

Rhythm & Reviews

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Oregon Emerald



Rolling with Soul Coughing

The New York-based band gets back into the groove with its third record in four years, 'El Oso' / PAGE 11A

Taste a little sunshine

The tastes of the Caribbean leave their marks on Eugene with restaurant Cafe MoBay / PAGE 10A

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Singing the BLUES

South African singer and actress Dolly Rathebe will bring her music and message to Eugene for a special performance and film screening

By Michael Burnham
Oregon Daily Emerald

Racism, prison, physical injury — not even fear could cage South African jazz-singer Dolly Rathebe's song.

It was 1961. It was the apartheid era in South Africa. It was after 9 p.m., and Rathebe and other blacks were not allowed in Johannesburg without a night pass.

But Rathebe's love of music overshadowed her hatred of apartheid.

She was on her way home from a secret jazz performance in the city.

Rathebe was the last to climb out of a tightly packed taxi cab to confront the white police officer who demanded she produce a pass. She did not have one.

"I was given a black eye by the police man," Rathebe said. "I could not see for three days — but I still went to the show. I think [music] is what got us through apartheid."

Oct. 13 Rathebe will bring her rich musical history and experiences to the University, joining former University professor Ed Coleman's musical trio for an 8 p.m. performance in 100 Willamette Hall.

Rathebe's love and legacy of music spanned the more than 43-year history of apartheid. During apartheid,

South Africa's blacks were restricted to low-paying jobs and could exercise property rights in only 13 percent of the land allocated by a ruling white parliament. Rathebe, along with millions of other blacks, was forced out of the cities and onto scattered, overcrowded fragments of land called bantustans.

But she said urban removal did not prevent her from seeking music in the city.

"We loved music, and we would sneak into town," she said. "And every time it was the same people arrested."

"I couldn't stop singing," she said. "I sang a lot, and I did not care if [the police] would take me for two days until somebody would pay my fine."

Perhaps the seeds of Rathebe's love of blues and jazz were planted at a young age when she sang at funerals and among her peers. "From nowhere we would get a song, and we would sing around fires," she said. "My voice was so powerful."

Rathebe said she combined her African musical roots with jazz, and the unique

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Student-run Alcala Entertainment records movie score



Alcala Entertainment producer Paul Anthony and orchestra director Tracy Freeze work on music for the independent film "The Killing Club."

Senior Paul Anthony started the company out of his dorm room his freshman year and is now overseeing the second orchestral score recorded in Oregon

By Amy Boytz
Oregon Daily Emerald

Last weekend, the orchestral score for "The Killing Club," a new movie starring Traci Lords, was recorded at the University's School of Music. The score was composed and recorded by Alcala Entertainment, a student-run company based in Eugene.

Musicians from throughout the state participated in the recording. Approximately 40 University musicians and 15 crew members were involved, said Paul Anthony, Alcala's composer and producer. Also participating were members of the Eugene Symphony and musicians from Salem and Corvallis, he said.

"It's been fun," said Oliver Ortiz, a University senior who works for Alcala Entertainment. "It's an ex-

perience for everyone."

Musical scores have been recorded in Oregon only recently, Anthony said. Last May, Alcala recorded the score for the independent film "Dawn of the Dwellers," which was the first orchestral film score to be recorded in Oregon.

In the future, Anthony said he hopes more film directors will come to Oregon to record soundtracks and scores. The cost of recording a score in Oregon is considerably less than recording in California, he said.

Although "The Killing Club" is an independent film, Anthony said it remained important to make a high-quality recording.

"Part of the director's and actors' careers depend on a bunch of students up in Eugene," Anthony said.

Room 186 in the School of Music — normally where University music groups rehearse — was used to record the score.

"We transform it," said Anthony, speaking of the

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