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**Opposites
Attract:**
"New Voices"
showcases
contrasting
student works



Thursday, October 31, 2002

Rebellious roles perfect for Culkin

Mason West
Movies/Music/TV Columnist

OK kids. The question of the day is: When did Kieran Culkin become the poster boy for disaffected youth?

If you've been to the Bijou anytime in the last month, you've likely seen the little scamp in either "The Dangerous Lives of Altar Boys" or "Ighy Goes Down." It doesn't really matter, because he plays the same rebellious role in both movies.

That said, it's a role he's good at, and both movies are highly entertaining. Learning from his brother Macaulay's face-slapping screaming mistakes, Kieran has broken onto the scene this year in two edgy roles that recently won him the Newcomer Award at the VIII/ Vogue Fashion Awards—not that VIII and Vogue have anything to say about movies.

Fortunately, I do. "Ighy" is about a young misfit from an upper-class family which is, of course, totally dysfunctional, thus playing on the tried and true hypocrisy of "success." Though Kieran pulls the weight as the title character, he is supported by innovative performances from co-stars Susan Sarandon, Jeff Goldblum and Claire Danes. Not so innovative is Amanda Peet, who I think has yet to keep her top on in a movie. (For more information about "Altar Boys," read my Oct. 10 column)

But let's get back to our boy Kieran. When you think about it, who better to angst-up the screen? Follow the logic: His brother was a superstar at the ripe age of 10; stardom inevitably makes life hectic for the family; parents of child stars are generally crazy, anyway; Kieran is one of seven children raised by said crazy parents.

The following Kieran quote is listed on imdb.com: "Until my brother Mac started making major money, our house was really wild. The outside world didn't know how chaotic our life was because, though we'd live at home like a bunch of critters, we'd go off to school and act all sedate and normal."

Who better indeed.

The malcontent-coming-of-age role is an interesting archetype that can be found through entertainment history that probably goes all the way back to "Hamlet" in whatever form you've seen it (though Ethan Hawke's performance is an especially strong example). It was Tobey Maguire a couple years ago in "Wonder Boys" and "The Cider House Rules"—which, funnily, Kieran was in as well.

When "8 Mile" opens Nov. 8, Eminem will try his hand playing the troubled protagonist, and I suspect he'll do a bang-up job. I have been totally suckered into needing to see this movie, mostly because of the song "Lose Yourself" which gives me goose bumps every time I hear it. I love the ominous, pounding riff that drives the song and totally captures what I expect to be the mood of the film.

Eminem has had plenty of time to prove to the public how tough he is and how real he is with his devil-may-care attitude toward public opinion. But an essential part of the Holden Caulfield-esque character is a sense of vulnerability, and Eminem may have already killed any chance of earning viewer's sympathy.

Still, I'm excited to see him try. And if he bombs, we'll still have Macaulay... KIERAN! I mean Kieran. I swear I didn't see "Richie Rich." Really. Crap.

Contact the Pulse columnist
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necessarily represent those of the Emerald.

SILVER scream

There are a variety of oddball
Halloween movies that challenge
the viewer and guarantee chills

Ryan Bornheimer
Senior Pulse Reporter

It's the time of year when the Blockbuster down the street runs out of every copy of John Carpenter's "Halloween." Now, you could run across the street to the other Blockbuster, but chances are, it's not there, either.

But who really needs to see Michael Myers stalk Jamie Lee Curtis again, anyway? Why not take a leap into the darker territory of more obscure fear films? In the spirit of the truly disturbed, I offer a film lover's guide to the Halloween flicks hiding in the horror aisles.

A word of caution should be noted before we begin. If "Friday the Thirteenth Part VIII: Jason Takes Manhattan" is your idea of a scary movie, rent "Friday the Thirteenth Part VIII: Jason Takes Manhattan." The movies that follow are the oddballs—the flicks that challenge the viewer but guarantee chills and often linger in the mind for days to come.

We'll start chronologically. Based on Henry James' "The Turn of the Screw," 1961's "The Innocents" is a creepy little black-and-white flick about a governess (Deborah Kerr) hired to watch over two children convinced that the ghosts of two dead lovers haunt their home. To reveal more would ruin the movie, but let's just say the harder Kerr tries to rid the children of their fears, the more crazy she becomes.

The second selection is 1972's "The Last House on the Left." This was Wes Craven's first movie—some 10 years before "A Nightmare on Elm Street" and 25 years before the pop culture phe-

Turn to **Movies**, page 10



Photo courtesy Queen Radia

SLUG Queen Radia says she plans to spend this Halloween engaged in time travel.

Horror stories

Whether their plans are mind-oriented
or confined to the present, local celebs
look forward to All Hallow's Eve

**Jacquelyn Lewis
& Ryan Bornheimer**
Staff Writers

What are you doing for Halloween? Drinking a little "cider" with your pals like you did last year? Trick-or-treating with your roommate, perhaps?

The Pulse desk decided to veer away from

the holiday mundane to see what a few "local celebrities" were planning this year (hmm, do they even need costumes?). We also pestered them for some of their favorite Halloween memories and anecdotes.

Holidays have a way of sneaking up on us, and when the big day arrives, poor planning can result in a less-than-memorable night. For University President Dave Frohnmayer, for instance, an inquiry about Halloween plans may have elicited the same answer he's

Turn to **Stories**, page 10

DiFranco album is 'grinding, somber'



Courtesy photo

Ani DiFranco will visit Eugene Friday night.

Ani DiFranco's new album
samples live recordings,
making it an ideal preview
for her Eugene show

Concert preview

Aaron Shakra
Pulse Reporter

As Ani DiFranco's annual album releases stack up, her newest, "So Much Shouting So Much Laughter," is an example of her broadening appeal. It's not just that she's more popular than ever, it's that her songs' contents have taken on subjects with an increasingly national and worldwide scope, employing words and music that lesser artists would be afraid to use.

The album has been on store shelves for about a month-and-a-half now. This is probably ample time for anyone interested in the folk singer-songwriter to have acquired their own copy. For those who haven't heard it,

purchasing the album might be a timely investment. DiFranco will be playing at the McDonald Theatre on Friday night. The doors open at 7 p.m.; show time is 8 p.m.

Like last year's "Revelling/Reckoning" release and her previous live recording, 1997's "Living In Clip," "So Much" is a double disc, with songs culled from shows over the past few years. Each disc has a title. The first, "Stray Cats," is full of grinding, somber songs, whereas "Girls Singing Night" is structured more like an actual concert.

It's sort of ironic when musicians tour in support of a live album release, but in DiFranco's case, this is nothing new, because she's practically always touring. She is performing solo without a band for the first time in awhile, so her live sound should be more intimate and raw than on "So Much Shouting."

Expect new material (read: songs not officially released),

new arrangements (to accommodate for the lack of band members) and lyrics for older material and a lot of guitar changes. DiFranco uses so many different tunings for the six-stringed instrument that there will likely be stretches in the McDonald Theatre set when she'll switch guitars every song.

It's hard to predict what new material will make it on the set list, but for those who want to know what they might hear, check out the unofficial Ani DiFranco lyrics Web site at www.danah.org/Ani/ to find the words to all the songs that aren't on albums.

DiFranco's Web site—www.righteousbabe.com—lists folk singer Greg Brown as a special guest for the Eugene show, but it's undetermined whether he'll be playing with DiFranco or opening for her. For those who have seen "Render"—DiFranco's concert/documentary film released this

Turn to **DiFranco**, page 10