

**FRIDAY, 1/27 \$6**  
 FLOATER  
 THRESCHER  
 DOG IS DEAD  
 MOLLY MAGUIRE

**SATURDAY, 1/28 \$4**  
 VILLAGE IDIOT  
 ROGER NUSIC  
 BIG BUBBA  
 DANTE'S CLOSET

**SUNDAY, 1/29**  
 FREE POOL

**MONDAY, 1/30 \$3**  
 OSWALD FIVE-O  
 22 SPARKLING  
 SMILES  
 Free Pool

**TUESDAY, 1/31 \$3**  
 FRIEDRICH'S  
 TEETH

**WEDNESDAY, 2/1 \$3**  
 BIG TIME POETRY  
 THEATER

**THURSDAY, 2/2 \$3**  
 MARIGOLD

**FRIDAY, 2/3**  
 7:30 \$3  
 CHERALEE DILLON  
 PETER WILDE  
 10:00 \$4  
 FIVE FINGERS OF  
 FUNK  
 BOOGIE PATROL  
 EXPRESS  
 GRITHER

**SATURDAY, 2/4 \$4**  
 Dead of Winter Surf Show  
 with  
 SURF TRIO  
 SURFONICS  
 LOS HERMANOS  
 SURFEZ

MUST BE 21 OR OVER

342-3358  
 136 E. 11th



## SLIDE SHOW

### Glover amazes and confuses with his slide show

**Rob Elder**

*For the Oregon Daily Emerald*

Few people can make a living out of the art of insanity. Crispin Hellion Glover is a master. Wednesday night, 600 plus wide-eyed patrons shuffled into the EMU Ballroom to see Glover's "Big Slide Show."

Glover, known for his roles in *Back to the Future*, *The Doors*, *A River's Edge*, and *What's Eating Gilbert Grape?*, is notorious for his unusual and unpredictable nature. Wednesday night Glover did nothing to change that reputation. He was in top form.

A huge projector screen provided the backdrop for Glover's presentation as he stood to the side illuminated only by a small spotlight. "I'm going to read eight books to you," Glover said at the beginning of the evening.

Glover's "books" are 19th century books that he has reworked into multi-media narratives. Adding illustrations, photographs, and using some of the original words, Glover invents a new medium that is something not quite normal, and anything but boring.

The whole experience can only be described as ZOO TV the way Salvador Dali would have designed it. On the screen appeared images of pages from Glover's books, which he changed and altered with his own handwriting and photography, making



HIDEKI TOMEOKA/Emerald

After the slide show and movie, Crispin Glover signed books and talked with fans.

many of the pieces resemble Dave McKean's *Sandman* comic book covers.

Images splashed on the silver screen to the right of Glover as he narrated works like *Rat Catching*, *Concrete Inspection*, and *Backward Swing*. Glover's narration, accompanied by images on the screen, kept the crowd riveted, amazed and confused as the "Big Slide Show" bulldozed over them. The images flashed before the audience ranged from rat pelts to altered scenery postcards, and from text book anatomy sketches to Italian frescoes. Scenes and photographs that would seemingly have nothing in common provided the walkway for Glover's romp through the

unknown.

Somehow, though, Glover makes it all fit like some hallucinogenic jigsaw puzzle. The pictures were sewn together with his twisted pen work, which featured lines such as, "Sometimes I feel as if I will fade away, then I remember my work."

The speech itself was riveting as Glover spoke so fast that his words almost toppled over him. At other times in the show, he brought his frenzied, schizophrenic roar down to an almost inaudible murmur, all the time keeping the attention of the audience prisoner.

The end of the night drew near and the projector stopped. Glover took a breath for what seemed to be the first time since the beginning of the show.

As a finale, Glover featured a short film by director Trent Harris called "The Orkly Kid." He starred in the film, which was based on a true story 12 years ago, and claimed it to be one of his favorites. Among other things, the film portrayed small town life and Glover in drag as Olivia Newton-John. This alone was worth the price of admission.

Confusion and laughter is all that remains of Glover's heart attack-style slide show. Glover's presentation left the audience with a boiling performance that was overwhelming, memorable and nearly inexplicable.

## HOOPS

*Continued from Page 7*

able to make them on a court.

A prime example of this money mentality comes during a sequence involving a basketball camp. The camps are ultimately seen as college recruiting meat markets that gauge a player on the strength of his jump shot rather than the quality of his character. Although there is a tangible excitement over the competition within the camp, it is consistently overshadowed by the specter of greed.

Ironically, though, the selective injustice between Agee and Gates at St. Joe's doesn't play out as expected. The human spirit becomes stronger in the face of adversity, and as a result, it offers plenty of surprises.

Many of these surprises are documented by the film with stunning poignancy. Although *Hoop Dreams* dwells on basketball as its theme, the really compelling moments often come off the court.

A devastating knee injury.  
 The revelation of fathering a child.  
 A father selling drugs.

A determined mother using education to fight her way off welfare and collapsing in tears upon receiving certification as a visiting nurse.

The battles of passing the ACT, the standardized exam that is the gatekeeper of big-time NCAA athletes.

The electricity being cut off.

An 18th birthday party at which the celebrant's mother notes with gratitude that her son lived to this age when so many in the projects have not.

These are moments gleaned from more than 250 hours of material shot by filmmakers Steve James, Frederick Marx and Peter Gilbert. Eventually edited down to almost three hours, *Hoop Dreams* has a rhythm that keeps you fully engaged and almost unaware of the passage of time.

Instead of following in the footsteps of recent basketball-related films, *Hoop Dreams* blazes its own trail, seeking to render the richness out of poverty and showing the failure as well as the triumph. The film also succeeds at deflating racial stereotypes without making a big deal out of it.

Without a doubt, *Hoop Dreams* is by far the best documentary, if not the best overall film, of 1994. It's unrelenting in its vision and uncompromising in its candor.

And, best of all, it's a true story.

## CAMPUS DREAMS

*University  
 basketball  
 players  
 comment on  
 Hoop Dreams*

**Henry Madden, #3, forward**

**Q.** Why did you like *Hoop Dreams*?

**A.** It's basically what happens in life to the basketball players."

**Q.** Is it similar to what happened to you?

**A.** "Not me; other players."

**Kenya Wilkins, #10, point guard**

**Q.** Why did you like *Hoop Dreams*?

**A.** "It's real basketball. It shows how the majority (of players) end up. It's more realistic than any of the other movies about basketball that I have seen."

**Q.** Is it similar to what happened to you? Were you heavily recruited?

**A.** "Yeah, I had some schools. There were a bunch of letters and schools coming in, like in the movie."

**Q.** Was it similar to what you experienced before college?

**A.** "It gave a real view of how things are."

**Q.** How were you able to succeed in basketball?

**A.** "By keeping everything in perspective."

**Q.** Do you want to continue to play basketball after college?

**A.** "I want to play as long as I can."

—Trista Noel



MADDEN



WILKINS

At this institution, you'll be graded on a curve, a slope, and a gnarly wallpaper.

Catch the 1995 Grundig FIS Snowboard World Cup at Mt. Bachelor.

From February 5-11, Mt. Bachelor will administer the ultimate test for snowboarders. And your attendance is strongly advised for the Giant Slalom on the 5th, the Slalom on the 9th and the Halfpipe on the 10th. Of course, you'll want to get a good place to land at night. So call Sunriver at 342-3358 for more information. Starting at \$61 per person plus tax. What a deal! In, call on 342-3358.

