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**ENTERTAINMENT**

**Puppy delivers music and gore**

By Tim Neff  
Emerald Associate Editor

Skinny Puppy moseyed into Portland Monday night and delivered its grotesque brand of gloom and doom techno-industrial music to an intimate gathering of gothic wellwishers at the Melody Ballroom.

There goes the neighborhood. They came alone and in pairs, but they shared a love for that Puppy sound, which can only be described as the incarnation of all that is evil and malevolent.

Puppy frontman Nivek Ogre treated the audience to a disturbing tour of his personal hell. The performance — intended more as an aural and visual sculpture than a traditional concert — featured a cast of severed limbs, disembodied heads and enough blood to throw a party for Count Dracula and his bowling league.

Unfortunately, Skinny Puppy's intriguing example of performance art was nearly destroyed by the toaster oven acoustics of the Melody Ballroom. Any musical nuances were drowned out by a steady, almost hypnotic drone.

Puppy's not-so-ingenious approach to the problem seemed to be to turn up the volume. As it turned out, a loud and steady drone was no better than a merely steady drone.

But if Ogre couldn't rise above the acoustical mayhem, he did appear to have recently risen from the grave. As fellow Puppies D. Rudolph Goettel and Cevin Key hammered out the prelude to the band's smash hit "Addiction," Ogre stumbled onto center stage looking like a zombie who had spent a little too much time in the ground.

Ogre then proceeded to unravel his innards, courtesy of an elaborately designed prop, with plenty of fake blood and guts to go around. By the end of the song, most people in the front row looked like Gallagher groupies who were on hand when the unstable comedian finally snapped.

Poor Ogre went downhill from there. He continued to writhe and sputter through the songs "Circustance", "The Choke" and "Knowhere," all the while backed by a large projection screen displaying images of Ogre trapped in one of Salvador Dali's bad dreams.

Ogre left the stage briefly and returned wearing a gas mask and sporting something that looked like a humanoid emerging from his back. The costume set the stage for a stirring performance of "VX Gas Attack," which details atrocities committed by Iraq against its Kurdish population.

The performance took other political turns, including a graphic interpretation of the brutal suppression of the 1989 Chinese student revolt in Tiananmen Square. "Tin Omen," which includes English translations of Chinese propaganda about the massacre, is perhaps Skinny Puppy's most effective political statement yet.

Meanwhile, Ogre continued his hideous metamorphosis from rock and roll icon to sub-human atrocity. After faithful renditions of "Harsh Stone White", "Killing Game" and "Worlock," Ogre had completed his transformation into a homicidal E.T.

A particularly touching moment came when Ogre emerged from backstage with an oozing

**The crowd left feeling pleasantly defiled.**

crucifix. Faced with a choice between the religious symbol and some bizarre, computerized contraption that he placed over his face, Ogre went for the machine. The heady moment was followed by more light-hearted gore flinging.

The crowd left feeling pleasantly defiled.

It was a minor miracle that Skinny Puppy was able to plow through the industrial, thrash metal sludge that the opening acts, Godflesh and Thought Industry, unimaginatively delivered.

Godflesh has become somewhat of a sensation among the alternative set. But a combination of by-the-books thrash and lousy acoustics turned its hour-long concert into a big headache.

Unfortunately, Godflesh's live performance did not do justice to the promise shown on its studio albums.

As the opening act, Thought Industry was unable to think up anything worthwhile. You could only tell that the thrash metal band was playing fairly complex and interesting riffs if you kept a close eye on their hands. Any definition was lost by the band's apparent fetish for aggressively playing their instruments through every guitar and bass effect known to mankind.

This band was all noise and no soul.

**Oregon becomes box office hit**

SALEM (AP) — The movie industry continues to be a smash hit in Oregon with business so far this year double that in 1991.

A mid-year report by the state Film and Video Office estimates movie makers will spend \$45 million in Oregon this year.

That's based on the 13 feature-length films or made for television movies already shot here in 1992. The total doesn't include television commercials filmed in the state.

Filmmakers, including producers of commercials, spent about \$23 million in Oregon last year.

"I don't think I've ever seen this much activity or heard of it happening in other states outside California, New York and perhaps in Chicago," said Karen Runkel, one of two project managers in the four-person state office.

The office is awaiting word from producers of five other films who have been scouting around the state, she said.

The feature films made in Oregon in recent years include "Kindergarten Cop," "Drugstore Cowboy" and "Teenage Mutant Ninja Turtles III."

"All of a sudden we've become startlingly visible, partly because of the Madonna film. I think that brought a lot of publicity," Runkel said.

Much of "Body of Evidence," a crime drama starring Madonna, was filmed in Oregon this spring.

Oregon's scenery is the greatest asset in attracting movie companies and is getting more exposure as more films are made here, Runkel said.

"Oregon just looks so good to people," she said.

Runkel also said the state office, with a budget of \$250,000 a year, deserves its share of credit.

"We are focusing on giving the best service possible," she said. "We are in competition with every other state. Everybody wants these films. When they scout here, they're scouting all over."

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