, Wed. - Sun. 1680 E. 15th Ave.

EMU Art Gallery: Martin Luther King, Jr., Invitational Art Show. Features local artists' work to coincide with the Martin Luther King, Jr., Celebration activities. Jan. 8 - 28 with opening reception Jan. 15.

LCC Art Department Gallery: "Recent Work" by Craig Spilman. Includes intaglio prints. Shows through Jan. 22 with an artist lecture on Jan. 14 at 10 a.m., followed by a reception at 11:30 a.m. (LCC Art Gallery)

Maude Kerns Art Center: "Oregon's 5 Visions," new works by five local artists portraying Oregon landscapes, and Ronda Stone's "Human Entrapment Series," photographs. Opening reception Jan. 8, 7-9 p.m. 345-1571 for more info.

Miscellaneous

Pocket Playhouse presents "Springtime," a play by Maria Irene Fomes, Jan. 7, 8 and 9 at 5 p.m. in Villard Hall.

Poets Stacie Smith-Rowe and Amadee Smith will read from their work Jan. 14 at 7:30 p.m. at Maude Kerns Art Center, 1910 E. 15th Ave. Fourth of nine monthly programs in the Windfall Reading Series. Call 344-1053 for information.



Photograph from Elizabeth Reid's traveling exhibit at the Museum of Natural History.

Story by Katy Moeller

Photographer Elizabeth Reid has had the rare experience of living and working with Native Americans who live in remote areas of Mexico and Guatemala.

She has captured her unique experiences on film and an exhibition of her work entitled "The Color of Tradition: Indigenous Women of Mexico and Guatemala" is available for viewing at the Museum of Natural History until February 28.

Reid, a resident of Santa Cruz, California, spent 14 months living in several villages learning about their day to day life and photographing women doing their various daily tasks.

Women became the focus of Reid's exhibit because "they were the hardest to get near." Reid said that many of the men knew Spanish and were able to communicate with her. In spite of the language barrier, Reid said she was able to still be able to communicate with the women on an "unspoken level."

"When I said goodbye to one of the women I lived with and told her that I would come back, I know she understood me."

The first village that Reid lived in was Tenejapa in the state of Chiapas, Mexico. During her visit, she hiked through the mountains with the women and helped pick coffee beans.

She has captured this experience with her camera and in her exhibition there are pictures of women picking ripe red coffee beans as well as other vegetables.

In another village, Parramos Chiquito, which is located in northern Guatemala, Reid picked beans and vegetables with the women and children. While the men plant and harvest the corn, the women are responsible for the maintenance of other crops.

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Reading the Latest

Sailor Song by Ken Kesey

Review by J.A. Sparlin

BOOKS

It took 526 pages of vignettes, flashbacks, and one of his children's stories to bring Ken Kesey out of the woodwork with his latest novel, "Sailor Song."

The story is set mostly in an Alaskan fishing village/garbage dump sometime in the early 21st century, with seemingly irrelevant sidetracking to Fresno, La Jolla, the Oregon Caves, and a religious cult leader's cooperative farm/prison camp.

"Sailor Song" does not go far enough into the future to be called fantasy; more than anything it is merely speculation.

Designer drugs have a small but interesting role in the story, and the United Nations is implicated as at least a regional governing-type fixture, but that point is never made very clear.

Into the garbage dump comes Hollywood to film "The Sea Lion," Kesey's children's story, and to the

dump's bay comes a monstrosity of a motor-yacht; basically, a shiny metal object for the socially deprived residents of the dump.

Villagers band together in the Loyal Order of the Underdogs for the purpose, really, of raising hell and shooting guns in the name of boredom.

All the characters are highly developed, and every detail of every location is described beyond necessity, but the story just wanders; no wonder the book is so long.

"Sailor Song" has at least six major sub-plots, but no central focus, no real reason to be save merely random entertainment.

Yet the story is so hilarious it uses vicious, dark comedy so well pointed one can't help but smell the same gamey fish-rot Kesey smelled, and taste the same nasty Mad Dog.

But it goes nowhere. Why does Kesey tell about the hydrocephalic girl and her mother? How come one of the most interesting sub-plots is resolved most backhandedly? Do the two gratuitous fishing scenes exist only so the book's title can, however remotely, relate to the story? How come there is no main theme to the story?

Perhaps the most infuriating example of Kesey's neglect involved how one of the more interesting characters, Billy the Squid, died. He wasn't identified when they found the body; only later did it get mentioned in passing, as if by accident.

All the loose ends are left to total speculation on the reader's part. Granted, everything does not need to be completely spelled out in the end. But there are so many questions unanswered, "Sailor Song" is a great big SO WHAT.