

The Dead Milkmen promote new album in Las Vegas

by Tina Lyttle
Staff Reporter

Three bands made waves recently at Calamity Jayne's Concert House. Opening acts featured Las Vegas' favorite, Home Cooking and Stiff Kitty. The headliners, The Dead Milkmen, came to promote their new album "Metaphysical Graffiti," available on Enigma records.

Home Cooking started off the late night with their own brand of original tunes. The guitar licks and magnetic energy were a great beginning. Stiff Kitty incorporated a mix of other artist's songs with their own collection of rock songs. One standout was a gutsy

version of "Fifty Ways to Leave Your Lover."

The audience, packed with young skaters, post-punks, and college students, responded in screaming approval to the first two acts.

From the time the Dead Milkmen took the stage, they served up a provocative dish of satirical rock that entertained as well as amused. Their blend of psychedelic post-punk, funk, and ska (fast reggae) had the audience bopping to the fast-paced beat.

Singer Rodney Anonymous screamed and bellowed a compilation of songs from their five albums. Two highlights from their

new album included "Do the Brown Nose," which evoked audience participation, and "Methodist Coloring Book," a mockery of religion. Performing hits such as "Punk Rock Girl" and "Big Lizard in my Backyard" had members of the audience literally jumping for more. "Astro Zombies," by the Misfits, was a departure from the Milkmen's own genre of music.

After playing a diversified set, an encore brought back the insane foursome. With a five minute improvisation, they led into their '84 "Bitchin' Camaro" hit. Once again, the audience responded in approval to the hip and creative music.



The Dead Milkmen

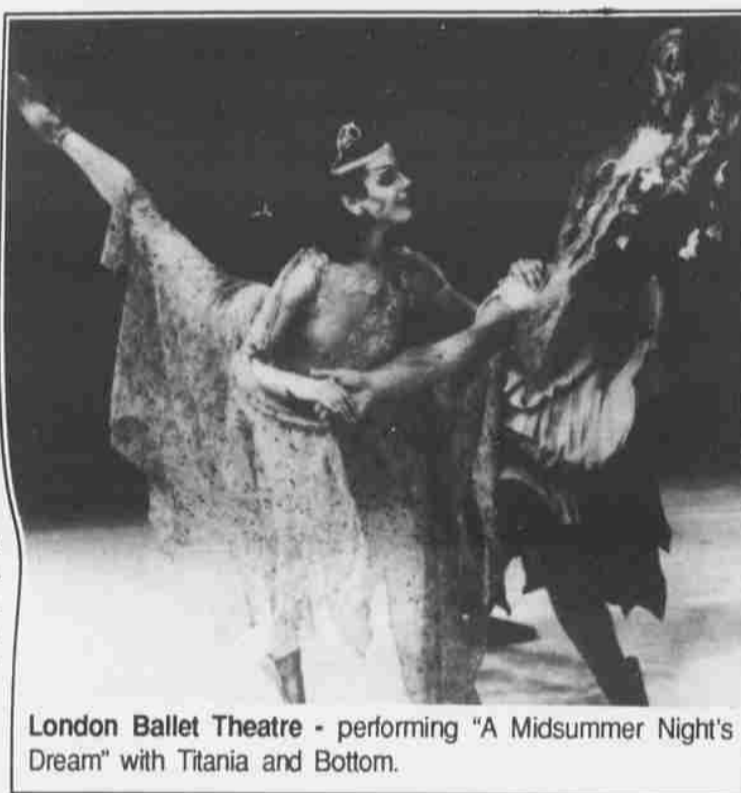
"A Midsummer Night's Dream" presented at Artemus Ham Hall

The Southern Nevada Community Music Association will present the London Ballet Theatre as the first concert of the season. The performance will be on Oct. 9 at the Artemus Ham Concert Hall at 8 p.m.

Formed in 1965 by Alexander Roy and Christina Gallea, this troupe of 12 dancers is Britain's most internationally toured ballet company. The ballet will present a full-length production of "A Midsummer Night's Dream." The production and choreography by Alexander Roy and the music by Giacomo Rossini.

This ballet is a Shakespeare play, the story of two pairs of lovers. It's full of misunderstandings and mistaken identities. The ballet follows the plot of the play and describes the fantasy world in which fairies meddle in the affairs of mortals—often with humorous and touching results.

The Southern Nevada Community Concert Association is a volunteer, non-profit organization.



London Ballet Theatre - performing "A Midsummer Night's Dream" with Titania and Bottom.

They strive to maintain fees at a nominal cost in order to remain a cultural asset in the community. For more information, call Pat Madara at 648-8962, or Rose Turner at 798-4321.

Poet Barry Spacks next Southwest Gas artist

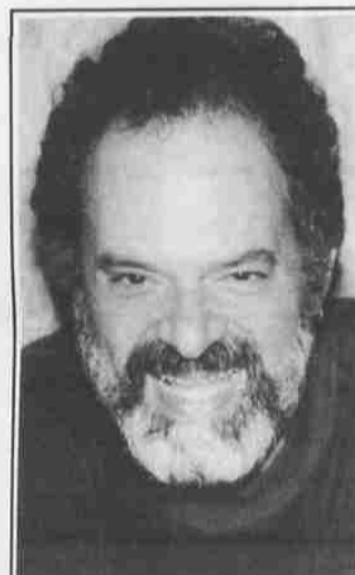
The Southwest Gas Distinguished Artists Series will present Los Angeles poet Barry Spacks on Oct. 10, 7:30 p.m., in UNLV's John S. Wright Hall, Room 116.

During the free, public presentation, Spacks will read from his work and lead a discussion about poetry.

Spacks is the author of two new novels and several collections of poems, including "The Sophomore," "The Company of Children," and "Spacks Street: New and Selected Poems." His short stories, essays, reviews, and poems have appeared in hundreds of journals and magazines, and he has won the St. Botolph's Arts Award and the Poetry Medal of the Commonwealth Club of California.

The Southwest Gas Distinguished Artists Series is sponsored by UNLV's College of Fine Arts, and it is made possible by a grant from the Southwest Gas Foundation. For more information, call the college of Fine Arts at 739-3401.

Faculty and student poets are



Barry Spacks - guest poet for the Southwest Gas Distinguished Artist Series.

invited to attend A. Wilber Stevens' class on Oct. 11 at 4 p.m. in Flora Dungan Humanities (FDH) Room 219 to discuss poetry with Barry Spacks.

For more information, contact Stevens at 739-3533.

"Dreams" film is full of beautiful images

by James Steffen
Reporter

Considering it is a film made of eight disconnected episodes, "Dreams" is remarkably absorbing. That's because the renowned Japanese writer/director Akira Kurosawa seems to have exercised a great deal of care in creating it. The eight dreams are taken from various periods of his life, progressing thematically from youth to old age. They manage to encompass everything from ecology and war to the creation of art. The photography by Takao Saito fully captures the many moods of the film.

The first episode, "Sunlight Through the Rain," is set on a rare day when it is raining, but the sun shines through the clouds. The mother told the young Kurosawa that this is when the foxes held their weddings. Disobeying his mother's orders, he sneaked into the woods and watched the procession, an eerie, stylized dance. When he is caught, the foxes demanded a harsh penalty. The boy's disruption of the natural order built the foundation for the rest of the film.

"The Peach Orchard" is in a

similar vein. During the Festival of the Dolls, the young boy witnessed the dance of the peach tree spirits of his father's orchard, done in protest of the chopping down of the trees. The visual parallel between his sister's dolls and the peach tree spirits is truly striking.

"The Blizzard" has a suffocating quality, due partly to the extensive use of slow-motion. A party of mountain climbers is lost in a blizzard and gradually abandon hope for survival. The ambiguous figure of the Snow Fairy appeared, either to offer comfort or to lure them into death. It is the most slowly paced of all the episodes.

"The Tunnel" features a commander, his dead soldiers, and a mad dog. It succeeds in spite of its talkiness. It, and the less effective atomic holocaust episodes "Mount Fuji in Red" and "The Weeping Demon" illustrated one of Kurosawa's recurrent flaws: as brilliant as he is at creating powerful dramatic situations and eloquent imagery, he sometimes resorts to trite and obvious dialogue to force a philosophical point. When the images spoke so clearly, he doesn't have to nudge the audience.

"Crows" is disconcerting at first because the Van Gogh character, played by Martin Scorsese, spoke in English, but is convincing nonetheless. The Kurosawa character, wearing the trademark fishing cap, met Van Gogh and literally entered the turbulent landscapes of his paintings. The ending is quite touching. George Lucas' Industrial Light and Magic deserves praise for its flawless work, which greatly enhanced the effect of the episode.

"Village of the Watermills" completed the cycle by having Kurosawa meet an old man (the venerable Chishu Ryo of such classics as "Tokyo Story") who advocated a life of harmony with nature. Through the Old Man, the director found a balance between the philosophical dialogue and the sensuous imagery. The movie ended with a deeply satisfying feeling of peace, befitting one of the great masters of film.

"Dreams" is a profound, relevant work of art and should not be missed.

It is carried for a limited engagement at the Torrey Pines Cinema on Sahara at Torrey Pines.

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