

Thursday, April 25

12:15 p.m. — Songspinners, (SHOCASE performance), Hult Center Lobby, Seventh Avenue and Willamette Street, 682-5000, free.

7 p.m. — "Rhythm is the Cure," (Southern Italian ritual drumming, dance and healing chants), International Lounge, EMU, \$10.

7:30 p.m. — "Steel Magnolias," (theater), Soreng Theatre, Hult Center, 682-5000, \$15 to \$25.

8 p.m. — "As You Like It," (theater), Lord Leebrick Theatre Company, 540 Charnelton St., 465-1506, \$16.

8 p.m. — Medeski, Martin & Wood, (jazz and funk), McDonald Theatre, 1010 Willamette St., 345-4442, \$25 advance, \$27 at the door.

9 p.m. — Abandon Ship, (indie rock trio), The Buzz Coffeehouse, EMU, 346-0590, free.

9 p.m. — Casey Neill Band, (rock), Sam Bond's Garage, 407 Blair Blvd., 431-6603, \$5.

11 p.m. — Nimbus, (guitar jams), Samurai Duck, 960 Oak St., 345-6577, \$3.

Friday, April 26

2 p.m. — Obo Addy and Okropong, (African music and dance lecture), Gerlinger Annex Dougherty Dance Theatre, free.

7 p.m. — "Eat Drink Man Woman," (film), IRC, free.

7:30 p.m. — "Underground Zero: Filmmakers Respond to 9/11," 1136 W. Fifth Ave., \$3 to \$5.

8 p.m. — Obo Addy, (world music), Beall Concert Hall, 346-5678, \$8 advance, \$10 at the door.

8 p.m. — "Steel Magnolias," (theater), Soreng Theatre, \$18 to \$30.

8 p.m. — "The Adding Machine," (theater), Robinson Theatre, \$5 to \$12.

8 p.m. — "A Funny Thing

Happened On The Way To The Forum, (theater), Actors Cabaret of Eugene, 996 Willamette St., 683-4368, \$17 advance, \$22 at the door.

8 p.m. — Prodd, Ordinary K, Northwest Royale, Half-Rack, (college rock), WOW Hall, 291 W. Eighth Ave., 687-2746, \$7.

8 p.m. — The Visible Men, (jazzy funk and swing), McDonald Theatre, \$5 advance, \$8 day of show.

9 p.m. — Abakadubi, (family funk), Sam Bond's Garage, \$5.

9 p.m. — The Visible Men, Dan Jones & Tom Heini, McDonald Theatre, \$5 advance, \$8 day of show.

9:30 p.m. — Tim Clarke Quartet, (jazz piano), Jo Federigo's, 259 E. Fifth Ave., 343-8488, \$4.

9:30 p.m. — Sirius Jones, Left Hand Smoke, (college rock), Wild Duck Music Hall, 169 W. Sixth Ave., 485-3825, \$7.

11:45 p.m. — Absoute Improv, Lord Leebrick, \$4.

Saturday, April 27

5 p.m. — Women's poetry celebration, Tsunami Books, free.

7:30 p.m. — Peter Thomas, (classical guitar), Newman Center, 1850 Emerald St., \$5.

8 p.m. — Techno Spinning Mayhem, (hosted by John Ward), The Buzz, free.

8 p.m. — "The Beauty Queen of Leenane," (comedy-drama), Actor's Cabaret, \$17.

8 p.m. — "As You Like It," (theater), Lord Leebrick, \$16.

8 p.m. — "The Adding Machine," (theater), Robinson Theatre, \$5 to \$12.

8 p.m. — Martin Sexton, Chris Trapper, WOW Hall, \$15 advance, \$16 at the door.

9 p.m. — Foggy Valley Boys, (family funk), Sam Bond's, \$3 to \$5.

9:30 p.m. — The Vipers, featuring Eagle Park Slim, Deb

Cleveland Band, Wild Duck, \$8.

9:30 p.m. — Olem Alves Quartet, (jazz piano), Jo Federigo's, \$4.

9:30 p.m. — The U-Genie Band, (spirit music), Black Forest Tavern, 50 E. 11th Ave., 344-0816, free.

Sunday, April 28

1 p.m. — Star Wars Marathon, (episodes 4 through 6), McDonald Theatre, \$6, free for children under three.

3 p.m. — University Symphony, (classical), Beall Concert Hall, \$5.

3 p.m. — "Literary and Artistic Response to Terrorism," 180 PLC, free.

7:30 p.m. — ¡Cubanismo!, EMU ballroom, \$18.50 general public, \$9.25 students.

Monday, April 29

8 p.m. — Oregon Brass Quintet, (faculty recital), Beall Concert Hall, \$4 students, \$7 general public.

9 p.m. — Anticon, featuring Sole, Passage, Restiform Bodies, Kevin Blechdom, (hip-hop), WOW Hall, \$10.

Tuesday, April 30

8 p.m. — Dead Prez, (hip-hop), McDonald Theatre, \$15 advance, \$17 at the door.

9 p.m. — Amy Speace, (folk-rock-pop with an indie edge), The Buzz, free.

10 p.m. — Jaka, (world beat afro-pop), Taylor's Bar and Grill, 894 E. 13th, 344-6174, \$5.

Wednesday, May 1

8 p.m. — The Beta Band, (rock), WOW Hall, \$15 advance, \$16 at the door.

8 p.m. — Cracker, the Sound of Urchin, (slacker anthems), Wild Duck, \$13 advance.

8:30 p.m. — Groove Carnival, (organ jazz), Luna, two-drink minimum.

Poetry

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"If you read poetry, this crowd will support it," sophomore Chris Birke said. "You can read anything. They won't necessarily like it, but they will support it."

Birke started attending poetry night last year. Like many other poets at the Buzz, he said traditional written poetry lacks a certain spirit or connection with the reader — but poetry written to be performed gives poetry a specific and intimate connection with the crowd.

"Poetry written for classes is designed for people to sit and contemplate," he said. "Read poetry is designed for the audience to be active and feel the message."

Monday night's poetry had more in common with spoken-word and hip-hop than anything lifted from the syllabus of a standard English class. Many of the poets have responded to the live audience and changed the nature of their poetry. Performed poetry is usually longer than traditional poetry, Birke said. It also carries more alliteration, sound effects and musical rhythms.

Langston said a huge chasm exists between the standard academic poetry taught today and poetry that is mostly written to be performed.

"Literary readings are well attended — and there is some really great poetry there — but people don't even know if they are supposed to clap," he said. "There is no connection with the audience."

Taking the argument one step further, Langston said academic po-

etry alienates poetry's potential popularity with people outside the walls of academia.

"The way (academic) poetry is constructed, it has no ability to capture the populist ear," he said. "It has gotten away from where its real power is — the people."

Langston started the poetry nights shortly after he came to the University three years ago. He scoured Eugene's art scene and found a lot of bookstores and coffeehouses offered poetry as a secondary activity, not as a headliner. Music always came first for many venues, he said.

"Poetry is different than music. You can groove to music and still talk with your friends," he said. "You can't zone out to poetry, you must stay awake to what is happening."

Stressing a love of poetry above all else, Langston wanted a place where many different people can come together and enjoy poetry. During the two and a half years, the eclectic crowd became just as important as the poets and performers.

"We have hip-hop b-boys, smart kids, drunken greasers, tribal people and frat kids," he said. "Language is a connecting factor that exists to join these weird people in the oldest way."

On any given Monday night, the Buzz will fill up with nearly 30 poets and 75 audience members. The performances run the whole gamut from stand-up comedy to songs, blatant politicking to announcements of other poetry events. Sitting in a corner behind a microphone, under the lights, they read from notebooks, scraps of paper

and school tablets. The Buzz can get so quiet, only the cappuccino machine is heard. On any given night, many of the poets try to read whatever they have been writing lately. However, there are also older poems, and even a few standards that come back week after week.

"Some of the best poems are the favorites that always come back," said Sam Rutledge, a LCC student. He pointed out a poem of Langston's called "Psychedelic Basketball," and "Mary Magdalene" by Anny Gateley, a University senior.

"I've heard these poems 1,000 times, and I want to hear them 1,000 more times," he said.

Gateley loves both sides of the equation, being an audience member and performer.

"When you hear somebody reading their poetry, it comes alive," she said.

However, many poets admit the power of performance is a driving factor to return week after week. Standing under the lights with all eyes focused on you is a very electric feeling — similar to acting on a stage.

Theater major Christina Jamerison said she has been onstage with drama and her own poetry. While she loves drama, she is convinced that the personal and intimate nature of poetry is a much more intense performance.

"There's a big difference in saying to the audience, 'Here's my heart and soul on a silver platter, and you can take it.'"

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