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HULT CENTER FOR THE PERFORMING ARTS **WEEKLY** *klcc*

Stargazing from backstage

By Edward Klopfenstein
 Oregon Daily Emerald

Walk upstairs in the Mill Camp Saloon, past where the band plays, and you'll discover one person's inside connection to the national music scene.

That's where Mill Camp Production Assistant Geraldine Peabody works. The attic office is insulated with eight-by-ten glossies of Steven Stills, Joe Cocker and Foreigner.

"Those are cool," she said, but the Robert Plant shot on her desk is her prize possession.

"I'm working my butt off trying to (meet him), and I've gotten zero," she said. The former lead singer of Led Zeppelin will be playing the Hult Center tonight. Peabody has third row tickets that will probably still make her feel like she's watching the show from Cleveland.

"I'm going to have to sneak around and try to find him," she said.

She assumes he will be staying at The Hilton. It's all speculation based on foot work and phone time, as is much of her work. Back stage people like her are the true movers and shakers of the music world.

And sometimes all the shaking in the world doesn't do a bit of good, she said.

When Steven Stills came to the Mill Camp, Peabody spent hours setting up interviews, only to get a few paragraphs in *The Register-Guard* because the Grateful Dead came the same weekend.

"It was like Jesus had come back or something. The Dead got all the press, and we got very little," she said. Peabody entered the music world fresh out of the University last April when she took on a 500-hour internship at the Mill Camp Saloon. At the end of July, she was hired permanently.

As production assistant, Peabody does a lot of the behind-the-scenes concert work that brings band and audience together. In a single day, she'll book a group, fax offers to another, act as the Mill Camp's publicist, check ticket sales and even pick up some Tums.

"I really thought the Tums stuck out," she said about Steven Stills' special request. "Does he eat Tums because he's stressed out, or because he thought the food was going to be bad, or why wouldn't he have his own Tums anyway?"

Contracts for most artists include a rider, which is list of special requests for little extras to make the artist feel comfortable.

"I always go through the riders to see who wants a certain



ANDY TULLIS/for the Emerald
 Geraldine Peabody, a University graduate, enjoys the fruits of her labor as the Production Assistant at the Mill Camp Saloon.

kind of tea or a special kind of honey or so many cases of beer, and we're supposed to provide it for them," she said.

The rock group Little Feet, for instance, wanted 72 towels provided in their dressing room. The towels had to be a certain brand and a certain size or else the group wouldn't perform.

"I read a rider where (a band) wanted a dressing room with so many chairs, a table with a bowl of fruit, a bear skin rug and all this other kind of stuff, which I think is a little bit much," she said.

Still new to the scene, Peabody said she realizes that there is a lot more work to a concert than meets the eye.

Roadies, the guys who build up and take down a musician's equipment each night, represent part of the back stage culture revolving around each musician's one-night shows.

Most of the roadies that come with the bands to the Mill Camp seem to have the same genetic code: Unload the truck, set up the instruments, party in town and return to load the truck back up.

The fans also take on a different hue on her side of the ticket.

"Sometimes people are just really strange. Their expectations of a show and what they see are two different things. That kind of bothers me," said Peabody. "They expect so and so to sing a song and they expect me to answer why he didn't do it."

Many new bands think music will be their gold mine, Peabody said, but they don't realize how much it costs to put on a concert.

"You really aren't going to make a lot of money unless you're very good and you work a lot of years at it," she said.

"I just read an article about Nirvana. They were really disappointed, thinking it would be really different on the road than it really is. There making OK money, but the media pressure and everything else is too much for them," she said.

It was the local music scene that pointed her in the direction of management.

During Mo Jo Nixon's January performance at Good Times, she was so close to the stage that he asked her to hold up his music for him because he couldn't remember the lyrics to his next song.

"I realized at that time that I really wanted to do some music stuff," she said with a mile-wide smile.

No matter how you cut it though, the real father to Peabody's musical sense is Robert Plant.

"All I want to do is shake his hand and say, 'I'm so glad to meet you, I've been such a big fan, and here's some stuff, could you please sign it ...'" She dreamily continues for another couple of sentences until she starts talking about her husband.

She met him through an ad she placed in Led Zeppelin's fanzine.

Drew and Geraldine exchanged letters and Led Zeppelin interviews for months before he entered the University's law program one year ago. The couple was married last August.

"I just want to meet (Robert Plant). I mean, that's all I want. That's it. And I've spent so much money on this man, an incredible amount of money, maybe even one of his millions that he has, but this is all I want to ask for," she said. "That's all I want."

MALICE

Continued from Page 5A

would have been better than finding out the way he did. Andy's wife Tracy (Kidman) has a few skeleton's in her closet, and there are a couple of skeleton's she claimed to have, but didn't. Aside from her secrets the pair seem in love and happy, the only thing they want is children.

Then comes the rape and the pain. A number of female students at Andy's college are raped. Soon Andy is a suspect. While he is grappling with this Tracy is stricken by a mysterious illness. Enter Dr. Jed Hill (Baldwin), he's handsome, he's suave, he's rather shady. Jed is a high school acquaintance of Andy's, the captain of the football team who got all the girls. Though Andy recognizes him, he does not recognize Andy.

Jed is a cocky, yet brilliant, young surgeon, who has recently moved to town, after having been turned down for the head surgeon position.

Of course, he offers to help Tracy with her medical problems. And the nightmare begins. During

emergency surgery on Tracy, Jed removes her both of her ovaries. In order to perform the procedure he had to get permission from Andy, which makes Andy an accomplice to her sterilization in Tracy's mind.

Any deeper and the movie would be ruined. Pullman's face is familiar to everyone, but people probably have a hard time putting a name to it. His character in *Malice* is much like the character he played in *Singles* if that character had played a bigger role. His acting is strong, and he is balanced by Baldwin, whose character is evil but seems like Wally Cleaver compared to Kidman's character. Kidman is excellent in the role as Tracy, her facial expressions at times border on being psychotic.

Director Harold Becker does a fine job of creating a suspenseful thriller that also serves as a warning to health insurance companies not to settle out of court.

Tracy leaves Andy, and one by one the lies she told him come back to haunt her.

Next time you meet someone who interests you be sure to ask them if their parents are still around.