

# Huey's

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The Nacho Royale (\$5.95) features tortilla chips "robed" in cheddar cheese, spicy beans and seasoned beef. The nachos are "crowned" with jalapenos, chopped onion, tomatoes and black olives.

The chips were fresh and piled high with toppings. It was a plentiful appetizer, with enough to go around for five people.

For dinner, we tried the Sir Galahada Reuben (\$5.50), cheeseburger (\$4.95), Soupe and Salade Combo (\$3.75) and a B.L.T. (\$3.50). All sandwiches come with either waffle fries or potato salad.

The reuben sandwich was served

on grilled dark rye bread and was not greasy, as some corned beef sandwiches can be. The beef was tender and lean. The accompanying waffle fries were crisp and tasty.

Huey's features three soups: du jour, french onion or chili. The french onion soup was too salty, but the accompanying salad was fresh.

The bacon, lettuce and tomato sandwich was crisp, but a bit short on the bacon. The accompanying potato salad was short on taste.

As a whole, the dinner was tasty and served promptly by Tina.

The dinner for five, including an appetizer and one alcoholic beverage, cost \$32.63, not including gratuity.

Huey's is a good selection for a casual lunch or dinner that is relatively inexpensive.

## PeopleWatch

### Redford's art imitates his life

NEW YORK (AP) — There's a scene in "Quiz Show" that director Robert Redford knows all too well. An obnoxious fan demands an autograph, chiding the star: "C'mon, don't be a snob."

Fans "don't care about you. What they care about is, 'Hey, look who I've seen,'" Redford said in the latest Entertainment Weekly.

Redford headed for the hills of Utah in the late 1970s and early '80s when fame became too much for him.

"I got too far off the track," he said. "I went four years at a crack without acting or directing. And that was too long for me."

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## MUSIC REVIEW

**"The Sporting Life"**  
Diamanda Galas and John Paul Jones  
Mute Corporations  
Grade: A-

Whoa. Love is a twisted turn of death. It burns. It hurts. Sex is a power game. Hedonism, sadomasochism, hate, rage, obsession and a penchant for the psychotic — it's all in there.

The average listener — someone who is open to a wide variety of musical genres — has never heard anything quite like Diamanda Galas. The first contact is a shock.

Galas is strong. She is exotic. She is erotic. She is power.

Paired with John Paul Jones, the former bassist for legendary rock band Led Zeppelin, Galas is virtually explosive. She uses language, both evocative and violent, as her force. Sex is a toy, a game of wits and manipulation.

"I want you. You're mine," she commands in the elusive voice of a seductress on the edge.

Galas' lyrics are packed with guttural images and words that she turns into weapons. She strips life to the bone and sucks out the marrow — and spits it back in the face of anyone who dares to listen.

Her voice is that of a cat in heat. Its intensity and diversity lend to its ability to scratch its way to the top and then come plummeting down straight into hell. The passion lies within.

During "Baby's Insane," her voice is that of a gospel singer. At some points, however, her voice is so sharp and distorted it seems like a satanic cat fight has broken loose in her throat.

If the devil had a wife, her name would be Diamanda.

The evil is alive. It's in the ethnic drumming, the sullen jazz, the straight-ahead rock, the growling blues and the kaleidoscope of sounds Galas and Jones turn into music.

Jones provides the heat for Galas' fire. His scorching undertones and his commanding lead ignite passion for "The Sporting Life." If people think this release has the slightest taint of Led Zeppelin,



they're going to be wonderfully disappointed.

(By the way, Galas and Jones will be bringing their "Sporting Life" to the Lied Center Nov. 20.)

"Hex = Katapa" — "I hated you so much/ I wanted to kill you/ But why should you become a martyr/ and me a stranger in your foreign jail/ So now I wait for your old age/ and smile/ while the alcohol/ rips out your pretty teeth."

Diamanda, in her vicious words and images, makes Snoop Doggy Dogg, Dr. Dre and Black Sabbath sound like "Barney's Greatest Hits."

"The Sporting Life" is a game. It's a game to be played late at night when it's dark and the only life is bodily energy and a few desperate cockroaches.

Let the games begin.  
— Paula Lavigne

**"From the Cradle"**  
Eric Clapton  
Reprise Records  
Grade: B+

Yes, the blues is most enjoyable when it's played live. But Eric Clapton's new album, "From the

Cradle," may be the next best thing. "This is a live recording with no overdubs or edits, except for" small pieces on two songs, reads a note toward the end of the album's cover.

Clapton's work, a series of 16 covers of blues classics, can easily be envisioned as being live. Listeners can hear Clapton's intensity emerging through guitar solos throughout, but especially on the songs "Five Long Years" and "It Hurts Me Too."

You can see the lines on his face as he closes his eyes and grinds out the lyrics on those two and to classics like "Hoochie Coochie Man." You have to wade through Clapton's grit on this album to find the musician that fans have experienced the past few years. What you find, however, is the modern blues master Clapton has become.

Perhaps Clapton is getting back to his roots, his cradle that he lived in as a younger musician. On the other hand, Clapton could be letting out the pain he feels from the tragic death of his son.

The album kicks off with the quick-paced "Blues Before Sunrise," then slows down with "Third Degree." The album isn't one pace throughout, as slow songs and quicker ones alternate. Overall, the songs tend to be slow, especially toward the end.

Even if you didn't listen to the 60 minutes of music, you could find a hint that this effort would be hard-core blues. Of the 16 songs, four have the word blues in the title.

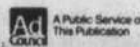
Clapton never slips out of this album's groove. Throughout you hear the reminders of the blues: the musical and lyrical form, the emotional cries pouring from the guitar in solos or in response to Clapton's voice, a harmonica or a saxophone trailing in the background here and there.

He carries the theme to the end, before wrapping up a refreshing look at blues classics with "Groaning the Blues" and another marvelous guitar solo.

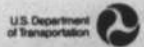
— Jeffrey Robb

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