

# MUSIC

## Unique beats the strength of 'A Hundred Lovers'

Since the 1980s, duo Pat MacDonald and Barbara K have been performing their unique, stylish funk after departing a band based in Wisconsin.

In these earlier years, the two-some utilized a boombox, which was the key accompaniment to their rhythm section. But now Timbuk3 has eliminated the boombox for a bassist, Courtney Audain, and a drummer, Wally Ingram. The four-member band recorded together on the 1991 release *Big Shot in the Dark* and now on its new CD *A Hundred Lovers*.

*A Hundred Lovers* was a Feb. 14 release; the release date and the title aside, the lyrics also



**A Hundred Lovers**  
Timbuk3

★★★

correspond conveniently with the romantic holiday. Timbuk3 has an interesting beat to each selection and unique creativity donated to the music. Though the band is more than two-part vocals now (no more boombox), MacDonald and K continue to devise unconventional methods to enhance their already unique musical funk. Distortion may be an annoyance to other artists, but

MacDonald purposely adds it for a distinct purpose to Timbuk3's music.

MacDonald penned excellent lyrics with strong meaning hidden within. The songs are not simple love songs; thus, if you're not the extreme sentimental romantic, you will not be lost in this CD. Whether you choose to listen for pure enjoyment or whether you want to be absorbed by metaphoric meaning and emotion, *A Hundred Lovers* is great.

MacDonald has a voice faintly similar to that of Tom Petty, minus the raspy, minor mode sounds. It has that funky, slightly off-key tone. K has a wonderfully smooth (dare I say feminine)

voice, which I compare to Sophie B. Hawkins and Sheryl Crow combined. Her singing is tough, yet soft; it has an edge, but also a full-length plateau.

If you like a good funk of off-beats with a background of alternative progressions, or prefer the occasional straight-lick acoustics with an underlying bass line, *A Hundred Lovers* has a taste for everyone to eat up with enthusiasm.

Timbuk3 is a name to learn and remember; after several releases, this band keeps pumping out new ones like there will be no tomorrow.

— KIM WEISS  
*Oregon Daily Emerald*

## Quirky lyrics, melodies rule in Belly 'King' dom

Belly's first album made them a *Star*. Their second is likely to make them *King*.

Actually, there was something missing in *Star*. I liked it, but...

Anyway, I have no doubts about their second attempt. There is nothing missing on *King*. A strong beat joined by quirky lyrics and melodies create a sturdy foundation for a sure-to-be successful album.

*King* starts off strong and funky with "Puberty." It then moves into "Seal My Fate," which begins simply with a little percussion, lead singer/songwriter Tanya Donnelly's sweet voice and light guitar. It steadily



**King**  
Belly

★★★★

picks up a stronger voice, a distinct drum pattern, heavy guitars and some background vocals to make a complex song. "Red," the third song, is similar in that it has two parts. The first is slow, melodic and emotional. It segues into the section, which is fast, fierce and loud. Staccato vocals and layered lyrics also stand out.

The CD then truly slows down

with "Silverfish." It features acoustic guitar accompaniment and a well-defined bass motif. The electric guitar matches the tone and harmony of the vocals — sorrowful but strong.

"Super-connected" is a great song. It has a little of everything this album is about. It has a good beat, unusual guitar "whirring" sounds and thick vocals. At times it is upbeat, at other times it is serious.

Another of the best songs on *King* is "The Bees." It is a simple song, with Donnelly's voice and an echo of guitar playing. It is another song that builds from a delicate base. This time, though, the song keeps its soft feel; the bass, drums and background

vocals that are added remain light and never overcome the lead vocal.

The title track, "King," is yet another good song; and "Untitled and Unsung" is the darkest song on the disc.

I've been reviewing this album from start to finish, but now that I'm nearing the end I realize the songs are still good. I just can't find new words to adequately describe their strengths. The last two songs are the weakest; although they are good, they can't compare to the previous songs.

This is a strong release, one I encourage you to listen to.

— TRISTA NOEL  
*Oregon Daily Emerald*

## The Jayhawks don't fail in latest release 'Tomorrow'

On the back cover of their latest release, *Tomorrow* *The Green Grass*, the Jayhawks have chosen to print a master list of things the 13 songs on the new disc represent.

Not a bad idea, but they forgot to award it four stars and end the suspense.

True Jayhawks fans may be a tad disappointed upon first listening to *Tomorrow The Green Grass*, but the proof's in the pudding as, if given time to coagulate in the gelatinous musical mind of the Hawk faithful, this effort settles right in as a brilliant pop/country effort.

Not too bad for four hicks from Minnesota.

But then again, maybe it's the simple living that the Land of 10,000 Lakes promotes that



**Tomorrow the Green Grass**  
The Jayhawks

★★★★

allows this quartet the artistic allowance it has afforded itself. The Jayhawks have boiled over the Minneapolis scene with a sound that would make Paul Westerberg grin, Prince nod his head and non-native Neil Young weep.

A long-time trademark of the band, Mark Olson and Gary Louris' harmonies once again do their peanut-butter-and-jelly routine like never before. As the back of the disc likens it, the songs on this disc "are mostly sung in harmony, not that genet-

ic Everly Brothers sound, rather the gene-spliced brotherhood of the highway that happens when hauling ass to one-night stands." No doubt these guys have seen a lot of I-90 in their day. And it shows.

Now the biggest challenge the Jayhawks face is saving this backroads bonding quality that has made them so appealing.

On *Green Grass*, the band flirts with the listener, waltzing them around a wooden-floored dance club for one last-call, to the tailgate of an F100 on an isolated gravel road with a 12-pack of Schmidt's — all in one breath.


What the Jayhawks have succeeded in doing with their third release is to bring a big-time band feel to their sound while not compromising the meat-and-potato integrity that got them

where they are today.

The band also plays off many rock and country greats to polish their homegrown chrome so to speak. On "Bad Time" the Jayhawks give their best Fleetwood Mac homage and on "Nothing Left to Borrow," the band pours a glass of its own sound with a shot of Neil Young and a slice of The Band for yet another smooth swill.

The harmonies on this disc are, in themselves, truly enough to tell the story. Sure the lyrics are sending out a message of their own, but in the end, it's just such a pleasure to sit back and enjoy this vocal equivalent of flannel sheets on a mid-February Mankato evening, that it just doesn't matter.

— CHRIS METZ  
*Oregon Daily Emerald*



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