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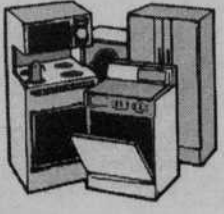
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- 1175 Highway 99, 607-4541 (our huge car lot).

3 

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PULSE BRIEF

35th annual Bach Festival begins tomorrow

The 35th annual Oregon Bach Festival will open tomorrow with a performance by the Pacific International Children's Choir at the Hult Center. The festival, headed by founder and conductor Helmuth Rilling, will run through July 11 with performances at the Hult Center for the Performing Arts, the Beall Concert Hall, Central

Lutheran Church and the First United Methodist Church.

"Since this is our 35th year, we've decided to look back at some of the masterpieces we've performed in the past," spokesman George Evano said.

According to Evano, the festival's highlights include a performance of Bach's "St. Matthew Passion" on Friday and a performance of Mozart's "Requiem" by the Festival Chorus and Orchestra on July 2.

Other recommended events include Jeffrey Kahane's performance of Bach's

"Goldberg Variations" on July 1 and a July 2 Composers Symposium titled "The George Crumb Commissions," which will feature three concerts of works by Crumb, performed by the Third Angle Music Ensemble.

Tickets prices for the Bach Festival vary, ranging from free to \$55 for individual concerts. Complete festival passes are also available. Pricing and a concert schedule can be found at the festival's Web site, <http://www.oregonbachfestival.com>.

— Ryan Nyburg

ALBUMS

continued from page 5

Detachment Kit seems to have trouble doing on its effort, "Of This Blood." Many of the songs on the album feel like half-baked ideas which need to be shoved back into someone's brain so a little more thought can go into them. It would have been worth the extra effort, because the handful of songs that do work are excellent.

The group is one of the rising number of bands that are taking the emo prototype and doing something interesting with it. But unlike the band's distant compatriots in the Blood Brothers and the Appleseed Cast, Detachment Kit doesn't really seem to know what it's trying to accomplish. The lyrics are all intelligent and cool,

albeit essentially meaningless, and the group boasts some decent instrumental chops, but in the end, it just doesn't go anywhere.

Finally, in another area of the music spectrum, we have I See Hawks in L.A., a California country outfit peddling its spacey vocals and George Jones stylings on its sophomore effort, "Grapevine." It shouldn't be too surprising that the only people doing anything interesting in the country genre are far outside the reaches of Nashville. The self-possessed star-makers in that town have been successfully sucking the blood out of modern country for well over three decades now, creating some of the blandest music to ever be spewed across the airwaves.

I See Hawks has stepped away from all that, harking back to artists like the

above mentioned Jones, Charlie Rich and other members of what will probably be the last wave of great country musicians. Occasionally the band even digs deeper than that, throwing out some Bill Monroe-style bluegrass just to keep things interesting. While at times the album feels pretty much like any other country release, the band keeps throwing in the off-putting distorted guitars or weird, abstract lyrics, keeping listeners constantly on their toes. While there really isn't a whole lot of new ground being broken, the ground that is already there is made comfortable enough to traverse for the time.

I See Hawks in L.A. will be performing July 2 at Cafe Paradiso at 115 West Broadway.

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NYBURG

continued from page 5

has a distinct attraction as a comic form, something which really came to head in the 1970s with Monty Python's Flying Circus ("And now for something completely different") and the endless stream of absurdity flowing from the Zippy the Pinhead comic strip. These days, comedy has become more pedestrian and outright absurdity seems to have sadly fallen out of favor. Yet the non sequitur remains a vital force, through both the above-mentioned musical works and in everyday use.

There is a subtle art to crafting a good non sequitur. It requires an amount of free associative ability, a sense of the absurd and an ear for the inane chatter of everyday conversation. There are various styles within which to work, from the literary ("Eat your porridge quickly for there are bears nearby") to the sociopolitical ("Everyone loves a man with a gun in his hand") to the outright absurd ("Midget golf pros are peaceful creatures").

But, as with so many things these days, remember to keep it short and to the point.

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BIJOU

continued from page 5

for submissions from people in Eugene who have made their own films."

In any case, the late-night shows are en route to becoming a staple of the Bijou's film schedule. Staff and management alike said they were interested in keeping the showings around.

"It would be great if people began to appreciate what an opportunity it is to see these kinds of films again on the big screen," Bijou projectionist Scott McGahan said.

The Bijou's late night shows are every Friday, Saturday and Sunday. Tickets are \$4 for Friday and Saturday shows and \$3 for Sunday shows.

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