

FRIDAY, 5/26

"THE WELL OF
HORNINESS"
(play) with the
METROPOLITAN
SAX QUARTET

SATURDAY, 5/27 \$4

SKIP LOADER
HEAVY VEGETABLE
JASPER

SUNDAY, 5/28 \$6

VOLUPTUOUS
KAREN BLACK

MONDAY, 5/29

Jazz Feed
Free Pool

TUESDAY, 5/30 \$8

DOSE
THE LOW

WEDNESDAY, 5/31 \$8

FREIDRICH'S TEETH
GREGARIOUS
POCKET

THURSDAY, 6/1 \$8

DOG IS DEAD
TODAY'S THE DAY
FOOD BED GOSPEL

FRIDAY, 6/2 \$4

THE LEAVING
TRAINS
BILLY JACK
PEE
DEAD GIRLFRIEND

SATURDAY, 6/3 \$8

SODA GIRL
RECORDS
Pollen Count Benefit with
twelve bands

SUNDAY, 6/4 \$8

CYCLONE RANGERS
ALLEN BOZOS
To Be Announced

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MUSIC

Newcomer sings with innocence, deep emotion

She is just a Midwestern girl at heart, and Carrie Newcomer proves it through her natural innocence and sincere soul-filled music.

Newcomer, who grew up near Chicago and currently resides near Bloomington, Ind., recently released a third album, called *The Bird or the Wing*. This CD is a great representation of Newcomer's all-around abilities as singer-songwriter and guitarist.

Her acoustic sound is somewhat difficult to categorize because it varies, including an occasional hint of country shaking to a revitalizing flash of folk rhythms.

On some songs, Newcomer hits the guitar running with energetic strumming, and on others she gently rocks the listener with placid fingerpicking.

"The Prelude" demonstrates the expansive abilities of Newcomer and her band. She switches over to electric guitar and drives an electric beat past the listener's ears. It's a nice change of scenery on the CD, in case you get the desire to hear something more than acoustic happiness and reality.



The Bird or
the Wing
Carrie Newcomer

★★★★

sensitive topic, love, Newcomer hammers out a playful guitar accompaniment, which keeps the song upbeat and moving.

Newcomer does not often tackle politics, but one song walking slightly on the political side is "Wisdom is Watching." This song is a response to the shooting of an abortion doctor. The lyrics are pretty general, but something about them produces a profound impact on the listener.

Newcomer's lyrics are not the only things on the CD that stick in my mind. Her voice is very soulful and powerful. For the majority of

Newcomer writes very passionate lyrics. She describes her personal experiences and emotions, to which any listener can hopefully relate and understand.

"I'm Not Going to Let You Break My Heart" tells of letting go of the bad in one's life and moving on. And though the song relates to a

the time, her voice sings in the alto range, not too high, not too low. But she has the capability to go wherever her voice takes her.

"The Yes of Yes" is a good example of the different levels Newcomer's voice touches. This song is a light ballad, on which she sings with a tranquil softness, and Newcomer plays solo guitar.

Another voice, which appears occasionally on the CD, is The Story's Jennifer Kimball, and she adds a remarkably beautiful background harmony on "The Yes of Yes."

"Distance" is my favorite song on *The Bird or the Wing*. The lyrics contain deep emotional insight; they practically sing the tune themselves. Hearing her play the guitar and sing the words I can feel her passion, her pain.

Newcomer is a rising musician to discover and remember, and her music is a style to recognize and appreciate. So check out *The Bird or the Wing*.

— KIM WEISS
Oregon Daily Emerald

The Rugburns show off sardonic humor on 'Mommy'

Strong on the heels of their critically successful effort *Morning Wood*, The Rugburns have stepped up again; this time cranking out a vicious little EP that is long on content and short on filler.

The San Diego-based Queer-core quartet pitches and rolls through the six-song short stack *Mommy, I'm Sorry* layering in their own unique sense of sardonic humor and raw musicality.

Led by the animated and pseudo-adolescent urgent tenor of Steve Politz, *Mommy* jumps out of the gate with "The Fairies Came," a tight little ditty that screams with sexual innuendo and strong pop-punk hooks. It's a strong contrast to the ballad-like stylings of the second track, "Lockjaw," which is a lighter acoustic tribute to the frustration of a love inexpressible. The flair for tasty lyricism binds the two together even if the genre jump goes theoretically from the Dead Milkmen to the Righteous Brothers.

Arguably the best track on the whole disc is at number three with "Dick's Automotive,"



Mommy, I'm
Sorry
The Rugburns

★★★★

long after you've picked up the disc.

"This Flood" comes in at fourth; it's another storytelling love-hate effort reminiscent of "Lockjaw," only with a heavier and perhaps cheesier musical flavor. The slow groove on the verse is catchy, but the obligatory guitar solo and '80s hard rock feel on the chorus makes it a bit of a downer when compared with its musical companions.

Stepping back into the heat, "Skyfucking-line of Toronto" is a raucous four-bar blues venture that mixes in straight-ahead punk to

a hilariously weird musical narrative that plays somewhat like The Dead Milkmen's "Stuart," only with a really bitchin' chorus. It's almost got a *Twin Peaks* kind of feel to it with its wild assortment of small-town loons bearing toupees, peyote and poisoned minds. Guaranteed, you'll be listening to it

tell it's repetitive horizon-obsessed tale. It's pretty simple, but it does the job as far as getting the blood moving is concerned.

But the best is yet to come.

The caper of *Mommy* paints a heavy stripe of sarcasm right down the back of the listener. "Sesame Street" is exactly what you think it is, a no-holes-barred parody of the theme song we all knew and loved (or hated) as kids. Sounding like Tiny Tim on a good day, Politz warbles out the saccharin-coated children's epic, supported by a thudding bass line and slightly off-kilter guitar harmony. It's an exercise in pure schmaltz that'll leave you pointing at your speakers in cheesy awe.

It's too bad The Rugburns couldn't have put together a more complete sample of their sardonic craft for listeners to enjoy. In some ways *Mommy* suffices the way a full-length disc does, in that it is highly listenable, tight and brutally witty.

Some bands never achieve that in a whole career.

— GREG HAMILTON

Thurston Moore does good work away from Sonic Youth

Sonic Youth was probably the single most influential band of the 80s, creating a whole movement of musicians and groups who borrowed their style. Today, guitar distortion and dissonance isn't just a weird experiment, it's the standard for many of the most popular bands.

In the early 80s, when new-wave was moving up the charts, Sonic Youth were playing small clubs in New York, reconstructing rock, and recording albums. They were a punk band that did-



Psychic Hearts
Thurston Moore

★★★★

detuned their guitars, and turned it all inside out. Though Sonic Youth's first

n't want to play the standard two-minute songs with three power chords and screamed out vocals. So they took the various elements of rock music,

albums were very experimental, the band started to incorporate melody and beauty into the chaos. At its best, Sonic Youth created incredibly deep and complex music, often drastically changing tempos and melodies in the middle of a song. They also stayed away from the standard structure of songs, sometimes they would start from a long solo, sometimes there would be a couple of minutes of guitar noise right in the middle of a song. But whatever they were doing, they did it well and they

have many brilliant albums to show for it - *Evol*, *Sister*, *Daydream Nation*, *Goo*, and *Dirty*. But there is not much fairness in this world, and even though almost every alternative rocker mentions Sonic Youth as an influence, their record sales don't reflect how important the band is.

Sonic Youth's last album was slower and quieter, but unfortunately it lost its momentum, and although it was still good com-

Turn to MOORE, Page 6A

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LOOK FOR THE BRADY FILM FEST CALENDAR
IN THE CURRENT ISSUE OF THE COMIC NEWS

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11:35 NIGHTLY
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