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Music for the
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November 4-22

Robert Kyr, director
 George Crumb, composer-in-residence

THIS WEEK'S CONCERTS:

- Thu. 11/11 NEW YORK PHILOMUSICA**
 with Robert Levin, piano
UO Chamber Music Series 8 p.m., Beall Hall
 Reserved seats \$8, \$18, \$22, available at EMU (346-4363) or Hult Center (682-5000); student tix \$9, \$5 at the door. Free lecture by Levin at Noon in Beall Hall.
- Fri. 11/12 OREGON COMPOSERS FORUM**
 New music by graduate composers. 8 p.m., Beall Hall
 FREE Admission. Pre-concert panel, "Investing in the Arts Community," at 7 pm.
- Sat. 11/13 MBIRA MASTERS OF ZIMBABWE**
UO World Music Series 8 p.m., Beall Hall
 (ticket includes pre-concert lecture-demo at 7 p.m.)
 \$10 General Admission, \$8 students & senior citizens
- Sun. 11/14 CALIFORNIA E.A.R. UNIT**
Guest Ensemble 8 p.m., Beall Hall
 \$7 General Admission, \$4 students & senior citizens
 Pre-concert talk, "The West Coast Renaissance," at 7 pm.
- Tue. 11/16 QUATTRO MANI: Duo Pianists**
Guest Ensemble 8 p.m., Beall Hall
 \$7 General Admission, \$4 students & senior citizens
 Pre-concert talk with George and David Crumb at 7 pm.
- Wed. 11/17 OREGON WIND ENSEMBLE**
UO Ensemble 8 p.m., Beall Hall
 \$5 General Admission, \$3 students & senior citizens
- Thu. 11/18 UNIVERSITY GOSPEL ENSEMBLE**
UO Ensemble 8 p.m., Beall Hall
 \$5 General Admission, \$3 students & senior citizens

For complete events brochure, call
346-5678

CD REVIEWS

Sounds of past, sounding good



R-E-S-P-E-C-T ★★★★★
 Various artists (Rhino Records)

Does it make sense to produce a five-disc collection, celebrating a century of women in music, and leave out two of the most influential female pop-music artists of all time?

While "R-E-S-P-E-C-T: A Century of Women in Music," produced by Rhino Music, is the first comprehensive overview of women in recorded music, it slightly misses the mark.

Most conspicuously, Madonna isn't included on the Hip-Hop, Pop, and Passion compilation. And come on, Yoko Ono should have been axed from The Rock to Electric Shock disc, making room for Cher. Even Cyndi Lauper made the cut, but Bette Midler didn't.

Is Rhino Music really out to celebrate the most influential women in the music industry, or just make a buck?

The company's effort toward including 114 songs from nearly every genre of music, including Broadway, big band, blues, disco, R&B, pop, rock, and hip-hop, spanning the years of 1909-1998, should be applauded. Dialogue from important women like Margaret Mead and Amelia Earhart is even included, though these soundbites make the collection seem a little corny.

What remains the biggest mystery, however, is why "Bold Soul Sister," a song that features the one and only Ike Turner, was chosen to represent Tina Turner's work. A man who beat his wife doesn't seem like the best artist to include on a CD that demands respect for women — unless it's meant to be a slap in his face.

By Sara Jarrett

100% Human ★★★★★
 Pocket Size (Atlantic Records)

Pop, glam rock, or '70s cheese? Which sound best describes Pocket Size's debut release "100% Human?" It's hard to say.

The CD begins with the first of many poppy tunes, "Human Touch." Lead singer Liz Overs starts out by repeating the word "human" before breaking into song, an intro style she tends to use throughout the CD.



courtesy of Atlantic

Pocket Size doesn't come up big with its new CD "100% Human."

"Human Touch" is followed by the Sheryl Crow-sounding "Shaking The Tree." The sound and lyrics resemble those of Crow's song "A Change Would Do You Good."

"Squashy Lemon Squeezy" has a promising beginning with an edgy modern sound and electronica, but unsurprisingly enough, it quickly goes pop. "Know Nothing" sparks a Captain and Tennille flashback.

Included on "100% Human" are a handful of Beatle-esque songs, especially "Stay Till the End."

It's usually fun to distinguish which musicians have influenced new artists, but we also like to know what the sound of the current band actually is, not just how well they can imitate others.

Then again, if you like pop and couldn't get enough of Belinda Carlisle in the '80s, Pocket Size's "100% Human" is now available.

By Yael Menahem

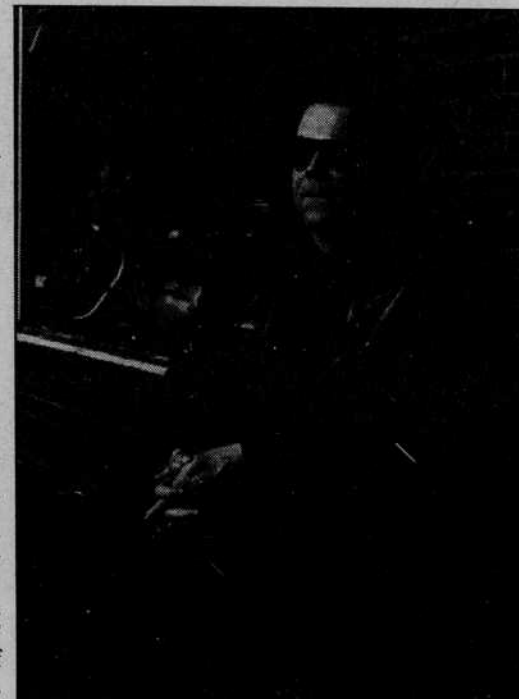
Slide Man ★★★★★
 Henry Cooper (Burnside Records)

Throw a harp fifty feet in any direction and you'll probably hit a blues musician.

If you happen to whack Henry Cooper, then your aim is lucky, because he'd know what to do the instrument.

Cooper also knows what to do with a slide and how to make his guitar respond with a rocking sound. The Portland resident has released his second solo CD "Slide Man," which reels in listeners with his expertise with both harp and slide.

Cooper — like any blues musi-



courtesy of Burnside Records

Henry Cooper plays the blues with a lot of gusto.

cian who understands the genre — pays tribute to the masters, such as Robert Johnson and Elmore James, but Cooper isn't afraid to wander away and find his own niche.

His "Wicked Wacky Blues" is blistering at times, but that slide playing also finds its way back to a more muted, less throat-throttling sound. Cooper's harp playing really shines on songs like "No Fears" and "I Wonder Baby."

The blues aren't always sad and maudlin with Cooper, either. Like a gunslinger, a good blues musician is always looking over his or her shoulder, waiting for the young pup to challenge the master. Cooper addresses this eventual confrontation with an amusing take, called "Guitar Baby."

"He's still wearin' diapers / and he don't even have no hair. / But he's got himself a record deal / Now tell me honey, is that fair?" wails Cooper, tongue mostly in-cheek. Not to worry, however. With a recording like this, Cooper won't be shot down anytime soon.

By Jack Clifford

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