

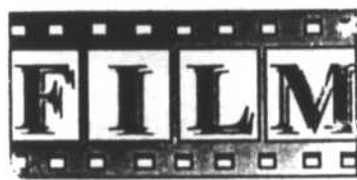


Courtesy of Paramount

Mike Myers, left, as Wayne Campbell and Dana Carvey as Garth Algar party on in "Wayne's World 2."

## Wayne, Garth's sequel falls short

### Movie plagued by stale gags



### "Wayne's World 2"

"Wayne's World 2" garners three reels, but just barely. The first reel is for not letting Tia Carrere sing.

The second reel is for Jim

Morrison and the "weird half-naked Indian."

The third and final reel is for Wayne, Garth and company's terrific performance as the Village People. That scene alone is worth seeing.

Otherwise, this sequel to the enormously popular and funny "Wayne's World" is a mishmash of old jokes, often with Mike Myers (Wayne) trying too hard to recapture Wayneisms.

Frankly, this flick just isn't as clever as the first.

The plot — if it can be called that — revolves around Wayne and Garth (Dana Carvey) putting together "Waynestock" in their

hometown of Aurora, Ill. The idea comes to Wayne in a dream, courtesy of a weird, half-naked Indian and Jim Morrison.

"If you book them, they will come," Morrison says continually in his half-dazed stupor.

So they go about booking the park and the bands, enticing the public to come. It doesn't work.

The story is loosely tied together with old jokes and with bits and pieces about Wayne and Cassandra's (Carrere) relationship falling apart. Their relationship is in jeopardy because her career is taking off courtesy of producer Bobby Cahn — a producer who wants to see more than her career

taking off. Christopher Walken is Cahn, in a classic example of a what-is-he-doing-in-this-movie role. He's not alone — there are countless cameos as well.

Don't be mistaken. There are definitely some amusing moments, but those funny bits are few and far between, sandwiched between half-baked humor and overused jokes. There are also too many rip-offs of other movies and commercials. Some are funny, but when they make up most of the movie, the jokes fall short.

"Wayne's World 2" is worth seeing at matinee price, but it's nowhere near as funny as the first.

— Anne Steyer

## Green issues hit red planet in sci-fi book



Kim Stanley Robinson  
"Red Mars"  
Bantam Books

Sooner or later, all science fiction writers worth their salt have to do books about Mars; some of them turn out to be classics.

Heinlein's "Red Planet" and Clarke's "The Sands of Mars" come to mind. Kim Stanley Robinson weighs in with "Red Mars," the first volume in a projected trilogy about the Red Planet.

Epic SF is nothing new for Robinson. He first came upon the scene in the early 1980s with his California Trilogy, three books each detailing a possible alternate future for Southern California.

"Red Mars" opens in 2026, with humans journeying to Mars to begin the first colony. After landing, differences develop among the multinational crew as to how far settlement should actually go, a debate strongly paralleling the one over environmental issues on Earth.

Part of the crew wants to preserve Mars in its natural state, limiting human development. The rest want to terraform Mars, making it more earthlike by releasing oxygen into the thin atmosphere, warming its surface and eventually releasing liquid water onto the surface from frozen underground reservoirs.

When scientists on Mars discover a longevity drug, pressures increase to throw Mars wide open for settlement. It brings the colonists into conflict with the Terran authorities, and the threat of war hangs over the planet. The powerful climax includes a flood rushing down the Valles Marineris, a large canyon on Mars.

"Red Mars" is a painstakingly researched work, full of the details that hard SF readers love. It's an old-fashioned space opera with a cast of hundreds, magnificently done.

— Sam Kepfield

## 'Nutcracker on Ice' marries holiday ballet to blades

### DANCE Review

Dancing mice and waltzing flowers leaped and swirled on the glistening stage.

The traditional "Nutcracker" fairy tale was transformed to "Nutcracker on Ice" at the Lied Center this weekend.

After seeing the "Nutcracker" ballet several times, "Nutcracker on Ice" was a refreshing change. It made the performance more wintery and suited to the Christmas season. The choreography of the ballet blended perfectly with the ice skaters' talents.

Transforming this traditional ballet to ice was similar to the addition of technicolor to classic movies. It was good to begin with, and the enhancement made it so much richer.

The performers were allowed much more fluidity and drama in their movements. A regular ballerina would never be able to reach as much height as an ice skater pirouetting in the air.

The special ice skating "tricks" added much to the lively fight between the Nutcracker and the Mouse King. The speed which the skaters could use made the performance alive with movement. The timing that went into several of the dances was incredible.

Professional ice skaters Tai Babilonia and Randy Gardner were excellent in their portrayals of Clara and the Nutcracker. Their move-

ments were perfectly coordinated and smooth. World champion skater Linda Fratianne shined in her role as the Sugar Plum Fairy.

The ethnic dances were beautiful in their variety of dancing styles. The Arabian dancers were strikingly passionate during their performance. Equally impressive were the three Russian dancers who generated a loud response from the audience every time they completed an amazingly high jump across the stage.

The exquisite costuming also added to the dreamlike illusion. From the party scene to the grand finale, the costumes never failed to enhance the performance.

In a play without words, the costumes were essential in telling the story as well.

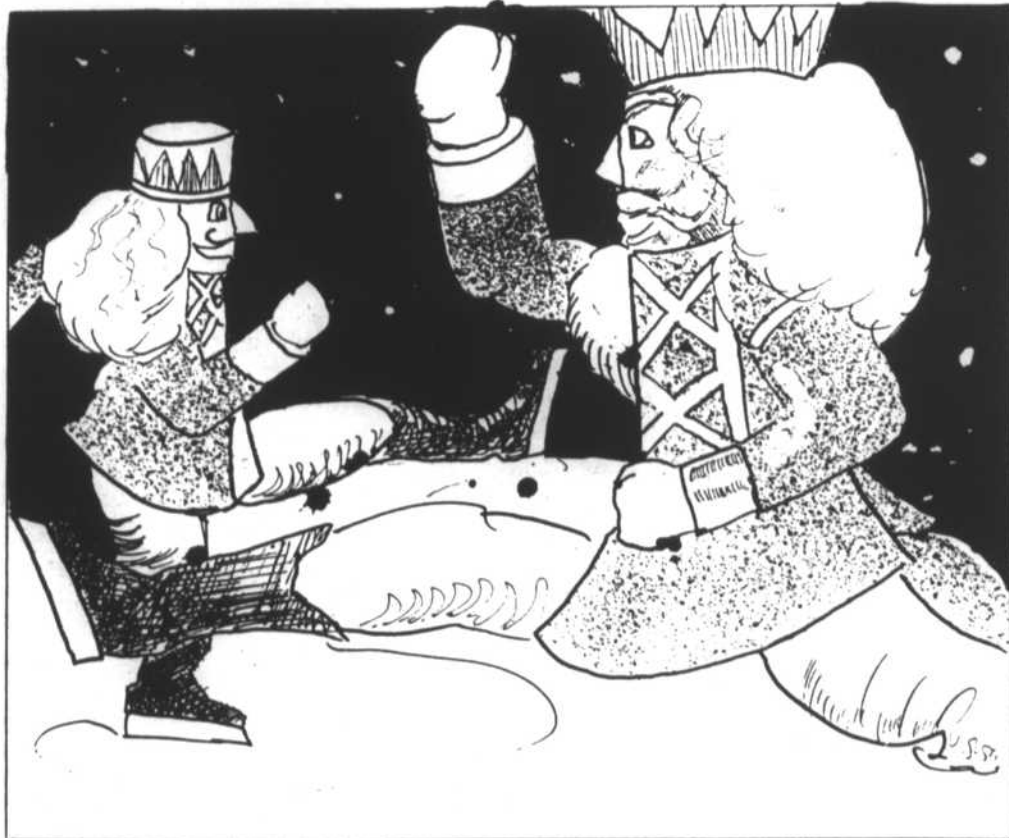
Clara's costume was angelic and flowing as she flew across the ice. The Nutcracker was equally stunning in his starch blue and red soldier uniform. The mice, with their big ears and awkward tails, were especially cute.

Gossamer white pedals and gold highlighted the performance of the Sugar Plum Fairy. The ethnic dancers' costumes were symbolic and true to their origins. The waltzing flowers came complete with rose costumes made of green sequins and layers of pink taffeta.

My personal childhood favorite was the performance of the Petit Fors who were dressed in cardboard cake, complete with frosting. One skater even "licked" a costume when the other wasn't looking.

The performance was a grand illusion of intense color and feeling. The special effects of fog and snow created a winter fairyland that amazed both children and adults. And of course, there was the magical growing Christmas tree.

The only thing I missed from the original



James Mehling/DN

production was the live orchestra sound. Although the recording was of exceptional quality, I missed the power of the instruments.

It was a delightful adaptation of the tradi-

tional Christmas ballet. Little Clara and her precious Nutcracker will always be a staple of the holiday season.

— Paula Lavigne