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## ARTS & ENTERTAINMENT

### Anderson film more than music: experiments in art, philosophy

"Home of the Brave", a film by Laurie Anderson, gives her fans what they expect: high energy, scintillating movement, comic relief and provocative barbs set against a surreal landscape of changing colors, abstract designs and other images that enhance her music.

Brahms it is not. But art it is. Anderson's sound heads straight for the swadhisatara chakra (a type of African music), which may explain why your brain feels like it has been twisted when you leave the theater.

Review by  
**Mary Courts**

But not unpleasantly. Anyone who can talk down that I-o-w, and offer such sage satire as "peaceful uses for defense weapons research: jump start your pick-up from outer space" is worth watching. A lot.

Ultimately, Anderson is taking aim at some mighty lofty targets — and

with shameful success.

In the first few minutes, she sets the tone for the entire film when she says "I have a problem with two numbers: zero and one. No one wants to be a zero, a nothing, nobody. But everyone wants to be Number One, top of the heap. That doesn't leave much room in there for the rest of us."

It is this middle vacuum that Anderson seeks to explore and flesh out with her songs and visuals; a woman's land where hi-yi-yi is as significant as Kant, 000-00-00 is synonymous with love, and language is a virus from outer space. "When I talk to people I like to sound as intelligent as I am," Anderson says at one point. "It usually works out pretty well."

Huh? If your mind went into a tailspin over that one, take heart. That is exactly the effect Anderson is out to achieve. Like a Zen master, she seeks to rip the rug out from under your reality and turn every truth on its

head. In doing so, she conveys that what we call communication is not communication: we don't talk TO each other, we talk AT each other. And as the Talking Heads have suggested, we aren't going to get anywhere until we stop making sense.

Have I stopped making sense? Let's hope so. For I have been trying to use words to go beyond words just as Anderson uses sound to try to go beyond sound and into soundlessness. In that void between zero and one, mind and body, categories and chaos, everything is possible and nothing is as it seems. It is total. Silence is the language of God, just as it is the language of love, art and truth. It transcends every cultural barrier, every ingrained prejudice and perception and speaks to the heart of human unity. As the saying goes:

Fools argue,  
Wise men talk,  
And the sage is silent.  
-- the Maximums of Ali

You will find this little nugget in the Upanishads, the Bible or the Tao Te Ching. But you won't find it in philosophy class or anywhere else in academia. Too many people are too caught up in Descartes' "I think, therefore I am" to ever be able to appreciate "I don't think, therefore I am," at least as something more profound than sophist swill and hedonist cant.

Anderson's courage is that she has dared to make a film that will in all probability be misunderstood and just dismissed as another weird concert movie. Which it is.

And it is not. It depends on how deep you want to dive. Anderson will take you all the way to the bottom if you want to go. And you cannot say that about Kant or Descartes. The reason is simple and in the end, not too surprising. Artists live truth: intellectuals only think about it. tribulations while trying to find some meaning in his relationship with his girlfriend, who continually switches between Eddie and Mickey.

Other Hollywood groupie character portrayals include Donna, the "sex cushion hitch-hiker," and Bonnie, who is "critically acclaimed" for her sexual prowess.

The play runs tonight through Saturday and returns Nov. 20-22. Tickets are \$2.50 and available at the Robinson Theatre box office or by calling 686-4191. Showtime is set for 8 p.m.

### 'Hurlyburly' tragicomedy

By Dennis Fernandes  
Of the Emerald

People flounder about in their own low self-images and try unsuccessfully to communicate with one another throughout the play "Hurlyburly," a tragicomedy that makes its University Theatre debut tonight at Villard Hall's Arena Theatre.

"Hurlyburly" was written by

award-winning playwright David Rabe. It opened in Chicago and later played on Broadway in 1985.

The director is Lyle Mayer, a graduate student in fine arts who also directed last spring's University production of "Lazarus Laughs."

The critically acclaimed production deals with Eddie and his



Photo by Shu-Shing Chen  
Eddie (Joe Acosta) is preparing Bonnie (Cynthia Besteman) for her date with Phil (Mark Stadsleve) in "Hurlyburly," which opens tonight at the University Theatre



Courtesy photo  
Lulu (Melanie Griffith) sets out to make Charles (Jeff Daniels) "think on his feet" in Jonathan Demme's new film, "Something Wild".

### New Demme film grips, gets 'wild'

"Something Wild" is an apt title for Jonathan Demme's latest film, a comedy with unpredictable characters and even more unpredictable twists.

Professional nice guy Jeff Daniels plays Charles Driggs, a newly promoted vice president in a tax consultancy firm and a closet petty thief. The film opens with him walking out of a diner without paying the check. Bystander Lulu Hankel (Melanie Griffith), a quirkily dressed young woman with a jet black page boy bob, spots the act and confronts him with the evidence.

Review by  
**Sean Axmaker**

Rather than turn him in, she offers him a ride downtown, via a shortcut through New Jersey, and a spontaneous fling turns into something of an adventure for white-collar-businessman Charles, with Lulu both literally and figuratively in the driver's seat the entire way.

Lulu is as unpredictable as she is inventive, and she continually throws Charles into situations to see if he can "think on his feet."

Charles adapts admirably. This excitement is something that has obviously been missing from his life and he decides to continue on with Lulu to her hometown in Pennsylvania. Here she becomes Audrey (her original name), visits home where she introduces Charles to mother (as her husband), dies her hair blonde and attends a high school reunion, with Charles happily in tow.

"Something Wild" has two sides - two visions which are exhibited and examined. At first it displays the charm of "Desperately Seeking Susan," a film with which it shares similarities. Like "Susan," the two main characters of this picture come from two distinctly different worlds (conventional suburban life and unconventional urban life) and the crossover from one lifestyle to another positively affects our drab, straight hero.

Screenwriter E. Max Frye (an ex-Oregonian) and director Demme, however, don't leave the characters that simple. The white-bread posture of Charles is partially misleading, for as the film progresses, we get hints at how his life really is, subtle at first but more obvious as

the story continues. Similarly, Lulu's frivolity begins to change with the introduction of Ray Sinclair (Ray Liotta), a suspicious, unnerving man from Lulu's/Audrey's past.

At about the halfway point of the film, the leisurely pace and harmless antics have taken a marked turn to a darker, scarier world. The pranks of Lulu and Charles are mirrored in the dangerous situations brought on by Ray. Where once Charles only had his reputation to worry about, now his very life is put on the line.

Demme (famous for previous features "Melvin and Howard" and "Stop Making Sense") guides the film with a sure hand, developing the slow shift to black with a measured pace and a logical development, though much of the logic becomes clear only in retrospect. He gets fine performances from the entire cast (particularly engaging is Dana Preu as Lulu's mom Peaches, a refreshingly perceptive and understanding character), finding a solid chemistry between all of his players. His creation of atmosphere is perfect; his

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