


Every Friday from
4:00 pm to 5:00 pm 
For more information call
346-3798 or stop by Room 202 EMU

GOLF
ALL DAY!!! * \$8
* SOME RESTRICTIONS APPLY

LAKELWOOD GOLF COURSE
2700 Columbia • Eugene
687-5321 • Tee Times 484 GOLF

**we've
got you
covered.**
(naturally)
our own designs...
locally made & garment dyed
natural fiber clothing



Banyan Tree
485 E. 13th. 485-0333



**The Heidi
Chronicles**
by Wendy Wasserstein
January 14, 15, 20, 21, 22, 28, 29
University of Oregon, Robinson Theatre

Box Office
346-4791

Friday Jan. 21st \$5
A night of rock and ska with
The Skeletons
Multiple Sarcasm

Saturday Jan. 22nd \$4
Floater
Backhorn
guests

Sunday Jan. 23rd \$10
Off The Wall Presents:
The World Sax
Quartet
9:30 pm
Must be 21 or over

JOHN HENRY'S
136 E. 11th
342-3358
Music starts at
11 pm W. Sat. 8 pm Sun

BIRDSONGS

Continued from Page 7

for the Arts, which they are supposed to use to become more creative. They are exploring the use of MIDI (Musical Instrument Digital Interface) to integrate visuals (i.e. lights) into their music so certain visual effects will be signaled depending on what is being played.

The group maintains a strong allegiance to its roots of being a versatile band that straddles the boundaries between the academic and popular music worlds. They have one foot firmly planted in the concert hall and the other one in the club scene.

Lindgren and Rick Scott, who both play synthesizers and percussion, say they are the only two remaining founding members of the band. The two other original members went their own ways and were replaced by Michael Bierylo on guitar and percussion and Ken Field. Ken is the sax man and seems to have a habit of showing up late to the groups' rendezvous.

Mike refers to Eric and Rick as the "founders," and to Ken and himself as the "foundlings." In their other lives, Mike teaches music theory and MIDI at the Northeast School of Broadcast, and Ken works at a high-tech firm.

When asked who makes the decisions in the band all three say, "It's a democracy." But clearly Lindgren is the leader and has the best sense of where the band is going.

"The floor is open for comments," he says, adding that everyone has a say in what the band does. One of the two other members at the table complains that Lindgren won't call the compositions they play "tunes."

I ask Lindgren if the band's songs aren't "tunes," then what are they. He says "they are etudes and opuses" and throws around some more of those high-sounding foreign musical terms I never quite learned when I took music appreciation class.

While all the band members have side projects they are working on, Lindgren appears to be the most musically productive. He has a small recording studio in Cambridge, Massachusetts, where he has worked on and helped produce the albums of many locally popular bands. He co-produced and co-wrote an album with Willie "Loco" Alexander, an old-timer in the Boston metropolitan music scene, who was listed by Joe Perry of Aerosmith as one of his favorite musicians.

Lindgren also started his own label called Arf Arf records. Recently, he put out a collection of rare 1960s garage band singles called *The Scotty Story*, which he says is named after a producer in the mid-west who recorded a lot of great but unrecognized stuff. Lindgren believes the 60s were "the only time good music was being made."

In regard to the Birdsongs' music, it is an eclectic mix of many styles and traditions, and is mostly played on synthesizers. The varying backgrounds that the musicians bring to the music for example, Bierylo brings a world-beat influence. The tasteful addition of many percussion instruments, including a paint can and the hubcap from a Mercury Cougar, give the group its idiosyncratic sound. The low-tech use of primitive percussion is offset by the high-tech use of the latest in sampling technology.

Through the use of intricate shifts in

structure and complex rhythm and time changes, the Birdsongs' music captures the anxieties and tensions of modern life. And it does so in a way that leaves the listener better off for having engaged in it, unlike some modern music. Though many of their songs are complex and intellectually stimulating, the members of the Birdsongs can get playful, too.

Known for its covers of the Rocky and Bullwinkle theme song and the Simpsons' theme song, the group tries to have fun with its music while still remaining professional.

The group has a humorous side that comes from its sense of the ironies of life in the 20th century. They express it through their music and their occasional comments onstage. The band does not use any lyrics; the songs are strictly instrumental.

The Birdsongs' put out their last album in 1992. Called *Pyroclastics*. The album is not too much of a departure for the group except for the fact that it marks guitarist Martin Swope's last involvement.

The band plays some songs from it and some from their older material at its shows, of which they do about 20 or 30 a year, Lindgren said. When it hits the road, the band usually takes short tours through different regions of the country. For example, every year it spends 12 days going through cities of the South.

After their performances in Eugene and then Portland, they are heading to Hawaii where they will be artists-in-residence at a place called the Kalani Honua retreat where they will put on workshops for high school students.

"They will be putting us up for a week," said Lindgren, who is looking forward to the trip. "We will also do a couple of shows in Oahu."

After everyone finishes eating, and I get tired of asking questions, we leave the bakery and head for the "club," as Lindgren calls it. It is around 6 p.m., which means it's time for the band to set up and run a sound check.

I tell Scott and Bierylo where John Henry's is located, and they take the van over. Lindgren rides with me. When we get to the bar I help the guys unload. They have plenty of time and use it make sure all their gear is in place and ready to go later. Scott shows me his octapad and the Apple computer the band uses to make unusual sounds. I bang on the octapad, look at Lindgren's keyboard and sampler and am pretty impressed by the whole configuration on stage.

The band members meet and later find out that although John Henry is not one of the owners of the bar, for some strange reason that I don't fully comprehend, the place is named after him.

There were a bunch of people that appeared to only be interested in hearing one of the rock bands that are a staple of the place.

Others were devoted Birdsongs fans. One guy said he saw the band one time in Illinois and really enjoyed it. The band members played three full sets, mingling with the audience in between them. They responded to requests for their ever-popular cover of the Rocky and Bullwinkle song. The song was a real crowd-pleaser.

I wonder if John Henry's was really the right venue for the Birdsongs. The bar is known to book more of the loud rock acts. John Henry's said the bar was trying to branch out and get more diverse acts.

CINEMA

Continued from Page 5

the two justices and shares her ideas with her professor/boyfriend played by Sam Shepard.

Shepard's character passes the theory, known as "The Pelican Brief," on to a friend who works for the FBI, and before long, the brief has been widely — but not publicly — distributed.

After that, people start getting killed. It seems that this amateur detective has come up with a theory that not only eluded all the official authorities in America, but also happens to be right on the money.

Once these killings cause her to fear for her life (which doesn't take long), Shaw enlists the help of Gray Grantham (played by Denzel Washington), an investigative reporter for the fictitious *Washington Herald*, who helps her to bring her story to light before the lights go out for both of them.

Although it includes two of Hollywood's most bankable stars, Julia Roberts and Denzel Washington, *The Pelican Brief's* cast rises above the rest more because of its bit players than because of its two leads. Turning in especially satisfying performances are John Lithgow (*Footloose*, *The Philadelphia Experiment*, *Harry and the Hendersons*) as Grantham's veteran news editor, and Robert Culp (best known for the TV series *The Greatest American Hero*) as the president of the United States.

Once again, I haven't read the novel by John Grisham on which this movie was based. I have been told that it's a thrilling read. But even if the film is not as good as the book, it still provides a nicely tuned story that doesn't leave as many loose ends as other novel-to-screenplay adaptations I have seen lately (*Jurassic Park*, for instance). Credit for that accomplishment should probably go to Alan J. Pakula, who not only wrote the screenplay, but also directed and produced the film.

The Pelican Brief is a fairly exciting film, but it unfortunately lacks the non-stop danger quality of the very best thrillers. Sometimes you're worried about Shaw and Grantham, but not all the time. It's not a constant edge-of-your-seat experience, but it does have its moments.

PHILADELPHIA

Continued from Page 5

into the life of a gay man whose sexuality takes a back seat to his professional life. Yet the lack of acceptance of his sexuality by people around him destroy that professional life, so he must fight for the right to be judged on merit and not sexuality.

The countercultural *Sex Is* takes a more probing look into the sexuality of gay men, and leaves the discussion of rights to *Philadelphia*. It's a deeper look into what it means to be gay, and all the different types of men who are. The film does not apologize for its blatant sexuality, nor does it gloss over the sexual with the political. As one interviewee said, "sex is political."

Where *Philadelphia* ends, *Sex Is* begins. It is not enough in this day and age to assert that by law, gays and people with AIDS have rights, which is what *Philadelphia* says. To say that gay sexuality and eroticism is valid, and then to show the audience how is a stronger statement, one that people getting over the remnants of their own homophobia may not be able to handle yet.

It couldn't be anything but educational to see both.

ON CAMPUS
ROCK SOFT
FUTON
CLEARANCE SALE!
1231 ALDER ST. • 686-5069

"31 years of Quality Service"
Mercedes • BMW • Volkswagen
Audi • Datsun • Toyota



GERMAN AUTO SERVICE, INC.
342-2912 2025 Franklin Blvd. Eugene, Oregon, 97402