

BURLESQUE

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"As long as it doesn't involve fire," Martin said.

The acts are as diverse as the imaginations of the performers can make them. Keeping with the burlesque sensibility that governs the show's content, more than half of the performers are strippers. Other acts include stand-up comedy, a cappella singing, knife dancing and synchronized roller skating, all of it hosted by the show's rotating group of emcees.

"It's always a weird show," head of security and part-time emcee Jason Cronk said. "Sometimes we have a girl who just hauls a bunch of TVs and radios on stage and then just smashes them."

Many employees of John Henry's get in on the act. Security guards crack jokes and bartenders do dance routines. The house band, the Broadway Quartet, plays old-school jazz for many of the performances, giving the strippers a beat to strip to.

"It's really cool to be involved with," security officer and part-time emcee Chet Reeves said. "There's a lot of originality involved and it's very open."

One of the most popular events is the strip-off, which is held near the end of each show. Audience members are invited to come up and try their skills against the previous week's winner. There is no prerequisite for gender or experience, and anyone who feels they are good enough can give it a shot.

"I love the strip-off," customer Kendra Carnes said. "Especially when the guys perform. They're hilarious."

The management sees the stripping as an important aspect of the show.

"We're not trying to be a strip club," Martin said. "We don't want to be that kind of high-testosterone environment."

John Henry's is looking to expand the show during the coming months, according to Martin. Among other things, it wants to amplify the 1930s-style decor and make everything "a little more classy."

As it is, the show is quickly becoming one of the biggest draws in John Henry's roster of performances. Since moving to its current location from its former West 11th Avenue address last year, the bar has hosted a wide range of musical performances, including local bands such as The Courtesy Clerks and out-of-town acts including the Eric McFadden Trio.

But the Broadway Revue is the show that John Henry's calls its own. For all the show's risqué subject matter, the management thinks it's worth whatever problems it might cause.

"For every one complaint we get about something that happened on stage, we get 20 compliments," said Martin.

Audience members and performers are of the same mind, and many hope the show continues for some time. "It's entertaining," stand-up comedian Randy Mendez said. "It's cheaper than a strip club and not as seedy. It's also the only thing to do on a Sunday night."

Or as a member of the audience shouted at the stage after one performance: "I love this place!"

John Henry's is located at 77 West Broadway. Tickets for the Broadway Revue are \$5 at the door. Admittance is restricted to those 21 and over.

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"(Burlesque is) entertaining. It's cheaper than a strip club and not as seedy. It's also the only thing to do on a Sunday night."

Randy Mendez
Stand-up comedian

CHILINGERIAN

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waitresses arrive at your table sporting everything from pink hair to leather pants to a heart painted around one eye for Valentine's Day, and they enjoy being part of the coffeehouse's personality. They are upbeat (even until closing time at 2 a.m.), treat you like a guest and have no problem listening

to your laments about life.

Every medium- to large-sized town should have a coffeehouse like Pied Cow. One that can be the last stop of the night because it won't close before you feel like going home. One where you will never be bored of the menu, the atmosphere or the people.

So to all you business majors out there (and anyone with a streak of entrepreneurship), someone needs to do

me and the city of Eugene a favor. Buy the next old house you see for sale, hire an interior decorator with a bohemian style, get a few creative culinary experts and recruit a set of fun, funky waiters. Then watch the students flock.

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SHAKRA

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not be some juggernaut of change. It's really quite simple.

At this point it is important to emphasize that while poetry is commonly considered a genre, or form of writing, Lorde wants to move beyond that interpretation. In her essay "Uses of the Erotic: The Erotic as Power," Lorde reclaims the term from its common, plasticized definition and says that the erotic is true knowledge, a true understanding "which can only wait upon, or clarify, that knowledge, deeply born. The erotic is the nurturer or nursemaid of all our deepest knowledge."

While this could easily be taken out of context, Lorde says that once we have experienced a fullness and depth of feeling, we go "beyond the encouraged mediocrity of our

society." The strength of the erotic, then, equates with true empowerment. True empowerment equates with poetry. There is no distinction between the terms; they are one.

Now, I've gone this far using the s(pirituality)-word without really defining it. Well, this may either further complicate things, or perhaps simplify them, but the spiritual is inherently empty. Not empty of meaning, but empty of form.

In another poem, Rumi writes: "every craftsman / searches for what's not there / to practice his craft... Workers rush toward some hint / of emptiness, which they then / start to fill. Their hope, though, / is for emptiness, so don't think you must avoid it. It / contains what you need."

Written poems illustrate this sense of emptiness. What's left out, in the form of line break and negative space — takes on the same importance as what's there, if not

more. We need only consider short poems, or forms like haiku, which have endured for years because of their resonance of meaning.

If Lorde believes that the erotic is poetry not only written, but poetry lived, then spirituality does not have one definition. It is anything that empowers and brings us together. In peace and recognition of life. In listening and in understanding. It is not judgment. It is ours to find within and claim, and it is not to be experienced second-hand.

In conclusion: There is no conclusion. Which is somewhat appropriate for such a topic. I will say I'm retiring this column for now. The next logical step is to stop writing about this stuff and take it to the streets.

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JAZZ

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and honest appreciation. These tracks don't leave you feeling cheated, like you had just heard them in the background of a supermarket. What you realize is that music should be interpreted. Just as a music review tries to interpret sound with words, Mehldau's interpretations are an attempt at description and maybe even homage to musicians he respects.

In fact, the standout track on the

album is Mehldau's interpretation of "Everything In Its Right Place," by Radiohead. The song opens with Grenadier's solo bassline that creates the outline for the song. It is modal in nature, solid and straightforward, but creates a tension that is released once the piano and drums come in about a minute into the bass solo. The melody is played chillingly on the upper keys of Mehldau's piano, while Grenadier's bass notes bridge the various gaps that give the song a heavy, dark feel to it. It is fascinating to hear a song you know the words to played in such a meditative fashion. After hearing this song, it seems as if it was supposed to be

played by a piano trio, not a five piece rock band.

All that said, the Brad Mehldau Trio's "Anything Goes" is a great piece of art that proves that jazz is not repeating itself, but redefining and branching out, moving ahead into the future.

The Brad Mehldau Trio will play in Eugene April 13 at The Shedd Concert Hall, located at 868 High St. Ticket prices range between \$6.25 and \$28.50 depending on seating and the number of tickets purchased.

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