

Sandy

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ning at 9 p.m. at the Zoo Bar. The music will bounce off the walls, Big Sandy will probably tell some jokes, and the guitarists will do some nice solos. Not bad for only \$4.

And at 5:30 this afternoon, the band will perform and sign autographs at Homer's, 1339 O St.

Pete Pederson, Homer's import buyer, said he was looking forward to meeting the band.

"They're traditional rockabilly and they do a darn good job of it," Pedersen said. "They're a pretty decent outfit. Anyone who's into rockabilly blues would enjoy their performance."

"These guys are just gonna get better," Pedersen said.

Some of the greatest country artists have been unable to communicate the energy and personality of their perfor-

mances in their recordings, but they succeed on stage. Hopefully, the Fly-Rite Boys is one of those bands.

But if such is the case, they should have made a live recording, because this studio stinker is atrocious.

On "Swingin' West," the instrumentation is fake and boring, a depressing slur of the styles pioneered by American originals Chet Atkins and Hank Williams.

The guitars sound more like background music on Tom and Jerry than anything genuine. Show-offy, unsurprising and clichéd, how anyone could enjoy this is hard to imagine.

Big Sandy sings country music like he's experienced American culture by listening to modern music soundtracks.

Of all the lousy songs on this album, "We Tried To Tell You," is the best, "We Failed."

Boy, this album is awful. Let's just hope they're better tonight on stage.

Music Reviews

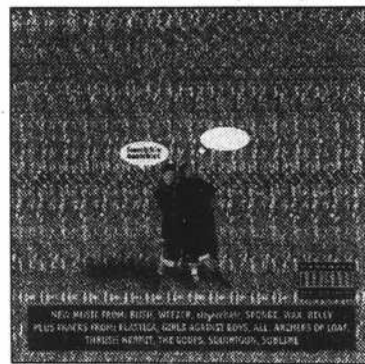
"Mallrats" Soundtrack
Various artists
MCA Soundtracks
Grade: A-

The "Mallrats" soundtrack is one of the few soundtracks where you should probably see the movie before you buy it; nonetheless, it's still a damn good collection with a ton of artists few have ever heard of.

The list of artists includes Bush, Sponge, Weezer, silverchair, Wax, Belly, Elastica, Squirtgun, Archers of Loaf, All, Thrush Hermit, The Goops, Sublime and Girls Against Boys, plus some lovely sound munchies from the movie.

One of the best aspects of the compact disc is the fact that the sound clips are evenly spaced, and it has a good selection of what's in the movie. Some of the clips will seem strange if you haven't seen the movie.

The absolutely addicting song "Suzanne" by Weezer is a winner.



Talk about your ear-catching single! It takes the feel-good vibe Weezer is known for and throws in a sound that is just ... yep, gonna have to say swinging.

On "Bubbles," Bush sounds a bit less edgy than average, and Sponge, with the track "Seventeen," sounds absolutely NOTHING like its album. Both songs are good and definite changes of pace for the bands.

Anyone unfamiliar with the band

known as Wax will get a good introduction with the title track, "Mallrats," yet another catchy song.

Other marvelous stuff includes "Web Up Front" by Archers of Loaf (band has a distinct vocalist); "Social" by Squirtgun (which reminds me of someone, though I'll be damned if I can think of who), which should be the second single; and "Stoned" by silverchair (it doesn't sound a great deal like someone else on this track, and it's about time).

The problem with the rest of the tracks is that they have to compare to high levels of standards set by the aforementioned bands, and simply can't measure up. Most of them are still pretty good, with the exception of Girls Against Boys, which is plain bad.

The soundtrack is a great recap of the movie, a good collection of music and worth picking up.

— Cliff A. Hicks

Perez

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devil three times is one example. What I have tried to do is weave characters and events that shape their lives into a "tapestry."

DN: That approach applies to your background imagery as well, such as the contrasts between the brownish Texan graveyard of Marcos' hometown with the immaculate greenery of a Wisconsin cemetery.

SP: Yes, the landscapes show what it was like to be a migrant farm worker, travelling to and fro, always on the move, during that time period.

DN: What are your feelings about the cuts facing many federal agencies and programs for the arts?

SP: I think future generations from now will look back on this era in disbelief. All the arts are affected by this, not just film. In reality, my project probably would have taken a lot longer than the year it did, without the support of numerous financial sources, including the NEA and NEH.

DN: Your work is not exactly mainstream Hollywood.

SP: Hollywood wants movies that are bankable, which at the moment means subjects that require little or no thought from the viewer—shoot-em-up pictures, full of big names and guns, with a little sex thrown in.

DN: Outside of the United States, how has the picture been received?

SP: For the most part, reactions have been favorable. After a viewing in one location, demand has arisen for

its showing in others, most recently in Indonesia. In Cairo, it won an award at the Egyptian Film Festival (Best Artistic Achievement) and also Best Feature Film at the San Antonio Cinefestival. The worst place was in Leningrad. After the first 10 minutes, people started walking out by the dozens. But a few stuck around until the end.

DN: What future projects do you have planned?

SP: After 20 years of making documentary films, I think my awareness of the filmmaking process has become well developed. I don't feel an urge to jump up to 70 mm, just because I've now done one in 35 mm. It isn't a professional thing. One future film in the works is about teen pregnancy.

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