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Erik R. Bishoff Photo Editor

Gary Zon and his band, Dismantled, have signed to record labels Metropolis and Dependent. The industrial band is on a nationwide tour that includes more than 20 shows. Zon hopes to 'resuscitate' the industrial music scene with the tour.

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MUSIC

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"Jimmy Eat World is a great, hard-working band and they deserve their success, every bit of it," Dismantled's keytar player "Loud" Chris DeMarcus said.

Meanwhile, Adrian White, the band's live drummer, who has toured with the likes of Delirium and Front Line Assembly, said that right

now, among other things, he is listening to lots of Coldplay, Muse and The Stills.

After the tour, Zon hopes to start practicing and performing with his new band, Aerodrone, a more progressive project that will reflect the diversity of its individual members and be completely separate from Dismantled.

"It's going to be something that's really poppy and for a totally different

crowd than what I'm playing to now," he said. "It will appeal to people who listen to indie rock, pop rock, and the mainstream, but it will have a hidden message behind it."

For more information about Dismantled, the tour, and future projects, visit the official band Web site at <http://www.dismantled.org>.

Kevin Miller is a freelance reporter for the Emerald.

REVIEW

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his last film, "Bowling for Columbine." He works at his best when he has something specific to attack, such as the major automotive companies in "Roger & Me," so with the current Bush administration as his target Moore puts forth some virtuoso work. He only occasionally slips into the muddled and disjointed lack of focus which afflicted "Columbine," as when he discusses the Bush family's ties to Saudi Arabia.

It would be impossible to discuss

the film without going into its politics and the controversy surrounding its accuracy. Moore takes quotes out of context, he makes brash generalizations and he leaves innuendoes to do much of his work. The film can in fact be seen as a powerful political smear ad, catching politicians in unflattering poses and throwing every possible accusation at them.

Moore is often correct in his assertions (his accuracy can be fairly well judged by which claims conservative critics have not bothered to challenge, such as that Bush is cutting war veteran services and soldiers pay at the

same time he is sending more soldiers off to die) and his falsehoods are his right to make. It is his movie, and any audience unwilling to check the accuracy of what they are told deserves to be lied to. Those interested in the falsehoods and deceptions within the film can certainly find ample information floating around.

To Moore's critics, I offer another quote from Godard: "The best way to criticize a movie is to make another one." I think they will have trouble making a film as good as "Fahrenheit 9/11."

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CRUMB

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pieces are just statements of who those composers are."

In addition to the new compositions, "Awakening" and "September Elegy," the works of Crumb's son David, also will be played. The younger Crumb, an assistant professor of composition and theory at the University, is carrying on the musical tradition of his family. George Crumb's parents were both musicians. His daughter, Ann, is an accomplished Broadway singer.

But audiences should be forewarned: Neither of the Crumbs' works nor any of the 13 new

compositions are toe-tapping pieces. They are written to explore the boundaries of the medium, the instruments, the performers and the audience.

"One must listen to the work with a completely open mind and ears so that you explore the fullness of the musical expression," said Robert Kyr, the Symposium director and founder, as well as a professor of composition and theory at the University of Oregon. Kyr, once a student of Crumb's, hopes to expose more people to Crumb's work as well as other contemporary composers.

"I hope that listeners have an unforgettable musical experience with the music of an American master composer," Kyr said.

But, he acknowledges a debt to a forefather in the field and the festival's namesake. "There isn't a composer in the world who hasn't been influenced by Bach."

The Composers Symposium of the Oregon Bach Festival takes place Friday, July 2, 2 p.m. and Saturday, July 3, 10 a.m. and 2 p.m. at Beall Concert Hall. Tickets are \$12 for adults, \$8 for students and seniors. For more information about the Oregon Bach Festival, go to <http://www.oregonbachfestival.com>. More information about George Crumb is available in a special exhibit in the music section on the third floor of Knight Library.

Jackson Holtz is a freelance reporter for the Emerald.

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