

# Entertainment

## Eugene SCENE

### Music

#### Friday, October 30

**Jambay** (rock) at the EMU Beer Garden. 5pm  
**The Daddies** (rock) at Good Times. 9:30pm  
**Stevie Zee** (blues) at Taylor's. 9:30pm  
**International Anthem/Jambay/G.T. Noah** (rock) at John Henry's. 10pm  
**Hitting Birth/My Name/Three Day Stubble/DJ Lebowitz** (alt. rock) at the WOW Hall. 9pm

#### Saturday, October 31

**Etouffee/Art Grooveaux** (cajun/funk) at Good Times. 9:30pm  
**Stevie Zee** (blues) at Taylor's. 9:30pm  
**Two Minutes Hate/Nervious Christians/Suspiria/Factor Red** (alt. rock) at John Henry's. 10pm  
**Simpson's Reef/Scallywags** (alt. rock) at New Max's. 10pm  
**The Nightcrawlers w/ Henry Vestine** (blues) at Rick's Down Under. 9:30pm  
**Little Women/Renegade Saints/Aquarium Rescue Unit** (rock) at the WOW Hall. 7:30pm  
**Curtis Salgado and the Stiletto/No deLay Band** (blues/rock) at the Eugene Hilton, costume contest. 8pm

#### Monday, November 2

**Rooster's Blues Jam** at Good Times. 9:30pm  
**Mudwimmir/A Dick Did** (alt. rock) at John Henry's. 10pm  
**Yantra** (alt. rock) at New Max's. 10pm

#### Tuesday, November 3

**Unrest/Oswald Five-O** (alt. rock) at John Henry's. 10pm  
**Cardiff Reefers** (rock) at Good Times. 9:30pm  
**Intensity** (alt. rock) at New Max's. 10pm  
**Local Hero** (acoustic) at Taylor's. 9pm

#### Wednesday, November 4

**Heather Perkins** (acoustic) at Delbert's. 8:30pm  
**Jet Harris** (rock) at Good Times. 9:30pm  
**Greenhouse** (rock) at John Henry's. 10pm  
**Perfect Alibi/Acidophyllus** (alt. rock) at New Max's. 10pm  
**The Strangers** (acoustic) at Taylor's. 9:30pm

#### Thursday, November 5

**Pele Juju** (reggae/funk) from Santa Cruz, 8-woman band at the WOW Hall. 8:30pm  
**The Pat Travers Band** (blues) at Good Times. 9:30pm  
**More Time** (world beat) at John Henry's. 10pm  
**Renegade Saints** (rock) at Taylor's. 9:30pm  
**The Undertakers** (alt. rock) at New Max's. 10pm

### Visual Arts

The Museum of Natural History exhibits "Death and Fiesta: Day of the Dead in Oaxaca, Mexico" (thru Dec. 23). Noon - 5 pm, Wed. - Sun. 1680 E. 15th Ave.

The LaVerne Krause Retrospective shows Oct. 25-Jan. 3 at the UO Museum of Art, 1430 Johnson Lane.

Maude Kerns Art Center's "Oregon Made for Interiors" Fourth Biennial exhibit features the artwork of 10 University students, among others. Furniture as art is the theme. Also, Club Mud has ceramics on display.



Jambay is here from Seattle to jam the house with jazzy progressive rock at the Beer Garden tonight in the EMU.



One participant in Saturday's ritualistic festivities cut himself with a razor blade.

## Piercing Rituals

Story by  
Carrie Fenelon

People who squirm at the sight of blood, or feel pain watching their dog get a shot, were not among the participants at Saturday's Industrial Freak Show.

The "freak show," which took place at John Henry's, was part of a bill that included headliners Sow Belly, a Eugene band, Bill, from Seattle, and Rhythm Collision, from Los Angeles. Sow Belly performed their regular set, then provided background music for the show that followed.

The show involved ritual self-mutilation, whippings and piercings.

Participant Marcus Dravius said he'd rather not be famous a freak. "Freaks are a weird abnormality of nature," Dravius said. "It was called that because it had to be added to the poster at the last minute."

Shayne Dunbar, who was responsible for pulling the group together, said the show should be called an Industrial Strength Ritual.

"It wasn't a performance, it was a life-changing ritual. That is why we chose

the people we did," Dunbar said.

The ritual began with a procession led by Dravius, who carried an incense burner filled with frankincense and myrrh. A robed woman carried a five-tiered candelabra. She was followed by men covered only by loincloths and tight cloth around their waists. Barbless fish hooks pierced the men's skin and oranges were attached to fishline. Once Sow Belly began playing, the men danced until the oranges fell off. The purpose of this dance is to reach an ecstatic state through pain. It is called a ball dance and there are many other forms it can take, including sewing silver balls lightly to the skin or using weights.

When the dance ended, Dravius spread a cloth on the stage and began doing cuttings on his side with a razor blade. While he cut his skin, a cross was erected and another participant was chained to the cross. After Dravius finished the cuttings, Dunbar began whipping the man tied to the cross.

The whippings were not done in order to hurt the man, but instead to use pain to help him reach another state of mind. Dunbar caressed the man's back and continued to rub his back and talk to him



Kristen Trowbridge was handcuffed to a chair and pierced with long needles.

during the whippings.

The final event of the night was the ritual piercings. Kristen Trowbridge was handcuffed to a chair with her hands at her sides. Dunbar brought out 11 long, thin stainless steel needles and began piercing her eyes, chest and the side of her neck.

The needles were left in for only a few minutes and then were quickly drawn out. Trowbridge showed some signs of pain, but when she was released from the cuffs she and Dunbar embraced and kissed. All of the participants then came together backstage to embrace and congratulate each other.

"It was a bonding, strong moment," Trowbridge said. "It involves tons of trust and giving."

Although pain was involved in the show, Dravius explained that should not be seen as the only purpose of the ritual.

"It's more than what we're doing. It's what we're producing. In my eyes I'm trying to put myself in a different place and reality. But I'm not an escapist. I'm not escaping reality, just trying to see what's out there."

Turn to RITUALS, Page 10A

### Taking in the Latest

#### Night and the City

Twentieth Century Fox

Rated R

★ 1/2

At the end of *Night and the City*, screen credit is given to Jules Dassin, the director of the 1950 version of this film. But the dedication should have been to Martin Scorsese, director of *King of Comedy*, the film that really inspired this movie.

Robert DeNiro plays Harry Fabian, a shy lawyer who can't ever win. His clientele is made up of hookers, degenerates and innocent people he meets simply in order to handle law suits that shouldn't even be filed. He's not even an ambulance chaser. He convinces someone that an accident occurred and leaves his card.

## MOVIES

Review by  
Lucas J. Gutman

*Comedy*. That's not the real fault of *Night and the City*. The problem is that the entire film is a rip-off of that vastly superior version of basically the same story.

The last line in *The King of Comedy* is Pupkin saying, "I figure it's better to be king for a night than schmuck for a lifetime." This entire film is concerned with chronicling Fabian's escape from schmuck-dom.

The problem is, we don't care much at all whether he succeeds or not. It's obvious he's going to fail and we don't

root for him to win. We don't even have a clear understanding as to why he suddenly wants to make something of himself.

The Pupkin/Fabian comparisons run deep. When Fabian is pitching an idea, it's reminiscent of Pupkin, as is his manic behavior. He even has the same sort of star-struck quality as Pupkin, which is in evidence when he meets Regis Philbin in a restaurant. Well, nothing kills the atmosphere of a noir film faster than Regis Philbin.

What really upset me in this movie was Fabian's relationship with his friend's

Turn to MOVIES, Page 11A