

THE PIZZA ANSWER

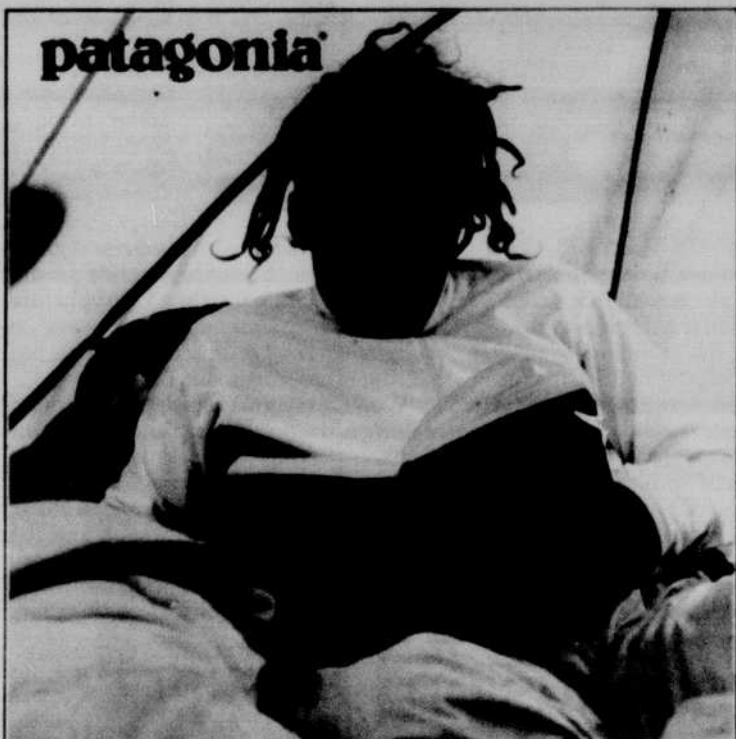
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Gahan a la carte

Depeche Mode's Dave Gahan literally took center stage during the band's show at Memorial Coliseum Monday night. The show was visually stimulating.

WILSON CHAN for the Emerald

FLOATER

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This leads one to wonder, then, why the three-piece band has such a decent-sized following — and sound so damn good — after only being together for a couple of months.

Guitarist Dave Amador is the latest addition to Floater, coming in after Cornell and Wynia had three different sets of auditions over 10 months that brought them 35 guitarists who wanted to play in the band.

Amador's selling point, Cornett said, was the fact that the drummer and bass guitarist were looking for someone who would play rhythm-based guitar, rather than lead.

Cornett calls Floater a rhythm section-driven band, which is something rare in hard rockin' Eugene but is found among nationally popular groups Primus, Helmet and

Rush, to name a few.

"We do it because Rob and I are semi-self-indulgent," Cornett joked.

The last time a Eugene rock band focused on being so rhythm-driven, it ended up moving to Portland and eventually getting an album out. That was Jolly Mon, and this is Floater. For fans of Jolly Mon, Floater's sound is joyfully digestible — heavy, funky, and sometimes even slow and moody before it comes up and bites you in the ass.

The former version of Floater — minus Amador — came when Cornett answered an ad for another band and then met Wynia. Six months after that meeting, the two left together to start what is now Floater. Nearly a year later, here they are, growing up faster than Paul Bunyan did through his childhood.

Even an a.m. starting time for

the group didn't scare off the 50-or-so fans drinking beer, smoking cigarettes or playing pool (or all of the above) at John Henry's last week. The cheers and applause between each song made it apparent that the crowd came to see this band, and not the two previous ones, no matter how late it was.

"I've been pretty shocked," Cornett said of the band's early success. "It's a direction I didn't expect to pull off. It's motivation to keep going."

Cornett sees the high turnout at Floater's shows also as good for Eugene music. The more people support the local music scene, the more the local music scene will support the people, he said.

Floater and their fans are a good example.

Floater will next play at John Henry's Nov. 26.

JUDGMENT

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employed by Cinemark theaters. Cinemark theaters always run an excruciatingly long introduction starring animated cats. I hate Front Row Joe and Popcorn Penny — and I love cats. Anyone who makes me hate cats is Hellspawn and deserves a fitting resting place.)

Judgment Night, starring Emilio Estevez and Denis Leary, is not a good film. There are those who will argue, "But it has a good soundtrack." My response is, so what? The acting is shoddy, the premise is cliched, and the plot is ludicrous.

On the verge of responsibility, Estevez, his brother and two of his almost-thirtysomething friends from a carefree suburb, take off in an RV "cause the chicks dig it" to go watch a fight.

Just like *Grand Canyon*, our protagonists take a "shortcut" in order to beat the traffic, but wind up in a bad part of town. Unfortunately for our protagonists, Danny Glover does not come to save them.

Instead, the four witness a murder committed by a really mean guy (Denis Leary), who decides that he and his posse need to blow away these middle-class men who know too much. This begs the obvious question: Hey gangbanger, if you didn't want witnesses, why'd you kill someone in the middle of the street?

Of course, this isn't *Scarface*, and the movie goes on.

Time and time again our heroes escape certain

doom only to be found again by Leary's character. The good guys hide in a train car, while Leary goes straight to the train yard. They go to the projects, and Leary smokes 'em out. They hide in the sewers, but hey, Denis "C.H.U.D." Leary ain't fooled.

The plot is tediously predictable. It's a foregone conclusion that one of the four will die, and it's equally obvious who it will be. It's also clear that the script will give in to a classic cliché by having Leary's character kill one of his own men.

I assume that the film was trying to teach us serious life lessons, such as violence is serious business. Yeah, well, so is film making. The unintentional lesson given is that the audience — including this reviewer — should know better than to pay good money to see this film.

This film didn't even have socially redeeming qualities normally associated with low-budget flicks. The violence was boring, and there was no unnecessary nudity (or even "necessary" nudity.)

Leary's character is an annoying and dull caricature, and Estevez just goes through the motions.

Judgment Night seems destined to be placed on a shelf with *Freejack*, *Men At Work* and *Wisdom*, in what will probably end up being a vast film library of bad Emilio Estevez flicks.

I was so ashamed for paying \$5.50 to see this no-brainer that I felt compelled to write a review in the *Emerald* because the paper will refund the ticket price.

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