



Skin Yard

Courtesy of Cruz Records

Seattle's Skin Yard will crawl from depths of grunge to Lincoln

By Michael Deeds
Senior Editor

Barrett Martin, drummer for Skin Yard, lives in a music oasis called Seattle. Big names like Soundgarden, Tad, Nirvana and Mudhoney lurk in every club.

But big doesn't mean better. "I think our rhythm section, Daniel (House) and I, are the tightest in Seattle," he said in a phone interview Wednesday. "Not to tout ourselves or anything."

What about vocalist Ben McMillan? "Great phrasing. He always has kind of a twisted approach." And guitarist Jack Endino? "He's got that trademark wall of sound."

"We always get great crowd reactions," Martin said finally. "Everybody just moves to the sound."

Skin Yard will take that sound and inflict it on Duffy's Tavern, 1412 O St., Sunday night. And Martin, whose blatant honesty never

really seems like bragging, said he expects Lincolnites to like it.

Martin has been a part of Skin Yard for nine months. He replaced Norman Scott, who replaced Matt Cameron, now of Soundgarden.

But the rest of Skin Yard has

concert

been pretty stable. The band has been plowing through clubs for five years, he said, releasing albums like "Fist Sized Chunks," which incidentally, has nothing to do with getting sick.

"They got that from a review," he said. "The drummer broke his cymbals. He was literally breaking off 'fist-sized chunks of bronze.' I already started breaking cymbals. I'm sure I'll be throwing some metal around (Sunday). I'm a real aggressive, hard-hitting drummer."

This percussion onslaught combines lethally with the barrage created by Jack Endino, who is best known as the all-star producer

of Sub Pop recordings by Tad, Nirvana and Mudhoney. Skin Yard, which records on Cruz Records, was a part of that festering onslaught of Seattle grunge that oozed out over the United States and Europe last year — and an original part.

"(Skin Yard) was doing the Soundgarden thing before Soundgarden did," Martin said. "We have gotten a lot of Soundgarden comparisons, admittedly. But the whole scene is so incestuous . . . that it's invariable that will happen."

Now that Soundgarden is on A & M Records, and Sub Pop bands are huge, all the groups get lumped together in a famous Seattle music scene, he said. And that famous "grunge" tag. But the fame goes around.

"In the end, everybody does get a little bit of it," he said. "So that's good."

Opening for Skin Yard is Sawhorse. Cover is \$5 and the show starts at 10 p.m.

'Desperate Hours' violent, unreal and overextended

By Julie Naughton
Senior Reporter

A young sociopath attacks his lawyer, who turns out to be his girlfriend; breaks into a house and takes the family hostage; plays mind games with everyone involved and terrorizes lots of nice people. Everyone in

movie

REVIEW

the whole movie comes close to being killed. The FBI steps in and tries to help the family being held hostage. Most of the people survive.

Confused yet? In a nutshell, this is the weak premise of "Desperate Hours," the new Mickey Rourke thriller/horror/action drama.

Rourke plays sociopath Michael Bosworth, who was jailed for taking a family hostage and killing another person in the course of a crime. He also is suspected of killing a liquor store clerk, but the FBI and courts hadn't been able to make that charge stick.

Kelly Lynch plays Nancy Breyers, the supposedly upstanding young lawyer that defends Bosworth.

Bosworth breaks out of jail and into the house of Tim and Nora Cornell (Anthony Hopkins and Mimi Rogers, respectively). Bosworth explains, as he and his fine, incorruptible brothers case the spacious house, that he just needs someplace to stay for a few hours, while waiting for his girlfriend, Nancy Breyers, to get to him. He explains that trust is the name of his game, and that if no one tries to hurt him, he won't try to hurt anyone.

Nora buys this, doing everything she can to keep Bosworth calm. Tim, on the other hand, is another story. He tries at every turn to outwit Bosworth, a sociopath with an IQ nearly in the genius range.

Not a smart move.

Bosworth says, as he beats Tim up: "I really like this family, but you're trying my patience." In the fray, the family's real estate agent is killed and one of Bosworth's brothers is sent to dispose of the body. The Cornells, not knowing if they will be rescued, resort to desperate measures. They send their children out of windows, try to grab knives and look for hidden guns.

As the terror of the family builds to a fever pitch, the FBI is outside working on the case. They had suspected Nancy Breyers from the get-go; their suspicions were correct, and they followed her straight to the Cornell house. This leads to what is supposed to be the chilling climax. It falls short of its expectations.

Rourke, as the criminal in the Armani wardrobe, is charming and bone-chilling. His Bosworth acts like a normal person, calm, rational. He reasons with people — until he gets angry. When he gets angry, people get killed.

Turning in a credible performance as Nora Cornell is Rogers. Before this movie, Rogers was perhaps best known as the spouse of Tom Cruise. With "Desperate Hours," Rogers is well on the way to making people forget about her toothy ex-husband. Rogers is excellent in the mother-children scenes, as she begs the intruders not to hurt her two children. She's convincing in the scenes between Nora and Tim, and she portrays the terror of being held hostage very well. Rogers' performance is a little rough at times, but overall is quite good.

Hopkins is mediocre as Tim Cornell. His Tim is a blustery, raving man. At times Hopkins is appealing in this role — especially in the later scenes between him and Nora — but these moments, unfortunately, are few and far between.

The mediocre to decent acting.

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Western artworks depict fiction, plains curator says

By Julie Naughton
Senior Reporter

The cowboys, Indians and yellow skies of contemporary Western art could have been painted a hundred years ago, according to the curator of the Center for Great Plains Studies Art Collection.

Jon Nelson, who spoke Wednesday at St. Mark's-on-the-Campus, 13th and R streets, said contemporary Western art is not original in its choice of subject matter or colors.

"The art is contemporary only in that it was created during our time," he said.

Nelson, who spoke on "How Contemporary is Contemporary Western Art?" said modern artists often imitate older artists and strive to portray the west of popular folklore.

The west of popular culture, Nelson said, has some basis in fact, but it mainly is rooted in fiction. It is narrative and continues the tradition of European art, he said.

Nelson examined use of light and shadows and choice of subjects in his hour-long speech. He discussed what he felt to be a major part of contemporary Western art, a group called "magic

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Boston trio could hit big-time

Band may escape neighborhood with new album

By Cinda Timperley
Staff Reporter

The Neighborhoods
"Hoodwinked"
Emergo Records

It's a beautiful day for the Neighborhoods. After a three-year hiatus, the Boston trio has released its third album, "Hoodwinked."

Influenced by the punk movement of the '70s and metal in general, the 'Hoods still fall back on the raucous sound that got their foot in the musical revolving door. They throw in Ramones rhythms to tinge their hard-rockin' edge with a solid, tangible sound.

"Hangin'" opens the album and right away grabs for the eardrums. Mike Quaglia's throbbing drums slam

again and again to bounce off David Minehan's screeching wall of guitar noise and vocalizing. Lee Harrington pulls the set together by pumping out

SOUNDS

the bass line and contributing vocals as well.

The Neighborhoods breeze at high speeds through "Roxanne" and especially "King of Rats."

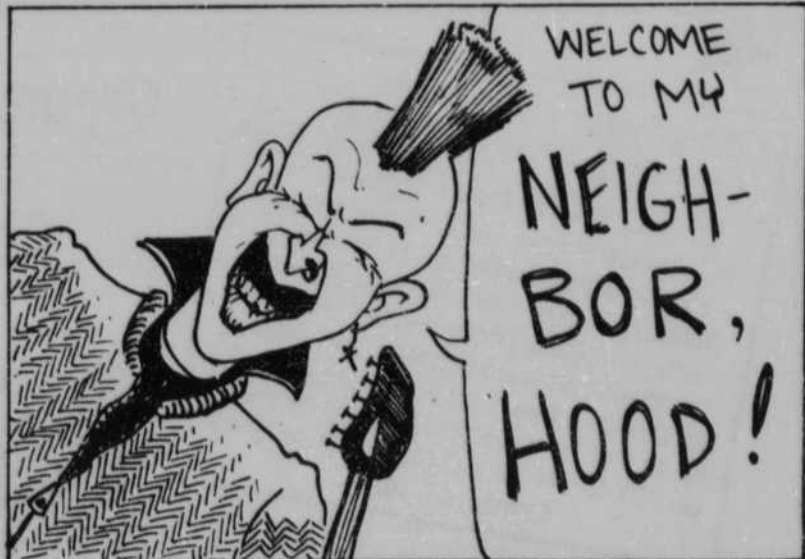
"Jesus Christ you bore me/even when you ignore me/How'd you get so dull?/You suck the brain right out of my skull."

"King of Rats" raunches on a love/hate relationship and mirrors the Neighborhoods' punk roots.

If that's not dizzying enough, they crank it higher through "Hate Zone" and "Evil Knievel," a lame but energetic tune about the motorcycle man himself. The 'Hoods also do an about-face for the power ballad "Love Holiday."

The title cut opens side two and sneaks a peek into life on the road, but is not the strongest song on the album. In fact, side two goes from powerful on "Anything" to Top-40ish on a cover of Cheap Trick's "Southern Girls" to thoroughly underwhelming on "Nancy."

Having not quite matched the success of fellow Bostonians, the Cars, the Neighborhoods may yet break out of the Boston club scene with "Hoodwinked," and rattle the airwaves.



Brian Shellito/Daily Nebraskan