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New 'Daredevil' falls flat

'Demon' mini-series will appeal to fans of the supernatural

"Demon," Matt Wagner and Art Nichols (DC)

Matt Wagner, writer-artist of "Mage" and "Grendel" for Comico, has a great deal of talent when dealing with the occult. How natural, then, for him to do a limited series about longstanding D.C. anti-hero Etrigan, the demon, imprisoned inside Jason Blood by the great wizard Merlin, doomed forever to live a dual existence.

Etrigan and Jason both crave to be free of the other. Etrigan wants to return to hell to wrest his father Belial's power from him, and Jason wants to be free of possession for the first time in centuries. Jason's friends Glenda and Harry aid him. But as they search for the means to rid Jason of Etrigan, Belial kidnaps Glenda. Jason is forced to summon Belial to get some truth from the father of lies and get Glenda back. Harry makes a mistake and is eaten by Belial, who then leaves for hell, depositing Glenda in his wake.

Wagner both writes and pencils "Demon"; Nichols does the inks. Wagner's unmistakable art style is less pronounced in "Demon" than in his previous works, thanks to Nichols' dark, gloomy shading and a more realistic emphasis. Wagner tells the story from the perspective of a character we have yet to see, heightening the tension of the story. "Demon" is a well-crafted book for anyone who enjoys a good tale of the supernatural.

"Daredevil," Ann Nocenti, Lewis Williams and Al Williamson (Marvel)

It's difficult for any writer to take the place of another who has been regarded as the writer-artist for a character. Ann Nocenti is the current talent working on "Daredevil," a comic about a red-garbed hero who is both blind and virtually undefeatable. She is trying to fill the size-13 shoes of Frank Miller, the hottest name in comics today, who made Daredevil one of Marvel's most distinctive characters. It is understandable that Nocenti would try her hardest to continue the mood and style of the book as defined by Miller.

Comics Now

Unfortunately, it doesn't work for her. Nocenti is obviously not stylistically compatible with "Daredevil." She seems to be trying desperately to retain Miller's sense of development of the character, but her efforts are less than original (the latest ongoing story was done recently by Miller in a Daredevil graphic novel) and seems quite contrived. The artists, Williams and Williamson, aren't nearly as good as Miller's styles as Miller is. I'm sure that this team could do a credible job if the writer and artists would just try to be themselves rather than an imperfect Miller copy.

"History of the DC Universe," Marv Wolfman and George Perez (DC)

A little more than a year ago, DC had a major event called "CRISIS on Infinite Earths." It involved all of DC's convoluted universes (Earth-1, Earth-2, Earth-X, etc.) and ended up destroying most and fusing the rest into one single universe. In the process of doing this, the new universe's history was changed, making what existed consistent with itself — rationalizing the universe. This gave DC the opportunity to alter its characters and origins to fit more modern standards.

"History" is DC's attempt to integrate the characters with each other and make them all fit together in a single tapestry. It tells what went on, or rather who went when, in relation to everything else. All in a two-volume book.

It's not a story, but it has a storybook feel. The format is prose with interspersed pictures, telling and showing characters in a chronological progression from the remote past to the distant future. The characters dealt with are either heroes or villains in the eyes of the narrator, one of the few left who remember the previous multiverse.

Apart from its significance in terms of DC continuity, "History" is barely a skeleton of what it could have been. In a sense this is good, in that it leaves events and transitions vague enough for future exploration, but the book itself seems undefined. The narrative needs fleshing out to be more than just a bunch of moralistic, superficial pap. Granted, DC wasn't trying for much more, but that hardly makes the book more worthwhile. It's still better than most mainstream comics by far, but it's not as great as it could have been, and the quality barely justifies the high price.

Saxophonist Sanborn at Orpheum concert

Saxophonist David Sanborn, seen nightly on the "David Letterman Show," will perform a jazz concert Sunday at the Orpheum Theater. The Wallace Fusion Force featuring the Gulizia Brothers will open the 7:30 p.m. concert, which is sponsored by the UNO's Student Programming Organization.

Sanborn began his musical career in grade school when he began studying the alto saxophone. Later he frequented nightclubs in his native St. Louis where he listened to and sometimes sat-in with jazz and rhythm and blues musicians.

A visit to San Francisco in 1969 resulted in his joining the Paul Butterfield Blues Band just as the leader, Butterfield, was introducing brass into the group's sound. Sanborn remained with the group for four years, contributing the much-acclaimed solo on the title cut of Butterfield's "In My Own Dream" album.

Having established himself as a respected musician, Sanborn went on to work with the music industry's finest. He spent two years with Stevie

Wonder working on his "Talking Book" album, and also worked with Paul Simon, James Taylor (soloing on his hit single "How Sweet It Is"), David Bowie (working on the album "Young Americans"), James Brown, the Eagles, Bruce Springsteen and Dan Fogelberg.

Student tickets are \$12.25 and \$14.25; general admission is \$14.25 and \$16.25. Tickets are available at UNO's Milo Bail Student Center Business Office, Brandeis Ticket Outlets and Tix.

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