

CD review

Modern take on Coltrane classic comes up big



Interstellar Space Revisited — The Music of John Coltrane
Nels Cline and Gregg Bendian
★★★★☆

With their collaborative effort "Interstellar Space Revisited — The Music of John Coltrane," Nels Cline and Gregg Bendian take a courageous stab at one of the true masters of the music world.

Cline is a renowned guitar player who came up with the original concept of remaking the Coltrane tracks. After searching for accompanying musicians, he chose the services of Bendian. Bendian is a master of the drums,

playing a full set, as well as handling percussion and vibraphones throughout the six-track powerhouse.

The end result is a faux-psychedelic masterpiece that takes the inspirational genius of John Coltrane and gives it a powerful, modern update. What Cline and Bendian have constructed is a full-fledged musical assault, which may not be exactly what classical Coltrane fans would expect. This sort of creative hybrid, however, is exactly what an effective cover album should achieve.

Each of the six tracks were recorded live, and clock in at over five minutes. Three of the titles, "Leo," "Venus" and "Jupiter," are each more than 10 minutes long.

The album opens up with "Mars," beginning with a two-minute drum introduction from Bendian. Cline's guitar comes storming over the surface, forming a blissful harmony of musical sounds. The album continues at this pace through its entirety, with each of the musician's skills beaming to the surface, then melding into the background.

In the album's liner notes, Cline briefly explains where the album's inspiration came from.

"Doing a new version of the John Coltrane/Rasheed Ali duets of Interstellar Space might seem like a pretentious idea, but it came about rather innocently," Cline writes.

"We performed it live a few

Upcoming concert

Who: Nels Cline/Gregg Bendian
What: Experimental Jazz Rock
When: Tonight
Where: Sam Bond's Garage
When: 7 p.m.
Price: \$8

times, and gradually our own voices emerged," he adds.

All the tracks were recorded live in April 1998 in West Hollywood with the exception of the album's closing track "Lonnie's Lament," which was recorded live in February 1998 in New York City.

Eric Pfeiffer

Hip-hop

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"I feel like my first real show will be [Feb. 25]."

Sechrist is a member of the hip-hop group Logic.

Most local hip-hop artists find space wherever they can to cypher — put their lyrics to a beat. Fill-in spots at places like the WOW Hall or Wild Duck help pass the time between a regularly scheduled free form gathering held every other

Sunday at Agate Hall from 3 p.m. to 5 p.m.

Every little bit of publicity helps, says Phil Bauer, business administration major and member of Strange Folks. That's not the case in bigger cities.

"In New York, they love hip-hop so much, you just gotta put on a flier, 'Hip-hop at seven o'clock, we're at so-and-so' and you don't even have to say who's there, and there's going to be a much bigger turnout than we'll get even with the 14 groups," Bauer says. "Maybe in a year, just two or three groups will

carry a Eugene show."

Lorenzo Fourmet organized the HHSU at LCC in December 1998 and did so in response to his take on the local hip-hop culture.

"We have a real diverse scene," he says. "We have some people that are into hip-hop as an art form to the point of abstraction and often a surreal type of thing. [Then] you've got some people that come from the standard school of rap, focusing on money and hunger and life's struggles.

"The scene here is extremely talented, but underexposed."

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