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# Karney sucks competently

Mediocrity is Karney's strong point; her band excels at reminding listeners of better, dynamic music

By Ryan Nyburg  
Senior Pulse Reporter

After so many great singer-songwriters passed on to the big folk festival in the sky last year, it's good to see that a new batch is attempting to take the reins. But while making an effort is a laudable act, so is good songwriting. Funny how that fact seems to escape so many people.

One of the most recent of these no-talent demon-spawn is Karney (yep, just "Karney"), whose self-titled album is somehow able to exemplify all that is mundane and worthless in rock music. An amazing feat for certain, especially from an apparent newcomer, but I've never been one to doubt the potential for everyday people to create music that

truly and honestly sucks.

The problem does not lie in a lack of talent. Karney and her band are competent musicians in their own blandly

## CD REVIEW

repeating the standard rock forms of years past. The music never strives to be anything new or inventive; in fact the band even seems to scorn any inventive behavior instead of aiming for the predictable and boring.

But in itself, the music is not the problem. Many songwriters have overcome worthless accompaniment by the pure force of their lyrical and melodic power. Karney is not one of this select few. Lyrically, her songs are stripped-down tales of drugs, lost love, want and rebellion. All pretty standard

fare these days, and Karney doesn't really add anything new to the mix, other than maybe a startling lack of detail.

In fact, the songs are so stripped that they cannot possibly hold any connection to real life. While they are more than likely about something, this does not necessarily translate into something meaningful. Throughout the album, Karney fails to make any convincing argument as to why anyone should care. Someone also might have wanted to point out to her that no matter how much you twist your vocal inflection, "earth" and "dirt" do not rhyme.

With all that said, I would like to offer my sincerest thanks to Tom Heintz for putting out a record worth hearing. This Eugene resident's latest, entitled "With or Without Me," is certainly an interesting piece of work. Featuring a wide variety of local musicians playing background, Heintz

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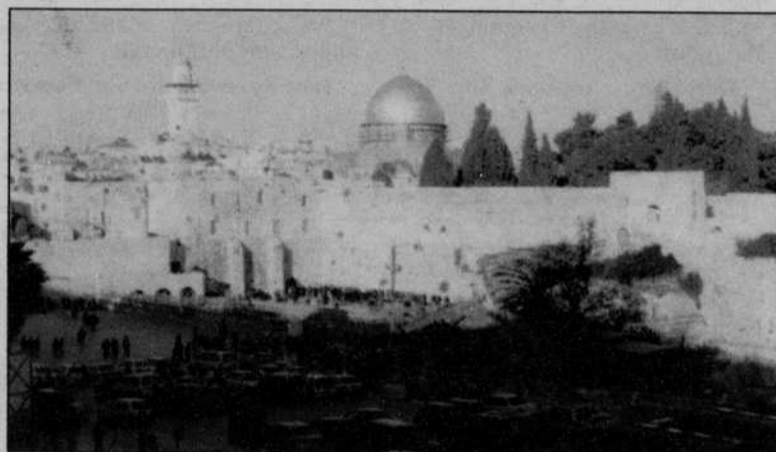
## ISRAEL

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rorism except for incredibly tight security measures in odd places, such as malls. After our group left Tel Aviv, a bomb was detonated at a bus stop outside the city in a suburb that we had passed only days before. The moment was startling, like looking in the mirror and seeing your own mortality.

One of the most touching experiences I had in the country came from a fortunate interaction with a tour guide at Independence Hall. Our docent was a woman, about my mother's age, who told us point blank that she did not want her children to serve in the army (2-3 years of military service is compulsory in Israel after high school graduation, and college is postponed until later) but she added that it would be unfair to ask that they be given exceptions, and that they would probably be fine. However, her voice betrayed her statement and I could sense her suppressed fear. Still, I also noticed the strong confidence at her core that so many of these people tap into.

Although Israel is a country where people cannot dig more than a few inches down before uncovering archeological remains, the country is, for the most part, shockingly Westernized. For me, the phrase "Middle East" conjured images of crowded dirty cities, bumpy roads, camels and people in



Steven Neuman Freelance Photographer

The Western Wall of the Temple Mount in Jerusalem is considered one of the holiest sites to modern Jews. The Dome of the Rock (center) is sacred to Muslims.

ancient fashion. These images could not be further from the truth. The country seems more like Southern California than anything else. The cities feel like incarnations of American ones with a slight twist, and the citizens dress more fashionably than most in Eugene. The only camels we ended up seeing belonged to the Bedouin (one of the last Arab nomadic tribes) who left them tied up outside their tents next to their cars.

One of the few exceptions to this seeming normality was the prevalence of soldiers. Having armed forces so prevalent constantly breaks the illusion that these cities could just be San

Diego. The Israeli army is everywhere in the country, and it is as much a part of the youth culture as, say, going away to school for the "college experience" is for Americans. Twenty-year-old Israelis, dressed in green fatigues with semi-automatic weapons strung around their necks, stroll around tourist destinations (the army takes the soldiers on sightseeing tours of the country as part of their duty) talking on their cell phones. It is a surreal sight, made even more so by the soldiers' close proximity to my own age.

Steven Neuman is a freelance reporter for the Emerald.

## Reggio's film shows life as war

'Naqoyqatsi,' the third in a series of films from director Godfrey Reggio, is ideal for renting on DVD

By Aaron Shakra  
Pulse Editor

A forgotten film need not be limited to something old, especially when the film didn't even play on the big screen in Eugene. "Naqoyqatsi," which ran theatrically in 2002 but missed the Emerald City, has recently been released on video.

## FORGOTTEN FILMS

This is the third film of Godfrey Reggio's "-qatsi" series, so named after words from the Hopi language. "Koyaanisqatsi," released in 1983, translates to "life out of balance." "Powaqqatsi," released in 1988, translates to "life in transformation." And finally, with "Naqoyqatsi," we have, "life as war," or "war as a way of life." The producers add their own interpretation of this word, which is "civilized violence."

The word "tone poem" is fre-



Courtesy

Stills from Godfrey Reggio's "Naqoyqatsi," which was recently released on video and DVD.

quently used to describe this style of film, arguably pioneered (or at least popularized) by director Reggio. Each is a series of filmed images delivered to a sweeping orchestral score by Philip Glass.

While the titles describe the narrative theme of each of the films, the tag line for "Naqoyqatsi" is somewhat misleading, because it disguises the multiple meanings the film contains. Yes, images of war are prevalent, but these are also paralleled with those of technology, biology, industry and modernization.

Obviously, the connection here is that these two are inextricably linked. What might not be so obvious is how humans have increasingly come to reflect their own creations — that this drive toward war and civilization is ultimately dehumanizing, alienating and out of balance with sustainable living.

Of course, this might be assuming too much. Since "Naqoyqatsi" is entirely image and music-driven and completely lacks dialogue, there is space for a viewer to make

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# Music and Dance

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## JANUARY CONCERTS

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

|                          |   |
|--------------------------|---|
| <p><b>Thur. 1/8</b></p>  | <p><b>I MUSICI de MONTREAL</b><br/>Chamber Music Series 8 p.m., Beall Hall<br/>Music by Borodin, Bruckner, Denis Gougeon. Limited \$5 student rush tickets; reserved seats \$12, \$25, \$29, at the Hult Center (682-5000) or EMU (346-4363)</p>  |
| <p><b>Sat. 1/10</b></p>  | <p><b>JEFFREY JACOB, Piano</b><br/>Guest Artist Recital 8 p.m., Beall Hall<br/>Performing contemporary piano music. FREE Admission</p>  |
| <p><b>Tue. 1/13</b></p>  | <p><b>GLEB KARPUSHKIN, Horn</b><br/><b>ALEXANDER TUTUNOV, Piano</b><br/>Guest Artist Recital 8 p.m., Beall Hall<br/>One of Russia's leading horn players. FREE Admission</p>  |
| <p><b>Fri. 1/16</b></p>  | <p><b>OREGON JAZZ ENSEMBLE</b><br/>with <b>DIANE MONROE, Jazz Violin</b><br/>UO Ensemble &amp; Guest Artist 8 p.m., Beall Hall<br/>\$5 General Admission, \$3 students &amp; senior citizens</p>  |
| <p><b>Sun. 1/18</b></p>  | <p><b>RICHARD GWILT, Baroque Violin</b><br/><b>WINNIE KERNER, Harpsichord</b><br/>Guest Artist Recital 4 p.m., Beall Hall<br/>Scottish and Italian music from the 18th century.<br/>\$9 General Admission, \$5 students &amp; senior citizens</p> |
| <p><b>Wed. 1/21</b></p>  | <p><b>UO CHAMBER CHOIR</b><br/>UO Ensemble 8 p.m., Beall Hall<br/>\$5 General Admission, \$3 students &amp; senior citizens</p>   |
| <p><b>Thur. 1/22</b></p> | <p><b>OREGON STRING QUARTET</b><br/>with <b>DIANE MONROE, Violin</b><br/>UO Faculty Ensemble &amp; Guest Artist 8 p.m., Beall Hall<br/>\$9 General Admission, \$5 students &amp; senior citizens</p>  |
| <p><b>Fri. 1/23</b></p>  | <p><b>"NO TENORS" Vocal Recital</b><br/>Benefit for UO Opera Program 8 p.m., Beall Hall<br/>Music by Mozart, Verdi, Donizetti, and Weill.<br/>\$18 and \$10 reserved seats; 346-4363 for tickets</p>  |
| <p><b>Wed. 1/28</b></p>  | <p><b>OREGON WIND ENSEMBLE</b><br/>UO Ensemble 8 p.m., Beall Hall<br/>FREE Admission</p>  |



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