

Entertainment

Eugene SCENE

Music

Friday, November 20

Now William (celtic punk) at the EMU Beer Garden. 5pm
 Etouffee (cajun) at Good Times. 9:30pm
 Multiple Sarcasm at New Max's. 9:30pm
 Zeb Wednesday (blues) at Taylor's. 9pm
 Dub Squad (world beat) at John Henry's. 10pm
 The Daddies/Reckonball (rock-funk-jazz) at the WOW Hall. 9:30pm
 Barbara Turrill (acoustic) at Delbert's. 8:30pm

Saturday, November 21

disappear fear (acoustic rock) at Good Times. 9:30pm
 My Name/Village Idiot (alternative rock) at New Max's. 9:30pm
 Hungry Young Poets (pop/world beat) at Taylor's. 9pm
 2 Minutes Hate, Adickdid, Reckon Ball (alternative rock) at John Henry's. 10pm
 Caliente (hot Latin folk) at the WOW Hall. 9:30pm

Sunday, November 22

Young Fresh Fellows/Blind Lemon
 Pledge/Frank Discussion at John Henry's. 9:30pm

Monday, November 23

Youssou N'Dour (African World Beat) at the EMU Ballroom. 8pm
 Rooster's Blues Jam at Good Times. 9:30pm
 Uber Studs/Los Hermanos Sanchez/
 Therombus (alternative rock) at John Henry's. 10pm
 Buckhorn at New Max's. 9:30pm

Tuesday, November 24

The Dreamers/Lost Creek Gang (rock) at John Henry's. 10pm
 Power Train (blues) at Good Times. 9:30pm
 Local Hero (acoustic) at Taylor's. 9:30pm
 Sugarbeets (bluegrass) at Delbert's. 8:30pm

Wednesday, November 25

Walker T. Ryan (acoustic) at Delbert's. 8:30pm
 Duke Robillard (legendary blues) at Good Times. 9:30pm
 Guardians of American Morality (country) at Taylor's. 9pm

Thursday, November 26

Blues Club Project (insane blues) at Good Times. 9:30pm

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.

"Interlaces" at the EMU Art Gallery thru Nov. 30. Ceramics and painted wood sculpture by Bea Garth and works on paper by Carol Westlake.

Miscellaneous

The Paul Taylor Dance Company's major new work, "Company B," is the smash hit of the New York City dance scene. At the Hull Center's Silva Concert Hall on Saturday, Nov. 21, at 8 p.m. Includes a pre-performance talk about what it's like to tour with one of the most renowned dance companies in the world. Saturday at 7 p.m. in the Hull Center Studio 1.

Equus, a Tony Award-winning play that examines the nature of existence, is presented at the University's Robinson Theatre for two last shows. Friday, Nov. 20, and Saturday, Nov. 21, at 8 p.m.

The Rocky Horror Show. ACE Theatre's live performance of the original stage version of the cult movie classic, ends this weekend. Shows at 11:30 p.m. Friday and Saturday at the Downtown Cabaret Theatre.

Access Theatre's Storm Reading shows the art of disability at the Hull Center's Soreng Theater Friday and Saturday at 7:30 p.m.

The University's Arts and Cultural Events Information Hot Line, open 24 hours, is 346-2062.

Circus of the Scars

Story by Freya Horn

Most students wonder what the future holds after earning a college degree. As for the mostly college-educated human marvels of the Jim Rose Circus Sideshow, they are now feasting on broken light bulbs, double-edged razor blades and live slugs.

Currently on their international "Eyeball Terrorist Tour," and coming to Eugene Sunday, this troupe gained worldwide recognition as the non-musical hit at this summer's alternative rock bash, Lollapalooza.

Troupe members, who go by such names as Tim the Torture King and Slug the Sword Swallower, have spent years perfecting stunts that defy the bounds of human endurance.

"It's a combination of martial arts, science and Third World family secrets handed down for generations," Rose said in a telephone interview from a tour stop in L.A. He added that it involves skin toughening and mind control.

The founder and ringleader of this Seattle-based show, Rose is a contortionist whose daring feats not only require years of practice, but also a daredevil streak.

He has needle-sharp darts thrown at him and can withstand a bed of nails or a faceful of broken glass while people stomp on him. He also swallows double-edged razor blades and, through tongue manipulation, pulls them back out on a string. And he pounds railroad spikes into his altered nasal passages.

The well-scarred Rose calls it the "Circus of the Scars."

In an interview with *Spin* magazine, Rose said his show's purpose is "to make human atrocities palatable." However, even though people are now accustomed to a barrage of visual



Courtesy photo

The Jim Rose Circus Sideshow has a "bizarre sense of humor that only works when atrocities happen." They perform Sunday at the Eugene Hilton.

stimuli, with this show there is still the danger of optical overload. Faintings at shows are frequently reported.

This show rivals Ripley's "Believe It or Not," but with some exceptions. First, the troupe is composed of "self-made freaks," or apparently "normal" people who have made a hobby out of doing extraordinary things with their bodies. Second, everything is for real. "It's not an illusion show. We steer clear from hoaxes and cons," Rose said.

"It's for people who are sick of things that are slick, contrived and choreographed," he said in explaining the show's appeal. "It's like an all-star *That's Incredible* TV show, only it's live, real, raw and dangerous."

While their audiences demand all this, Rose said his troupe entices the challenge. "We are your gladiators. Cheer us on, challenge us," he said in true ringleader fashion. Reportedly, the two-hour show intensifies as the audience becomes more

Turn to SIDESHOW, Page 8

Taking in the Latest

Bram Stoker's Dracula

Francis Ford Coppola, Director
 Columbia Pictures

★★ (out of ★★★★★)

You might say that Francis Ford Coppola's ambitious adaptation of Bram Stoker's *Dracula* is a visual feast. I'd say it's more like a cocktail party. Lots of small talk, finger food and people you don't really care too much about. There's nothing to, if you'll pardon the allusion, sink your teeth into.

The legend has the Prince Dracula reinvent himself as an immortal after he comes back victorious after a hard-fought battle in the late 15th century only to find his wife has killed herself, thinking he was dead. When the priests say only that it is the will of

God, Dracula renounces God and calls on the forces of darkness to help him become the legend he is.

Flashing forward 400 years, we see that Dracula is buying up plots of land in London.

Apparently all the continuous darkness and thunderstorms in Transylvania gets a person down after four centuries. The young real estate broker sent to close the deal played by Keanu Reeves makes the mistake of bringing a photo of his

fiance, played by Winona Ryder. She bares a striking resemblance to Dracula's widow and the Prince decides to woo her.

From there the movie moves in and out of vague references, obvious symbols and nearly incomprehensible plot progressions.

There's Tom Waits as a lunatic who worships Dracula, Winona's friend Lucy who becomes a doomed blood-thirsty woman after her

contact with the vampire, and Anthony Hopkins as the doctor who is the first to figure out what is going wrong.

What really is going wrong is that Coppola cared far too much about the visual appeal in *Dracula* than the writing or acting. Some talented actors turn in surprisingly bad performances. Notably, Keanu Reeves and Winona Ryder. Reeves, who has been extremely good before in such work as *My Own Private Idaho* is stiff and unconvincing in his role as Jonathan Harker. Much as it pains me,

Turn to DRACULA, Page 8

MOVIES

Review by
 Lucas J. Gutman