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FAITH

Continued from Page 7

The 1989 release of the album *The Real Thing*, which went platinum, heralded the group's current make-up with vocalist Mike Patton. Following the album's release, Faith No More toured with such heavies as Metallica, Billy Idol and Robert Plant.

The Real Thing's success — largely because of "Epic" — brought high expectations for the group's latest album, *Angel Dust*, released last summer. But the album didn't sell as many copies as its predecessor.

"Success hasn't been knocking on our door," Bottum said. "Success is like a stranger. Success used to be a friend — where did he go?"

Just weeks off of a tour of Europe with L7, Faith No More is going back on the road. The band began its latest U.S. jaunt on the *Tonight Show* Wednesday, continuing onto Vancouver, B.C., Seattle and Portland before its stop in the EMU Ballroom.

Eugene fans should expect a variety of the

group's material, Bottum said, which includes a heavy dose of his keyboards. He said he likes the fact that he is one of the few keyboardists found in modern rock — it adds to the group's uniqueness.

"It's pretty trademark at this point — the Faith No More sound," Bottum said.

A new, five-song EP spreading more of that sound is due out next month, featuring Faith No More's takes on a German "oompah" folk tune (complete with genuinely German lyrics), the Commodores' "Easy" and a cover of the Dead Kennedys' "Let's Lynch the Landlord."

Bottum said the EP is somewhat of a change for the group.

"It's going to be along an easy-listening vein," he said. "It's kind of taking an easy twist."

Faith No More may be mellower on its next album, but not necessarily in concert. Bottum said not to expect him to play the accordion during the show ... but he may be wearing his new socks.

Babes in Toyland and *Kyuss* will open the 7:30 p.m. show. Student tickets are still available for \$16 each.

MOVIES

Continued from Page 7

played an overtly sexual murderer in one of the year's most controversial films. It's no surprise that her next film is an erotic thriller and that *Basic Instinct 2* is also slated.

Certain actors can rise above this limiting system and surprise us. Meryl Streep has long been considered one of the top dramatic actresses in the world. She decided to go for a change of pace and has found that she has comedic talent in films like *Postcards From the Edge* and *Death Becomes Her*. Joe Pesci has been able to float quite successfully between movies like

Home Alone, *Goodfellas*, and *My Cousin Vinny*.

But the biggest box-office stars in the world all seem to be cast as the same characters in one movie after another. Speaking of which, there's another similar trend in Hollywood that is becoming more painfully obvious: The recycling of plots. This year alone, audiences are being treated to *Die Hard* clones *Under Siege* and *Passenger 57*. And *Die Hard 3* is close to becoming a reality as well.

Hollywood has been criticized of late of losing touch with the American pulse. Movies are not being made about issues people care about, these critics cry. But quite to

the contrary, Hollywood is in touch quite well with what Americans want to see. As soon as a movie makes money, there will be duplicates of that movie until they start losing.

Why has the Hollywood community, long considered home of some of the most vocal public advocates of the AIDS crisis, ignored the issue on the screen? Because the powers that be have determined it's too depressing and wouldn't make money. It's as simple as that.

Right now, there are more scripts being pushed on producers than ever before. But the ideas are few and far between because screenwriters know the only way to be successful is to duplicate earlier successes.

KING

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ture as the son of a Wonche priest and medicine man from Accra, Ghana.


At age 18 he began playing American jazz and big band music in Accra's thriving nightclub scene. After touring Europe, Australia, the Middle

East and the United States with his group Oboade, Addy moved from Ghana to Seattle, where he taught at the University of Washington. He later moved to Portland, Ore.

In the early 1980s Addy formed the group Kukrudu, which performs a synthesis of African polyrhythms and American jazz. His other group, Okropong, is a more traditional

ensemble in which four musicians play a wide variety of drums, flutes, xylophones, bells and rattles to accompany the three dancers.

Tickets for the 8 p.m. concert are \$8 for students and are available at the EMU Main Desk or at the door. Obo Addy will also give a free lecture and demonstration Jan. 17 in Beall Concert Hall at 3 p.m.



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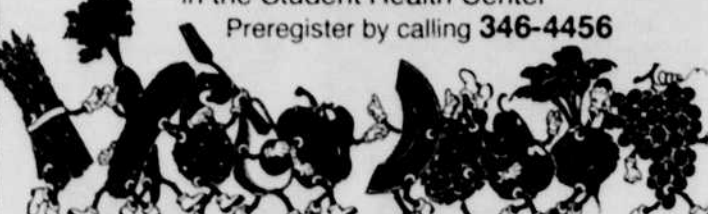
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