





2222 CENTENNIAL (NEXT TO AUTZEN STADIUM) 343-4734

'Grand Canyon' too conversational

deeper into gang life.

FILM: Grand Canyon is currently showing at Cin-oma World. Rated R.



Lawrence Kasdan is a errific screenwriter and has proven himself a fine firector. He has written scripts for an eclectic mix of top-notch films such as the Big Chill, Raiders of

the Lost Ark and Silverado. The script for Grand Canyon is worthy of mention beside those. The film, however, is not.

One of Kasdan's favorite actors, Kevin Kline, plays Mack, an uppermiddle class executive who's living a seemingly rich life with his wife in the sun and splendor, just as we imagine Los Angeles life might be like. While driving home from the airport one night, he takes a shortcut nto South Central L.A.

His car breaks down, and as he waits the tow truck, be is confronted by several youths who seem intent on eringing him some kind of harm. This tense scene resolves itself when he tow truck driver, Simon, played y Danny Clover, convinces them to

Mack feels he has to repay Simon n some way for what might have tary's best friend, the only black been a life-saving action. So he goes woman he knows. There's a good moa Simon's work and invites him for ment where he wonders if this isn't a breakfast after having a dream which symptom of 'the white guy thing.' won't allow him to let the action go

ives and the lives of their respective ing. The problem lies in the whole as important as it might have been. acquaintances mesh in a complicated way the movie is approached. out realistic way that seems true to First of all is the amount of things life. However, the film is so full of Kasdan tries to deal with. At 2 subplots that it barely seems to have a hours, there are a lot of subjects ad-

dressed. Kasdan should have been story line holding it together. One of the important plots arises more judicious as to how many things he wanted to say.

when Claire, Mack's wife, finds an abandoned baby on the side of the As it is, the film is populated with road. She comes to face a life-altering people who don't seem to function in decision as to whether or not to keep the real world with believable lives. it. And Mack has to come to terms Instead, they have incidents that hapwith a night of infidelity - a night he pen and then they explore them spent with his secretary. brough long, thoughtful discussions. Simon is a noble person who has a

But real life doesn't work this way, deaf daughter going to a special and this film is supposed to reflect a school. He also looks after his sister, realistic view of modern, urban life. It who's primary concern is her son, seems like all the characters have who seems to be falling deeper and seen every socially relevant movie and have created a belief system

> his is an odd movie in that just out any given scene by itself is intillating and often insightful and mny. But as a whole, there's a level reality that the film never lands on.

> Steve Martin has a nice extended ameo as a producer of big-budget exloitation films whose life almost changes when he is shot. His scenes almost always have comedic overtones and he is the obvious comic reief in a film that often tends to be eachy and downbeat.

The script by Lawrence and Meg Kasdan boasts excellent dialogue but is mired in its grand intentions to figure out the meaning of life. It's like an over-ambitious episode of thirtysomething.

It ultimately seems to say that if more people had meaningful dialogue over coffee, we could save the world. most of the dialogue that accompa- It's this wholly simplistic view of the They become friends and their nies them is believable and interest world that keeps the film from being

> By Lucas J. Gutman **Emerald Contributor**



Jeremy Sisto (I), Kevin Kline and Mary McDonnell star in this film of urban life and small miracles.

PRIMUS

he added. "We never see things as so seavy that you can't be a little tongue-incheek about them. We tend to be satirical about serious things, and there are some heavy things in our music, but we don't ike to be blatant. That's not us."

Love on Ice, however, tells a different story. For its band members, there's nothing worse than knowing what the next verse is going to be.

Love on Ice is not a concept, said the band; they're not searching for a sound but rather they just don't want to be

Theirs is a music born of a passion for

and in Pacific Northwest dive bars and an education in classical and jazz music.

Mack sets Simon up with his secre-

The blending of these stories and

With such colorful influences, the band can't help but appeal to an equally broad audience. "I overheard at a bar a couple of guys describe it as 'even- girls like-it' music," said vocalist/guitarist Dan Krueger, alluding to their generally male audiences. "That's the best we've

Krueger was a violin prodigy at five before making the switch to the guitar in later years. He met guitarist Dirk Sullivan in 1987 at Portland's Mount Hood Community College, a school wellknown for its prestigious jazz depart-

Sullivan, who was a nationally ranked hard rock, experiences in rowdy clubs BMX bike racer as a teenager, wanted to

be an art major at first, even though he'd dabbled with the classical guitar. But when he received his first electric guitar for his 17th birthday, his plans changed.

'We were outside of a few categories, but we stuck with the music because it's what we liked.'

Love on Ice vocalist/guitarist

Sullivan had heard of drummer Stan Robinson since they lived in the same we were doing." Krueger said. "We were Oregon town. Robinson started playing outside of a few categories, but we stuck

piano when he was seven, but with his drummer father, he soon gravitated toward the kit at home.

Love on Ice didn't start out as a band; they just ended up that way when the four decided to quit school, move to Corvallis and play at OSU fraternity parties.

'It was a weird decision at the time,' Sullivan said, "We had no money — just vision of the band."

A few months later they moved back to Portland. But the going was tough playing alternative originals in a bluesand-pop town like Portland. While all the band members were born and raised in Oregon, they found little artistic sol-

"People couldn't put a finger on what

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debuting on Feb. 14, the band still draws ts music more from inspiration than contemplation, even when it came down

'We were playing tennis, throwing rackets and hitting balls over the fence, and Nude just came up," Robinson said. "But it fits. We're new, unclothed, free and wild and ready to go. It's also a rip on censorship: There's nothing wrong with being nude. It's a beautiful thing."

Primus and Love on Ice will perform on Thursday, Feb. 6, at The Hilton, 66 E. Sixth Ave. The show starts at 8 p.m. and tickets, selling for \$11 students and \$13 general, are available at the EMU Main



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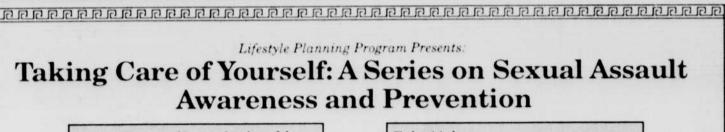
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