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## School of Music

UNIVERSITY OF OREGON

& Department of Dance



## OCTOBER CONCERTS!

Clip and Save this Calendar

For more information on School of Music events, call 346-5678, or call Guardline at 485-2000, ext. 2533 for a taped message.

- Thur. VIOLA & COMPANY**  
10/3 UO Faculty Artist Series 8 p.m., Beall Hall  
\$7 General Admission, \$4 students & senior citizens
- Fri. DOLLAR VALUE of CONTACT IMPROVISATION**  
10/4 Department of Dance 8 p.m., Dougherty Dance Theatre  
\$10 General Admission, \$5 students & senior citizens
- Sun. GYPSY FOLK MUSIC & DANCE**  
10/6 UO World Music Series 8 p.m., Beall Hall  
\$10 General Admission, \$8 students & senior citizens
- Thur. OSIRIS PIANO TRIO**  
10/10 Chamber Music Series 8 p.m., Beall Hall  
Reserved seats \$12, \$22, \$27, available at the Hult Center (682-5000) or EMU (346-4363)
- Tue. FACULTY PRELUDE**  
10/15 Chamber Music by UO Faculty 8 p.m., Beall Hall  
\$7 General Admission, \$4 students & senior citizens
- Sun. MADELEINE FORTE, Piano**  
10/20 Guest Artist; Music of Chopin 4 p.m., Beall Hall  
\$7 General Admission, \$4 students & senior citizens
- Tue. STEVEN POLOGE, Cello**  
10/22 VICTOR STEINHARDT, Piano  
UO Faculty Artist Series 8 p.m., Beall Hall  
\$7 General Admission, \$4 students & senior citizens
- Fri. HOMECOMING CONCERT**  
10/25 University Singers, University Symphony, Jazz Ensemble, and Wind Ensemble 7:30 p.m., Beall Hall FREE Admission
- Sun. UNIVERSITY SYMPHONY**  
10/27 UO Ensemble 3 p.m., Beall Hall  
\$5 General Admission, \$3 students & senior citizens
- Tue. OCTUBAFEST**  
10/29 UO Ensemble & Guests 8 p.m., Beall Hall  
\$5 General Admission, \$3 students & senior citizens

For our complete calendar, check: [music.uoregon.edu](http://music.uoregon.edu)

## Student Groups

Advertise your events in the Oregon Daily Emerald. We have special university rates. Call 346-3712.

# Drums & Tuba showcase 'tight-knit' arrangements

## CD review

Aaron Shakra  
Pulse Reporter

"I think the goal is to get people to say 'I've never seen anything like that before in my life, and it fucking rocked.'" —Brian Wolff, on the making of "Mostly Ape."

Instrumental music can be described in a near infinite variety of ways. It's more malleable; listeners are allowed to interpret and reshape the music for a variety of their own life situations, as opposed to those that a singer or lyricist might explicitly discuss. And then there's the advantage of being able to focus solely on the music — notes, rhythm, et cetera, which often allows instrumental groups to become more technically proficient.

"Drums & Tuba" is actually a misnomer. The band's name implies a duo, but the group comprises three musicians: Tony Nozero on drums, Brian Wolff on tuba and trumpet and Neal McKeeby on guitar. "Mostly Ape" is the band's fifth album overall, their second released on Ani DiFranco's Righteous Babe Records label. DiFranco co-produced "Vinyl

Killer," the band's first release on her label. No producer credit is assigned for "Mostly Ape," however.

The songs on "Mostly Ape" are composed, tight-knit musical arrangements. This means that the band isn't improvising or simply jamming off a few chords and then recording the results. Reviews of the band's past work have attempted to describe it as "jazz/funk" or "post-rock/experimental marching-band funk." Based on the supplied press material, band members seem comfortable referring to their sound as "rock 'n' roll."

The album has a narrative structure and often comes across like music for a movie that's never been made. There are song breaks between each of the 12 tracks. Listening to the segue between "Superbee" and "Breakfast with Miletus," for example, shows that the band carefully considered the track order.

The jacket notes that "Mostly Ape" was largely recorded live in the studio, meaning there were minimal overdubs or additions to the band's original recording sessions. It's surprising that a trio could create dense pieces in such a manner. Interesting sounds pop up on every track, but who knows if they come from instru-



ments or other sources (Nozero is also given credit for "electronics").

Tuba-player Wolff is at an advantage — despite all the interesting things happening on some of the songs, they might otherwise come across as standard funk exercises ("The Metrics," for example) without the anachronistic instrument accentuating the groove.

"Mostly Ape" is too strange to come to any final conclusions about. People who buy the album will probably end up listening to it many times before deciding whether they like it. This translates to "interesting" — although the question arises as to whether it's possible for listeners to dance to this stuff.

Contact the pulse reporter at [aaronshakra@dailymerald.com](mailto:aaronshakra@dailymerald.com).

# "Read My Lips" balances between complex, simple

## Movie review

Ryan Bornheimer  
Senior Pulse Reporter

The French film "Read My Lips" has been described as "Hitchcockian" by critics. The word is one of those catch-all slogans advertisers love to blast across posters and trailers.

But from the start, "Read My Lips" fights that unfairly evocative and misleading header, emerging as its own unique beast — emotionally complicated on the surface but rather simple in the end. And that's a good thing.

The movie, directed by Jacques Audiard from a script by Audiard and Tonino Benacquista, does owe its more obvious cinematic elements to Hitchcock — the voyeurism of "Rear Window" and the lush score of "Vertigo." But that's about it.

"Read My Lips" tells the story of Carla Bhem (Emmanuelle Devos), an alienated secretary with an odd disposition and a hearing aid in each ear. After Carla faints from exhaustion at work one day, her boss lets her hire an assistant, who arrives in

the form of Paul Angeli (Vincent Cassel), a former thief fresh out of jail. Perhaps recognizing a kindred spirit, Carla continually covers for Paul despite his somewhat obvious ineptitude in the office.

Ultimately, Carla ends up drifting into Paul's world of dance clubs and shady characters. The ex-con uses her talent for lip-reading in a scheme to rip off a crooked club owner, and intrigue ensues.

The opening moments of "Read My Lips" move along nicely. Bhem and Cassel have an odd anti-chemistry. One might think by these scenes that a quirky love story would follow, if it weren't for the ominous atmosphere that lingers. Audiard leaves their eyes in shadow much of the time and often shoves the camera in their faces, revealing every crevice.

It's this visual scheme that distances "Read My Lips" from anything easily described as Hitchcockian. Audiard's camera doesn't float over the story but keeps a frenetic vision throughout. The camera is often in the mix or darting all over to catch bits of action. The style works for about three-quarters of the movie. When the story starts to shift from a

character study to a low-key heist film, the action needs a boost of rhythm and style that never comes.

The lagging mid-section, however, gives way to a simple yet satisfying payoff. Some welcome suspense kicks in, and the true nature of Carla reveals itself. In the beginning, Carla appears to be simply a bored, lonely woman seeking a little excitement and a "special someone" — the kind of sexually repressed oddball who spends Friday nights dressing up for dates that never happen, just to see how she'd look if she were going out. But by the end, we see that we weren't giving her enough credit.

One could argue, perhaps, that Carla ventures to the dark side for the intimacy Paul offers or the excitement his lifestyle offers. But by the end, her true motivations seem less cerebral and more carnal. She doesn't play along for love or money or even the rush — only the prospect of good, old-fashioned sex.

"Read My Lips" is now playing at the Bijou.

Contact the senior pulse reporter at [ryanbornheimer@dailymerald.com](mailto:ryanbornheimer@dailymerald.com).

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UO CULTURAL FORUM

**EVENTS**

**The Princess and the Warrior**  
A film by Tom Tykwer  
Thursday, October 3  
100 Willamette, 8p.m.  
\$2 students, \$3 general  
(tickets available at the door)

**Bob Dylan**  
The folk and rock legend in concert  
Saturday, October 5  
MacArthur Court, 8p.m.  
\$37.50 students, \$50 general  
(tickets available at the EMU Ticket Office)

**The Oregon Grind**  
Seven band rock festival  
Sunday, October 13  
Quad in front of Knight Library  
FREE

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