

# Northwest plays host to popular summer acts

■ The Dave Matthews Band and Moby will hit the Gorge, while Ani DiFranco and Pat Benatar will visit Eugene

By Dave Depper  
Oregon Daily Emerald

Picture this: School's out. The weather is to die for. The days are long, the nights are warm and you're ready to be entertained.

Yes, boys and girls, it's almost summer, which means that there

will be live music aplenty 'round these parts.

There are a whole lot of big names coming to the Pacific Northwest this summer. The ever-popular Gorge Amphitheater in George, Wash., is hosting a few of these heavy hitters. Get your alterna-teen fix with Matchbox 20 on September 22, or with everybody's favorite naked punk rock trio Blink-182 on August 17. The mighty Radiohead will be stopping by June 23 to support

their latest alienation-rock opus "Amnesiac."

One of the most innovative events of the summer will be Moby's Area: One Festival, which is coming to the Gorge August 3. Artists scheduled to appear include The Roots, New Order, OutKast, Orb, Paul Oakenfold and Moby himself. Get out your glow sticks and be prepared to dance the night away.

However, the Gorge's most popular draw this summer will most likely be Dave Matthews Band's three-day stint on August 24, 25, and 26. With a successful new album ("Everyday") and an ever-expanding fan base, Dave Matthews Band appears to be utterly unstoppable in terms of drawing crowds to its epic concerts.

Portland's Rose Garden arena has its own share of marquee-filling superstars coming through this summer. Janet Jackson's "All For You" tour will be rolling through on July 7, and '80s synth-gloom pioneers Depeche Mode will stop by on July 27 in support of their new album "Exciter."

Baby boomers should all hyper-ventilate when they hear that God

himself, Eric Clapton, will be gracing the Rose Garden August 7 for his "Reptile" tour. In a recent interview, Clapton said that this tour would be his last, so catch him while you can.

Backstreet's back, all right, and they'll be at the Rose Garden August 10. Make sure to ask your parents' permission first.

These acts are just the tip of the iceberg. There's tons of other artists coming our way this summer, from Counting Crows to Coldplay to Ray Charles.

Locally, Eugene's summer music schedule ain't too shabby, either. Coming to our very own Cuthbert Amphitheater on July 3 will be former Grateful Dead bassmeister Phil Lesh. Original Righteous Babe Ani DiFranco will stop by on July 9, and prog-rock holdovers The Moody Blues will appear August 28.

The 2001 Lane County Fair, always a good time, will run from August 14-19. This year's featured performers include Collin Raye, Jaci Velasquez, .38 Special, Oak Ridge Boys, Pat Benatar and Wynonna. Yes, that's right. Pat Benatar will be in Eugene.

Eugene has always been proud of its Oregon Bach Festival, and with good reason: It's become one of the most important celebrations of Bach's music in the United States. The Bach Festival will take place at the Hult Center and at the University's own Beall Hall from June 22-July 8. This year's festival will feature a very special guest: vocal sensation Bobby McFerrin. Yes, he sang "Don't Worry, Be Happy," but the musical stylings of the 10-time Grammy winner have been decidedly more classical of late.

Finally, Eugene's local bars and clubs will be providing the same low-cost, high-quality musical entertainment that they offer year-round. Cafe Paradiso in particular is completely remodeling its music venue, upgrading the sound system and stage and getting bigger-name acts. They'll be offering beer and wine this summer, too.

So whatever tickles your musical pickle, you'll have the opportunity to be entertained this summer. Whether it be rock, country, classical or guitar-slinging hippies on East 13th Avenue, musical bliss is only a stone's throw away.

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## Just say 'oui' to new Air album

■ Air's latest album departs from their previous work, featuring digitized vocals and dreamy drum machine beats



Air '10,000 Hz. Legend'  
Astralwerks  
★★★★☆

By Dave Depper  
Oregon Daily Emerald

"10,000 Hz. Legend" is the new album by French chill-meisters Air. It is also the weirdest music I have heard all year.

Air rose from relative Gallic obscurity to worldwide acclaim a few years back with "Moon Safari," a record so kitsch-cool, so Franco-fresh, so bachelor-pad seductive that everybody from teenagers to gray-haired swingers sang its praises. It was all about the Rhodes piano vibe, the acoustic guitar and the string sections. It was so laid back that parents used it for after-dinner music, and stoners liked it for obvious reasons.

Many people would probably agree that it was a hell of a make-out album, too.

We last heard from Air about a year and half ago, when they provided the soundtrack for the film "The Virgin Suicides." A creepy pastiche of funeral organs and haunted-house vibes, it didn't exactly seem like an official new Air album per se, but it was a wholly satisfying effort that made Air fans salivate over the pending "real" new Air album.

And now we have "10,000 Hz. Legend." If "Moon Safari" was a cool whiff of pure oxygen, then "10,000 Hz. Legend" is a gas mask full of industrial-strength nitrous oxide.

"10,000 Hz. Legend" sounds nothing like Air's previous work. Gone are the brief flashes of Moog, the angelic female vocals and the jazzy undercurrents. Instead, we have robotic drum-machine beats, vocals rendered unrecognizable by computers and sound effects that sound like they're coming from the neigh-



Courtesy photo

borhood of the Crab Nebula.

Warning: Don't try making out with your girl to this album unless she's a cyborg.

This album is just so weird that I'm having a hard time figuring out how to describe it accurately. Perhaps talking about some of the songs will help.

"10,000 Hz. Legend" kicks off with "Electronic Performers," a song designed to make you think that Air have gone crazy. It's slow as molasses, and out of the thick electronic soup that is the music, a severely slowed-down, French-accented voice intones lyrics like "machines gave me some freedom/synthesizers gave me some wings/they drop me through 12-bit samplers/we are electronic performers." What are they talking about?

The next song is called "How Does It Make You Feel?" and it's even stranger. While a mournful acoustic guitar plays and a choir sings in the background, a computerized voice whispers sweet nothings into the listener's ear. That is, until the overblown gospel chorus comes around, sounding like a vacuum-sealed holdover from 1972.

Beck, he of the newfound "loverman" swagger, shows up on two tracks. "The Vagabond" wouldn't sound out of place on Beck's "Midnite Vultures," and he reads a trippy poem over the song "Don't Be Light." He adds a welcome touch of humanity to what would otherwise sound like a rather cold album.

Other highlights include the Backstreet-Boys-on-bad-acid swagger of "Radio #1," the Wild West tale of a blowjob provider on "Wonder Milky Bitch" and the utterly brain-warping psychodrama that is "Sex Born Poison." Sample lyric: "Who dares to wake me?/prince from the biomass/meet my desire sensors/my atom juice of joy/you want to fuse my affective circuits."

Listening to "10,000 Hz. Legend" basically involves one hour of feeling like your head is going to explode from information overload. It is also proof that French people get high, perhaps often. While the album is definitely an acquired taste, I would heartily recommend that you borrow it from a weird friend, fall in love with it and then buy your own ticket to outer space with Air.