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# DiFranco gets frankly angry

By Kaly Soto  
Oregon Daily Emerald

So you're tired of Pearl Jam, and Snoop Doggy Dogg just isn't your thing. Why not try folk singer Ani DiFranco?

DiFranco's hard-hitting lyrical style will take the monotony out of music for her audience.

She will be appearing along with Virginia Cohen in the EMU Ballroom Tuesday. Tickets are \$8 for University students; and \$10 for the general public and are still available.

## PREVIEW

In October, DiFranco released *Like I Said*, which is a compilation of songs from her first two albums "combined, re-recorded, embellished, and generally messed with."

DiFranco gathers writing material from everyday experiences — she tries to tell "the story of what it's like to be of her particular make, model, and time and place." Much of her material comes across as being angry to the listener, but it is a venting process because she never really had the opportunity to be angry.

"I've been taught not to stand up for myself, to not be aggressive or angry," she said. "Or if there's a problem, I don't deal with it, and if it's a big enough problem, I just leave, as opposed to really hammering out a place for myself and telling people what I need and what I don't want."

Many of DiFranco's songs deal with gender roles in society and what she finds frustrating about being a woman in today's society. In order to deal with this frustration DiFranco concentrates on what she as an individual can



Folk singer Ani DiFranco will bring her original brand of raw and angry social commentary to Eugene Tuesday. DiFranco's show is sponsored by the Cultural Forum.

do to improve her situation.

DiFranco finds her work very satisfying. "It's great to be able to (inspire people) and to help in some way," she said, "but I think that, that's too easy, you know, to just sort of make me into something I'm not, some sort of super hero or something, and I think that it's harder to think of me as just as fucked up and just like anybody else, because then it puts the listener in the position of, 'Well, I could do that too,' or 'There's no difference between me and her, and the expectations I have of her I should have of myself.' So I think the whole cult of personality thing isn't really conducive to getting things done."

Following along those lines DiFranco has produced 11 of her own recordings under her own Righteous Records label. She does not feel at home with people in the recording industry.

"After being approached more and more by music business types wanting various things and offering various things, I just sort of decided that for the most part these are not my people," she said. For many years DiFranco has toured and promoted herself.

DiFranco's challenge to her audience is for them to listen to one another even if they don't agree so they have the ability to decide what they should think and do.

## CINEMA

Continued from Page 10

sesses awesome skill with the basketball.

*The Air up There* is a kind of patchwork of tried and true movie elements. See if you can remember where these plotlines have been used before:

The main character is an athlete who would've made it to the pros if it hadn't been for an injury. *Bull Durham*.

The main character jumps feet first into a culture he doesn't understand, and all the people he meets make fun of the way he doesn't fit in. *Crocodile Dundee*, *Indiana Jones*, *Coming to America*

It becomes necessary for the American to be made a member of the tribe, which of course involves a drawn out right-of-passage. *Jewel of the Nile*, *Indiana Jones* again.

Humorous subtitles ("Who stepped in camel s—

—" are provided for the tiny minority of characters who don't speak perfect English. *Major League*, *Wayne's World*.

The team overcomes adversity and meets its archrivals in a winner-take-all game at the end of the movie, which — can you believe it? — the good guys end up winning at the last minute. *Hoosiers*, *The Mighty Ducks*, *Fastbreak*, *The Bad News Bears*, *Teen Wolf*, etc...

What we get when we put all these pieces together is a movie as predictable as movies can get.

I was particularly put off by the right-of-passage stuff, in which Bacon's character has to climb a mountain to breathe "the air up there," and then, seemingly for no reason, throw something (I won't tell you what, but you'll be able to guess if you see the film) off the top. Along the way, there's a scene where Dolan, feeling discouraged, sits sobbing in the rain as lightning flashes. That's the moment I gave up completely on the film's plot.

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