

MUSIC

Celebrate dance at Spoleto Fest

Dancers must maintain ironclad discipline. The mind of a dancer controls the body to bring it into shape, and it shows the depth of an artist's talent.

For the past 19 years, dancers from around the world have arrived in Charleston, South Carolina, to celebrate their abilities and to present a comprehensive arts festival known as the Spoleto Festival U.S.A. This year's festival runs from May 26 to June 11.

Next week marks the beginning of dead week and then finals. Let's pretend for just a minute we're going to Charleston to the Spoleto Festival instead of getting stressed out preparing for the end of the term.

The festival's opening ceremony takes place today at noon in front of Charleston's City Hall, Broad at Meeting Street. It offers a unique mix of opera, dance, theater, music and visual arts.

For many of the residents of Charleston, the festival is an integral part of Charleston's economy as well as an opportunity to enrich the soul.

The city of Charleston is

renowned for its architecture, floral gardens, just coming into bloom this time of year, and one of the few places left that is known for its southern gentility.

Beginning the 17-day season at this year's Spoleto, we'll attend a humanities symposium at 3 p.m. Saturday to discuss the role of the arts and humanities in American culture.

The uncertain future of funding for the arts is our main objective for attending the lecture, although it may very well be rather dull. The lecture is moderated by Sheldon Hackney, who is the chairman of the National Endowment for the Humanities.

Lucky for us the lecture is free because our love for the Dance Theatre of Harlem set us back \$1,600 dollars when we decided to party with 10 other friends at a black-tie dinner.

During the festival we'll hear jazz by Chick Corea, Karrin Allyson and a festival finale of world-class jazz. Performers also include a giant puppet company from Montreal and poets Mark Strand, Carolyn Forché and Clyde Edgerton, who will read from their work.

Wherever people gather to watch, to listen, to sing and to dance, the City of Charleston's office of Cultural Affairs offers an outreach program called Piccolo Spoleto. Piccolo sponsors events open to the public and some are free-of-charge. These events often take place in the streets, parks, churches, parking lots and store fronts.

Theater lovers won't be disappointed as dance combines with movement to create the greatest form of artistic expression. But for hard-core theater audiences, go see *The Woman Warrior: A Girlhood Among Ghosts*, which is an adaptation of a novel by Maxine Hong Kingston directed by Sharon Ott.

If you don't get the picture by now, the world outside of Eugene is rich, full of art and worthy of escaping into. At least consider a vacation to Charleston sometime in the future because our trip is over. And we must sadly come back to reality and begin thinking about finishing out the term. But remember, dance is the only language that doesn't lie.

Anne Moser-Kornfeld is a columnist for the Emerald.

'Electr-O-Pura' full of catchy tunes

Yo La Tengo are still one of the best secrets in today's music. Even though the band released several stellar albums and have toured extensively, they remain fairly unknown.

Beside taking guitar-rock in a new direction, their music is very accessible, catchy and pleasant to listen to. Yo La Tengo is the kind of band that can go from a quiet acoustic tune to a song with layers of guitar distortion and noise while maintaining their distinct sound.

Although *Painful*, their last effort, was experimental and moody, *Electr-O-Pura* is more varied and generally the songs are more catchy.

Many of the songs on this album just sound perfect - not in the sense that they are overproduced. Each song has so much life and emotion in it that it feels like breathing fresh air through your ears.

"Decora," the opening track, is an interplay of layered guitars, bass and drums, with Georgia Hubley softly singing. Her voice



Electr-O-Pura
Yo La Tengo

★★★★★

feeling of tension and sadness, with Kaplan singing and Hubley whispering, which adds on to the effectiveness of the song.

Several tracks, such as "The Hour Grows Late," are very slow, recalling Neil Young's softer moments. "Pablo and Andrea" also has a folk sound to it, and with Hubley's angelic voice, this wouldn't be out of place on an Indigo Girls album.

As always, Yo La Tengo creates a few experimental tracks. "The Ballad of Red Buckets," is one of these, and it's actually a great song. It starts off with some weird guitar noises and makes them sound like a garage

band. It is complete with Kaplan's distorted vocals and trippy organ bits scattered throughout.

"Attack on Love" is another experimental track, with some random noise bursts and weird voices in the background. Yo La Tengo could have left this off the album, but we should respect them for doing what they want.

Besides, the rest of the album is so great that it doesn't matter. It is very difficult to categorize the style of music Yo La Tengo play. Perhaps this is why they are not that popular. They don't really fall into the stupid categories and buzzwords that the music industry has created to sell more records. Yo La Tengo is basically a great rock band, incorporating guitar experimentation, melodic pop and folk. If you have not had a chance to hear them, get *Electr-O-Pura*, it won't be disappointing. If you know them, you already understand.

— LES ZACZEK
Oregon Daily Emerald

MOORE

Continued from Page 8A

was a disappointment in the light of their past work.

Thurston Moore, the guitar-genius of Sonic Youth teamed up with Steve Shelley, also from the band, to create *Psychic Hearts*, as a side project. Overall, *Psychic Hearts* is not a far departure from Sonic Youth's work. There are some differences, such as the lack of Kim Gordon. Also gone are Sonic Youth's trademark guitars that made bell sounds.

Psychic Hearts, in the tradition of Sonic Youth, continues to use different styles as metaphors for creating a new sound. It's definitely not as radically experimental as the earlier Sonic Youth; instead it is an insight to

Moore's ideas, and his style of performing and writing.

There is an overall feeling of emptiness, hollowness, and despair on this album. The songs are on the verge of chaos, but instead of erupting, they implode, closed in by Moore's voice and the guitars. "Ono Soul," is an example of this, it's a very dark song, recalling Sonic Youth's album, *Sister*. It's one of the best songs of the album. Other standouts include "Patti Smith Math Scratch," a catchy song with a fast beat, and "Cindy," a track with a funk sound. "Staring Statues," is very bluesy, with Moore playing a slide guitar.

There are several blues tracks as well, such as "Blues From Beyond the Grave," which starts with a pleasant melody, goes into some guitar distortion,

and comes back to a quiet, yet sinister melody. And of course there is the last track, a 20 minute instrumental venture.

Yes, Sonic Youth have aged, and yes, Thurston Moore doesn't sound as "punk" as he did 10 years ago, but the fact remains that he is still one of the best and most inventive guitarists alive, and that together with Steve Shelley's excellent drumming, he can still make a brilliant album.

Moore and Sonic Youth deserve to be more than just an "influence" - they deserve to be listened to, because their music is great.

— LES ZACZEK
Oregon Daily Emerald

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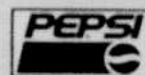
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