



WILD DUCK BREWERY



FUNK

SATURDAY, OCTOBER 21ST
 TICKETS: 9PM AT DOOR ONLY 21+
SILVER PEOPLE PRESENTS
 BIG GREEN EVENTS
 2650 ON PORTLAND SPIRIT RIVERBOAT 10/20

Yonder Mountain String Band
 Wild Duck Friday 10/27



all events are FREE

UO vs Arizona | Homecoming Game

thu | oct 19
 8-10pm

red pajamas
 contemporary folk and pop

fri | oct 20
 9pm-midnight

eclectic open mic
 music • performance art • theatre

Sign-up to perform at The Break (located next to The Buzz)
 For more info call Jessica at 346-3725

Don't have a ticket to the hottest game in town? No prob.

Join your friends at the Buzz Coffeehouse. We'll have two TV's. Kick-off is at 7:15pm.

saturday | october 21

the buzz | emu ground floor

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BLACK EYED PEAS BRIDGING THE GAP



Courtesy of Interscope Records

Peas pick up last album's slack

■ The hip-hop group makes a comeback with a novel sound and a handful of guest artists

lyrics. However, the album suffered from too-slick production and some generic songs that caused the group's debut to fall under the radar.

The Peas don't rap about cars or money, but instead focus on feats of rap athleticism. When they chant "we're bringing it back," they're obviously serious.



Black Eyed Peas 'Bridging the Gap'
 Interscope Records
 ★★★★★

By Josh Ryneal
 Oregon Daily Emerald

When A Tribe Called Quest broke up after their 1998 "The Love Movement" album, the hip-hop world scrambled to find a new standard bearer for that group's enormously successful blend of jazzy beats and positive lyrics. At the time, Master P ruled the rap charts and it seemed that perhaps A Tribe Called Quest's unique hip-hop blend wasn't about to be resurrected.

Enter the Black Eyed Peas' first album, 1998's "Behind the Front," which blended live instruments with funky samples and upbeat

With their new release, "Bridging the Gap," the Peas have used their two-year hiatus to make an album that picks up A Tribe Called Quest's slack. Rappers Will-I-Am, Taboo and Apl-de-AP have toned down the positivity of their lyrics and amped up their battle-MC credentials. They brought along a slew of guests to make their second album a more serious and funky affair.

The Peas still continue their habit of using live instruments and samples, but have stripped them down for a more minimalist feel. There are still little flourishes that bring back echoes of "Behind the Front": Check the big, bad brass section of "Tell Your Momma Come." As a whole, "Bridging the Gap" is a whole lot more funky and sweaty than the Peas' debut.

Different elements come together in "Bridging the Gap" to create a richly textured sound that is different than anything else out there.

Several big-name guests show up to contribute their skills to "Bridging the Gap." Wyclef, whose excellent production and guitar licks on "Rap Song" proves he should stick to the mixing boards instead of the mic and he also shows that he can still kick it. Mos Def, who is in line for the "most guest spots of the year" award, contributes a skillful yet somewhat unintelligible verse to "On My Own," and Macy Gray enlivens "Request + Line," an ode to radio DJs everywhere, with her suede-scratchy vocals.

A Tribe Called Quest's partners in crime, De La Soul, come off the runaway success of their new album to give a great cameo on "Cali to New York" and cement their old-school mic skills.

Despite their reputation as being "soft," the Peas bring out a vision of what rap could be. It may not make a lot of money, but it sure is banging.

'Helpless' fails to be top notch

■ The student production deals with unchangeable destinies and will hit the Pocket Playhouse today

During the play, which is more of a character study, the audience watches what the characters do in response to this realization.

pathize with the characters. Meyer admits that the reason for the play's brevity is the difficulty of having two people carry a whole show, a valid reason, but perhaps a justification to expand the script.



'Helpless'
 Starring: Tasha Cyr and Travis MacRitchie
 ★★★★★

By Mason West
 Oregon Daily Emerald

The idea that everything we do is pre-determined and we have no way to change our destinies can be scary. Some people wouldn't even let such a thought enter their heads. These are the themes the latest Pocket Playhouse show, "Helpless," tackles head on.

Written and directed by sophomore theater major Phillip Meyer, "Helpless" revolves around two people, Joseph and Allison, fated to fall in love, but not to stay together.

The role of a young woman just falling in love is played refreshingly well by senior theater major Tasha Cyr. Her portrayal of Allison gives a personable window into how everyone behaves in that haze brought on by new emotions.

Joseph, played by freshman theater major Travis MacRitchie, doesn't allow himself to get swept up in these emotions, having an unnatural distrust of what is happening between himself and Allison. The audience watches Joseph struggle with his suspicions and emotions. MacRitchie falls victim to some cliché acting devices with his portrayal of Joseph's depression, but in his better moments, he forgets that he is depressed, and the audience gives a sympathetic sigh of relief for him.

Sympathy is about all the characters in the play can hope for as far as emotional attachment from the audience. The play, about 40 minutes long, suffers because of its length. The audience isn't given enough time, or background, to em-

To their credit, Cyr and MacRitchie do carry the show, but not as far as it could go. There isn't a real chemistry in their relationship. This and other shortcomings of the play can be attributed to the short time in which it was put together. The entire show was cast and produced in less than three weeks. For students unable to work during the summer, this is the biggest problem the Pocket Playhouse can pose. It was especially difficult for first-time director Meyer, who could likely do better under the right circumstances.

The show is in good enough condition to be presented, but it isn't top notch. What the play really offers is a spark that might take audience members somewhere in their own thinking about fate and time, independent of the action that unfolded on stage.

The play will be performed in the Pocket Playhouse today through Saturday at 5 p.m.