

New CD release 'Coil' conceals 'buried treasure'

By Evan A. Denbaum
Freelance Reporter

Toad the Wet Sprocket's new album, *Coil*, has a CD booklet that unfolds like a map. On one side, song lyrics are printed. On the other side is a collage of images: a world of deep blue hues, juxtaposed with the mask of a universal face, and a seascape hiding treasures beneath the water's surface.

The mask represents the facade erected by opening songs like "Whatever I Fear" and "Come Down," which hide the album's true nature. These first few tracks, which are instant radio singles, have the pace and punch necessary to satisfy music's pop culture. They are fast and fun, drive-time tunes reminiscent of "All I Want," the breakthrough, hit single responsible for the band's previous album, *Fear*, going platinum.

As the collage suggests, however, this "music for the masses" is only the water's surface, reflecting today's pop-music trends and traits.

Dive beneath the surface and there is buried treasure — meaningful music with wise and witty lyrics.

"Don't Fade" is a song filled with rich guitar rhythms and the heartfelt, pleading voice of lead vocalist Glen Phillips. He confides in the listener, telling a



Toad the Wet Sprocket's *Coil* features a hidden track that can be accessed through the band's web site: www.houseoftoad.com.

story through poetic imagery: "When you are light like a little boy, flying kites and shouting to the world your joy..." As the song slowly builds in intensity, the voice and lyrics become more desperate. Finally, it breaks down to a solitary guitar and fades away to a deep, reverberating voice, filling the moment.

"Amnesia" is a brief but feverish anthem, destined to become the band's second encore and concert finale. This song begins and ends with

screaming guitar feedback and is a melodic roller coaster in between. Although it starts with a steady voice and a solid pace, the song soon begins to roar. Ripping guitar chords and an impassioned voice take over, only to be silenced by quiet, layered vocals, echoing in stereo from ear to ear. Just as quickly, the music intensifies again and the ride continues, but the song eventually ends with the same abruptness as each change.

And while those two songs are the album's heart, track 10 is its soul. "Little Buddha" begins with a single guitar, and then a soft and gentle voice speaks. Next, from the quiet comes the subtle sound of string instruments. Gaining prominence, the violins' and violas' sound twists



REVIEW

Coil

Toad the Wet Sprocket
★★★★
(rich, moody music)

Exhibit embodies University Museum of Art's legacy

By Shannon Sneed
Oregon Daily Emerald

The life and accomplishments of a key contributor and founder of the University Museum of Art's permanent collection will be celebrated in an exhibit opening on June 14. "Precious Cargo: The Legacy of Gertrude Bass Warner," offered in conjunction with commencement festivities and the museum's 65th anniversary, will illustrate Warner's personal journeys and memoirs, as well as pieces from the collection she gave to the University.

Warner was an American who traveled throughout Asia in the early 1900s and amassed an extensive collection of Asian art, with pieces ranging from ceramics to swords. When Warner moved to

Eugene several years later, she befriended Prince Lucien Campbell, then the president of the University, and donated her collection to the University in 1922.

She was also a key planner of the construction of the Museum of Art, and when it opened ten years later in 1932, her pieces formed its core collection.

Warner saw the display of her art as a chance to bridge understanding between Asian and American cultures and to help erase existing stereotypes.

"[The exhibit] examines Warner's desire to bring the culture of Asia to Oregon," said Heather Brown, a public relations and collections assistant for the museum. "It represents how art is truly the bridge that helps overcome gaps in

our cultures."

The exhibit will be shown in three galleries in the museum. The first will feature Asian artifacts that Warner collected from 1910-1930, such as a throne used by the Chinese imperial family, swords, sword cases and ceramics. The second gallery will display Warner's personal journals, travel logs, photographs and letters from her journeys in Asia. The third gallery will display some of the history and preliminary sketches of the construction of the Museum of Art.

The exhibit will also feature several pieces from the museum's archives that have never before been displayed.

"This is an opportunity to get to know the museum now because

and turns a haunting melody, testing the waters of dissonance. Enter a solitary snare drum, marching the song along.

The vocals and strings spar playfully, with moody cellos accentuating the lyrics. The words are mocking, literally laughing at the listener, but so disarming is the music that they don't sting: "Life is suffering, tee-hee, ha-ha ... Cold and shuddering, tee-hee, ha-ha ... Lost and struggling, tee-hee, ha-ha." Instead, the message proves ponderous and the lyrics unforgettable.

Finally, for the technocrats out there, *Coil* also features a hidden track titled "Silo Lullaby," which is only accessible through the band's web site — www.houseoftoad.com. The song, while certainly worth a listen, can be more trouble than it's worth, especially for those still running relatively slow modems.

The web site, however, is truly beautiful — both aesthetically and for its simplicity of design. It's also quite comprehensive, with links to tour date information, the official *Toad* newsletter and a complete discography. There's even an explanation for the band's most unusual name.

So *Coil*, for the passing "alterna-rock" fan, is maybe an album best enjoyed through radio releases. But for those who cherish *Fear* and hold such songs as "Pray Your Gods" sacred, *Coil* will be a deep, rich and moody musical experience.

we're unearthing part of our legacy," Brown said.

Warner worked hard to create a peaceful understanding between Asia and America, both through her art collection and through several exchange programs that she established.

"[The exhibit] is more than just a collection of art," said Lawrence Fong, associate director for the museum and curator of the exhibit. "It is the hope for peace through the shared experience in viewing the beauty of art."

Exhibit tours and refreshments will be offered at an open house on June 14 from 10 a.m. to 4 p.m. The exhibit will continue through September 28. For more information, call 346-3027.

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